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Subtitling Fictional Languages

Translating Elvish into Finnish in *The Lord of the Rings*

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TABLE OF CONTENTS

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ABSTRACT

Tämä tutkimus käsittelee fiktiivisen kielen tekstittämistä. Aineistona käytettiin Peter Jacksonin (2002) elokuvassa *Taru sormusten herrasta: Sormuksen ritarit* esiintyviä haltiakielisiä ilmauksia. Elokuva pohjautuu J.R.R. Tolkienin vuonna 1954 julkaistuun samannimiseen kirjaan. Tutkimuksessa selvitettiin miten haltiakieliset ilmaisut on esitetty suomenkielisissä tekstityksissä. Lisäksi tutkittiin, minkä takia kääntäjä on päätynyt tietynlaisiin käännösratkaisuihin.

Haltiakielisten ilmaisujen esittämistä suomenkielisissä tekstityksissä tutkittiin paikallisten ja globaalien käännösstrategioiden avulla. Paikallisten strategioiden tutkimista varten Henrik Gottliebin (1992) tekstitysstrategioita mukautettiin tutkimuksen tarpeita vastaavaksi. Globaalien käännösstrategioiden tarkastelun pohjana olivat Lawrence Venutin (1995) käsitteet kotouttaminen ja vieraannuttaminen. Syitä tiettyjen käännösstrategioiden valitsemiseen etsittiin enimmäkseen Hartmut Stöcklin (2004) näkemyksiin pohjautuvan multimodaalisen analyysin avulla.

Elokuvassa esiintyvät haltiakieliset ilmaisut voitiin jakaa viiteen eri kategoriaan. Tutkimuksessa selvisi, että haltiakielisten ilmaisujen kääntämisessä oli käytetty pääasiallisesti kolmea erilaista paikallista käännösstrategiaa. Samaan kategoriaan kuuluvat ilmaisut oli usein käännetty saman strategian avulla. Vieraannuttavia käännösstrategioita oli kuitenkin käytetty kotouttavia enemmän. Osasyynä tähän on luultavasti se, että fiktiivisiä kieliä itsessään voidaan tarkoituksella käyttää etäännyttämään katsojia fantasiamaailmasta.

Multimodaalinen analyysi paljasti lisäksi, että kuva, kieli, ääni ja musiikki muodostavat yhdessä merkityksiä elokuvassa. Näiden neljän moodin keskinäinen vuorovaikutus voi myös vaikuttaa kääntäjän tekemiin valintoihin. Haltiakielisiä ilmaisuja ei välttämättä tarvitse aina tekstittää suomeksi, jos niiden keskeinen merkitys pystytään kertomaan kuvan, äänen ja musiikin avulla.

KEYWORDS: subtitling, multimodality, translation strategies, fictional languages, Elvish, fantasy

1 INTRODUCTION

Fictional languages have been featured from time to time in popular culture, especially in fantasy and science fiction genres. These languages do not even exist outside fictional worlds, but they have still become a relatively popular element in fantasy and science fiction television series, films and novels. Some famous examples of fictional languages are Anthony Burgess' Nadsat in his novel *The Clockwork Orange* (1962), Na'vi in James Cameron's film *Avatar* (2009) and Dothraki and Valyrian in HBO's television series *Game of Thrones* (2011–). Fictional languages undoubtedly add their own nuances to these stories. Some enthusiastic fans do not settle for enjoying fictional languages only on the screen or on the pages of novels, but they want to learn to speak these languages themselves. As a result there exists books such as *An Introduction to Elvish* (1978) by Jim Allan, *The Klingon Dictionary* (1992) by Marc Okrand and *Living Language Dothraki* (2014) by David J. Peterson.

Despite the interest that many fans continue to show towards different fictional languages, these languages have not received much academic attention. Of course, there are some exceptions, such as J.R.R. Tolkien's Elvish in his fantasy saga *The Lord of the Rings* (1954–1955). Elvish and other Tolkien's languages started to fascinate readers almost immediately after the first part of the fantasy saga, *The Fellowship of the Ring,* was published in 1954 (Hostetter 2007: 1). Over time this interest resulted in numerous lexicons, journals and books on the subject (Hostetter 2007). Peter Jackson's film adaptations of *The Lord of the Rings* at the beginning of the 21st century ensured that the interest in Tolkien and his languages still continues. Tolkien also continues to inspire academic studies. For instance, there are still active academic journals such as *Tolkien Studies* (2004–) by West Virginia University Press. Specifically for language enthusiastics there are also books like *A Gateway to Sindarin* by David Salo (2004).

Even though Tolkien has inspired many studies, in general there is very little academic material available on the subject of fictional languages. The translation of fictional languages has been studied very little, and despite their constant appearances in some extremely popular television series and films, they have been studied even less from the

perspective of audiovisual translation. Since fictional languages are continuously featured in films and television, it seems that it is time that they are acknowledged also in audiovisual translation studies. The purpose of this thesis is to add to the study of fictional languages and examine how they are treated in subtitling.

The aim of this thesis is to study the Finnish translation of Elvish expressions, that is, words, phrases and sentences, in Peter Jackson's film adaptation *The Lord of the Rings: the Fellowship of the Ring* (2002). My first research question is: How Elvish expressions are represented in the Finnish subtitles? The purpose of this question is to find out whether the Elvish expressions are subtitled or not, and if they are subtitled, are the subtitles in Finnish or in Elvish. The second question is: Why particular Elvish expressions are or are not represented in the Finnish subtitles? These two research questions are addressed by studying the subtitling strategies that are used to transfer the Elvish expressions into the Finnish subtitles, and by analysing them from a multimodal perspective.

Multimodality refers to the combination of speaking, writing, visualization and music that is used in audiovisual texts (Pérez-González 2014: 185). Multimodal approach does not focus only on language, but acknowledges that other also communicational forms, such as gaze and gesture, also have their own functions in multimodal texts (Jewitt 2009: 14). For a long time studies on audiovisual translation only focused on analysing the different types of dialogue equivalences between source and target languages, and thus the interplay between dialogue and visual aspects of the film was ignored. Even though the film industry still forces the translators to restrict their involvement in the translation process to working solely with language, multimodality has recently started to gain more attention in studies of other media texts. (Pérez-González 2014: 185).

As Pérez-González (2014: 187) argues, audiovisual translation practice and research should be more aware of the different ways information is communicated in audiovisual texts. Audiovisual texts such as films convey information through many different channels, not only through dialogue and subtitles (Pérez-González 2014). The information delivered outside dialogue can affect subtitler's choices (Taylor 2013: 99),

which is why it is so important to take into account all aspects of multimodal texts. Subtitling can often be challenging for the translator due to its many constraints, such as time and space limits. Subtitlers use many different strategies to deal with these specific problems of audiovisual translation. In this study I will analyse the subtitling strategies used in *The Fellowship of the Ring* by adapting Henrik Gottlieb's (1992) classification of subtitling strategies, while also keeping in mind Lawrence Venuti's (1995) *foreignization* and *domestication* strategies.

In sections 1.1 and 1.2 the material and method of the study will be introduced. *The Lord of the Rings* will be shortly discussed in section 1.3. Chapter 2 discusses fictional languages and how they are used to serve different purposes in popular culture, especially in fantasy and science fiction genres. Elvish and its different functions in the films are discussed more in the subsections of chapter 2. In chapter 3 the concept of multimodality is discussed, and chapter 4 discusses subtitling in more detail and introduces the subtitling strategies used in this study. In chapter 5 the Finnish subtitles for the Elvish expressions in *The Fellowship of the Ring* will be analysed and in chapter 6 the conclusions of the study will be drawn.

1.1 Material

The material of the study consists of Elvish expressions and their corresponding Finnish subtitles that are collected from Peter Jackson's film adaptation of J.R.R. Tolkien's *The Lord of the Rings: The Fellowship of the Ring* (2002). In total the film contains 54 Elvish expressions, counted as individual words and sentences. This number does not include Elvish character and place names such as Elrond and Lothlórien, because they have been excluded from this study. There are two main reasons for this decision. Firstly, at the end of the Finnish subtitling track it is mentioned that the translations of Elvish character and place names in the film are based on the earlier Finnish translations of the original novels (FOTR[1]). Kersti Juva, Eila Pennanen and Panu Pekkanen, who

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[1] *The Fellowship of the Ring* film

have translated *The Lord of the Rings* novels into Finnish, remark in the appendices of the compilation that all Elvish names have been left untranslated (Tolkien 2002: 973). Secondly, some Master's theses have already been done on the subject of proper name translation in *The Lord of the Rings*. One recent example is Tanja Huvila's (2016) Master's thesis, which studies how the characters names *The Lord of the Rings* novel have been translated into Finnish.

I chose *The Fellowship of the Ring* (2002) as my material for various reasons. Due to the popularity of the novels and films, they have been studied quite much, and as a result, there is more material available. The complete film scripts could be found online and, most importantly, the lines spoken in fictional languages were included to the scripts. This was essential for this study, and as I noticed, unfortunately many film or television series scripts did not include the fictional languages featured in the films and shows. It is also notable that Tolkien's Elvish is one of the most complete fictional languages that exist (Nummelin & Sisättö 2014). Fictional languages are featured relatively much in Jackson's films, and they are used in more varying ways than many other fictional languages that appear in films and television series. This offers a possibility to see whether certain types of Elvish expressions, such as spells and expressions that occur in conversations, are translated differently.

I collected my material from *The Fellowship of the Ring's* DVD version (2002) with the help of two different film scripts. The film script that I mainly used as a help in collecting the Elvish lines from the film was found online at The Internet Movie Script Database[2]. The origin and the age of the script are unknown, but it proved to be very accurate. However, because some details, mainly some Elvish lines, were missing from the script, I also used another script found at a webpage called Fempiror. This second script is a script of *The Fellowship of the Ring's* extended edition that was released in 2002. The origin of Fempiror's script is equally unknown, but it was still accurate and suited the purpose well.

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[2] Further referred to as IMSDb

First it was necessary to ensure that the film scripts were accurate. The accuracy of IMSDb's script was evolved by comparing it to the DVD's soundtrack as well as to Fempiror's script. After ensuring the accuracy of the script I collected all Elvish expressions and the corresponding Finnish subtitles from the film. The DVD that I used was published in Finland in 2002, and the Finnish subtitles were translated by Outi Kainulainen from Broadcast Text. Her translation was based on Kersti Juva's, Eila Pennanen's and Panu Pekkanen's translation of the original novels (FOTR).

Kainulainen reveals in an old interview published in the Finnish newspaper *Turun Sanomat* (2004) that even though the Finnish translations of the novels helped to subtitle the film trilogy, she still thinks of it as one of the hardest tasks she has done during her long career. The fact that it took her roughly 80 hours to translate the last film *The Return of the King* (2003)*,* which is more than double the average time that it usually takes to translate a film, says something about the difficulty of the task. The devotion of Tolkien's fans also caused Kainulainen to feel more pressure, because she knew that if she made mistakes, she would immediately get negative feedback. (Turun Sanomat 2004)

1.2 Method

After revising IMSDb's film script and collecting the Elvish expressions and their corresponding subtitles from the film the subtitles were analysed. The analysis was qualitative and it was divided into two parts. First I addressed the question how Elvish expressions are represented in the Finnish subtitles by studying the subtitling strategies in the film. Both global and local strategies were taken into account, although the emphasis was on the latter. Local strategies are strategies that are applied to certain parts of the texts, whereas global strategies affect the whole text (Bell 1998: 188; Leppihalme 2001: 140).

Fictional language as a source language somewhat limits the study of subtitling strategies. It does not allow a very detailed analysis for the reason that only very few

experts could understand the exact content of the Elvish expressions. Of course, the Finnish subtitles have been translated from English, not from Elvish. However, comparing the Finnish subtitles to the English translations of the Elvish lines would be futile, since the language the viewers hear the characters speak is Elvish. This is the reason why I consider Elvish to be the source language in this study, whereas Finnish is the target language.

Subtitling strategies introduced in different sources are often meant to address very specific translation problems, such as culture specific items. However, because Elvish does not allow a very detailed analysis, this study requires a relatively general categorisation of subtitling strategies. I chose to base the study of the local translation strategies on Henrik Gottlieb's (1992) categorisation of ten different subtitling strategies. However, it was necessary to adapt Gottlieb's (1992) strategies to suit the purposes of this study. I determined first what strategies could be applied to this study and excluded the rest. Gottlieb's (1992) subtitling strategies and their modification is discussed more thoroughly later in section 4.2. I concluded that there were four different subtitling strategies that could be used as a basis for the study of local subtitling strategies. These strategies were called *transfer, imitation, deletion* and *expansion*. However, it became evident during the analysis that there were no cases of expansion, and therefore also this strategy was left outside of the study. Since the analysis also revealed that other subtitling strategies had been used as well, an additional category *other* was formed for those cases.

The global subtitling strategies in the film were studied on the basis of Lawrence Venuti's (1995) concepts foreignization and domestication. Domesticating strategies bring the audience closer to the source text and culture, whereas foreignizing strategies do the opposite (Venuti 1995). In order to study the global subtitling strategies of the film, Gottlieb's (1992) local subtitling strategies used in this study were defined to be either foreignizing or domesticating. This division and the concept of global translation strategies are discussed in detail in sections 4.1 and 4.2.

The question why particular Elvish lines are or are not represented in the Finnish subtitles was addressed by focusing on the multimodal nature of the film. This was analysed in general level as well as in detail with the help of particular examples. First I divided the Elvish expressions in the film into different categories and analysed how different types of expressions had been subtitled and why. The categorisation of the Elvish expressions was created by considering the purpose of the Elvish expressions and the context in which they occurred. A more thorough analysis of the subtitling of Elvish expressions was conducted next. The Elvish expressions and the corresponding subtitles were divided into categories according to Gottlieb's subtitling strategies, and two examples were analysed from each category. I tried to find reasons for choosing particular translation strategies by analysing the ways Elvish dialogue and the possible subtitles interact with the image, sound and music of the film. I analysed how these different modes can work together to create a certain meaning especially in the cases where there are no Finnish subtitles available for the viewers. Due to the special relationship between language and image (Pérez-González 2014: 213–214), the main focus was on their interplay. This analysis draws material from multiple sources, but the categorisation of modes is based on Hartmut Stöckl's (2004) idea of multimodality as a networked system of choices. Stöckl's categorisation is discussed later in section 3.2.

1.3 *The Lord of the Rings*

J.R.R Tolkien's epic fantasy novel saga *The Lord of the Rings* as well as his other works have definitely left their mark in fantasy literature (Nummelin & Sisättö 2014: 158), and the Middle-earth still attracts many readers. *The Lord of the Rings* was published in three parts in the years 1954 and 1955 as a continuation to Tolkien's earlier children's book called *The Hobbit* (1937), but the trilogy was eventually aimed to a more adult audience. The story of *The Lord of the Rings* is essentially a traditional fight between good and evil. The protagonist, a hobbit called Frodo Baggins inherits a ring, which is discovered to be the destructive Power Ring that the Dark Lord Sauron has forged a long time ago. The Ring has to be destroyed, so Frodo and his friends leave their homes in Shire and head for a dangerous journey.

