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1 Introduction

This thesis deals with code-switching as it appears in Peter Jackson's *Lord of the Rings* and *Hobbit* film trilogies (2001-2003 and 2012-2014), based on the literary works of J. R. R. Tolkien. It will first establish the framework by examining the theory of code-switching and then present how it is used in the films. The usage of code-switching in the *Lord of the Rings* and *Hobbit* trilogies is intriguing to study, not only because of how and why it appears in the films, but also because they are code-switching into a constructed language. Code-switching into a constructed language in movies and TV-series is something that is on the rise, seeming to become a staple of fantasy movies and TV-series. It is not a field in which much study has been done yet, but one that seems to be continuously expanding. Here are a few relevant examples: *Game of Thrones* (2011-2019), *The Wheel of Time* (2021-) and *The Rings of Power* (2022-). Regarding the last example, currently there can only be speculation about code-switching into constructed languages, due to the series not being released yet, but it is highly likely seeing as how the series is also based on J. R. R. Tolkien's work.

An introduction to constructed languages will be presented in the next chapter, by first examining the established theory and their general use and purpose, before focusing on the constructed languages present in Tolkien's movie universe. In order to delimit the scope of the thesis, there are some questions that will be answered. For what reason are the movies code-switching? Does the constructed language affect the code-switching? Additionally, the theory for code-switching particularly relevant to this thesis will also be introduced. Finally, after establishing the framework of the thesis, the text analysis of the movie scripts will be carried out. For the sake of clarity, any instances of code-switching into constructed languages have been sorted according to which language group they belong to.

2 Theoretical Background

This chapter presents a theoretical framework in order to analyse the relevant excerpts from the *Lord of the Rings* and the *Hobbit* trilogies. It will examine what code-switching is, some common reasons why one might code-switch, and some common methods of code-switching. There will also be a brief introduction to the theory of constructed languages, followed by a

short description of the languages created by Tolkien that appear in *The Lord of the Rings* and *The Hobbit* trilogies.

2.1 Code-Switching

Code-switching refers to the act of switching between two or more language varieties during one conversation or setting. It is not only limited to completely different languages, but also concerns the switch between dialects or sociolects if the change happens as part of the same conversation. Most occurrences of code-switching appear as part of an informal verbal dialogue, although it is also found in informal written correspondences. The primary focus will be on the shift between two or more languages in verbal dialogue. As there are many reasons why one might code-switch as part of a conversation, it is necessary to present the most common ones to establish why one might code-switch as part of a conversation, and to examine how it presents itself as part of the conversation.

2.1.1 Common Reasons to Code-Switch

In order to understand the mechanics of code-switching it is important to know the reasons why one might change the language from the one selected at the start of the conversation, whether the language was picked on purpose or not. There are several reasons why one might switch from the language chosen initially. Code-switching may be used to show your identity and to mark which community you belong to, either socially, culturally or linguistically. "Code-switching is related to and indicative of group membership in particular types of bilingual speech communities, such that the regularities of the alternating use of two or more languages within one conversation may vary to a considerable degree between speech communities" (Auer 2002: 19). As Auer states, code-switching can be used to indicate a belonging to a certain speech community and by that note also exclude others who do not belong to that particular speech community. Either by design or accident, the usage of code-switching may exclude other listeners due to them not understanding the switched language. There are several variations of the exclusion of non-speakers. If done on purpose it may be to withhold information from those who are not privy to the second language. If speaking to a larger

audience, the purposeful usage of code-switching may be done to reach only the speakers of the switched language, namely, to give specific instructions relevant to those speakers.

If the exclusion of non-speakers occurs by accident, it can indicate that the intended recipients share a common history with the speaker, therefore falling into the familiar habits of their speech community. It may also indicate a lack of vocabulary in the primary language being spoken, using words from a language they are more proficient in as placeholders or as scaffolding to support their sentence structure. "Bilingual speakers often use CS as 'conversational scaffolding' while at the same time using it to convey aspects of their identity." (Gardner-Chloros 2009: 42). By using words from the language that the speaker is more proficient in to replace the unknown words, the speaker can keep the conversation pattern flowing, preventing stuttering or stopping. It can also be a used as a tool to help aid comprehension; for example, if a concept is a single word in one language, but a phrase in the other one, the code-switcher may use the single word definition to let their sentence come across swiftly and accurately.

2.1.2 Common Varieties of Code-Switching

Common varieties of code-switching can be divided into three broad categories, each serving a different purpose or reason for doing so. The divisions are named *intra-sentential, inter-sentential* and *extra-sentential,* due to where and how they occur in the sentences. Intra-sentential is characterized by the switching of a word or words in the middle of the sentence, without interruptions or hesitance by the speaker. The switched word also tends to follow the grammatical structure of the language being switched from. There may be several reasons as to why this switch occurs, it may be due to the word not existing or not having the same connotations in the primary language spoken and, in an attempt, to keep the flow of the sentence, they code-switch with a replacement. It may also be due to unfamiliarity with the primary language of the conversation, where the speaker is unaware of or unable to recall the word in the primary language, therefore replacing it with a substitute. The speaker is almost always unaware of the switch, not necessarily being noted as abnormal by the participants in the conversation. Inter-sentential is characterized by switching the language variety spoken at sentence boundaries or clauses, completing a statement and then switching to the other variety, thereby completely switching over to the grammatical and sociological rules of the switched

language. This is variety is most frequently seen with speakers who are fluent in both languages. Extra-sentential is the inclusion of a tag phrase in the language being code-switched. The tag phrase inserted is usually in the form of a tag question, but it does not have to be. The inclusion of the tag phrase may be used as an amplifier, namely to assist in getting meaning across to the listener.

2.2 Constructed Languages

With regard to the languages being code-switched, it is important to describe their origin and their usage in Tolkien's fictional universe. The most prominent language in the movies is shown to the audience as English, although it is referred to as Westron in the underlying *The Lord of the Rings* and *The Hobbit* novels. The languages that appear in the movies besides Westron are: the Elvish languages of Quenya and Sindarin, Khuzdul, Black Speech, and Rohirric. These languages, with the exception of Westron and Rohirric, are all constructed languages invented by J. R. R. Tolkien. Neither Westron nor Rohirric are constructed languages, but they are natural languages which Tolkien used in his work. Westron represents Present-Day English, and Rohirric corresponds to Old English, to be precise the dialect of Mercian. The focus of this thesis is on the constructed languages of Tolkien and not the natural languages that appear in his work; therefore, instances of Westron and Rohirric will not be examined.