Peter Jackson was not the first person to film Tolkien's work, but the earlier adaptations of *The Lord of the Rings* and *The Hobbit* certainly never reached the popularity that Jackson's films did at the beginning of the 21th century (Nummelin & Sisättö 2014: 173–187). The first film, *The Fellowship of the Ring*, was released in 2001, and it was followed by *The Two Towers* in 2002 and *The Return of the King* in 2003. In *The Fellowship of the Ring* Frodo Baggins inherits a ring, and when the wizard Gandalf discovers that it is the long lost Power Ring, Frodo and his three friends flee from Shire in order to go to the Elven outpost Rivendell. The fate of the Ring is decided in Rivendell, and it is established that the Ring must be destroyed. The only way to destroy the Ring is to take it to Sauron's land Mordor and throw it to the depths of the same volcano where it once was forged. The Fellowship of the Ring is formed to accomplish this mission, and the nine members of the Fellowship travel across the Middle-earth towards Mordor. The first film ends at the breaking of the Fellowship. (FOTR)

Even though Frodo Baggins is the main character of the film, also the other members of the Fellowship have important roles in the story. There are three other hobbits, Frodo's friends Samwise Gamgee, Meriadoc Brandybuck and Peregrin Took. In the novels and films they are commonly referred to as Sam, Merry and Pippin. There are two humans, a ranger called Strider, or Aragorn by his real name, and the son of the Steward of the southern realm Gondor, called Boromir. The wizard Gandalf is the leader of the Fellowship, and there is also an elf called Legolas and a dwarf called Gimli.

Other relevant characters in the film *The Fellowship of the Ring* are people that Frodo and the others encounter on their journey. There is the half-elf Elrond, who rules Rivendell, and his daughter and Strider's love interest Arwen. During their journey the Fellowship seeks protection from the Elvish forest realm Lothlórien and meet Galadriel, the Lady of the Lothlórien. The most important villains are Sauron and his nine Ringwraiths, who are constantly trying to capture Frodo and his companions. Sauron also has an ally, the fallen wizard Saruman, who has his own forces searching for Frodo and the Ring.

2 FICTIONAL LANGUAGES IN POPULAR CULTURE

This chapter discusses fictional languages and their use in literature, television and film. The central terminology is defined first, and then the function of fictional languages in popular culture is discussed in section 2.1. Section 2.2 focuses on the representation of Elvish in *The Lord of the Rings*, and subsections 2.2.1, 2.2.2 and 2.2.3 focus on analysing in more detail the different functions that Elvish seems to have in the film *The Fellowship of the Ring*.

Language invention is not a new phenomenon. According to Arika Okrent (2009: 10) the earliest documentation of an invented language is from the twelfth century. It is known that this language was created by a German nun, but its purpose has remained unclear (Okrent 2009: 10). Languages have been invented for centuries, but despite this the terminology and categorization of different intentionally created languages is still somewhat vague. One reason for the lack of uniform terminology is probably that even though the idea of language invention seems to fascinate many, these languages have not been studied much academically.

There are only few academic sources available on the subject of invented languages, and the terminological problems are easy to notice if these sources are compared with each other. The most obvious issue is that different sources prefer to use different terms about the same concept. The linguist David J. Peterson (2015) uses the term *constructed* languages, whereas Arika Okrent (2009) talks about *invented languages*. Peter Stockwell (2006) acknowledges that in addition to these also terms *artificial languages*, *planned languages* and even *neographies* are used. This study follows Peterson's (2015) terminology and categorisation, because it appears to be the most logical and extensive. Peterson (2015) has defined the central terminology by not only drawing from his own linguist background but also acknowledging the terminology that is used among the enthusiastic language creators on the internet.

Peterson divides languages into two different categories, natural languages and constructed languages. Natural languages, or natlangs, are languages that have evolved

naturally. All spoken languages, such as English and Finnish, are considered to be natural languages, but in addition also creole languages, sign languages and languages that have died and are no longer spoken in the world belong to this category. (Peterson 2015: 19) Those languages that have not evolved naturally are called constructed languages.

According to Peterson (2015: 18) constructed languages, or conlangs, are consciously created languages that have, or are intended to have, a fully functional linguistic system. This term covers many different languages from Esperanto to Elvish. Constructed languages can be further divided into different categories such as auxiliary languages and artistic languages. Auxiliary language means a constructed language that has been created for international communication, whereas artistic language is a constructed language created for aesthetic or otherwise artistic purposes. (Peterson 2015: 18, 21)

In the context of this thesis the most important type of constructed language is fictional language. It is a language that is "supposed to exist in a given fictional context" (Peterson 2015: 19). For example, the Dothraki language Peterson created for HBO's series *The Game of Thrones* (2011–) is intended to be a real language in the fictional universe of *The Game of Thrones* (Peterson 2015: 19). Similarly, Elvish and other Tolkien's languages are supposed to be real languages that exist in the fictional Middle-earth. However, it is worth noting that even though Elvish can clearly be classified as a fictional language, it can also be considered to be an artistic language, because it was designed to be aesthetically appealing (Stockwell 2006: 8). In order to avoid confusion only the term fictional language will be used in this thesis.

2.1 The Function of Fictional Languages in Popular Culture

This section focuses on the purposes that different fictional languages can serve in popular culture. Okrent (2009: 11) argues that the primary motivation for creating new languages has come from the need to improve natural languages. As a result of natural development, natural languages have many flaws such as irregular verbs, idioms and

words that mean more than one thing (Okrent 2009: 11). However, even though constructed languages might have originally been attempts to perfect natural languages (Okrent 2009: 11), Peterson's (2015: 18–23) categorization demonstrates that languages are not anymore invented only to fix the problems of already existing languages. Nowadays there are many unique constructed languages that have been created for different purposes. Some constructed languages are used in international communication and some are spoken by aliens in science fiction films (Peterson 2015). Nowadays many constructed languages only exist in fictional worlds, and they have become a relatively common element in the works of fantasy and science fiction. However, the central question is, what exactly is achieved by adding fictional languages to novels, films and television series?

Peter Stockwell (2006) provides a possible answer for this question. He argues that constructed languages have three main functions in fiction. The first function is elaborate, which means that "the language is present to lend an ornamental richness to the imagined landscape, and works essentially as a detailed lyrical description". Stockwell mentions Star Trek's Klingon as an example. The speakers of Klingon are an aggressive race, and the harsh sounds of Klingon language are supposed to convey that. (Stockwell 2006: 9) Elvish works in a similar manner in *The Lord of the Rings*. Elves are portrayed as a beautiful and wise race, and as Stockwell (2006: 9) states, the Elvish language itself is supposed to sound beautiful.

The second function Stockwell (2006: 9) calls indexical. A constructed language has an indexical function, if it assists in the creation of the imagined world and makes it more plausible in the reader's mind. Constructed language helps to create a sense of realism (Stockwell 2006: 9). For example, Tolkien's fictional Middle-earth resembles real world because it is inhabited by many different races and nations, who all have their own histories, cultures and languages. Among other things the constant appearances of Elvish and other fictional languages can be considered to help to give an impression of separate cultures and cultural differences between them. For instance, elves and hobbits are very different races that barely have any contact with each other, so it is logical and realistic that they also speak different languages.

The third function that Stockwell (2006: 9) names is emblematic, and it means that a constructed language itself represents a thematically important idea. The language can for instance be used to carry a political comment or satire. One example of a constructed language that has an emblematic function is Newspeak in George Orwell's novel *Nineteen Eighty-Four*. (Stockwell 2006: 9). In *Nineteen Eighty-Four* the society heavily restricts individuals' freedom of thought, and the very controlled and restricted language of Newspeak is one way to do that (Orwell 1992).

Stockwell (2006) differentiates three main functions that constructed languages usually have in fiction, but if different constructed languages were analysed more closely, it could be noticed that they can also serve more specific purposes. An alien language in a science fiction film and a language that is used to perform magic in a fantasy novel can both have for example an indexical function, but their representation and characteristics probably still differ from each other. In the end there are countless possible ways to feature fictional languages in fiction, and every story can use them for their own purposes.

Elvish can be considered to have what Stockwell (2006) calls elaborate and indexical functions, but those are not the only purposes that Elvish seems to serve in the films. The rest of this chapter focuses on Elvish in *The Lord of the Rings* in order to gain a better understanding of the ways this language has been utilized in the films as well as in order to demonstrate different functions that fictional languages can adopt. The representation of Elvish in *The Lord of the Rings* will be discussed first in section 2.2. Next I will examine some of the most important purposes that Elvish seems to serve in the films and especially in *The Fellowship of the Ring*. In subsection 2.2.1 I will first discuss the way Elvish is used to create a necessary feeling of otherness (Salo 2004). In 2.2.2 I discuss Elvish as a device of characterization, and in subsection 2.2.3 I will finally discuss Elvish as a device of magic.

2.2 Elvish in *The Lord of the Rings*

Elvish and other fictional languages have a rather special role in Tolkien's work. Unlike in many other fantasy novels, the fictional languages were not born because the fantasy universe needed it, but rather the other way round. As Nummelin and Sisättö (2014: 17–18) state, Tolkien started by inventing fictional languages, and only after the languages had been born, he started to create speakers and histories for those languages. In fact, Tolkien (1999c: 506) has even stated that *The Lord of the Rings* itself is an English translation of a book written in a fictional language, called Westron. In Tolkien' mind Westron technically functions as the lingua franca of the Middle-earth (Tolkien 1999c: 506).

The unique origin and status of Elvish probably explains why fictional languages are featured so extensively in *The Lord of the Rings.* There is not only Elvish, but two kinds of Elvish, Sindarin and Quenya, and both have their own histories, grammatical systems and rules (Stockwell 2006: 8). Especially Quenya, or High Elvish, was created for aesthetic purposes (Stockwell 2006: 8). In this thesis these two varieties are not separated, since it is not relevant for the purpose of the study. It is also quite unlikely that a regular viewer could be able to tell the difference between Sindarin and Quenya.

In addition to Elvish the trilogy also features fictional languages such as Dwarvish, Black Speech and Entish (Tolkien 1999a, 1999b & 1999c). Black Speech is spoken by Sauron and his servants, and Entish is the language of a tree-like race called ents. In the novels these different fictional languages can be found for example in poems, phrases and names. There are also few cases where the novels present fictional languages by using their own alphabets (see Tolkien 1999a: 66), which greatly differ from the Latin script we use today. The foreign expressions in the novels are not always even translated for the viewers. For example, there are songs that are in Elvish, and not even their main content is explained in any way (see Tolkien 1999a: 311). In *The Fellowship of the Ring* film Elvish can be found among other things in characters' speech and narrator's voiceover, songs, spells and in names of objects, characters and places. It can also be spotted in written form for example in the markings of the Ring. Other fictional

languages are not featured in the films as extensively as Elvish, although some of them, like Black Speech, are used few times.

In general the films seem to feature less different fictional languages than the novels. However, it seems that Elvish is featured even more varying ways in the films than in the novels. For example, characters do not really discuss in Elvish with each other in the novels, whereas in the films fictional languages are used in conversations. In addition many characters' understanding of fictional languages is different in the novels and in the films. The most important difference is Frodo Baggins and his knowledge of Elvish. The films do not seem to indicate that he can actually understand Elvish. However, in the novels Tolkien states that unlike Sam, Merry and Pippin, Frodo has some knowledge of the Elvish language (Tolkien 1999a: 105). Frodo has learnt quite much about elves from Bilbo and Gandalf, and his friends even suspect that he meets elves when they happen to travel through the Shire (Tolkien 1999a: 56). Elves are familiar to Frodo at the beginning of the novel, whereas in the film he does not appear to have much knowledge of them.

One reason why Frodo does not appear to know much about elves or Elvish in the film is probably that it is important to place him to the same position as the viewers. The fantasy world in the film cannot appear to be too alien to the viewers, or they might not be able to identify with the characters. As a result, viewers might become confused or lose interest in the film. Novels allow readers to go back and check if they do not quite understand something, but films do not allow that as easily. For this reason it is often necessary to include characters who can provide information for the viewers and who can guide them in the unfamiliar world. The next subsection focuses on the balance of familiarity and alien in the film and discusses how Elvish can be utilized in order to create an alienating effect.

2.2.1 Elvish as an alienation device

Bignell (1999: 100) argues that the principle of cinema is to present the recognisable and familiar balanced against the new and foreign, the alien, that cannot be experienced

in our everyday reality. Films have the ability to move the audience from their own present reality to another space and time in imaginary reality. At the same time the alien in the imaginary reality must be made comprehensible by balancing it with something familiar and conventional (Bignell 1999: 88, 100)

Constructing a balance between alien and familiar is particularly important in science fiction and fantasy genres, which are built around advanced technologies, magic or other things that simply do not exist in our reality. As Salo (2004: 25) argues, the problem is that if everything presented to the audience is strange and alien, they will find the whole imaginary reality equally exotic and banal. This is the reason why the sense of alienation cannot be created without offering something familiar at the same time (Salo 2004: 25).

The term alienation refers to the act of distancing the subject matter from familiar matters or constructing something strange or exotic (Salo 2004: 25). Alienation can be achieved through many different means. In the case of *The Lord of the Rings* the novels and films are full of creatures and phenomena, such as elves and magic, that are alien to the audience. Tolkien and later Jackson also further distanced the Middle-earth from their own centuries with the help of different weapons, customs and clothing (Salo 2004: 25). Fictional languages also function as an important device of alienation in the films and novels (Salo 2004: 25). Since these languages do not exist in the real world, they are equally alien to all readers and viewers.

Fictional languages and other fantasy elements ensure that the audience finds the world exotic, but at the same time there are also some familiar elements. The protagonist is a hobbit, and therefore the Shire of the hobbits is supposed to work as the familiar world in the fictional fantasy universe (Salo 2004: 25). The Shire is an idealized and archaized version of rural Warwickshire, where Tolkien lived his childhood in the 19th century. The Hobbits are reflections of the 18th or 19th century English farmers, but they do not have the technology that was available at that time. The hobbits are also not meant to live in an ancient or medieval world, because they still have things like umbrellas and

paper. The hobbits function as mediators, who face the world outside the Shire with the same sense of alienation as the readers or viewers. (Salo 2004: 25)

The prologue of the film seems to presents the whole Middle-earth as an alien place. The prologue tells the history of the Power Ring and introduces the different races of the Middle-earth to the viewers. Elvish has a rather significant role in the alienation of the Middle-earth, and even the first words spoken in *The Fellowship of the Ring* are in Elvish. When the prologue begins, the viewers can first only see a black screen and hear quiet Elvish music in the background. Soon the narrator (Cate Blanchett, who also plays Galadriel in the film) starts speaking in Elvish. The narrator speaks several lines in Elvish, and then repeats them in English. Introducing the world of the film to the viewers with the help of fictional language can be seen to prepare the viewers to step into a fantasy universe. The world in the film is established to be different from our own, and the use of Elvish can even make the story seem somewhat mythical from the very beginning.

After the prologue the film properly begins from the Shire, which is introduced to the viewers as the familiar place in the fantasy world. The Shire is portrayed as a peaceful countryside region, and the hobbits themselves seem to be cheerful people who live simple and carefree life. When the hobbits eventually leave the Shire, the viewers can already identify with them and feel sympathy for them. The alienation begins outside the Shire with the help of Elvish and other fictional languages (Salo 2004: 28). The place names in Shire have clearly English origins, but outside it the hobbits travel to places with strange names like Amon Sûl and Bruinen. Even if the audience did not recognize these to be specifically Elvish names, they still take the audience into places where even normal things such as hills and rivers become exotic because of their weird alien names. (Salo 2004: 28).

These strange Elvish names, as well as the whole Elvish language, appear to be unfamiliar to both hobbits and the viewers of the film. It could even be seen that the rest of the Middle-earth is alien to both hobbits and the viewers. None of the hobbits are heard speaking Elvish in *The Fellowship of the Ring*, and in addition there are many

scenes that specifically draw attention to the fact that the hobbits cannot speak or understand Elvish. This highlights the fact that the hobbits are supposed to be in the same situation as the viewers. For example, in the beginning of the film, in scene 8 (FOTR) Frodo recognizes that the markings in the Ring are in Elvish, but states that he cannot read them. When the first elf, Arwen, is introduced in the story in scene 17 (FOTR), Strider and Arwen are shown speaking Elvish with each other, and Pippin even asks what they are saying, as he cannot understand them.

In addition to Elvish being presented as alien, also the elves themselves are presented as alien. For example, when Sam is told that Strider will lead the hobbits to Rivendell, he becomes excited at the prospect of seeing elves (FOTR: SC13[3]). This could indicate that elves are exotic and it is not usual to see them in the Shire. Another example of a particular scene where elves can be considered to be represented as alien, is a scene where sick Frodo sees an ethereal vision of Arwen dressed in white clothes and speaking Elvish (FOTR: SC17). In general the elves are portrayed to be wise beings who live in beautiful places and wear fine clothes. The fictional language Elvish further helps to present the elves themselves as alien beings. Elvish language can even be used to create a certain impression of characters that are not elves but speak Elvish. Elvish language as a characterisation device is discussed in the next subsection.

2.2.2 Elvish as a characterisation device

Characterisation plays a central part in any work of fiction, and this subsection discusses how fictional languages and especially Elvish can be used as characterisation devices. As Lothe (2000: 81) states, there are many different ways to convey a certain image of a character to the readers or viewers. For example, characters can be described by using adjectives or they can be given names that carry a certain meaning. The way character acts as well as their external appearance and behaviour can also always reveal something about a character. Even milieu can be used in characterisation. (Lothe 2000: 81–84) For example, the Elven realms in *The Fellowship of the Ring* film are portrayed

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[3] (*The Fellowship of the Ring*: scene 13)

to be very beautiful and even magical places, and this can add to the characterisation of the elves.

Another important device of characterisation is speech. This includes what a character thinks or says as well as how they say it. (Lothe 2000: 83). Characters in a novel or film have different backgrounds and social statuses, and it is important that this is reflected also in their speech. In films, where dialogue plays such an essential role, it is particularly important that characters have distinguishable traits of speech. (Zabalbeascoa 2012: 71) As Salo (2004: 27) notes, the stylistic differences in characters' speech in *The Lord of the Rings* are present both in the books and the films. In the films the hobbits speak different English dialects whereas Gandalf and Saruman, who are characters with a higher status, speak the best King's English (Salo 2004: 27). However, as Zabalbeascoa (2012: 71) states, sometimes the authors and film makers do not settle for using different dialects or other conventional means, but invent fictional languages for the purposes of characterisation. Also *The Lord of the Rings* utilizes Elvish and other fictional languages as characterisation devices along with the different ways of speaking English.

Stockwell (2006: 9) claims that Elvish has an elaborate function. As it was mentioned earlier, in general elves are portrayed as a beautiful and wise race. The first description of elves in the film states that they are "immortal, wisest, fairest of all beings" (FOTR: SC1). Also the Elvish language has been designed to be aesthetically appealing (Stockwell 2006: 8). Elvish language can obviously be used to characterise elves, but the film also contains characters who speak Elvish despite not being elves. It could be assumed that also these characters probably reflect some characteristics that are associated with elves or the Elvish language. Salo (2004: 29) also claims that in the films heroic characters speak Elvish, and more specifically the Sindarin variation.

However, here it has to be noted that even though many characters in the first film use Elvish expressions, not all of them can actually speak Elvish. For example, the dwarf Gimli uses the Elvish term *mithril* while talking about a certain valuable fictional metal. It is not suggested that Gimli could speak Elvish, but it rather seems that he uses the

Elvish word *mithril* because it appears to be the universal term for this type of metal. In the first film there are five named characters that can be heard speaking full sentences in Elvish. These characters are the elves Elrond and Arwen, the wizards Gandalf and Saruman and the ranger Strider. There are also two other elves, Legolas and Galadriel, who once or twice use Elvish words in their speech but do not have complete lines in Elvish.

If the characters who can actually speak Elvish were analysed, it could be stated that the Elvish language could probably be seen as the language of the wise and powerful. If Elvish-speaking characters are compared to the hobbits, which is the group that the viewers are supposed to mostly identify with, it can be seen that the Elvish-speakers are portrayed wiser and more knowledgeable than the down-to-earth hobbits. The Elvish-speakers also enjoy quite high statuses in the Middle-earth. Galadriel and Elrond are Elven rulers, and Arwen is Elrond's daughter and Strider's love interest. Gandalf and Saruman are powerful wizards, and Strider, or Aragorn by his real name, is revealed to be the heir to the throne of the southern realm Gondor. Even Legolas is the son of the Elven king Thranduil (Tolkien 1999a: 314, 465), even though it is never mentioned in the first film. However, it has to be kept in mind that the relevant characters in *The Lord of the Rings* generally tend to have a high status. Since the books and films do not reveal anything about the Elvish skills of the lower classes, Elvish cannot unequivocally be regarded only as the language of upper classes.

Out of the Elvish-speakers in the film Arwen is the character who has the most Elvish lines. Arwen has little role in the films besides being portrayed as Strider's love interest, even though she is brought to the story in a rather heroic way. In a scene where she is introduced, she saves wounded Frodo and takes him to Rivendell the Ringwraiths at her heels (FOTR: SC17). Arwen speaks Elvish mostly with Strider, but when the viewers first see her, she is heard speaking Elvish to wounded Frodo in his vision. There is also a scene where Arwen speaks Elvish to her horse and enchants in Elvish in order to make the river Bruinen to flood and prevent the Ringwraiths from following her to Rivendell (FOTR: SC17).

Strider is one of the most important characters in the story, and he has the second most Elvish lines in *The Fellowship of the Ring*. Strider is seen speaking Elvish mostly with Arwen. When it comes to Strider and his discussions with Arwen, Elvish is almost used as the secret language of lovers. In the film Strider and Arwen speak Elvish in scenes where they are alone or when they are in front of the hobbits. The latter case could suggest that they speak another language in front of others because they do not want to reveal the content of their discussion. However, these characters also speak to each other in English, and sometimes one of them even changes the language in the middle of the conversation. Strider also once addresses two other elves, Legolas and Haldir, in Elvish. Speaking Elvish with elves might be a sign of respect on Strider's part, but since it is suggested that Strider has known all three elves already before the events of the film, this could also be connected to his friendships with those elves.

Salo's (2004: 29) claim that heroic characters speak Elvish in the films seems to apply particularly well to Strider. When Strider is first introduced in the film, he is described as one of the dangerous rangers who wander in the wilds. However, later he proves to be a great swordsman and saves the hobbits many times. It is also revealed that his real name is Aragorn, and that he is, in fact, an heir to the throne of the southern realm Gondor. However, Strider does not speak Elvish only because he is a heroic character, but there is also a logical reason for it, even though it is never mentioned in the films. Namely, Strider has been raised in Rivendell (Tolkien 1999c: 414).

Gandalf has the third-most Elvish lines in the film, and those lines are almost exclusively related to the practice of magic. He is the leader of the Fellowship, and he seems to be portrayed in the films as a wise and rather powerful wizard. He seems to be the Fellowship's wise advisor. Gandalf can also be considered to be heroic because he is seen fighting the evil forces many times with swords or magic. Also the other wizard of the story, Saruman, can be heard speaking Elvish while casting spells. However, unlike other Elvish-speaking characters, Saruman cannot be considered heroic, as he is Sauron's ally. However, Saruman's betrayal does not make him any less powerful or knowledgeable, so Elvish can still be seen to highlight those qualities.

In addition to discussing characters who speak Elvish, it is equally important to pay attention to the characters who do not speak Elvish. Nothing clearly suggests that any of the hobbits understand or speak Elvish in the film *The Fellowship of the Ring*. In addition to this being a device of alienation as it was discussed in subsection 2.2.1, it can also be seen as a characterisation device. The characters that are heard speaking Elvish in the films are either heroic, wise or powerful, or all this in some way. Even though the hobbits, especially Frodo, can be seen to possess certain heroic qualities, the hobbits are presented more as ordinary people who only happen to become accidentally involved in the war of the Ring. The fact that the hobbits do not speak Elvish supports their portrayal as ordinary, down-to-earth, and probably even less educated characters.

Another interesting detail regarding the characters that speak Elvish is that even though Legolas is an important part of the Fellowship of the Ring, he only speaks one Elvish word in the film. In the first film Legolas is almost exclusively presented as an athletic archer who is quite invaluable in the fighting scenes. He could be seen as a heroic character because of this, but in the end he does not have as important function to the plot as many other characters who speak Elvish. For example, Legolas does not lead the Fellowship like Gandalf, and he is not the heir to the throne of Gondor like Strider. However, in the later films Legolas can be heard speaking Elvish in many occasions, which is probably due to his character getting more visibility and space to grow.

In general, characters who can be heard speaking Elvish in *The Fellowship of the Ring* can be considered to be heroic, wise or powerful, or all of those things. However, Elvish is still not exclusively reserved for the good side. For example, the decidedly evil Power Ring has markings that are written in Elvish, although the language itself is Mordor's Black speech (FOTR: SC8). Also the fallen wizard Saruman uses Elvish in enchantments. Elvish spells and the Elvish markings on the Ring and on other magical objects seem to suggest that Elvish has certain power. It can be used to achieve great things, whether they are good or bad. In the films there is a clear link between Elvish and magic, and it is discussed in the next subsection.

2.2.3 Elvish as a device of magic

In fantasy genre neologisms and fictional languages, or languages that appear to be fictional, are very often linked to the practice of magic. In television characters cast spells in fictional languages for example in HBO's *The Game of Thrones* (2011–), in The CW's supernatural drama *The Vampire Diaries* (2009–) as well as in BBC's medieval fantasy series *Merlin* (2008–2012). Some examples from literature are J.K. Rowling's Latin-derived spells in *Harry Potter* series (1997–2007) and Christopher Paolini's many fictional languages in the medieval fantasy series *The Inheritance Cycle* (2003–2011).

There are differences in how different works of fantasy represent the relationship between fictional languages and magic. The relationship between magic and language is often hazy, although there are also some works that state very clearly that languages are used to control magic. Both Ursula K. Le Guin in her *Earthsea* saga (1968–2001) and Christopher Paolini in his *Inheritance Cycle* (2003–2011) base magic on the idea that knowledge of a certain language is the key to performing magic. Le Guin's (2007) language is known as Old Speech, and Paolini (2005) calls his language the Ancient language. Everything and everyone has a true name in Old Speech and Ancient language, and these names allow the magicians to control objects or other people (Paolini 2005; Le Guin 2007).

Tolkien does not provide as clear explanations for the readers. Tolkien's original novels actually include very few mentions of the use of magic, and it is never described in detail. Tolkien never specifies what is the source of magic. It is not easy to even define what is meant by the concept of magic in *The Lord of the Rings*. There are wizards who can use magic, but in addition for example elves can easily be interpreted to possess magical abilities. Some elves such as Galadriel clearly have magical abilities both in the films and novels, but it is not clear whether all elves are capable of performing magic. For example Legolas does not show any signs of magical abilities in the novels or films, and it is never stated whether he is capable of performing magic or not. Like all elves, Legolas has supernaturally good eyesight and reflexes, but that does not necessarily

mean it is caused by Elvish magic. It could simply be a feature that is typical to a certain race, like cats' ability to see in the dark. However, it is probably safe to assume that the Elven race has certain characteristics that appear to be supernatural, and at least some elves are capable of performing magic in the form of spells.

It is also unclear what characters are capable of doing with their magical powers and what are the laws of magic in the Middle-earth. Different characters also have a different understanding of magic. Non-magical beings like hobbits view magic differently than magical beings like elves, and Galadriel even states that she does not clearly understand what the hobbits mean by the concept of magic (Tolkien 1999a: 475). Hobbits, who do not possess magical powers, seem to view magic much like we nowadays do, and consider different spells, supernatural powers and objects to be magical.

In *The Fellowship of the Ring* film magic is present in many ways. There are magical beings like the Balrog and magical artefacts like Galadriel's mirror, Saruman's palantír and Sauron's Ring. There are also three characters that are shown to perform magic by casting spells. The wizards Gandalf and Saruman use magic on many occasions, and the elf Arwen is seen to use magic once, when she floods the river Bruinen in order to save Frodo from the Ringwraiths. There are also other characters that are hinted to have magical powers, but they are not actually seen casting spells in the film. These are characters such as Elrond or Sauron, who forged the magical Power Ring.

There are differences in the ways characters use magic, which could even suggest that the magic of elves and wizards might be different. Wizards are seen using staffs when they perform magic, but elves do not carry staffs with them. Arwen only chants an Elvish spell to flood the river Bruinen, whereas the wizards always use staffs in their spells. However, there is one exception in scene 5 (FOTR), where angry Gandalf darkens a whole room without touching his staff. This suggests that even though wizards usually use staffs in spells, it is not always necessary.

Speaking Elvish is also not always required when performing magic. For example Gandalf and Saruman do not shout spells when they fight against each other in Isengard (FOTR: SC 9), and Gandalf lights the top of his staff in the mines of Moria without a word (FOTR: SC28). This could suggest that the source of the magic is not the language itself, but it is merely a device for those who already have magical powers. However, it has to be taken into account that even if Elvish spells are not said aloud, that does not necessarily mean that Elvish is not involved in these spells. For example, in *Harry Potter* characters can perform magic without saying the magic words aloud, but they still have to concentrate on those words inside their mind (Rowling 2014).

The connection between Elvish and magic seems hazy, but the fact that the films gives an impression that Elvish is the only language that can be used to performing magic separates it from other languages of the film. The films give the viewers an impression that Elvish can be used to achieve things that are impossible to achieve by using other fictional languages such as Dwarvish or natural languages such as English. This suggests that even though the magic does not come from the fictional language itself, it still seems to have certain mythical power that allows it to control the surrounding environment if it is used by someone with magical abilities.

When fictional language is used as a spell language, it draws attention. It differs from characters' normal speech, and might work as a sign for the viewers that something extraordinary is going to happen. There is also the fact that chanting spells in English would be far less exciting than chanting them in a fictional language. The use of Elvish makes the whole event seem more mysterious. It seems to be quite usual in fantasy genre that fictional languages are only featured in spells and characters do not speak them otherwise. However, compared to many other fictional languages in fantasy, Elvish is used in more diverse ways in the films. It is a spell language, but it is also a language that characters use in normal conversations. This can make Elvish seem more real and believable. Elvish it is not only a weird mythical language from the past that is only used to perform magic but it is still used in everyday conversations. However, at the same time the use of Elvish as a spell language makes it seem more mysterious and alien.

3 MULTIMODALITY

This chapter focuses on multimodality. The key terms are defined first, and then the main ideas and principles behind multimodality and multimodal analysis are discussed in section 3.1. Section 3.2 focuses more on modes, which are a central part of multimodal analysis. Different researchers have slightly different views on what can be considered to be a mode, and this study mainly follows Stöckl's (2004) definition and categorisation of modes.

Kress and van Leeuwen (2001: 20) define multimodality as "the use of several semiotic modes in the design of a semiotic product or event". Semiotics can be broadly defined as the study of signs (The Routledge Handbook of Multimodal Analysis 2009b: 304), whereas modes can be seen as "socially shaped and culturally given resources for meaning making" (Kress 2009: 54). In practise Kress and van Leeuwen's (2001: 20) definition refers to the way how for example speaking, writing, visualization and music are combined in order to create an audiovisual text (Pérez-González 2014: 185).