In this section the characteristics of constructed languages will be briefly described before going more into the depth of J. R. R. Tolkien's own constructed languages. Constructed or artificial languages differ from naturally developed languages in the way that they are consciously created for a purpose, whether that is to help further international communications, refine and create new definitions needed for philosophical works or to be used in fiction in order to add a layer of realism to the world being created. Constructed languages or *conlang* is the term used for all constructed languages. Depending on their usage they may be further classified into different categories as a shorthand for a specific type of constructed language. Depending on why or how the language was constructed, they may for example be referred to as: *engineered languages, auxiliary languages* or *artistic languages*. Engineered languages are conlangs developed for the study and experiments of philosophical, logical and linguistic purposes. Auxiliary languages are devised with the purpose of facilitating human

communication across international borders. Artistic languages or *artlang* are designed for the aesthetic or phonetic pleasure of either its creation or usage.

J. R. R. Tolkien's constructed languages fall under the latter category, in which they were by his own words constructed for his own pleasure. In an essay where he details his foray into language creation he refers to speaking publicly about the matter in the same vein as "Indeed nothing less embarrassing than the revealing/unveiling in public of a secret vice" (Tolkien 2016: 6). Tolkien used his fantasy setting to help breathe life into the languages he created. He argued that a language needed both a people and a shared cultural history to avoid the language existing as a static, unchanging thing. "Tolkien was a language creator before he penned his major works. In a way, the languages themselves served as the progenitors to the tales. He understood that language itself is inseparable from the culture that produces it" (Peterson 2015: 10). By placing the languages he created in a world and developing its history he would attempt to let it evolve as closely to a natural language as possible, as their culture and history developed. It is important to note, especially considering that his artlangs were constantly under revision, that he never considered them complete. He would change large parts of the entire language as he continued to develop them.

2.2.1 Elvish

In the *Lord of the Rings* movies there are two variants of Elvish in use by the characters: Quenya and Sindarin. In the movies Sindarin appears to be the primary variety in daily usage, while Quenya appears to be reserved for ceremonies, rituals, songs and spells. "It is Middle-earth's 'archaic language of lore' ('Elven-Latin'), resembling Latin not only in this role but also in its spelling and construction (with an admixture of Finnish and Greek characteristics)" (Adams 2011: 77). Quenya was originally inspired by Finnish phonological sounds and rules, while also incorporating Greek elements. Meanwhile Sindarin was inspired by Welsh sounds. "This is derived from an origin common to it and Quenya; but the changes have been deliberately devised to give it a linguistic character very like (though not identical with) British-Welsh: because that character is one that I find, in some linguistic moods, very attractive." (Tolkien 2012: 175, Letter 144). The primary focus of this thesis will be the use of Sindarin in the movies, as it has the most frequent appearance and has the highest occurrence of code-switching. Elvish is spoken primarily by the Elves in Middle-earth, but it had spread to the

other races in various degrees. In the universe, it is one of the older languages spoken, and due to the influence the Elves have, both culturally and politically, the language is recognised by many inhabitants of Middle-earth, even if they do not speak the language themselves.

2.2.2 Khuzdul

Khuzdul is based on Semitic languages, primarily inspired by Hebrew. In the written works of J. R. R. Tolkien it is the secret and private language of the Dwarves, which they refuse to teach to non-Dwarves. Very few instances of Khuzdul appear in both the books and the movies. The Khuzdul that appears in the movies would much more accurately be referenced to as Neo-Khuzdul as linguist David Salo had to create new words and phrases to fit the movies: "Salo went to great lengths to expand Khuzdul into Neo-Khuzdul, finding roots for new words from Tolkien's other languages and protolanguages." (Wahlgren 2021: 218).

2.2.3 Black Speech

"The Black Speech was only used in Mordor; it only occurs in the Ring inscription, and a sentence uttered by the Orcs of Barad-dûr (Vol. II p. 48) 1 and in the word Nazgûl (cf. nazg in the Ring inscription). It was never used willingly by any other people, and consequently even the names of places in Mordor are in English" (Tolkien, 2012: 178, Letter 144). As Tolkien states, Black Speech was only used as a primary means of communication in Mordor, the land which Sauron ruled over. It is one of the more fragmentary languages created by Tolkien. He purposefully designed it to be unpleasant to his own aesthetic for language creation. "We deduce the kinds of sounds Tolkien regarded as ugly-guttural and palatal consonants, including the un-English 'back spirant' *gh* (as in *ghâsh"fire")*" (Adams 2011: 83). It may be due to Tolkien's dislike for Black Speech that he did not expand upon the language more than needed for his literary works. He famously received a gift with an example of the Black Speech carved on it and refused to use it for its intended purpose: "I had a similar disappointment when a drinking goblet arrived (from a fan) which proved to be of steel engraved with the terrible words seen on the Ring. I of course have never drunk from it, but use it for tobacco ash."

(Tolkien, 2012: 422, Letter 343) It is the language of the servants of Sauron and intended to be the *lingua franca* of all his minions and those he held domain over.

3 Materials and Methodology

In order to delimit the scope of the thesis the materials examined here are confined to the extended edition of the two movie trilogies, The *Lord of the Rings: The Fellowship of the Ring* (2001), *The Two Towers* (2002) and *The Return of the King* (2003) and The *Hobbit: An Unexpected Journey* (2012), *The Desolation of Smaug* (2013) and *The Battle of the Five Armies* (2014). The cinematic versions of J.R.R Tolkien's works were chosen because the occurrence of code-switching is primarily a part of a natural verbal dialogue. The extended editions of the movies have most instances of code-switching and the standard language spoken in the movie is English, to be precise some dialectal or social varieties of Present-Day English.

In *The Lord of the Rings* and *The Hobbit*, the lingua franca of Middle-earth is Westron. All characters that appear on screen understand and/or can make themselves understood in Westron or a variation thereof, although they may have knowledge of other language traditions. Westron is presented to the audience as Present-Day English. All interactions shown in English would in fact be between characters speaking in Westron. In order to help the viewers connect to the characters of the movies, the filmmakers deliberately gave the characters recognisable accents, thereby indicating the social status of the speakers. As an example, the Hobbits are given rural English accents to reinforce the notion that they are not well-travelled or knowledgeable of the world around them, while characters who are well-educated, well-travelled and/or of high social status use an accent closer to Standard English, i.e. Received Pronunciation. Meanwhile the foot soldiers of Sauron, the Orcs are using an accent reminiscent of Cockney, possibly borrowing from the stereotype of the Orcs coming from a lower class in Middle-earth.

It is important to note that while both trilogies are based on the writings of J. R. R. Tolkien, they have been altered from the source material. The change most relevant for this thesis is that the scriptwriters, with the assistance of linguist David Salo had to invent new words for the conlangs spoken in the movie. These conlangs comprise Elvish, Khuzdul and Black Speech. This invention was necessary due to the artlangs constructed by J. R. R. Tolkien were never finished enough to allow for fluent conversation between speakers, something the

filmmaker Peter Jackson wanted to display. There will therefore be a difference in the way that the artlangs in the cinematic universe are perceived contrary to what appears in the novels and extended materials available.

3.1 *The Lord of the Rings* Trilogy

The *Lord of the Rings* movies *The Fellowship of the Ring* (2001), *The Two Towers* (2002) and *The Return of the King* (2003) are set in the fictional world of Middle-earth, a world which is inhabited by the different races of Hobbits, Elves, Dwarves, Humans, Orcs and various spirit beings, all which have their own rich culture and language. The story follows Frodo Baggins as he inherits a ring from his uncle Bilbo Baggins. It is quickly revealed that this magical ring belongs to Sauron and that if he regains possession of it, Middle-Earth will fall under his dominion, and all will be slaves to his bidding.

The story follows a desperate attempt to save Middle-earth from the clutches of evil. Protagonists attempt to do so by forming a fellowship of Hobbits, Men, Elves and Dwarves to deliver the One Ring to the other side of Middle-earth and destroy it. Destroying the One Ring is the only thing that would stop Sauron, the titular Lord of the Rings. All the while they must resist the corrupting influence the ring exerts on those around it.

3.2 *The Hobbit* Trilogy

The *Hobbit: An Unexpected Journey* (2012), *The Desolation of Smaug* (2013) and *The Battle of the Five* (2014). It is the prequel to *Lord of the Rings*. It is set in the same world of Middle-Earth, starting much in the same location as the *Lord of the Rings* Trilogy, just 60 years earlier. It details the story of Bilbo Baggins as he is hired to be a burglar for a group of dwarves seeking to reclaim their home from the clutches of the evil dragon Smaug. It also details the finding of the One Ring which he later bequeaths to his nephew Frodo Baggins which start the events of the *Lord of the Rings* Trilogy.

3.3 Markedness Model

To help analyse the texts excerpts this thesis will be using the Markedness Model established by Carol Myers-Scotton in order to determine what the intentions and possible reasons the characters have for code-switching. The Markedness Model indicates that when two or more languages interact in code-switching, it is the unmarked choice that sets the expected linguistic and sociological expectation of the conversation. "In brief, choices are labeled unmarked when they constitute predicted behaviour, given the context; that is, they negotiate the unmarked rights and obligations set for that context." (Myers-Scotton 1998: 6).

According to this model, usage of the marked choice will alter the conversational framework in the way most efficient for the speaker. This is done by interjecting norms from the marked choice that may not exist in the unmarked choice, thereby altering the framework of the conversation. "Under the MM, the goal of speakers is to enhance rewards and minimize costs; in two words, the goal is to optimize. What this means is that speakers choose one variety over another because of the benefits they expect from that choice, relative to its costs." (Myers-Scotton 1998: 19) The use of this model will help narrow down the intentions of the characters in the scene, although the model is commonly used in informal verbal conversations, this will be an aid in marking the choices in the conversations being examined.

4 Results

In this chapter some instances of code-switching will be presented as they occur in the films, separated by which language is being code-switched. It will also determine what is the marked or unmarked choice of language for the conversation and which type of code-switching is being utilised by the characters. In the next chapter, the possible reasons why the code-switching occurred will be established, and if the code-switchers achieved their intentions.

As previously established, the main spoken language in the films is English, leading to almost all instances of code-switching happening between English and a conlang, primarily Elvish although some instances of Khuzdul and Black Speech do occur in the films. This will be done

by examining some excerpts from the scrips, *The Lord of the Rings* trilogy has several scripts available for analysis, all with complete transcripts of Elvish, Khuzdul and Black Speech, allowing for an accurate overview. Unfortunately, the scripts from *The Hobbit* film trilogies are severely lacking and much more fragmented than the ones from *The Lord of the Rings* movie trilogy. Words for the conlangs used in *The Hobbit* trilogies are incomplete, as occasionally the scripts only provide the translated words in English.

4.1 Elvish

The prominence of Elvish code-switching in the films must be noted. It occurs primarily between characters who are well versed in the language and who are familiar with each other. An in-universe explanation as to why it is so prominent in the films is that the Elves are the lore keepers and guides of Middle-earth i.e., the wise and upper class of Middle-earth, characters to seek knowledge and guidance from. A real-world reason as to why Elvish features so prominently might be that it comprises probably the two most developed conlangs Tolkien created.

Code-switching between Elvish and English occurs primarily when addressing the characters of Aragorn, Legolas, Gandalf, Elrond and Arwen, in with Legolas, Elrond and Arwen being Elves. Although they are Elves, there are instances of Elrond and Arwen code-switching when they are the only characters in the scene. The heritage of Elrond and Arwen is not clarified in the movies beyond them being father and daughter. Elrond is a descendant of a Human and an Elf and almost certainly grew up in a bilingual household, which would create a unique speech community within the family and in turn passed this trait on to his daughter.

The first instance of code-switching into Elvish occurs directly after Frodo has been stabbed by a Ringwraith, a servant of Sauron, and is slowly dying from the poison in his wound. Aragorn and Frodo's companion Sam are desperately looking for a remedy that will slow the spread of the poison. As they are searching for it, they are interrupted by Arwen who comes to their aid. She speaks to Aragorn in English, making it the unmarked choice of language. She then proceeds to speak to Frodo in Elvish, beseeching him to hold on and come back to the light, making it the marked choice in the conversation. Switching back to English she informs Aragorn that Frodo must be taken to her father immediately. Aragorn code-switches into Elvish into the marked choice to try and convince Arwen to stay and protect the Hobbits while he

brings Frodo to Rivendell (Appendix 1.1, scene 21). In this scene the code-switching into Elvish is done only at sentence boundaries, making it an instance of inter-sentential code-switching.

In fact, most code-switching between English and Elvish appears to happen only at sentence boundaries, allowing for full sentences to be spoken in either language, before switching back again. Rarely does intra-sentential or extra-sentential code-switching occur. Although extra-sentential code-switching does feature in two scenes involving Arwen, both times she uses tag phrases to amplify her words. The first tag switch is between her and Aragorn where she uses a tag phrase in English in an attempt to convey her conviction in their romantic relationship (Appendix 1.2, Scene 33). The second appearance of tag switching occurs between Arwen and her father in English, making it the unmarked choice of this conversation, where she uses the same tag phrase in Elvish several times in order to attempt to convince her father. The tag phrase in question is the word *ada* "dad", a shortened version of the word *adar* "father" (Appendix 1.3, Scene 10)

As established previously most English to Elvish code-switching occurs at sentence boundaries. The highest frequency of code-switching of note appears to be between Aragorn and the Elves he encounters, primarily Legolas, an Elven companion for most of the trilogy. Examples are shown in Appendix 1.1, Scene 27; Appendix 1.2, Scene 15; Appendix 1.2, Scene 43; and Appendix 1.2, Scene 45. In all these scenes there is a code-switch occurring at sentence boundaries. Elvish is the marked choice in all these conversations. It is used to limit information to speakers of Elvish only or to signal that the information conveyed is of great importance.