Strictly speaking multimodality is not a theory but a field of application, and therefore a variety of different disciplines and theoretical perspectives from linguistics to psychology and art history can be used to explore multimodality. Interest in multimodal research has grown due to the fact that in today's world multimodality is present in people's everyday life, and focusing only on speech and language is not enough anymore. Multimodal research looks beyond language, but at the same time it also offers new ways to understand language as a part of multimodal texts. (The Routledge Handbook of Multimodal Analysis 2009a: 2–3) The next section discusses more thoroughly the key ideas behind multimodality.

3.1 Principles of Multimodality

Jewitt (2009: 14) argues that the idea of multimodality is based on the assumption that representation and communication always draw from different modes. Modes are what

makes the simultaneous realisation of different discourses and types of action or interaction possible (Kress and van Leeuwen 2001: 21). According to Jewitt (2009: 14) all modes have the potential to contribute to the meaning. In multimodal texts meanings are not only made through language, but instead they are made and interpreted through several representational and communicative modes. Each mode can realize different communicative work, which makes the interaction between these modes significant for meaning making. (Jewitt 2009: 14–15)

This interaction and relationship of modes is central for multimodal research (Jewitt 2009: 17). An analysis of a multimodal text can reveal how a meaning is created by different semiotic modes (Taylor 2013: 103). For example, audiovisual texts can consist of many different sign repertoires such as speech, music, image, film editing and perspective (Pérez-González 2014: 186–187). As a result there is a large variety of different factors that affect the outcome (Díaz Cintas 2007: 52). As Taylor (2013: 99) argues, even though the translators are usually focused only on translating words, it is reasonable to assume that in audiovisual translation also the information conveyed through other modes has an influence on the translator's choices. However, when it comes to subtitling, the most important intermodal relationship is between image and language. In audiovisual texts visual and verbal elements are particularly closely connected and affect together to the way the viewers understand the text (Pérez-González 2014: 213–214). Since the image cannot be changed, subtitler's job is to create a translation that fits the image and supports the link between image and language (Pérez-González 2014: 214).

Despite the great advantages that multimodal analysis can offer for translation studies and other fields, it also has its limitations. It is sometimes criticised for being too dependent on interpretations. Multimodal analysis interprets gestures or images, but this raises the question how is it possible to know what exactly is the meaning of a certain image or gesture. While this should be kept in mind when conducting a multimodal analysis, it also has to be noted that the same problem is present even when the focus is only on speech or language. (Jewitt 2009: 26). How is it possible to know for certain what a particular word or sentence means? According to Jewitt (2009: 26) this problem

is resolved by linking the studied meanings to the context and social function. For example, in Finland and most other cultures nodding is a sign of acceptance. Knowing this, it is safe to assume that if a character nods in a Finnish film, the gesture indicates acceptance instead of rejection.

3.2 The Modes of Multimodality

This section focuses on important aspect of multimodality, namely modes. Even though modes are so central for multimodal research (Jewitt 2009: 17), there are varying views on what can be considered to be a mode. As Kress (2009: 54) sees it, for example image, soundtrack, gesture, speech and writing can be considered to be separate modes. Stöckl (2004), however, views these same concepts slightly differently, and divides modes into core modes and sub-modes. He sees multimodality as a networked system of choices, where the creation of audiovisual text involves choosing particular modes among the total existing semiotic resource types (Stöckl 2004). Semiotic resources refer to actions, materials and artefacts that people use for communication (Jewitt 2009: 16). The chosen modes help the communicators to convey their communicative intentions. (Pérez-González 2014: 191)

According to Stöckl (2004: 13) audiovisual texts consist of four core modes: sound, music, image and language. These core modes can be realised in different media, which creates medial variants (Stöckl 2004: 12). Core modes and their medial variants are illustrated in figure 1 below.

Core modes	Medial variants
Image	• Static (still) • Dynamic (moving)
Language	• Speech • Static writing • Animated writing
Sound	• Sound effects • Spectograms
Music	• Performed music • Score/sheet music

Figure 1. Network of core modes and medial variants. Adapted from Stöckl (2004). (Pérez-González 2014: 194)

As it is presented in figure 1, the core mode image can be instantiated through two different medial variants. Static images can be found for example on the pages of newspaper, whereas dynamic image exists for example on television screen. However, as Pérez-González (2014: 194) states, in addition to dynamic images, sometimes also static images, like freeze-frames or tableau-like visual inserts, are used in audiovisual texts to serve different creative purposes. Also the core mode language can be manifested as speech or animated or static writing. Subtitles and intertitles are considered to be forms of static writing. (Pérez-González 2014: 194) Subtitles are therefore a medial variant of the core mode language.

Sound and music are also not restricted to realization through auditory media. Even though sound usually refers to recorded speech or effects, it can sometimes also be realised through visual media. For example forensic experts in crime dramas are sometimes shown using printed or electronic spectrograms in order to identify suspects. Similarly, music in audiovisual texts is normally part of the soundtrack and in synchrony with the images, but sometimes printed scores and sheet music are shown visually. (Pérez-González 2014: 193)

Medial variants are further divided into sub-modes, which in turn consist of specific aspects that are characteristic to a certain sub-mode. For example, the sub-mode colour consists of aspects such as saturation and hue. (Stöckl 2004: 12–13) Sub-modes open more possibilities to the communicators, and the result depends on how they interact with each other (Pérez-González 2014: 198). As an example, the figure 2 below illustrates how the core mode image is divided into different medial variants and sub-modes.
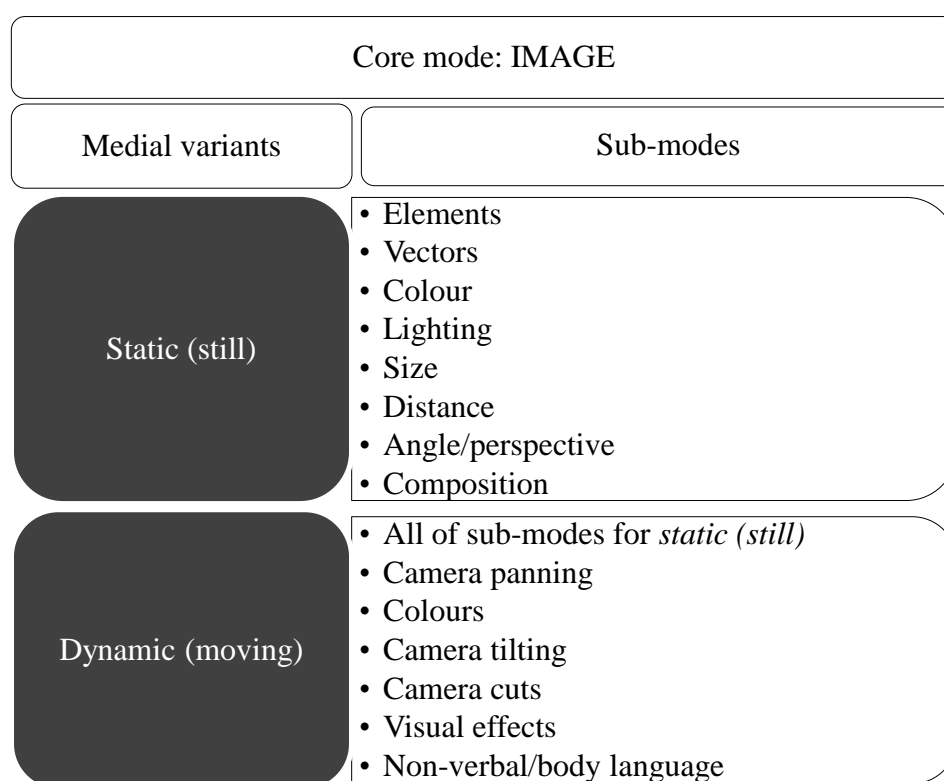
Core mode: IMAGE	
Medial variants	Sub-modes
Static (still)	• Elements • Vectors • Colour • Lighting • Size • Distance • Angle/perspective • Composition
Dynamic (moving)	• All of sub-modes for *static (still)* • Camera panning • Colours • Camera tilting • Camera cuts • Visual effects • Non-verbal/body language

Figure 2. Network of sub-modes for core mode image. Adapted from Stöckl (2004). (Pérez-González 2014: 214)

As figure 2 shows, the core mode image can be either static or dynamic. Dynamic image has sub-modes such as colours, visual effects and elements. In films elements refer to the characters or objects on the screen. (Pérez-González 2014: 213–214) These elements and their arrangement and relationship are central for constructing meaning in the mode image. (Kress 2009: 56). The positions of characters in a scene is always very purposeful as well as the way they interact with each other via gestures and words (Díaz

Cintas & Remael 2007: 52). For instance, image can show nonverbal communication between characters, which adds its own flavour to the spoken dialogue.

The medial variants of language are divided into para-verbal means of speech, static writing and animated writing. Para-verbal means of speech consist of sub-modes that are related to the dialogue. These include for example accents, volume, rhythm, pausing and speed. (Pérez-González 2014: 199) According to Remael (2004: 115), speech, or dialogue, has three functions: structuring, narrative-informative and interactional function. Structuring dialogue is used to provide textual cohesion and promote the film's narrative continuity within and across scenes, whereas interactional dialogue contributes to the narrative continuity through interactional development of characters' relationships. Narrative-informative dialogue delivers necessary information, which can be hidden in a natural-sounding dialogue or delivered through one knowledgeable character. (Remael 2004: 115–116) As Díaz Cintas and Remael (2007: 49) state, these functions occur often simultaneously. It is also important to keep in mind that the interactional features of the dialogue and the emotional connotations raised by them contribute as much to the narrative as the actual words spoken (Díaz Cintas & Remael 2007: 49)

The sub-modes of sound include the intensity, volume and quality of sound effects as well as amplitude, time and frequency of spectrograms (Pérez-González 2014: 199). In films different sounds can for example be used to connect sequences or set certain mood to a scene (West 2009: 285). The sub-modes of music can also be divided into two medial variants, performed or incidental music and score or sheet music. Sub-modes of performed or incidental music are melody or tune, orchestration, rhythm or time, speed, provenance and lyrics. (Pérez-González 2014: 199) In films music can be used to provide the sense of continuity, cover up edits and facilitate the changes of scenes. It can also be used as a way to provide certain mood, entertain the viewers, give interludes and comment on the action in the film. Also the lack of music and other sounds have their own meaning. In different contexts moments of silence can for example build tension or redirect the listener's attention. However, sometimes silence is just meant to let the ear rest from sound. (West 2009: 285)

While the effect of sound and music in films cannot be underestimated or ignored, image and language are the most important modes from the point of view of this study. Subtitles are at the centre of this study, and in addition to the different sub-modes of language and the content of the speech itself, image has the greatest impact on subtitles. Image can be used to show the audience multiple different things, such as action, objects or non-verbal communication between characters. The information conveyed through the core mode image can affect the subtitler's choices. For example, certain things can be omitted from the subtitles, if the image already shows the same information. Subtitles are discussed more thoroughly in the next chapter.

4 SUBTITLING

This chapter focuses on subtitling as a form of translation. As Pérez-González (2014: 194) states, subtitles, as a form of static writing, can be considered to be one medial variant of the core mode language. Subtitles aim to present speech in concise writing in a small space on the screen while also trying to minimalize the almost inevitable loss of information. (Remael 2004: 104). Subtitlers use different strategies to deal with the problems of subtitling and to highlight different aspects of the dialogue and story. Subtitling strategies are discussed in more detail in sections 4.1 and 4.2.

Díaz Cintas and Remael (2007: 8) define subtitling as a translation practice that presents a written text on the screen. Subtitles are supposed to recount the original dialogue of the speakers as well as the discursive elements, such as letters, graffiti and placards that appear on the screen. Subtitles also recount other information on the soundtrack, such as songs and voice overs. (Díaz Cintas and Remael 2007: 8) Presenting all necessary information in a relatively small space and time can be a challenging task, and there are quite many technical restrictions that affect subtitlers' work.

As Díaz Cintas and Remael (2007: 89) state, the physical limitation for two subtitled lines is 37–39 characters per line, or 74–78 characters per two lines. However, the length of the line varies between companies. For example, Vertanen (2007: 151) states that in Finland Yleisradio (The Finnish Broadcasting Company) and some commercial channels use the average of 33–34 characters per one line. According to Díaz Cintas and Remael (2007: 89) the minimum time that the subtitles have to appear on the screen is one second, which is usually 24–25 frames, whereas the maximum time that two-line subtitles are recommended to be kept on the screen is six seconds. Vertanen (2007: 151) recommends that subtitles consisting of one full line should appear on the screen for two to three seconds, whereas subtitles consisting of two full lines should be on the screen for four to five seconds. It should be ensured that the subtitles are kept on the screen long enough so that the viewers have time to read them properly. For example, if the subtitles contain long foreign names, the viewers might need slightly more time to read them (Vertanen 2007: 153). Then again, as Díaz Cintas and Remael (2007: 89–90)

remark, subtitles should not be kept on the screen for too long. Viewers tend to read the subtitles again, if they appear on the screen for a longer time than the viewers actually need to read them. The time that subtitles appear on the screen can be limited by splitting the subtitles into smaller units. (Díaz Cintas and Remael 2007: 89–90)

It is also important that subtitles are timed correctly, because poorly timed subtitles can confuse the viewers and detract from enjoying the film or show. They can also hinder viewers from identifying the character speaking. Because of this, subtitles have to be timed so that they mirror the rhythm of the film and the actors' performances, and also take into account things like pauses and interruptions. Subtitles should maintain a temporal synchrony with the utterances heard on the screen. In the ideal case subtitles should appear the moment the character starts speaking and disappear when they stop speaking. (Díaz Cintas & Remael 2007: 88–90) In order to time the subtitles correctly, subtitlers need to pay attention to also the other modes of the film and not only to language.

Due to these technical restrictions subtitlers often use deletion and reduction strategies while translating. As Taylor (2000: 316) states, subtitlers are sometimes forced to compromise between maintaining the effect of an individual line and keeping the viewers on track of the development of the wider plot. However, the use of deletion and reduction strategies should still always account for the original message's communicative intention. (Taylor 2000: 316) For example, it might be tempting to omit colloquialisms from the subtitles, but it should be kept in mind that this might give the viewers a different idea of the relationship of the characters or the formality of the situation (Taylor 2000: 316).

Naturally subtitlers should also be careful not to omit important information. However, as Taylor (2000: 316) notes, any element of the dialogue can play an important part in creating meaning and maintaining cohesion. Characters' lines in a dialogue have their own important purposes (see Remael 2004: 115–116) and, as Díaz Cintas and Remael (2007: 48) state, usually everything has a narrative significance. One action always leads to another, everything is connected, and most importantly, there are no narrative

gaps. (Díaz Cintas and Remael 2007: 48) Therefore at first seemingly insignificant information might have an important role later in the story. However, as Marleau (cited in Díaz Cintas & Remael 2007: 50) states, the verbal mode sometimes further defines visually given information, and sometimes the words and images communicate more or less the same information. Also Chaume (cited in Díaz Cintas & Remael 2007: 50–51) notes that the possible ellipses or gaps in the dialogue or in the subtitles can be filled with the information that is given in the images on the screen.