4.2 Khuzdul

There is only one instance of Khuzdul appearing in *The Lord of the Rings* film trilogy and that appears towards the end of the first film, where the Fellowship have just escaped a terrible evil and during their escape also lost their wise guide in the form of Gandalf falling to his apparent death. The Fellowship is stopped at the borders of Lorien, an Elvish kingdom and Aragorn greets the guards in Elvish while they respond back in Elvish, making it the unmarked choice of the conversation. Gimli, a Dwarf who does not speak Elvish, rebukes the guards by demanding that they speak in a language they can all understand. The Elf guard Haldir responds in English, following the marked choice in language, and informs Gimli they had not had any

dealings with Dwarves in a very long time. Gimli considers this an insult and code-switches into Khuzdul in order to curse at the guard. (Appendix 1.1, Scene 37)

Although there are more instances of Khuzdul spoken in *The Hobbit* movie trilogies, they primarily follow the inter-sentential usage of the languages, similarly to the Elvish presented in the movies. There is no dialogue which starts in Khuzdul and then switches into English or a differing language. The Dwarves seem wholly uninformed of the Elvish language as they are captured by Elves and remain unaware of what is spoken until they question them in English (Appendix 2.2, Scene 11). As mentioned above, the switch to Khuzdul primarily occur after sentence boundaries, where they switch into Khuzdul to give a command, battlecry or curse their enemies (Appendix 2.3.Scene 28). There is however an interesting instance of intra-sentential code-switching which occur between Balin and Thorin Oakenshield, two Dwarves, where they start the conversation in English, making it the unmarked choice of the dialogue. Then Thorin code-switches into Khuzdul, making it the marked choice, to express a curse at their captors before finishing the sentence in English (Appendix 2.1, Scene 13).

4.3 Black Speech

There are only two notable instances of Black Speech in *Lord of the Rings* movies. It is primarily spoken by the antagonists of the series, with a harsh and guttural pronunciation. Although Tolkien created the language, the in-universe explanation is that because Sauron was the creator of this language, to speak it, was to risk drawing his attention to those who uttered it out loud. While it seems to be understood among the more educated of the characters, they seem reluctant to speak it. There are instances of the language being translated into English, avoiding Black Speech being uttered. The most prolific users of Black Speech or at least speakers of a lower form of it, seem to be the Orcs.

The first instance of Black Speech appearing in *Lord of the Rings* happens when Frodo Baggins and his companions are sheltering away from the mysterious riders who seem to be hunting them down across the countryside. They do manage to slip away from them by a harrowing escape across the river and into a small town. Unfortunately for the companions, a mishap at the inn allows the mysterious riders to locate them through mystical means, when Frodo accidentally wore the Ring and thus revealed his location to Sauron, allowing him to notify his

servants to come and attack them. Meeting the character called Strider, i.e. Aragorn by a different name, saved them from the fate of being murdered.

While responding to Frodo's question about what those creatures were, Strider responds in English, making it the unmarked choice of the conversation, continuing to respond in the language he was addressed in. He describes what they were: great leaders of men, tricked by Sauron and his offer of the Rings of Power. He then names them in Black Speech for what they are now (Appendix 1, *Fellowship of the Ring*, Scene 16), making it the marked choice of the conversation; he does so by use of intra-sentential code-switching. He then switches back to English to continue the conversation.

Frodo and his companions attend a meeting in Rivendell to discuss what must be done with the Ring to stop Sauron from conquering Middle-earth. As the meeting begins, the characters all speak in English, making it the unmarked choice of the conversation, at least for the start of the conversation. The meeting falls into discord and anger as the Ring starts to exert its influence on its surroundings, heightening the feeling of fear and frustration. Gandalf notices the influence the Ring has on the meeting and code-switches into Black Speech to disrupt the meeting (Appendix 1.1, Scene 27), making it the current marked choice of the conversation. Gandalf speaks aloud the entire inscription, making it an instance of inter-sentential code-switching. Elrond, the leader of the meeting, responds in English, commenting with dismay at the use of the foul language, the unmarked choice of the conversation.

5 Discussion

In the previous chapter the general trends or methods for code-switching were established, but not necessarily their reason or motivation for doing so. In the first example where Aragorn and Arwen are trying to convince each other as shown in Appendix 1.1, scene 21, their code-switching into Elvish indicates to us that they are familiar to each other, if not very close, at least belonging to the same speech community. They may also have desired to keep their discussion away from prying ears, in this case the Hobbits surrounding them. It is noteworthy that Aragorn does not code-switch into Elvish until he tries to appeal to her and convince her to let him take the dangerous task, which is fleeing with Frodo, suggesting that they are more

used to conversing in Elvish, by switching into the more familiar language to try to convince her. It is not only intimacy that is expressed by code-switching. In the scene where Gimli rebukes the Elvish guard and curses at him in Khuzdul (Appendix 1.1, Scene 37), while a shared history is established, it is not a positive relationship, implying a long history of conflict between the two races.

By looking at the general trends of the code-switching as it appears in all the movies, there is an overwhelming amount of inter-sentential code-switching, with the constructed language generally being the marked choice for the conversation, which may be due to the dialogue in the movies primarily being presented in English. This may also be due to the languages themselves, i.e. Elvish, Khuzdul and Black Speech, not having been developed far enough, with a vocabulary too limited to allow for a full conversation in the constructed language. Another reason to be aware of is also the fact that the characters are not only conversing amongst themselves, but they must also be understood by the audience watching the movies, the vast majority of which are not familiar with the constructed languages of Tolkien. The concept that the conversation has to be understood and decipherable to a third party is something that does not appear in regular code-switching, where only the participants of the dialogue have to be able to understand and decipher the code-switching. This idea that a third-party observer, i.e., the audience, also has to comprehend all dialogue in the movie is something that may limit the use of intra-sentential and extra-sentential code-switching, as it would appear in an informal verbal dialogue, due to the required competence in the languages being code-switched.

6 Conclusion

In the Introduction the following questions were asked: For what reason are the films code-switching? Does the constructed language affect the code-switching? It has been shown in this thesis that the usage of code-switching in *The Lord of the Rings* and *The Hobbit* movie trilogies denotes the characters' cultural background, their social standing and which communities they may have an affiliation towards. This may help the audience gain a deeper insight into the history of the fictional world portrayed. It also lends itself to a more nuanced layer of realism

in the movies. Although it is clearly fictional, the addition of one or several constructed languages aids in the suspension of disbelief for the audience, with not only a visual history being shown on the screen, but also a verbal one.

For the two trilogies examined in this thesis the constructed nature of the languages influenced the method of code-switching; it reduced the occurrence of intra-sentential and extra-sentential code-switching in favour of primarily using inter-sentential code-switching. This general trend of inter-sentential code-switching is due to the burden that intra-sentential and extra-sentential code-switching would place on the audience, where the frequent use of intra-sentential and extra-sentential code-switching could prevent the audience from easily understanding the dialogue on screen. Requiring them to learn the meaning of the code-switched word from context, because most of the audience would have had no previous contact or experience with the conlangs used in the movies. Therefore, the use of intra-sentential and extra-sentential code-switching would not facilitate understanding, but rather prevent it.

An interesting topic for further research would be to investigate if code-switching into conlangs follows the same general trend of inter-sentential code-switching in other works. A deeper analysis of artlangs and their usage in media would also be a potential field of research. Due to the influx of new TV-series and movies using conlangs, all with their own unique languages, the research pool will continue to grow, a development which may not have been possible without the groundwork laid by Tolkien.

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Appendix 1

1.1 *The Lord of the Rings:The Fellowship of the Ring Extended Edition*

Scene 1

Voice of Galadriel: I amar prestar aen. "The world is changed."

Han mathon ne nen. "I feel it in the water."

Han mathon ne chae. "I feel it in the earth."

A han noston ned gwilith. "I smell it in the air."

Much that once was is lost. For none now live who remember it.

It began with the forging of the Great Rings.

Scene 16

Frodo: What are they?

Strider: They were once Men- Great Kings of Men. Then Sauron the Deceiver gave to them nine rings of power. Blinded by their greed, they took them without question, one by one falling into darkness. Now they are slaves to his will.

Strider: They are the Nazgûl, Ringwraiths, neither living nor dead. At all times they feel the presence of the Ring, drawn to the power of the One. They will never stop hunting you.

Scene 21

Strider: Sam, do you know Athelas plant?

Sam: Athelas.

Strider: Kingsfoil.

Sam: Kingsfoil? Ah, that's a weed.

Strider: It may help to slow the poison. Hurry!

Arwen: What's this? A ranger caught off his guard?

Arwen: Frodo… Im Arwen. Telin le thaed. Lasto beth nin. Tolo dan na galad "I am Arwen. I have come to help you. Hear my voice. Come back to the light"

Merry: Who is she?

Arwen: Frodo!

Sam: She's an elf.

Arwen: He's fading!

Arwen: (to Strider) He's not going to last. We must get him to my father. I've been looking for you for two days.

Merry: Where are you taking him?

Arwen: There are five wraiths behind you. Where the other four are, I do not know.

Strider: Dartho guin Perian. Rych le ad tolthathon. "Stay with the Hobbits. I will send horses again for you"

Arwen: Hon mabathon. Rochon ellint im. "I'm the faster rider. I'll take him"

Strider: Andelu i ven. "The road is too dangerous"

Pippin: What are they saying?

Arwen: Frodo fir. Ae athradon i hir, tur gwaith nin beriatha hon. "Frodo dies. If I can get across the river, the power of my people will protect him."

Arwen: I do not fear them.

Strider: Be iest lin. "According to your wish"

Strider: Arwen! Ride hard. Don't look back!

Arwen: Noro lim, Asfaloth, noro lim! "Ride fast Asfaloth, ride fast!"

Scene 26

Arwen: Why do you fear the past? You are Isildur's heir, not Isildur himself. You are not bound to his fate.

Aragorn: The same blood flows in my veins. (he turns to Arwen) The same weakness.

Arwen: Your time will come. 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. "The Shadow does not hold sway yet, Aragorn, not over you and not over me."

Arwen: Renech i lu i erui govannen? "Do you remember when we first met?"

Aragorn: Nauthannem i ned ol reniannen. "I thought I had strayed into a dream."

Arwen: Gwenwin in enninath…U-arnech in naeth i si celich. Renech i beth i pennen? "Long years have passed…You did not have the cares you carry now. Do you remember what I told you?"

Aragorn: (his fingers run across the Evenstar pendant) You said you'd bind yourself to me. Forsaking the immortal life of your people.

Arwen: And to that I hold. I would rather share one lifetime with you than face all the ages of this world alone.

Arwen: I choose a mortal life.

Aragorn: You cannot give me this!

Arwen: It is mine to give to whom I will… like my heart.

Scene 27

Boromir: In a dream, I saw the Eastern side grow dark, but in the West a pale light lingered. A voice was crying: 'Your doom is near at hand. Isildur's Bane is found.

Elrond: Boromir!

Gandalf: (rising, shouting) Ash nazg durbatuluk, ash nazg gimbatul, ash nazg thrakatuluk 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"

(As he shouts, the sky grows dark and those present at the Council wince as if in pain. Boromir has sat down, the sky has lost the darkness, and Elrond has taken his head from out of his hands)

Elrond: Never before has any voice uttered the words of the tongue here in Imladris.

Gandalf: I do not ask your pardon, Master Elrond, for the Black Speech of Mordor may yet be heard in every corner of the West! The Ring is altogether evil.

Boromir: It is a gift! A gift to the foes of Mordor! Why not use this Ring? (paces) Long has my father, the Steward of Gondor, kept the forces of Mordor at bay. By the blood of our people are your lands kept safe! Give Gondor the weapon of the enemy. Let us use it against him!

Aragorn: You cannot wield it! None of us can. The One Ring answers to Sauron alone. It has no other master.

Boromir: And what would a ranger know of this matter?

Legolas: This is no mere ranger. He is Aragorn, son of Arathorn. You owe him your allegiance.

Boromir: Aragorn? This… is Isildur's heir?

Legolas: And heir to the throne of Gondor.

Aragorn: Havo dad Legolas "Sit down Legolas"

Boromir: Gondor has no king. Gondor needs no king.

Scene 28

Elrond: Anirne hene beriad i chên lîn. Ned Imladris nauthant e le beriathar aen. *She wanted to protect her child. She thought in Rivendell you would be safe* But in her heart, your mother knew you'd be hunted all your life. That you'd never escape your fate. The skill of the Elves can reforge the sword of kings, but only you have the power to wield it.

Aragorn: I do not want that power. I have never wanted it.

Elrond: You are the last of that bloodline. There is no other.

Scene 37

Haldir: Mae govannen, Legolas Thranduilion. "Welcome Legolas, son of Thranduil."

Legolas: Govannas vîn gwennen le, Haldir o Lórien. "Our Fellowship stands in your debt, Haldir of Lórien."

Haldir: A Aragorn in Dúnedain istannen le ammen. "And Aragorn of the Dúnedain, you are known to us."

Aragorn: Haldir.

Gimli: So much for the legendary courtesy of the Elves! Speak words we can all understand!

Haldir: We have not had dealings with the Dwarves since the Dark Days.

Gimli: And do you know what this Dwarf says to that? Ishkhaqwi ai durugnul! "I spit upon your grave!"

Aragorn: That was not so courteous.

Scene 41

Galadriel: And what gift would a dwarf ask of the Elves?

Gimli: Nothing. Except to look upon the lady of the Galadhrim one last time, for she is more fair than all the jewels beneath the earth. (Galadriel laughs and Gimli starts to turn away, before turning around again.) Actually, there was one thing. (to himself) No, no, I couldn't. It's quite impossible. Stupid to ask…

Galadriel: (to Aragorn) I have nothing greater to give than the gift you already bear. (She touches the Evenstar around his neck.) Am meleth dîn, i ant e guil Arwen Undómiel pígatha. "For her love, I fear the grace of Arwen Evenstar will diminish."