It is also relevant to briefly discuss here the use of italics in subtitles. As Díaz Cintas and Remael (2007: 104) state, different punctuation marks, such as dashes and asterisks, have their own uses in subtitles. Different subtitling companies might prefer to use them differently, but there are some generally accepted conventions. For example, dashes can signal that the two lines in a set of subtitles belong to two different people, and asterisk can signal that one or more letters have been omitted from the word purposefully. (Díaz Cintas & Remael 2007: 104–116)

Italics can have several different functions in subtitles. They are often used for distant voices or when the character speaking is not on the screen, but is for example talking to another character on the phone. Also character's thoughts and interior monologues can be expressed in italics. Foreign words and neologisms in subtitles are also often in italics, although some prefer inverted commas over italics. Díaz Cintas and Remael (2007: 125) recommend that foreign words or expressions should be in italics if they are not integrated in the vocabulary of the target audience. They also note that if the film or television show contains also another language that is unfamiliar to the target audience, all translated lines in that marginal language should be presented in italics. (Díaz Cintas & Remael 2007: 124–126)

The last point concerns particularly multilingual films, that is, films that have more than one language. Since *The Lord of the Rings* films contain also other languages besides the film's main language English, also they can be considered to be multilingual films. As Díaz Cintas & Remael (2007: 58) note, the statuses of the second or even third languages in films vary, and the translators should be aware of this in order to create

appropriate subtitles. According to Díaz Cintas & Remael (2007: 58), all regularly occurring languages should be subtitled. However, they also argue that it is not always necessary to translate a second or a third language. If the dialogue exchange in the second or third language is only a part of a setting and does not have a narrative function, and if the context makes it understandable to the viewers, the other language or languages can be left untranslated. (Díaz Cintas & Remael 2007: 58–59) In cases like this viewers can get an idea of the central message of the deleted speech through other modes.

The next sections discuss the different translation strategies that are used in subtitling. Translation strategies can be divided into global and local strategies (Bell 1998: 188; Leppihalme 2001: 140). Global strategies affect the whole text, whereas local strategies affect particular text segments (Bell 1998: 188; Leppihalme 2001: 140) Global strategies are discussed first in section 4.1 on the basis of Venuti's (1995) work before moving to Gottlieb's categorisation of local subtitling strategies in section 4.2.

4.1 Global Subtitling Strategies

Lawrence Venuti discusses in his book *The Translator's Invisibility* (1995) translation's fluency and the different ways translators can use to convey the linguistic and cultural differences between source and target cultures. According to Venuti (1995: 1) a translated text is considered acceptable when it is fluent and there are not any linguistic or stylistic peculiarities in the translation. An acceptable translation is transparent and seems to reflect the original writer's personality, intention or the essential meaning of their text. This illusion of transparency creates the impression that the translation is not a translation but the original. A fluent translation makes the translator more invisible and as a result, the writer or the meaning of the original text more visible. (Venuti 1995: 1–2)

Venuti emphasizes that the cultural and social conditions always affect the translation. When translating to English, the prevailing trend has been to domesticate the foreign

texts to fit the dominant Anglo-American culture. Venuti, however, criticizes this because it reduces the cultural difference that the translation is supposed to convey. Venuti argues that in translation the linguistic and cultural differences in the foreign text are forcibly replaced with elements that are recognizable to the target audience. These differences cannot be entirely removed, but Venuti states that the translator can always choose to what extent they want to preserve the original text's cultural and linguistic characteristics. The translator can technically choose between two different translation strategies, *foreignization* and *domestication*. A domesticating translation reduces the foreignness of the original text, whereas a foreignizing translation does the opposite and emphasizes the cultural and linguistic differences between the source and target cultures. If a translator chooses a foreignizing strategy, it is important that the translation deviates from the target culture's and language's norms enough and creates an alien reading experience. (Venuti 1995: 18–20)

Whether a translator chooses a foreignizing or domesticating approach depends on numerous different factors, such as the genre of the work and the target audience. For example, a novel for young children might demand a more domesticating approach than a mystery novel for adults. In addition, sometimes the source text might already contain elements that are supposed to be alienating even for the readers of the original text. Fictional languages are one example of this. As it was argued in subsection 2.2.1, the fictional languages in *The Lord of the Rings* are meant to create an alienating effect. In cases like this, choosing a foreignizing translation strategy can support and highlight the alienating aspects of the original text.

Next section discusses local translation strategies that are applied to certain elements of the text. The global translation strategy of the text determines what local strategies are used (Leppihalme 2001: 140) However, as Kokkola (2007: 207) points out, the whole text is not supposed to be exclusively either foreignizing or domesticating. Different global strategies can be used to solve different individual cases so that the text is still a natural entity (Kokkola 2007: 207). For example, in *The Lord of the Rings* Elvish place names can be left untranslated and English place names can be translated into Finnish.

4.2 Local Subtitling Strategies

This section discusses local subtitling strategies. Gottlieb (1992) differentiates between ten subtitling strategies. The first strategy, *expansion*, means that information is added to the subtitles in order to explain for instance culture specific references. In the second strategy, *paraphrase*, an expression of the source language is altered in order to adequately render it in the target language, whereas in *transfer* the full expression in the source language is rendered to the subtitles. Subtitles where *imitation* strategy is used contain an expression that is identical to the expression that occurs in the source language. Proper nouns and international greetings are common examples of instances where imitation is used. (Gottlieb 1992: 166)

Transcription can be used for example translating non-standard speech. This strategy preserves the deviations in the source language expressions. *Dislocation* means that the expression used in the target language differs from the expression of the source language, and as a result the content of the message is adjusted. (Gottlieb 1992: 166) Taylor (2000: 319) argues that dislocation occurs when maintaining the effect of the line is more important than maintaining the content. *Condensation* condenses the source language expression to the target language while also conveying the meaning as well as most of the original expression's stylistic content. Usually the only elements that are lost in condensation are unnecessary words. Gottlieb notes that condensation is often seen as the prototype of subtitling. (Gottlieb 1992: 166–167)

The abovementioned strategies provide corresponding translations in the target language, but Gottlieb also lists subtitling strategies where some elements of the content suffer in translation. (Gottlieb 1992: 166–167) According to Taylor (2000: 159), these strategies appear to be the most used in subtitling. In *decimation* the expression is abridged and the content reduced, whereas in *deletion* the expression is completely omitted. The original message is drastically cut in decimation and deletion, but despite this the translation is still often able to convey the message with the help of the soundtrack and image. The last strategy Gottlieb calls *resignation*, since the target language expressions differ from the source language expressions and the content of the

message is distorted. Resignation occurs when the translator is unable to render culture or language specific elements such as difficult idioms. (Gottlieb 1992: 166–167) Resignation results to the loss of the original meaning of the source text (Taylor 2000: 159).

Gottlieb (1992: 166) defines deletion as "omitted expression", which is in line with what many sources, such as Díaz Cintas and Remael (2007), refer to as *omission*. Díaz Cintas and Remael 2007: 163–166) acknowledge that omissions can happen either at word or sentence level, although they emphasize that it is not advisable to omit entire lines or sentences. As Mona Baker (1992: 41–42) argues, omission of words and expressions inevitably leads to some loss of information, and should therefore only be used in situations where a smooth, readable translation is more valuable than an accurate translation. However, she also notes that sometimes a word or expression can be omitted if it is not essential for the development of the plot (Baker 1992: 41–42). Vertanen (2007: 152) states that for example character names and titles that are already familiar to the audience can often be easily omitted from the subtitles. In addition subtitlers also tend to omit introductory sentences such as "I think that" or "my opinion is that" (Vertanen 2007: 152).

Díaz Cintas and Remael (2007: 166) acknowledge that in subtitling there are cases where the omission of complete sentences and lines is unavoidable. This can happen for example in crowded and noisy scenes or in scenes where several people are talking at the same time. However, Díaz Cintas and Remael (2007: 59) also state that when subtitling multilingual films it is not always necessary to translate all dialogue in second or third language, if it does not have a narrative function and the viewers can understand the meaning from the context. This shows that even whole lines can sometimes be omitted without affecting negatively to the final result. The other modes of the audiovisual text can still manage to convey the message to the viewers without the help of subtitles.

This is important to keep in mind especially when studying the translation of multilingual films, whether they contain natural or constructed languages. The use of

deletion strategy can even be deliberate, especially if the deleted lines are in a fictional language that is supposed to work as an alienation device in the film. Referring back to the discussion in subsection 2.2.1, choosing a foreignizing strategy and leaving certain Elvish lines completely untranslated could further alienate the elves as well as make the viewers identify more with the hobbits.

After examining Gottlieb's translation strategies it is clear that not all of them can be applied to this study. I exclude decimation and resignation, and also paraphrase, dislocation, condensation and transcription (Gottlieb 1992) due to the limitations that a fictional language as a source text causes. These strategies cannot be studied because the exact words and expressions of the Elvish source text are understandable only to very few experts. For instance condensation cannot be taken into account in this study, because it is not possible to know what exact elements of the Elvish lines have been condensed.

Translation strategies that can be applied to this study are therefore transfer, imitation, expansion and deletion (Gottlieb 1992). However, as it was explained earlier in section 1.2, the analysis revealed that the subtitles did not contain any cases of expansion, and therefore also this category was left outside of the study. On the basis of Gottlieb's (1992) work, expansion was considered to mean cases where the Finnish subtitles contain Elvish expressions, but the Finnish translator has added explanatory information that does not appear in the original dialogue.

The remaining translation strategies are therefore transfer, imitation and deletion. Imitation refers to expressions that appear in the subtitles in Elvish, whereas transfer includes Elvish expressions that appear in the subtitles in Finnish. Since condensation cannot be studied, in this case it has to be only assumed that the Finnish subtitles provide the full original expression. It is also likely that the viewers tend to simply assume that they have been given full translations, because they have no reason to believe otherwise. The viewers are not able to notice if something has been removed from the Finnish subtitles by listening the Elvish dialogue because they cannot understand the spoken language.

The last strategy, deletion, includes Elvish expressions that are completely omitted from the Finnish subtitles. Following Díaz Cintas and Remael's (2007: 163–166) ideas, deletion covers the deletion of individual Elvish words as well as the deletion of complete Elvish sentences. In practice deletion at word level means that an Elvish word that appears in an otherwise English sentence or line does not appear in the Finnish subtitles at all. Deletion at sentence level means that Elvish sentences or lines have been omitted from the subtitles, and no translation is provided.

Transfer, imitation and deletion can be divided into domesticating and foreignizing strategies according to Venuti's (1995) work. Transfer is considered to be a domesticating strategy, whereas imitation and deletion are considered to be foreignizing strategies. The strategy of transfer provides a full Finnish translation for the viewers and therefore completely eliminates the foreign language Elvish from the subtitles. Imitation preserves the original foreign language and represents it in the subtitles, whereas the use of deletion does not provide any kind of subtitles for the viewers. As a result the meaning of the Elvish expression has to be deduced with the help of the image, sound and music.

5 SUBTITLING ELVISH IN *THE FELLOWSHIP OF THE RING*

In this chapter the Elvish expressions and their Finnish subtitles in the film *The Fellowship of the Ring* are analysed. This study aims to find out how Elvish expressions are represented in the Finnish subtitles and why particular Elvish expressions are or are not represented in the subtitles. The representation of Elvish expressions is discussed in section 5.1. This section includes an analysis of the subtitling strategies that were used to transfer the Elvish expressions to the Finnish subtitles.

The Elvish expressions in the film could be roughly divided into five different types according to their purpose and the context in which they occur. The similarities and differences in subtitling different types of Elvish expressions are discussed in general level in section 5.2. The last section 5.3 focuses on analysing more thoroughly some Elvish expressions and the corresponding subtitles from a multimodal perspective. This analysis tries to find reasons for choosing particular subtitling strategies by examining the interaction between different modes and the way they are used together to construct a certain meaning.

5.1 The Representation of Elvish in the Finnish Subtitles

This section focuses on the representation of Elvish expressions in the Finnish subtitles. The Elvish expressions featured in *The Fellowship of the Ring* were either single words or sentences. Single Elvish words usually appeared in an otherwise English line. Lines that were completely in Elvish consisted of one or several Elvish sentences. In this study the focus is on the translation of complete lines instead of individual sentences. When subtitlers translate lines, they sometimes delete single words or complete sentences, but in the end their focus is not on words or sentences but on the whole line. It is often more important how the central message of the line is translated than how certain parts of the line are translated. Another significant reason why the analysis focuses on lines instead of sentences is that in those cases where Elvish lines consisted

of several sentences, the same subtitling strategy had almost always been applied to the whole lines.

Following Gottlieb's (1992) classification of subtitling strategies, there were three different local strategies that were used to transfer the Elvish expressions into Finnish subtitles. These strategies were transfer, where the Elvish expressions had been translated into Finnish, imitation, where the Elvish expressions appeared in the subtitles in Elvish, and deletion, where the Elvish expressions had been omitted from the subtitles. There were also two cases that did not belong to any of the abovementioned categories.

The Elvish expressions found in the film and the subtitling strategies that were used to translate them into Finnish are illustrated in table 1. The expressions are divided into words and lines for the reasons discussed above. In addition to Gottlieb's (1992) translation strategies transfer, imitation and deletion there is also a category called *other*, which consists of cases that did not belong to any of the other categories. Since this study does not analyse the translation of Elvish place and character names, they are not included in the numbers of the table.

Table 1. Elvish expressions and subtitling strategies in *The Fellowship of the Ring*

Elvish expressions	Transfer	Imitation	Deletion	Other	Total
Single words	-	10	-	-	10
Lines consisting of one Elvish sentence	4	-	10	-	14
Lines consisting of two Elvish sentences	3	-	5	2	10
Lines consisting of three or more Elvish sentences	3	-	-	-	3

As table 1 shows, the film contains 10 single Elvish words and 27 Elvish lines. However, some of the lines consist of more than one Elvish sentence, and therefore the total amount of individual Elvish expressions in the film is 54. Subtitling strategies transfer, imitation and deletion were used in translating the Elvish expressions almost

equal amount of times, although deletion was used slightly more than the other two strategies. The film contained only two cases that belonged to the category other, and both of them were lines that consisted of two Elvish sentences. In the first case (see example 9) one of the sentences was transferred into Finnish and the other was deleted. In the second case (see example 10) the Elvish line was apparently transferred into Finnish apart from a character name, which was deleted. Since it is important to pay equal attention to all subtitling strategies found in the film, also the cases belonging to the category *other* are analysed in detail in chapter 5.4

As can be seen from table 1, imitation was only used in subtitling single words, and almost all complete Elvish lines were either transferred or deleted. One reason for this practice is probably related to the time and space restrictions in subtitling. Many of the Elvish lines might simply be too long to be imitated entirely in subtitles. If even long but ordinary names in a foreign language take longer to read (Vertanen 2007: 153), incorporating entire sets of subtitles in a fictional language might require more space and time than is available. Subtitles in a fictional language might also draw unnecessary attention to them. If the viewers focus on trying to read long sets of subtitles in a language they do not understand, they might not pay as much attention to the action on the screen. Some viewers might also simply ignore the subtitles for the reason that they cannot understand them.

Considering this, it could be argued that the subtitling strategy imitation is exclusively used to translate single words, because this way the Elvish language can be incorporated and represented in the subtitles relatively easily. Individual foreign words probably do not draw too much attention to the subtitles. Some viewers might find full sets of Elvish subtitles interesting, but in the end they would be rather useless from communicative perspective. In most cases Elvish subtitles cannot be used to provide relevant plot-related information for the viewers, because the viewers do not understand the language. However, if the imitation of single Elvish words is responsible for incorporating Elvish into the Finnish subtitles, longer Elvish expressions can either be deleted or transferred depending on the situation. Like imitation, also the deletion of Elvish expressions highlights the presence of Elvish in the film by drawing viewers' attention to the fact

that they do not always understand what the characters are saying. Finnish subtitles can then be at times used to keep the viewers informed of the development of the plot.

Even though the strategy of imitation was only reserved for single words and transfer and deletion for longer lines, these three local strategies were used almost as much. However, there are greater differences in use the of global translations strategies. In total, the foreignizing strategies imitation and deletion were used more than twice as much as the domesticating strategy transfer. The number of Elvish expressions in the film was relatively small, but the differences are clear enough for it to be stated that the subtitler favoured foreignizing strategies over domesticating strategies.