Aragorn: Aníron i e broniatha, ad ae periatham athar i methid en-amar hen. Aníron i e círatha na Valannor. "I would have her leave these shores and be with her people. I would have her take the ship to Valinor."

Galadriel: That choice is yet before her. You have your own choice to make, Aragorn. To rise above the height of all your fathers since the days of Elendil, or to fall into darkness with all

that is left of your kin. Namárië. "Farewell.* Nadath nâ i moe cerich. Dan, ú-'eveditham, Elessar. *There is much you have left to do. We will not meet again, Elessar."

Galadriel: (v.o.) Farewell, Frodo Baggins. I give you the light of Eärendil, our most beloved star.

1.2 *The Lord of the Rings: The Two Towers Extended Edition*

Scene 12

Gimli: It's one of their wee belts.

Legolas: Hiro hyn hîdh ab 'wanath. "May they find peace after death"

Gimli: We failed them.

Scene 15

Legolas: The trees are speaking to each other.

Aragorn: Gimli. Lower you axe.

Gimli: Oh.

Legolas: They have feelings my friend. The Elves began it. Waking up the trees, teaching them to speak.

Gimli: Talking trees. What do trees have to talk about? Except the consistency of squirrel droppings?

Legolas: Aragorn, nad no ennas! "Something's out there."

Aragorn: Man cenich? "What do you see?"

Legolas: The White Wizard Approaches

Aragorn: Do not let him speak, he will put a spell on us.

We must be quick.

Scene 24

Stablehand 2: That horse is half mad, my lord. There's nothing you can do. Leave him.

Aragorn: Fæste, stille nú, fæste, stille nú. Lac is drefed, gefrægon. "Fast,

be quiet now, fast, be quiet now. A battle is stirred up, they heard."

Aragorn: Hwæt nemnað ðe? Hm? Hwæt nemnað ðe? "What is your name?' Hm? What is

your name?"

Éowyn: His name is Brego. He was my cousin's horse.

Aragorn: Brego? Ðin nama is cynglic. "Brego? Your name is kingly."

Aragorn: Man le trasta, Brego? Man cenich? "What troubles you, Brego? What did you see?"

Éowyn: I have heard of the magic of Elves, but I did not look for it in a Ranger from the North.
You speak as one of their own.

Aragorn: I was raised in Rivendell … for a time. Turn this fellow free. He's seen enough of
war.

Scene 33

Aragorn: I am asleep. This is a dream.

Arwen: Then it is a good dream.

Arwen: Sleep.

Aragorn: Minlû pedich nin i aur hen telitha. "You told me once this day would come."

Arwen: Ú i vethed na i onnad. Boe bedich go Frodo. Han bâd lîn "This is not the end…it is
the beginning. You must go with Frodo That is your path."

Aragorn: Dolen i vâd o nin. "My path is hidden from me."

Arwen: Si peliannen i vâd na dail lin. Si boe ú-dhannathach. "It is already laid before your
feet. You cannot falter now."

Aragorn: Arwen…

Arwen: Ae ú-esteliach nad, estelio han, estelio ammen. "If you trust nothing else, trust this…"

Arwen: …trust us.

Scene 33

Aragorn: Ú-ethelithon. "I will not be coming back"

Arwen: Estelio guru lîn ne dagor. Ethelithach. "You underestimate your skill in battle. You will come back."

Aragorn: Ú-bedin o gurth ne dagor. "It is not of death in battle that I speak."

Arwen: O man pedich? "What do you speak of?"

Aragorn: Edra le men, men na guil edwen, haer o auth a nîr a naeth. "You have a chance for another life away from war…grief…despair."

Arwen: Why are you saying this?

Aragorn: I am mortal. You are Elf-kind. It was a dream, Arwen. Nothing more.

Arwen: I don't believe you.

Aragorn: This belongs to you.

Arwen: It was a gift.

Arwen: Keep it.

Scene 38

Elrond: Arwen. Tollen i lû. "It is time." I chair gwannar na Valannor. Si bado, no círar. "The ships are leaving for Valinor. Go now…before it is too late."

Arwen: I have made my choice.

Elrond: He is not coming back. Why do you linger here when there is no hope?

Arwen: There is still hope.

Elrond: If Aragorn survives this war, you will still be parted. If Sauron is defeated and Aragorn made king and all that you hope for comes true you will still have to taste the bitterness of mortality. Whether by the sword or the slow decay of time Aragorn will die.

Elrond: (v.o.) And there will be no comfort for you, no comfort to ease the pain of his passing. He will come to death an image of the splendor of the kings of Men in glory undimmed before the breaking of the world.

Elrond: (v.o.) But you, my daughter, you will linger on in darkness and in doubt as nightfall in winter that comes without a star.

Elrond: (v.o.) Here you will dwell bound to your grief under the fading trees, until all the world is changed and the long years of your life are utterly spent.

Elrond: Arwen.

Elrond: There is nothing for you here, only death.

Elrond: Ah im, ú-'erin veleth lîn? "Do I not also have your love?"

Arwen: Gerich veleth nîn, ada. "You have my love, father."

Scene 39

Galadriel: 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." The power of the enemy is growing. Sauron will use his puppet, Saruman, to destroy the people of Rohan. Isengard has been unleashed. The Eye of Sauron now turns to Gondor, the last free kingdom of Men. His war on this country will come swiftly. He senses the Ring is close. The strength of the Ring-bearer is failing. In his heart, Frodo begins to understand …the quest will claim his life. You know this. You have foreseen it. It is the risk we all took. In the gathering dark, the will of the Ring grows strong. It works hard now to find its way back into the hands of Men. Men, who are so easily seduced by its power. The young captain of Gondor has but to extend his hand take the Ring for his own, and the world will fall. It is close now. So close to achieving its goal. For Sauron will have dominion over all life on this Earth even unto to the ending of the world. The time of the Elves is over. Do we leave Middle-Earth to its fate? Do we let them stand alone?

Scene 43

Aragorn: Mae carnen, Brego, mellon nîn. "Well done, Brego, my friend."

A Woman: He's alive!

Gimli: Where is he? Where is he? Get out of the way! I'm going to kill him! You are the luckiest, the canniest, and the most reckless man I ever knew.

Gimli: Bless you laddie.

Aragorn: Gimli, where is the king?

Legolas: Le abdollen "Your late" You look terrible.

Aragorn: Hannon le. "Thank you"

Scene 45

Aragorn: Farmers, farriers, stable boys. These are no soldiers.

Gimli: Most have seen too many winters.

Legolas: Or too few. Look at them. They're frightened. You can see it in their eyes.

Legolas: Boe a hyn neled herain dan caer menig. "And they should be three hundred against ten thousand!"

Aragorn: Si, beriathar hyn ammaeg na ned Edoras. "They have more hope of defending themselves here than at Edoras…"

Legolas: Aragorn, nedin dagor hen ú-'erir ortheri. Natha daged dhaer! "They cannot win this fight. They are all going to die!"