It is worth mentioning here that even though character and place names were left outside of this study, the translators of the film and novels (FOTR; Tolkien 2002: 973) state that the general practice was to leave the Elvish character and place names untranslated. According to Gottlieb's (1992) categorization, this strategy would be seen as imitation. Therefore also character and place names appear to be translated by using a foreignizing strategy. It seems possible that in general the Elvish language featured in the film was mostly translated by using foreignizing strategies.

The favouring of foreignizing strategies can probably be explained by considering what purposes Elvish serves in this film. Incorporating a fictional language such as Elvish into a film or novel ensures that expressions and names in that language are unfamiliar even for English viewers and readers. Elvish is supposed to have an alienating effect in the film (Salo 2004: 25), and the audience is not necessarily even meant to understand everything. Foreignizing translation strategies can therefore even be used to support the narrative's alienating portrayal of Elvish and elves. They can ensure that some things remain mysteries.

In the present section the Elvish expressions in the film are regarded only as lines and single words. However, in order to gain a better understanding of why certain local and global translation strategies are used to translate particular Elvish expressions, these

expressions have to be examined more closely. The next section 5.2 discusses how different types of Elvish expressions featured in the film are subtitled.

5.2 Subtitling Different Types of Elvish Expressions

This section analyses how different types of Elvish expressions in the film are treated in translation. The Elvish expressions featured in the film can be roughly categorized into five different types by taking into account the apparent function of the expressions as well as the context in which they occur. These different types of Elvish expressions are presented below in table 2.

Table 2. Different types of Elvish expressions and the corresponding subtitling strategies in *The Fellowship of the Ring*

Elvish expressions	Transfer	Imitation	Deletion	Other
Lines in narrator's voiceover	-	-	4	-
Lines in spells	-	-	6	-
Lines in conversations	9	-	1	2
Lines in other interaction	-	-	4	-
Single words in conversations	-	10	-	-

As can be seen from table 2, the different types of Elvish expressions in the film can be divided into single words that occur in conversations between characters, and into lines that occur in narrator's voiceover, in characters' spells and in conversations between characters. The category *lines in other interaction* includes lines that are not part of conversations between characters but cannot be considered to be spells. These lines serve different purposes in the interaction between characters. For example, in one scene Elrond commands his army in Elvish (FOTR: SC1) and in another scene Arwen urges her horse to run faster in Elvish (FOTR: SC17). The latter case is analysed in subsection 5.3.3.

Table 2 illustrates that there are quite clear differences in how different types of Elvish expressions have been subtitled, although it has to be noted that the numbers are so small that general conclusions cannot really be drawn. As it is shown in table 2, the expressions that occurred in conversations between characters were generally either imitated or transferred. All single words in the film were translated by using the strategy of imitation, and almost all lines that occurred in conversations were translated by using transfer. Only one Elvish line that occurred in a conversation between characters was deleted, and it was the last line of the conversation. In addition, the two cases where some other translation strategy had been used occurred in conversations. All Elvish expressions that occurred in spells, in narrator's voiceover or in other interaction between characters were deleted.

One crucial factor that subtitlers consider when deciding how they should approach a particular expression, is the informational content of the said expression. As Díaz Cintas and Remael (2007: 58–59) state, important information should not be deleted, but sometimes less significant content can be left out. They also note that in multilingual films it is not always necessary to translate all lines in second language, if the lines do not have a narrative function and the central meaning can be understood from the context (Díaz Cintas & Remael 2007: 58–59). A brief examination of the informational content of the Elvish expressions seems to suggest that these principles have also been applied in the process of subtitling *The Fellowship of the Ring*.

The common denominator for Elvish lines which have been translated into Finnish is that all of them occur in conversations between characters. These lines can also be considered to contain information that is relevant for the development of the plot or characters' relationships. One example of this is Strider's line *Andelu i ven*, which has been subtitled as *Tie on liian vaarallinen* [The road is too dangerous] (FOTR: SC17). This line can be seen to contain information that is relevant to both plot and the characters' relationship. If Strider's line is analysed more thoroughly on the basis of Remael's (2004: 115–116) ideas regarding the function of film dialogue, it can be considered to have three different functions: narrative-informative, interactional and structuring function.

Strider's line *Andelu i ven* (FOTR: SC17) occurs in a scene where Strider and Arwen argue who should take wounded Frodo to Rivendell. Arwen wants to take Frodo, but Strider argues against her by stating that the road is too dangerous. Since the line informs the viewers that the journey to Rivendell is dangerous, it can be perceived to have a narrative-informative function. Arwen's line is probably also supposed to create extra tension and make the viewers worry for Frodo's safety. The interactional function of the line is related to Strider and Arwen's relationship. Strider states that the road is too dangerous as a reason why he does not want Arwen to take Frodo to Rivendell, which can for example imply that Strider is afraid of Arwen getting hurt and that he feels protective of her. In addition to these functions, the line can also be seen to have structuring function. Structuring dialogue is supposed to provide textual cohesion and promote the film's narrative continuity (Remael 2004: 115). The information about the dangerous journey ahead and the attempt to build more tension are linked to what happens next in the film: Arwen is shown to ride off with Frodo in a hurry, and before long the Ringwraiths are chasing them.

Even if the Elvish lines do not fill all possible functions of dialogue as the line discussed above, deleting or imitating lines that occur in dialogue between characters might still be problematic. If the viewers do not understand the conversation between characters they might become confused or lose interest. However, in cases where there is no actual conversation between characters, that is, in cases where Elvish expressions occur as a part of other interaction between characters, deletion and imitation are probably not as confusing or annoying. However, this does not necessarily mean that the content of the deleted lines is completely insignificant. For example, in the prologue Elrond orders his army in Elvish (FOTR: SC1), and the content of the line is rather insignificant for the development of the wider plot. However, if no context is provided and the Elvish line is not explained in any way, it might seem that Elrond speaks this line for no reason. Therefore it is still central that some context is offered for the viewers so they can have some kind of understanding of the meaning of the line. This can be achieved by constructing the desired meaning with the help of other modes of the film.

Like all Elvish lines that occurred in other interaction between characters, also all spells were deleted from the subtitles. In chapter 2 it was discussed that both Elvish and magic are presented as alien in the film. The alienating effect can often be highlighted by choosing a foreignizising translation strategy. The subtitler's decision to delete Elvish spells might still seem surprising if the spells were examined purely on the basis of their informational content. The information included in the Elvish spells can actually often seem rather relevant. For example, when Arwen floods the river Bruinen by using an Elvish spell (FOTR: SC17), she literally commands the river to *flow waters of Loudwater against the Ringwraiths* (Fempiror). If this line appeared in the subtitles in Finnish, it would reveal both Arwen's plan and the purpose of the spell. However, in the end the main purpose of spells is to cause a certain effect. If the viewers are made aware of the effect of the spell through other modes than language, there is no need to translate the spell. Sometimes also English dialogue is used to explain the purpose of the spells. For example, in scene 26 (FOTR) the Fellowship is trying to cross the mountains, and the wind carries Saruman's voice to their ears. Saruman is enchanting, and Strider comments that he is trying to bring down the mountain (FOTR: SC26). Strider's line ensures that the viewers know exactly what Saruman is trying to do, and it is not necessary to immediately show the effect of his spell in the image.

As I stated earlier in subsection 2.2.3, characters do not always even utter spells when they practice magic. In those cases the creators of the film have chosen to rely on other modes than language to deliver the desired meaning to the viewers. The image can show the effect of the spell, and sound can be used to further emphasize the effect. This proves that the film already relies heavily on the other core modes to inform viewers of the purposes of spells. Leaving spells in a fictional language untranslated does not really change the situation. Of course, there might be situations where transfer or imitation might be more justifiable subtitling strategies than deletion. For example, if characters were shown learning new spells or if they mispronounced a spell, transfer or imitation might be needed to give the viewers a better idea of the situation.

Elvish lines in the narrator's voiceover are the last type of expressions where the strategy of deletion has been used. This might seem a rather curious solution, since the

film begins with the narrator's Elvish voiceover, and the spoken lines can certainly be considered to play a big part in setting the mood and painting the desired picture for the viewers. However, even though the Elvish lines in narrator's voiceover were technically translated by using deletion, Finnish translations were still provided for the viewers. When the film begins, the viewers can only see a black screen and hear the narrator's voiceover. The narrator speaks a line in Elvish, and there are no subtitles for the viewers. However, then the narrator continues by saying the same line in English, which in turn has been subtitled. The same process is repeated four times with different lines, until the narrator finally continues only in English. The way Elvish has been used at the beginning of the film is very deliberate. Since the narrator repeats the same lines in English after the Elvish ones, it seems that the Elvish lines are not even meant to be translated into Finnish. Therefore also in this case the deletion of the Elvish lines can be seen to support the alienating effect of Elvish.

Imitation was only used to subtitle individual Elvish words that occurred in conversations between characters. These words are relatively short and most of them appear as a part of otherwise English line. The majority of them refer to concrete things such as objects, plants or materials. For example *palantír* is a name for a stone-like magical artefact, and *mithril* is an expensive metal that resembles silver (FOTR). Since individual Elvish words appear in conversations and refer to imaginary things that the viewers can usually also see in the image, it seems necessary to somehow acknowledge them in the subtitles. However, imitation is still a foreignizing translation strategy and there are no additional explanations in the subtitles for these words. The meaning of Elvish words can still be clarified for the viewers by explaining the words in the English dialogue or by constructing the meaning with the help of other modes of the film. The interaction of different modes in the film is analysed more thoroughly in the next section.

5.3 Analysing Subtitling Strategies from Multimodal Perspective

In this section some examples of Elvish expressions and the corresponding subtitles are analysed more thoroughly in order to find out reasons for choosing particular translation strategies. In audiovisual translation the subtitlers have to take into account the whole audiovisual text, not only the words they are translating (Taylor 2013: 99). Therefore this part of the analysis studies the film from a multimodal perspective. The focus is on the modes and how they interact with each other in order to create a certain meaning, especially in cases where there are no Finnish subtitles available. I take into account all four core modes: language, image, sound and music. Due to the nature of subtitling, the emphasis is mostly on the relationship between image and language. In addition I also pay attention to the information conveyed in the dialogue.

In this section the Elvish expressions and the corresponding subtitles are divided into four different categories according to the used translation strategies. Two examples will be analysed from each category. In subsection 5.3.1 I analyse situations where the strategy of transfer has been used, in 5.3.2 I will move to imitation and in 5.3.3 to deletion. In addition, in 5.3.4 I will also analyse the two cases which did not belong to any of the abovementioned categories.

In the examples the abbreviation ST refers to the source text, that is, the Elvish expressions spoken in the film. SUB refers to the Finnish subtitles. The abbreviation BT refers to the backtranslation that I have made of the Finnish subtitles. The presentation of Finnish subtitles in the examples is identical to their presentation in the film. The Finnish subtitles in the examples are divided into one or two lines depending on how they appear in the film. Also the possible italicization of the subtitles in the examples follows the italicization of the film subtitles.

5.3.1 Transfer

This subsection discusses the cases where the domesticating subtitling strategy transfer has been used. Transfer was only used in subtitling Elvish lines that appear in

conversations between characters. The first example is from a romantic scene between Strider and Arwen (FOTR: SC22). Arwen has been introduced to the audience only a couple of scenes earlier, when she came to rescue Frodo from the Ringwraiths. However, the previous scenes between Strider and Arwen have already strongly suggested a romantic connection between these two characters. This scene takes place in a forest in Rivendell. Strider and Arwen discuss their relationship, and Arwen's Elvish line in example 1 is the first line of the scene:

    (1)   ST: Renech i lu i erui govannen?
              SUB: *Muistatko ensi kohtaamisemme?*
              BT: Do you remember our first encounter?

                                              (FOTR: SC22)

According to IMSDb, the meaning of the Elvish line is: "Do you remember when we first met?" The question itself has a romantic undertone, which is apparent also in the Finnish subtitles. The romantic mood of the scene has also been established with the help of image and music even before Arwen says anything. At the beginning of the scene the camera films Strider and Arwen from far away and shows them standing on a small bridge, facing each other. The characters are easily recognizable, even though the viewers cannot clearly see their faces until the camera moves slowly closer, almost giving an impression of offering the viewers a chance to observe a private encounter. The image is relatively dark, but sunlight filters through the leaves of the trees and the forest seems to have a slightly ethereal glow. Different sub-modes of image create together a serene mood, which is also reflected in the music. As West (2009: 285) argues, in films music can be used to provide certain mood. The slow and calm music in this scene is an example of this. Elvish is also featured in the music, and the viewers can hear a woman singing softly in Elvish.

If the Finnish subtitles are not taken into account, the romantic mood that is established with the help of image and music is the only clue that is offered for the viewers about the content of the Elvish phrase. Since example 1 starts a conversation, it seems necessary to translate it into Finnish in order to inform the viewers about the exact

content of the question. However, it might not have been necessary to subtitle this line, if Strider had answered to Arwen's question in English and phrased the answer so that also the content of the question would be obvious. For example, Strider could have said: "Yes, I remember when we first met." However, Strider answers to the question in Elvish, and Strider and Arwen also continue the discussion in Elvish.

Another reason why it is important to translate the line in example 1 into Finnish and inform the viewers of the content of the line is what happens after couple of lines of Elvish discussion. Namely, Strider switches the language from Elvish to English by saying: "You said you'd bind yourself to me, forsaking the immortal life of your people" (FOTR: SC22). If the line in example 1 and other Elvish lines following it had not been translated into Finnish for some reason, the viewers would miss the information shared at the beginning of the conversation, and there would be no context for Strider's English line.

The reason why Strider changes the language in the middle of the conversation is completely another matter. Since the conversation seems to suggest that Strider is somewhat against the idea that Arwen would choose a mortal life only because of him, it could be speculated that maybe he tried to distance himself from Arwen by changing the language from Elvish to English and highlight the fundamental differences between them. Another reason could be that Arwen herself said those words in English years ago, and it felt natural for Strider to repeat them in the same language in which they were originally spoken. Third and probably most important reason is that the Elvish conversations throughout the film are kept rather short. The conversations always end after couple of lines or, as was the case in this scene, the characters change the language in the middle of the conversation. Perhaps this practice could be seen as one way of preventing the elves or the Elvish film from becoming too alien to the viewers. The use of Elvish might also be regulated in order to prevent the viewers from getting bored with the foreign language.

The second example where the strategy of transfer has been used is from scene 23 (FOTR). This scene could be considered to be quite important, because it shows

Elrond's council at Rivendell deciding the fate of the Ring. The council thinks that the Ring must to be destroyed, which leads to the formation of the Fellowship of the Ring. During the council's discussion Boromir suggests that the Ring should be used, but Strider disagrees with him. Boromir, who thinks that Strider is only a ranger, belittles him, and Legolas stands up and defends his friend. Legolas reveals Strider's real identity to Boromir and the hobbits by stating that Strider's real name is Aragorn, and he is the heir to the throne of the southern kingdom Gondor. At this point Strider addresses Legolas in Elvish:

(2) ST: Havo dad, Legolas.
     SUB: *Istu alas, Legolas.*
     BT: Sit down, Legolas.

                                        (FOTR: SC23)

The line in example 2 has been transferred into Finnish and italicized in the subtitles. At first this choice might seems rather curious, because *havo dad* does not seem to contain information that could be relevant for the plot, and Strider's body language alone would probably be enough to explain the central meaning of the message to the viewers. As Marleu (cited in Díaz Cintas & Remael 2007: 50) states, sometimes the words and images communicate more or less the same information. This seems to be the case also in example 1, where the image and speech seem to convey the same central message. Picture 1 below illustrates Strider's body language in this scene, and it can be seen that he frowns slightly, shakes his head and even raises his hand in rejection. This is quite clear signal that Strider wants Legolas to stop. An additional interpretation of Strider's reaction could be that he might not be very comfortable with the idea of being a king.