Aragorn: Then I shall die as one of them!

Gimli: Let him go, lad. Let him be.

Scene 46

Haleth: Haleth, son of Háma, my lord. The men are saying we will not live out the night. They say that it is hopeless.

Aragorn: This is a good sword.

Aragorn: Haleth, son of Háma…

Aragorn: …there is always hope.

Legolas: We have trusted you this far. You have not led us astray. Forgive me. I was wrong to despair.

Aragorn: Ú-moe edaved, Legolas. "There is nothing to forgive, Legolas."

Scene 48

Théoden: How is this possible?

Haldir: I bring word from Elrond of Rivendell. An alliance once existed between Elves and Men. Long ago we fought and died together. We come to honor that allegiance.

Aragorn: Mae govannen, Haldir. "Well met, Haldir."

Aragorn: You are most welcome.

Haldir: We are proud to fight alongside Men once more.

Gimli: You could have picked a better spot.

Scene 49

Aragorn: A Eruchîn, ú-dano i faelas a hyn an uben tanatha le faelas. "Show them no mercy, for you shall receive none!"

Gimli: What's happening out there?

Legolas: Shall I describe it to you? Or would you like me to find you a box?

Aragorn: Dartho! "hold!"

Théoden: So it begins.

Aragorn: Tangado a chadad! "Prepare to fire!"

Elf Soldier: Tangado a chadad! "Prepare to fire!"

Legolas: Faeg i-varv dîn na lanc a nu ranc. "Their armour is weak at the neck, and beneath the arm."

Aragorn: Hado i philinn! "Release Arrows!"

Gimli: Did they hit anything?

Théoden: Give them a volley.

Gamling: Fire!

Eyeless Soldier: Fire!

Aragorn: Hado ribed! "Hurl to flow!"

Gimli: Send them to me! Come on!

Aragorn: Pendraith! "Ladders!"

Gimli: Good!

Aragorn: Swords! Swords!

Scene 51

Aragorn: Causeway! Na fennas! "Causeway!"

Théoden: Is this it? Is this all you can conjure, Saruman?

Aragorn: Togo hon dad, Legolas! "Bring him down, Legolas!"

Aragorn: Dago hon! Dago hon! "Kill him! Kill him!"

Théoden: Brace the gate!

Théoden: Hold them! Stand firm!

Gimli: Aragorn!

Aragorn: Gimli!

Aragorn: Hado i philinn! "Release Arrows!"

Aragorn: Herio! "Charge!"

Scene 53

Théoden: Aragorn! Fall back to the Keep! Get your men out of there!

Aragorn: Nan barad! "To the Keep!" Nan barad! "Pull back to the Keep!" Haldir! Nan barad! "To the Keep!"

Haldir: Nan barad! "To the Keep!"

Gimli: What are you doing? What are you stopping for?

Haldir: Nan barad! "To the Keep!"

1.3 *The Lord of the Rings: The Return of the King Extended Edition*

Scene 5

Éowyn: Westu Aragorn hál. " Be-thou Aragorn well!"

Théoden: I am happy for you. He is an honorable man.

Éowyn: You are both honorable men.

Scene 10

Arwen: (v.o.) From the ashes a fire shall be woken. A light from the shadows shall spring. Renewed shall be blade that was broken. The crownless again shall be king.

Arwen: Reforge the sword. Ada. "father"

Elrond: Your hands are cold. The life of the Eldar is leaving you.

Arwen: This was my choice. Ada,"father" whether by your will or not, there is no ship now that can bear me hence.

Scene 30

Elrond: The man who can wield the power of this sword can summon to him an army more deadly than any that walks this earth. Put aside the Ranger. Become who you were born to be. Take the Dimholt road.

Elrond: Ónen i-Estel Edain. "I give hope to Men"

Aragorn: Ú-chebin estel anim. "I keep none for myself."

Scene 38

Galadriel: (v.o.) May it be a light for you in dark places, when all other lights go out.

Frodo: Aiya Eärendil Elenion Ancalima! "Hail Eärendil brightest of the Stars!"

Gollum: Naughty little fly, why does he cry? Caught in a web, soon you'll be…eaten.

Scene 73

Gandalf: Now come the days of the king. May they be blessed.

Aragorn: This day does not belong to one man but to all. Let us together rebuild this world, that we may share in the days of peace.

Aragorn: Et Eärello Endorenna utúlien. Sinome maruvan ar Hildinyar tenn' Ambar-metta.

Aragorn: (to Legolas) Hannon le. "Thank you."

Aragorn: (to the Hobbits) My friends. You bow to no one.

Scene 76

Galadriel: The power of the Three Rings is ended. The time has come for the Dominion of Men.

Elrond: I Aear can vên na mar. "The sea calls us home."

Bilbo: (Grins and chuckles.) I think I'm quite ready for another adventure.

Appendix 2

2.1 *The Hobbit: An Unexpected Journey Extended Edition*

Scene 68

Lindir: Mithrandir.

Gandalf: Ah, Lindir!

Lindir: (in Elvish; subtitled) We heard you had crossed into the Valley.

Gandalf: I must speak with Lord Elrond

Lindir: My lord Elrond is not here.

Gandalf: Not here? Where is he?

Elrond: Gandalf.

Gandalf: Lord Elrond. (in Elvish; subtitled) My friend! Where have you been.

Elrond: (in Elvish; subtitled)We've been hunting a pack of orcs that came up from the south. We slew a number near the hidden pass.

Elrond: (CONT'D) Strange for Orcs to come so close to our borders. Something, or someone has drawn them near.

Gandalf: That may have been us.

Elrond: Welcome Thorin, son of Thrain.

Thorin: I do not believe we have met.

Elrond: You have your grandfather's bearing. I knew Thror when he ruled under the Mountain.

Thorin: Indeed; he made no mention of you.

Elrond: (In Elvish) Light the fires, bring forth the wine. We must feed our guests.

Gloin: What is he saying? Does he offer us insult?

Gandalf: No, master Gloin, he's offering you food.

Gloin: Well, in that case, lead on.

Scene 73

Gandalf: It's mainly academic. As you know, this sort of artifact sometimes contains hidden text. You still read ancient dwarvish, do you not?

Elrond: (in Elvish) Moon runes.

Gandalf: Moon runes? Of course; an easy thing to miss.

Elrond: Well, in this case, that is true; moon runes can only be read by the light of a moon the same shape and season as the day on which they were written**.**

Scene 77

Gandalf: Lady Galadriel.

Galadriel: Mithrandir. (in Elvish; subtitled) It has been a long time.

Gandalf: (in Elvish; subtitled) Age may have changed me, but not so the Lady of Lorien.

Gandalf: (CONT'D) I had no idea Lord Elrond had sent for you.

Saruman: He didn't. I did.

Gandalf: Saruman.

Saruman: You've been busy of late, my Friend

2.2 *The Hobbit: The Desolation of Smaug Extended Edition*

Scene 11

Legolas: And what is this horrid creature? A goblin mutant?

Gloin: That's my wee lad, Gimli.

Legolas: Gyrth in yngyl bain? [Subtitle: Are the spiders dead?]

Tauriel: Ennorner gwanod in yngyl na nyryn. Engain nar. [Subtitle: Yes, but more will come. They're growing bolder.]

Legolas: Echannen i vegil hen vin Gondolin. Magannen nan Gelydh. [Subtitle: This is an ancient Elvish blade. Forged by my kin.]

Legolas: Where did you get this?

Thorin: It was given to me

Legolas: Not just a thief, but a liar as well.

Legolas: Enwenno hain! [Rough translation: Take them!]

Bofur: Thorin, where's Bilbo?

Scene 12

Thranduil: You have my word. One king to another.

Thorin: I would not trust Thranduil, the great king, to honor his word should the end of all days be upon us!

Thorin: You lack all honor! I've seen how you treat your friends. We came to you once, starving, homeless, seeking your help, but you turned your back. You turned away from the suffering of my people and the inferno that destroyed us!"

Thorin: Imrid amrad ursul! [Rough translation: Die a death of flames!]

Thranduil: Do not talk to me of dragon fire. I know its wrath and ruin. I have faced the great serpents of the north.

Scene 13

Balin: Did he offer you a deal?

Thorin: He did. I told him he could go 'Ish kakhfê ai'd dur rugnu!' [Rough translation: I spit upon your grave!] - him and all his kin!

Balin: Well...that's it, then. A deal was our only hope.

Thorin: Not our only hope.

Scene 18

Orc: Not thirteen; not any more. The young one, the black-haired archer, we stuck him with a Morgul shaft.

Orc: The poison's is in his blood. He'll be choking on it soon.

Tauriel: Answer the question, filth.

Orc: Sha hakhtiz khunai-go, Golgi! [Subtitle: I do not answer to dogs, She-Elf!]

Legolas: I would not antagonize her.

Tauriel: You like killing things, orc? You like death? Then let me give it to you!

Thranduil: Farn! Tauriel, ego! Gwao hi. [Subtitle: Enough! Tauriel, leave! Go now.]

Thranduil: I do not care about one dead dwarf. Answer the question. You have nothing to fear. Tell us what you know and I will set you free.

Scene 24

Tauriel: Ingannen le Orch. [Subtitle: I thought you were an Orc.]
Legolas: Cí Orch im, dangen le. [Subtitle: If I were an Orc, you would be dead.]
Legolas: Tauriel, you cannot hunt thirty orcs on your own.
Tauriel: But I'm not on my own.
Legolas: You knew I would come.
Legolas: The king is angry, Tauriel. For 600 years, my father has protected you, favored you. You defied his orders; you betrayed his trust.
Legolas: Dandolo na nin...e gohenatha. [Subtitle: Come back with me...he will forgive you.]
Tauriel: Ú-'ohenathon. Cí dadwenithon, ú-'ohenathon im. [Subtitle: But I will not. If I go back, I will not forgive myself.]
Tauriel: The king has never let orc-filth from our lands, yet he would let this orc-pack cross our borders and kill our prisoners.

Legolas: It is not our fight.

Tauriel: It *is* our fight. It will not end here. With every victory, this evil will grow. If your father has his way, we will do nothing. We will hide within our walls, live our lives away from the light, and let darkness descend. Are we not part of this world?

Tauriel: Tell me, *mellon* [Elvish for "friend"], when did we let evil become stronger than us?

Scene 50

Smaug: You would take nothing from me, Dwarf. I laid low your warriors of old. I instilled terror in the hearts of men. I am King under the Mountain.

Thorin: This is not your kingdom. These are dwarf lands, this is dwarf gold, and we will have our revenge.

[Unseen by Smaug, there are chains attached to various places on the back of the stone dwarf structure Thorin is standing on, and the ends of these chains are held by the other dwarves. As Thorin speaks, Smaug's chest and neck glow with fire, and Thorin slowly reaches up toward a rope above him. Just as Smaug opens his mouth, Thorin yells something in Khuzdul.

Thorin: "Inaudible Khuzdul"

[Thorin yanks on the rope, and a pin behind the stone falls out, releasing heavy wooden bands and chains that had been wrapped tightly around the stone. Smaug rears his head in confusion. The other dwarves pull mightily on their chains, and more pins similar to the first are pulled out of the stone. The stone structure, which is now revealed to be the mold into which the liquid gold from earlier poured into, falls apart and reveals a massive statue of a dwarf king, made entirely out of solid gold. Thorin swings away on a rope to escape the falling rocks. Smaug looks at the golden statue, which is even larger than him, in awe and desire. As he approaches it, his mouth opens slightly in greed.]

[Suddenly, the gold around the statue's eyes warps and then explodes into liquid; the gold in the statue had not yet fully solidified, and the entire statue collapses and explodes into burning hot liquid. Smaug roars in anger as the statue melts, and scrabbles backward to escape the gold. However, he cannot move fast enough and the tidal wave of gold hits him and knocks him

over. As he roars, he is entirely smothered and drowned in the gold, which fills the entire hall in a layer several feet deep.]

[The gold settles, and no sign of Smaug is seen. The dwarves begin to smile in joy, but suddenly, the surface of the golden lake explodes as Smaug leaps out. He is entirely covered in gold, and he screams in anger and pain.]

Smaug: Ahh! Revenge?! Revenge! I will show you REVENGE!

2.3 *The Hobbit: The Battle of the Five Armies Extended Edition*

Scene 3

Galadriel: "You are not alone, Mithrandir…"

Galadriel: … (Ae boe) i le eliathon, im tulithon." [not translated onscreen: If you should ever need my help, I will come.]

Scene 5

Elf: Hîr nín, Legolas. Celin 'winiath o adar lín. [Subtitle: My Lord Legolas, I bring word from your Father.]

Elf: Cân i hi danwenidh na le.[Subtitle: You are to return to him immediately.]

Legolas: Tolo, Tauriel. [Subtitle: Come, Tauriel.]

Elf: Hîr nín. Edlennen Tauriel. [Subtitle: My Lord, Tauriel is banished.]

Legolas: Edlennen? [Subtitle: Banished?]

Legolas: You may tell my father: If there is no place for Tauriel, there is no place for me

Tauriel: Legolas. It is your King's command

Legolas: Naw aran nín, mal ú-gân innas nín. [Subtitle: Yes, he is my King. But he does not command my heart.]

Legolas: I ride north. Will you come with me?

Tauriel: To where?

Legolas: To Gundabad.

Scene 17

Tauriel: Dúilith secherig. [They are swarming.]

Legolas: These bats are bred for one purpose.

Tauriel: For what?

Legolas: For war.

Scene 28

Bilbo: Thorin!

Dain: TO THE KING! TO THE KING!

Thorin: Du Bekâr! [not translated onscreen: To arms!]"

Bilbo: The dwarves! They're rallying!