Picture 1. Strider's body language

Even though the central message of *havo dad* can be deduced by following Strider's body language shown in the image, there is still an important reason why example 2 has been translated into Finnish. Vertanen (2007: 152) states that familiar character names can usually be omitted from the subtitles. However, in this case the audience is not familiar with the character name that occurs in the line. The line in example 2 mentions Legolas' name is for the first time in the film, and Legolas himself is properly introduced to the audience in this scene. Legolas will be part of the Fellowship by the end of the council, and will therefore become a significant character in the films. It is important that the audience learns his name.

Another reason why the line in example 2 has been transferred into Finnish is probably that this line appears in the middle of a conversation. If example 2 was deleted, the resulting gap in the subtitles in the middle of a conversation might bother viewers. The scene itself is significant for the development of the plot, so it is important that the viewers are aware of what is happening. This scene not only introduces Legolas, but also Strider's royal heritage and the subsequent idea of him possibly being the future king of Gondor. The italicized Finnish subtitles can also draw attention to the interesting detail that Strider has suddenly decided to switch to another language. English is the dominant language in scene 23 (FOTR), the only exception being

Strider's line. This scene includes many characters who do not speak Elvish, which explains why this scene is entirely in English. The fact that Strider switches to Elvish might even seem rather pointless, since his gestures clearly reveal the core of the message. However, as I argued in chapter 2.2.2, Strider speaks Elvish with Arwen and other elves that he knows and appears to consider his friends. Legolas belongs to this group even though he is only now introduced to the audience, so Elvish might even be used to emphasize this connection. Legolas's previous line and the fact that Strider addresses him by his first name reveal that they are already familiar with each other and probably consider each other as friends.

The last detail that could be considered in this scene is that Legolas is actually never shown to sit down. After Strider has asked Legolas to sit down, the elf is briefly shown standing behind Boromir before the camera focuses on the latter in order to show his reaction. After that the council continues the discussion, and Legolas is not in the frame for a while, so it remains unclear whether he sat down like Strider asked. Legolas might have sat down outside the frame the moment the camera moved to Boromir, but because the viewers do not see this, they cannot clearly see Strider's words to cause any following action on the screen that could be used to deduce the exact meaning of the words. The Finnish translation tells the viewers the exact content of the line. The viewers can also see in the image that Legolas is so defensive that he does not immediately sit down as Strider asks.

5.3.2 Imitation

This subsection analyses two examples where the strategy of imitation has been used to subtitle individual Elvish words. Example 3 is from scene 9 (FOTR), where Gandalf discusses with Saruman in Saruman's fortress Isengard only moments before Saruman's betrayal is revealed. Saruman tells Gandalf that Sauron has been gathering an army that will soon attack Middle-earth. Gandalf asks how Saruman knows this, and Saruman answers: "I have seen it." (FOTR: SC9) The shot changes to show Gandalf and Saruman walking into a dark room. In the centre of the room is a pedestal that seems to

have a cloth-covered object on top of it. When the wizards are approaching it, Gandalf says the following line:

(3) ST: A palantír is a dangerous tool, Saruman.
     SUB: *Palantír on vaarallinen ase, Saruman.*
     BT: A palantír is a dangerous weapon, Saruman.

(FOTR: SC9)

The Elvish word *palantír* appears in the otherwise Finnish subtitles in Elvish. The lack of Finnish translation for the Elvish word is still quite unlikely to be a problem for the viewers. The core modes image and the English dialogue before and after Gandalf's line are used to provide information about the meaning of the foreign word. Saruman's line "I have seen it" (FOTR: SC9) just before showing the palantír to Gandalf is the first hint about the object's purpose, and when Saruman reveals the palantír moments later, the viewers can see in the image that it is a round stone-like object. This is an example of how the visual mode can further define verbal information, as Marleau (cited in Díaz Cintas & Remael 2007: 50) suggests. The speech presents the foreign word palantír, and then the image concretely shows what a palantír is. In example 3 Gandalf states that palantír is dangerous, and few moments later the viewers also learn through Gandalf that some seeing stones have been lost, and someone else could use them to watch Saruman and Gandalf at that moment.

As can be seen, the core mode language still provides plenty of information for the viewers even if the foreign word *palantír* has not been translated into Finnish. The natural-sounding English dialogue between Gandalf and Saruman reveals many important things about this palantír (see Remael 2004: 115–116); that it is dangerous, that there are more palantírs even though some of them have been lost, and that they can be used to watch people or events from far away. When the image next shows Gandalf quickly covering the palantír with a cloth and an image of Sauron's eye flashes on the screen, the viewers are also informed who is watching them at that moment, namely Sauron himself.

The English dialogue and the image offer together plenty of information about the palantír, and it seems that a Finnish translation is not necessarily needed. However, the dialogue surrounding the line in example 3 also manages to provide a translation for the viewers. When Gandalf tells Saruman that some of the palantírs have been lost he says: "They all not all accounted for, the lost seeing stones. We do not know who else may be watching." (FOTR: SC9). "Seeing stone" is translated in the Finnish subtitles as *näkykivi* [vision stone] (FOTR: SC9). Both the English and Finnish translations for the word *palantír* offer hints of the purpose of the object.

It seems that it is not necessary to translate the word *palantír* into Finnish, when its purpose can be concluded from the dialogue. The dialogue even provides the viewers the English translation "seeing stone", which is translated into Finnish in the subtitles. Preserving the original Elvish word in the Finnish subtitles could highlight the fact that palantír is a magical, alien object. However, at the same time the Finnish translation *näkykivi* can give the viewers even clearer idea of the purpose of the object and make it more comprehensible. In the image the viewers can also concretely see what a palantír is.

The last thing worth mentioning in example 4 is the use of italics. Foreign words or expressions should be in italics in subtitles (Díaz Cintas & Remael 2007: 125). However, the whole sentence in the Finnish subtitles is in italics, not only the foreign word *palantír*. The reason for this is probably that also voices coming from a distance are often italicised in subtitles (Díaz Cintas & Remael 2007: 124). When Gandalf speaks, the camera films him and Saruman entering the room from farther away, and moves closer to them when they approach the palantír.

The second example of the use of imitation strategy is from scene 34 (FOTR). The Fellowship of the Ring prepares to leave Lothlórien, and Galadriel says: "Farewell, Frodo Baggins. I give you the light of Eärendil, our most beloved star. Namárië." (FOTR) This line contains two different Elvish words, *Eärendil* and *Namárië,* but since *Eärendil* is a character name, the way it has been represented in the subtitles is not

discussed in this study. In the subtitles Galadriel's line in example 4 has been divided into three separate parts:

(4)   ST: Farewell, Frodo Baggins.
        SUB: *Hyvästi, Frodo Reppuli.*
        BT: Farewell, Frodo Baggins.

        ST: I give you the light of Eärendil, our most beloved star.
        SUB: Annan sinulle Eärendilin,
                   rakkaimman tähtemme valon.
        BT: I give you Eärendil's, our most beloved star's light.

        ST: Namárië.
        SUB: *Namárië.*

<div align="center">(FOTR: SC34)</div>

Galadriel's line actually appears in the film in a flashback. Scene 34 begins by showing Frodo and other members of the Fellowship on boats and paddling away from Lothlórien. The soundtrack, however, quickly takes the story few moments back in time, when Galadriel is heard speaking off-screen the first part of her line: "Farewell, Frodo Baggins." (FOTR: SC34)

Image briefly shows Frodo sitting on the boat before the story moves again few moments back in time, and shows a close shot of Galadriel's hand reaching to give Frodo an object that looks like a glass bottle filled with water. While the image shows this exchange, Galadriel's voice can be heard on the soundtrack speaking the second part of her line: "I give you the light of Eärendil, our most beloved star." Next the camera moves upwards from Galadriel's and Frodo's hands to their faces. As it is illustrated below in Picture 2, the image shows Galadriel and her gentle expression when she finally finishes her line to the word *Namárië*. Finally Galadriel smiles faintly and kisses Frodo on the top of his head.

Picture 2. Galadriel and Frodo

Namárië appears in the Finnish subtitles in Elvish, but the word cannot be directly linked to the action on the screen like in the forthcoming example 5, and the meaning of the word is not explained in the dialogue like in example 3. However, in example 3 the dialogue still offered in English, and therefore also Finnish, translation for the word. Interestingly enough, same technique is used also in this case, although it is not as obvious. The English translation is given at the very beginning of Galadriel's line, since *namárië* means "farewell" in English (Tolkien 1999a: 497; Fempiror). However, it is possible that viewers might not notice this.

The core modes image, sound and music still work together to provide context for the Elvish word. *Namárië* is spoken at the moment of parting. The music has a slightly sad undertone and there is also Elvish singing in the background. However, in contrast the image is relatively light, probably because of Galadriel's presence. Galadriel often seems to have a slight ethereal glow. Overall the scene is calm and the mood can be interpreted to be a mixture of sadness and a glimmer of hope. Considering these factors, in addition to farewell, *namárië* could be interpreted to be for example an Elvish blessing or a wish of good luck.

Díaz Cintas and Remael (2007: 59) suggest that if an expression does not have a narrative function and the viewers can understand the meaning from the context, the expression can be left untranslated. Since the other core modes provide enough context to give an idea of the possible meaning of the word *namárië,* it can be left untranslated. The strategy of imitation still acknowledges *namárië* in the Finnish subtitles. Leaving the interpretation of the meaning of the word for the viewers can even make the expression seem more mystical. This could in turn contribute to the narrative's alienation of Elvish and elves.

5.3.3 Deletion

This section analyses in detail two cases where the subtitling strategy deletion was used. The first case, example 5 is a line that occurs in scene 17 (FOTR), where Arwen comes to rescue Strider and the hobbits. Example 5 is an Elvish line Arwen speaks to her horse after she has mounted it and is ready ride to Rivendell with wounded Frodo.

(5) ST: Noro lim, Asfaloth, noro lim!
     SUB: No subtitles.

(FOTR: SC17)

The meaning of the Elvish line is "Ride fast, Asfaloth, ride fast!" (Fempiror), but there are no Finnish subtitles to give this information to the viewers. However, the Elvish phrase is surrounded by many different hints that give the viewers an idea of the meaning. First of all, there is a line spoken just before Arwen's Elvish line that can give the viewers a hint of the meaning of the Elvish words. Strider says to Arwen:

ST: Arwen... ride hard, don't look back.
SUB: Ratsasta lujaa. Älä katso taaksesi.
BT: Ride hard. Don't look back.

(FOTR: SC17)

Next hint comes with the Elvish words, as Arwen says them in an urgent tone. This demonstrates that even if the viewers cannot get information through one of language's

medial variants, subtitles, another medial variant, speech, can still help to decipher the meaning of the Elvish expression. The volume of speech, tone of voice and other sub-modes of speech can help to convey the central message of the line for the viewers (Pérez-González 2014: 199). Also sound and image contribute to the meaning, and the viewers can also hear the horse snorting and see it moving its head impatiently. The image shows a short glimpse of the horse moving forward, and it is accompanied with the noise of hooves clattering as the horse moves out of the frame. Next the camera cuts to Strider staring after her, before cutting back to Arwen and Frodo, who are seen cantering on the horse through the dark forest.

As can be seen, the viewers get information of the meaning of "Noro lim, Asfaloth, noro lim!" through sound, image and language. Music does not play as big part in this scene as the other three core modes, but it still could effect to the mood of the scene and to the way the scene is perceived. When Arwen rides away with Frodo, the music darkens and intensifies, which creates certain feeling of threat, and as a result of that, even the feeling of hurry.

The information offered in this scene might cause the viewers interpret Arwen's words as a command to ride fast, or alternatively simply as a command to ride. It could be argued that it does not matter if the viewers interpret this only as a command to ride, because the image still shows what happens. However, in addition to the command, the Elvish phrase also contains the horse's name, Asfaloth. Those who have read *The Fellowship of the Ring* could recognize it, and those who have not might also be able to figure this out, since *Asfaloth* appears between two other Elvish phrases which are repeated twice, unlike the name. However, even if the viewers do not figure this out, the horse's name is not relevant for the plot in any way.

The next example, example 6, occurs in scene 27 (FOTR), where the Fellowship is outside the walls of Moria. The Fellowship finds the hidden gate to the ancient Dwarven city located under the mountains, but as Gandalf states, they have to say the correct password in order to open the gate. The image then shows Gandalf placing the top of his staff against the stone gate, and he is heard speaking the following words:

(6) ST: Annon edhellen, edro hi ammen!
     SUB: No subtitles.

(FOTR: SC27)

The English translation of the Elvish line is apparently "Gate of the Elves, open now for me!" (Fempiror). It is an Elvish spell, and like all Elvish spells in the film, it has not been subtitled. However, viewers are made very aware of the fact that it is a spell, which is intended to open the gate. Since this information of the purpose of the spell is conveyed through other modes of the film, the line in example 6 does not have to be subtitled into Finnish. The dialogue before Gandalf's line already establishes that the gate has to be opened. Then the image (see Picture 3) shows the wizard Gandalf placing the top of his staff against the gate, which is a sign that he is going to perform magic. When Gandalf speaks, his tone of voice is has changed to louder, clearer and more commanding. The image also shows Gimli's reaction when Gandalf casts the spell: the dwarf appears to be expecting that something happens.

Picture 3. Gandalf's spell

The effect of the spell, or in this case the lack of it, is also made clear to the viewers. When Gandalf finishes his line, the image focuses on the closed gate, which shows no signs of opening. The soundtrack reflects this turn of events as well, and the relatively

light music gets suddenly a considerably darker tone. Next the viewers see in the image frustrated Gandalf lowering his staff and Gimli's disappointed expression. Gandalf even tries to push the heavy gate open, but it remains closed.

Example 6 demonstrates that even though it is normally not advisable to omit entire sentences in the process of subtitling (Díaz Cintas and Remael 2007: 163–166), there are situations where the resulting loss of information does not have a negative effect on the viewers' understanding of the situation. In the case of example 6 all core modes work together to create the desired meaning and the deletion of this line can even support the alienating effect of the spell.

5.3.4 Other

This last subsection focuses on the two cases that cannot be categorized as cases of transfer, imitation or deletion. Most of the complete Elvish lines featured in the film were translated by applying the same subtitling strategy to the whole line. Therefore the category analysed in this subsection consist of the two cases where the whole lines were not translated by using the same strategy. Both examples in this category are lines that consist of two sentences and occur in conversations between characters.

The first case includes the only sentence level deletion in the film. Example 9 is from scene 17 (FOTR), where Arwen finds Strider and the hobbits from a forest. The dialogue starts in English. Strider and Arwen examine wounded Frodo and come to the conclusion that he cannot be treated in the forest. However, Strider changes the language from English to Elvish when they start debating which one of them should take Frodo to Rivendell. During Strider and Arwen's discussion the camera follows them and their actions. However, the camera suddenly cuts to confused Pippin, who asks what they are saying. Pippin's question is ignored, and Arwen speaks her line in example 7:

(7) ST: Frodo fir. Ae anthradon i hir, tur gwaith nîn beriatha hon.
     SUB: *Jos pääsen joen yli,*
               kansani voimat suojelevat häntä.
     BT: If I can make it across the river,
               the power of my people will protect him.

(FOTR: SC17)

When Arwen starts speaking, the image changes from a close up of Pippin to a slightly wider shot that includes also Sam and Merry. As the Picture 4 below illustrates, the core mode image shows Sam, Merry and Pippin's confusion and worry, whereas the core mode language conveys Arwen's Elvish speech. Also in this example the italicized subtitles indicate that the speaker is not in the frame and that the spoken language is not the film's main language English.

Picture 4. The hobbits listen Strider and Arwen's discussion

The image in picture 4 demonstrates that the hobbits seem to be mere bystanders in this situation. They are excluded from the conversation because they cannot understand the language, they do not know what is happening and they are also worried for Frodo. After showing the reaction of the hobbits, the camera cuts back to Strider and Arwen in the middle of Arwen's line. The viewers' attention is directed again to the actual content

of the discussion. The image focuses especially on Strider's worried expression. The discussion ends soon, and Arwen mounts her horse and leaves with Frodo.

Arwen's line in example 7 consists of two separate sentences, and only the latter has been transferred into Finnish. Apparently the meaning of the translated sentence is: "If I can get across the river, the power of my people will protect him." (Fempiror). However, the first sentence of the line has been deleted, and neither IMSDb nor Fempiror explain what this sentence is supposed to mean in English. *Frodo fir* only consists of two words, and since the first word is a noun and a familiar character name, the second word is likely a verb. Considering the context, *Frodo fir* can probably be assumed to be some kind of remark on Frodo's worsening condition. In example 4 Galadriel said her goodbyes in English and in Elvish, and it is possible that same technique has been used here to some extent. Moments earlier Arwen states in English that Frodo is fading, and it is possible that she repeats this in Elvish in example 7. The line might also mean something like "Frodo is dying" or "Frodo is suffering".

When it comes to the second sentence in the example 7, it has probably been translated into Finnish because it occurs in the middle of a conversation. It is always important to keep the viewers informed of the content of the conversations. In addition, the informational content of the line appears to be quite relevant, since it explains why Arwen thinks she should take Frodo to Rivendell. Arwen's words can also probably be linked to creating tension and hope during the next events of the film. The sentence suggests that Frodo will be safe once Arwen has crossed the river Bruinen. When the Ringwraiths are later shown chasing Arwen and Frodo, the viewers know that they will only have to make it across the river and they will be safe.

It seems rather curious that unlike the second sentence, the first sentence was not transferred into Finnish. There are couple possible reasons for this decision. First it has to be taken into account that there is a possibility that the Finnish subtitler was not given an English translation for *Frodo fir* and therefore she was unable to translate it. In the case of fictional languages the subtitlers are dependent on the information that is provided for them by those who have created the languages. Neither IMSDb's nor

Fempiror's scripts provided English translations for *Frodo fir.* Since the origins of IMSDb's and Fempiror's scripts are unfortunately unknown, the reason why there was no English translation remains a mystery. However, the lack of English translation in these online scripts raises the question whether the script given to the Finnish subtitler included English translation for *Frodo fir.* It is possible that it was not the subtitler's choice to delete this expression but she was forced to do so. However, I will continue to explore other possibilities.

A likely explanation is also that the sentence is probably not very relevant and does not contain anything new. Assuming that *Frodo fir* is only a remark on Frodo's condition, it is probably not necessary to state again that Frodo is not in good condition. Arwen states only moments earlier that Frodo is fading, and the image has also shown weakened Frodo multiple times. Subtitlers are also often forced to omit something from the subtitles and as Díaz Cintas & Remael (2007: 58–59) state, it is not always necessary to translate all speech in a second language. The deleted expression also contains a character name that is already familiar to the audience, and as Vertanen (2007: 152) states, they are often omitted from the subtitles. However, the deletion of a familiar character name can also be problematic, because names are usually the only familiar element that viewers can recognize from an Elvish speech. The deletion of a character name effectively reveals that something has been left out from the subtitles. *Frodo* is accompanied with the word *fir*, and for example the rhythm of the speech can lead the viewers to realise that this is a separate expression that is not represented in the subtitles. Since in general deletion is such a common subtitling strategy, the Finnish viewers are probably used to it. However, because the deleted line occurs in a conversation, some devoted viewers might still wonder what has been left out and why.

Interesting detail in this scene is also that the viewers are given more information than the hobbits. Sam, Merry and Pippin can hear Strider and Arwen discussing in Elvish, but because Pippin asks what they are saying, it is obvious that the hobbits do not understand the content of the discussion. Pippin's question places the viewers to the same situation as the hobbits by acknowledging that the language is equally foreign to both groups. The question may serve a purpose in making the viewers see hobbits more

familiar and elves more alien. However, at the same time Pippin's words also draw attention to the fact that with the help of the Finnish subtitles, the viewers know more about the situation than the hobbits.

Pippin's question and the cut to the hobbits reveal one more option why the first sentence of example 9 might have been deleted, although it is probably not as likely as the explanation that it is an expression that is not vital to translate. Pippin's question directs the viewers' attention to the hobbits and establishes that they do not understand the Elvish language. The moment Arwen starts to speak, the image cuts to include the reaction of all hobbits. The viewers are made aware of the hobbits' feelings and perspective. The hobbits can only hear Strider and Arwen speaking gibberish and only occasionally recognize Frodo's name from the conversation. The deletion of *Frodo fir* might even serve as a quick demonstration of the hobbits' view of the conversation and remind the viewers that they are given more information than the hobbits.

The second case where the same strategy was not applied to the whole Elvish line includes the only word level deletion in the subtitles. Example 8 is from scene 21 (FOTR), where Strider and Arwen discuss Strider's forefather Isildur, who did not destroy the Ring after defeating Sauron but decided to keep it. Arwen tries to convince Strider that he is strong enough to resist the temptation of the Ring and that Sauron can still be defeated. Both characters speak English and the image shows in turns close ups of Strider's and Arwen's faces. The camera is on Arwen, when she suddenly changes the language to Elvish. Arwen's line in example 8 appears in separate sets of subtitles:

> (8) ST: A si i-duath u-orthor, Aragorn.
> SUB: *Varjo ei ole vielä voittanut.*
> BT: The shadow has not won yet.
>
> ST: U or le a u or nîn.
> SUB: *Ei sinua eikä minua.*
> BT: Neither you nor me.

<div align="right">(FOTR: SC21)</div>

Arwen's line has been translated into Finnish except for the name *Aragorn*, which has been deleted. According to IMSDb the meaning of the line in English is: "The shadow does not hold sway yet, Aragorn. Not over you and not over me." Like other Elvish expressions in the film, also this line has been italicized to indicate that the spoken language is fictional.

Example 8 has probably been mostly transferred into Finnish because it occurs in a conversation and because its content seems to be relevant. The line suggests that there is still hope, even though it might not seem like it. Example 8 is the last line of the conversation, so it could possibly be completely deleted, although in this case the deletion would lead to the loss of relatively important information. The context would probably still give a vague idea of the meaning of the words. The English discussion before Arwen's line reveals the serious subject of the discussion. Also the sub-modes of image and music contribute to the meaning. The image is relatively dark, and even the calm music seems to have a dark undertone. If the line was not subtitled, the viewers might only see example 8 for instance as some mysterious Elvish saying. Since the camera shows Strider's distressed face before Arwen starts to speak, the line could also be correctly interpreted to contain some comforting words that Arwen offers Strider, but it would lose much of its power as a reminder of hope.

The subtitler's decision to delete the name *Aragorn* seems rather interesting. Vertanen (2007: 152) states that character names that the audience already knows can usually be omitted from the subtitles. However, the viewers have learned to know this character as Strider, and this is the first time in the film that anyone calls him by any other name. The film starts to reveal more about Strider in this scene. The film established already in the prologue (FOTR: SC1) that Isildur was once the king of Gondor, and that he is the main reason why Sauron is still alive. In this scene it is stated for the first time that Strider is Isildur's heir, and the viewers learn that he is more than just a ranger.

Example 8 is from scene 21, but the hobbits learn the truth about Strider's identity couple scenes later, when Legolas states during Elrond's council that Strider is, in fact, "Aragorn, son of Arathorn" (FOTR: SC23). Legolas also states that what this concretely

means: that Strider he is the heir to the throne of Gondor. It seems that Legolas' line is supposed to be the great final reveal of Strider's identity. Therefore it is possible that earlier mention of his real name might have been deleted in an attempt to make Legolas' line seem more powerful and dramatic. In scene 21 the viewers already learn about Strider's identity but the hobbits do not, and therefore it seems justified that everything is not revealed quite yet.

It is also possible that *Aragorn* did not appear in the subtitles as a result of carelessness on the subtitler's part. The subtitler has probably become familiar with the story during the subtitling process if she was not familiar with it before. Therefore the subtitler would know that Strider's real name is Aragorn, and she might not realise that at this point of the film this was still yet to be shared with the viewers. However, like the case was in example 7, it is also possible that the deletion of the name was not the Finnish subtitler's choice. IMSDb's and Fempiror's scripts have excluded the name *Aragorn* from the English translations they have provided for the line in example 8. This could be a sign of inaccuracy or an indication that the name is not even supposed to appear in the subtitles. The latter option could support the interpretation that whether it was the Finnish subtitler's or someone else's choice, the name was not subtitled because it would give Legolas' line more emphasis.

This analysis of the subtitling of the line in example 8 shows that even unconventional subtitling strategies, like deleting an unfamiliar character name, might sometimes be justified and even desired. Example 8 also demonstrates that in addition to paying attention to the information that is conveyed through different modes in a certain scene, the subtitlers also have to consider the film as a whole. In films everything is connected and separate scenes affect each other (Díaz Cintas & Remael 2007: 48), and subtitles have to be created accordingly.

6 CONCLUSIONS

The purpose of this study was to find out how fictional languages are treated in subtitling. This was a case study, which analysed how Elvish expressions featured in Peter Jackson's film *The Lord of the Rings: The Fellowship of the Ring* (2002) were subtitled into Finnish. There were two research questions. The first question was how Elvish expressions are represented in the Finnish subtitles. The second question was why particular Elvish expressions are or are not represented in the Finnish subtitles.

The representation of Elvish expressions in the Finnish subtitles was studied by analysing what subtitling strategies were used to translate Elvish speech. Local subtitling strategies were studied by adapting Gottlieb's (1992) strategies to suit the purposes of this study. Gottlieb's (1992) strategies that were included to this study were transfer, imitation and deletion. In addition also Venuti's (1995) global subtitling strategies foreignization and domestication were taken into account. In order to study global translation strategies, Gottlieb's (1992) local subtitling strategies were divided into foreignizing and domesticating strategies. Imitation and deletion were understood to be foreignizing strategies, whereas transfer was considered to be a domesticating strategy. The question why particular Elvish expressions were or were not represented in the Finnish subtitles was studied from a multimodal perspective. The multimodal analysis was mostly based on Stöckl's (2004) categorization of core modes and sub-modes. The film consisted of four core modes: image, language, sound and music (Stöckl 2004).

The analysis revealed that *The Fellowship of the Ring* contained 10 Elvish words and 27 Elvish lines. Since some lines consisted of several sentences, the total amount of Elvish expressions in the film was 54. The amount of Elvish expressions in the film is not particularly high, especially since analysis focused on complete lines instead of individual sentences. It also has to be taken into account that I only focused on one fictional language in one film, and similar studies on other films could give different results. Therefore the results of this study cannot be generalised. However, since this was a qualitative case study, the intention was not to discover generalizable results.

The local subtitling strategies that were used to translate the Elvish expressions were transfer, imitation and deletion. In addition there were two cases where other subtitling strategies had been used. In most cases the same subtitling strategy had been applied to the whole line. Imitation was only used to subtitle single Elvish words, and almost all complete Elvish lines were transferred or deleted. In total, foreignizing subtitling strategies imitation and deletion were used more than twice as much as the domesticating strategy transfer. Favouring foreignizing strategies over domesticating strategies can probably be largely explained by the fact that Elvish is a fictional language that has been added to the films in order to create a certain feeling of unfamiliarity. If all Elvish expressions were subtitled into Finnish, the fictional language would not fill this purpose as effectively.

The Elvish lines featured in the film could be roughly divided into five different types according to their function and the context in which they occur. These types were 1) lines in narrator's voiceover, 2) lines in spells, 3) lines in conversations, 4) lines in other interaction and 5) single words in conversations. The analysis revealed that most of the time same subtitling strategy had been applied to all similar expressions. Most of the lines that occurred in conversations between characters were translated into Finnish by using the strategy of transfer, although there were also two cases where other translation strategies were used. Transfer was probably used as the main subtitling strategy for lines that occurred in conversations because without the Finnish subtitles the viewers would not be able to follow the conversation. The transferred lines also seemed to contain information that had an effect on the plot or on characters' relationships.

Imitation was only used to subtitle single Elvish words that often occurred in otherwise English lines. This practice was probably used because compared to full Elvish lines, individual words are relatively easy to incorporate to the Finnish subtitles. Imitation is still a foreignizing subtitling strategy, and the foreign elements in the Finnish subtitles were often explained in the surrounding dialogue. Also especially the core mode image played its part in explaining what these words mean.

All Elvish lines that occurred in other interaction between characters, in spells or in narrator's voiceover were deleted. Since there was not actual dialogue between characters, lines in other interaction could be deleted without unnecessarily confusing the viewers. However, it was still important that some context was provided so that the lines do not appear unconnected. Especially image had a significant role in informing the viewers of the meaning of the Elvish lines.

In the film the main purpose of spells was to cause certain supernatural effects. However, the informational content of the spells often seemed rather relevant for the plot. It was still not necessary to translate the spells into Finnish, because the viewers were informed of the effect of the spells with the help of core modes image and sound. The Elvish lines in narrator's voiceover were deleted as well. However, Finnish subtitles were still provided for the viewers, because the narrator repeated the same lines in English, and the English versions were subtitled.

Even though different Elvish expressions were mostly subtitled by using transfer, imitation and deletion, there were also two cases where combinations of these strategies were used to translate certain Elvish expressions. This showed that even though the amount of available subtitling strategies for fictional languages might seem more restricted, the translation of fictional languages is still not always unequivocal and different strategies can be combined. However, a detailed analysis of the cases where other subtitling strategies had been used also raised the question of how much the Finnish subtitler had freedom over the subtitling of Elvish expressions.

A detailed multimodal analysis of particular Elvish expressions and the corresponding Finnish subtitles revealed that all core modes of the film contributed to the creation of certain meaning in their own way. Image and language often seemed to have a greater role than sound and music, but that is not to say that the effect of sound and music was insignificant. The different sub-modes of sound and music still often added something to the scene and helped to establish a certain mood. The contribution of other core modes in addition to language was noticeable even in cases where Finnish subtitles were provided for the viewers. However, when Finnish subtitles were not provided, the

importance of image, sound and music became even more significant. For instance, in the case of Elvish spells the effect of the spell could only be communicated through other modes.

The multimodal analysis showed that even though in some cases it is important to provide Finnish translations for Elvish expressions to keep the viewers informed of the development of the plot, a lot can still be communicated through other core modes of the film. Many expressions can be left untranslated, if the other core modes convey the central information. This is a concrete example of how the other core modes can affect the subtitler's choices.

Fictional languages have not received much academic attention, and the translation of fictional languages has been studied even less. There are many possibilities to study the translation of fictional languages in different novels, films and television series. This was a case study that only focused on one fictional language in one film, and similar studies on other fantasy and science fiction television series and films could slowly help to widen the understanding of how fictional languages are treated in audiovisual translation. Television series and films that regularly feature more than one fictional languages could also provide a good opportunity to study if there are differences in how different fictional languages featured in the same show or film are subtitled. One candidate for this kind of study could be for example HBO's (2011–) *The Game of Thrones*. It might also be interesting to conduct comparative studies on how fictional languages in the same film or show have been translated into different languages.

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