JIHOČESKÁ UNIVERZITA V ČESKÝCH BUDĚJOVICÍCH

FILOZOFICKÁ FAKULTA

ÚSTAV ANGLISTIKY

BAKALÁŘSKÁ PRÁCE

AN ANALYSIS OF ELVISH LANGUAGES CONSTRUCTED BY J. R. R. TOLKIEN

Vedoucí práce: Mgr. Jana Kozubíková Šandová, Ph.D.

Autor práce: Valeriia Nolda

Studijní obor: AJL-EST

Ročník: 4

2023

Acknowledgement:

I would like to thank my supervisor Mgr. Jana Kozubíková Šandová, Ph.D. for her patience, support and advice.

I confirm that this thesis is my own work written using solely the sources and literature properly quoted and acknowledged as works cited.

19.7.2023 v Českých Budějovicích

Nolda

Anotace

Cílem této diplomové práce je představit Sindarin a Quenya, jazyky vytvořené a používané J.R.R. Tolkienem ve svých fantastických románech *Hobit* a *Pán Prstenů* a zkoumat, zda je lze považovat za svébytné jazyky. Analýzou vlastností, gramatiky, slovní zásoby a historie bude doložena hloubka a složitost těchto vytvořených jazyků. Úvodní kapitoly popisují, co je jazyk a zabývají se i osobností J.R.R. Tolkiena. Pak jsou představeny oba dva jazyky s cílem zjistit, zda Sindarin a Quenya mají rysy, vlastnosti a funkce jazyka zmíněné v úvodní části, a jsou tedy autonomními jazyky. Historii vývoje Sindarinu a Quenye v Tolkienově fantasy světě naleznete v příloze A a B za seznamem použité literatury.

Klíčová slova: jazyk, Sindarin, Quenya, Tolkien, conlang, rysy, vlastnost, funkce, systém, elfové.

Abstract

The aim of this thesis is to present Sindarin and Quenya, languages created and used by J.R.R. Tolkien in his high fantasy novels *The Hobbit* and *The Lord of the Rings*, and to examine whether they can be considered languages in their own right. By examining the features, grammar, vocabulary, and history, the depth and complexity of these constructed languages will be highlighted. The introductory chapters describe what language is and also deal with the personality of J.R.R. Tolkien. After that, the two languages are presented and it is analysed whether Sindarin and Quenya have the features, properties and functions of language mentioned in the introductory parts of the thesis to prove that Sindarin and Quenya are autonomous languages. The history of the development of Sindarin and Quenya in Tolkien's fantasy world can be found in Appendix A and B after the list of literature used.

Key words: language, Sindarin, Quenya, Tolkien, conlang, property, feature, function, system, Elves.

Table of contents

Introduction

As a young person, I was captivated by the works of J.R.R. Tolkien and had a solid desire to study the languages of the fantasy world he created. Years later, when choosing a subject for my thesis, the thought of analysing Tolkien's languages came naturally. I chose to write my bachelor's thesis on Tolkien's constructed languages since I had the opportunity to combine my interest in language creation and my passion for Tolkien's world. This thesis aims to present Sindarin and Quenya, languages J.R.R. Tolkien has created and used in his high fantasy novels *The Hobbit* and *The Lord of the Rings*, and to explore if those could be counted autonomous languages. By examining the features, grammar, vocabulary and history, the depth and complexity of those constructed languages will be emphasised.

The introductory part focuses on what can and cannot be called language, various definitions of language, its features, properties and functions, and explains what are artificial languages, why they were invented and how they differ from natural ones. One of the chapters also provides information on Tolkien's life and achievements, his interest in constructing languages, the methods he used and probable prototypes of Sindarin and Quenya.

In the next chapters, the presentation of both languages will be given with detailed information on phonology, writing system, and word classes. Following this, the analysis of whether Sindarin and Quenya have features, properties, and functions of language mentioned in the theoretical part will be made in order to prove that Sindarin and Quenya are autonomous languages.

The history of the development of Sindarin and Quenya in Tolkien's fantasy world will be found in Appendix A and B after the list of used literature.

Chapter 1 What is language?

1.1 Definitions of language

John Lyons connects the question "What is language?" with "What is life?". From a scientific perspective, biologists can identify certain characteristics that distinguish living from non-living beings. However, looking at the question from a philosophical perspective, the answer is not straightforward. Similarly, the definition of language is difficult to distinguish.

In *Introduction* to *An Introduction to Language and Linguistics* this definition of language is given: "a finite system of elements and principles that make it possible for speakers to construct sentences to do particular communicative jobs" (Fasold et al. 1). Accordingly, the system functions based on grammatical and communicative competence. Grammatical competence enables speakers to link sounds together and put them together to form words, phrases, and sentences that make sense to other speakers of the same language. Communicative competence is the ability to use language for communication (1-2).

At the end of a book written by David Crystal those definitions of language are proposed: "language 1. the systematic, conventional use of sounds, signs, or written symbols in a human society for communication and self-expression, 2. a specially devised system of for programming and interacting with computers, 3. the means animals use to communicate…"(Crystal 451).

Here, we are interested in the first definition because it refers to human communication (the second and third definitions are significant but not in relation to human language). Defining a language Crystal lists features such as sounds, written symbols and signs. People can hear languages thanks to the sounds and read and write thanks to the written symbols. It is natural for a human to think of language as something that they can hear and produce, something that has an alphabet or certain symbols, such as hieroglyphs in Chinese, and that can be written in this way. In addition, Crystal has added a term *signs* to his definition of language. It may imply a concept of *sign language*. It is a system of certain hand and finger movements that enable communication for mute and deaf people. This type of communication deals with signs, not sounds or letters. However, not all linguists agree with defining this system as language.

Sapir's definition of language is found in the *Language and Linguistics: An Introduction*. According to him "Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols" (Lyons 3). Lyons notes that more things can be expressed by language communication and that not all of them are

conveyed in terms of ideas, feelings, and desires. At the same time, we use the term *language* to refer to many systems of voluntarily generated symbols because we feel that these concepts could be called language in an extended or metaphorical sense of the word. For example, the demonstration of certain body changes such as eye gaze, gestures, and crossing of fingers are indications of what is called *body language* and according to Sapir's definition of language, these changes could be defined as language.

Lyons mentioned, that the French words *langage* and *langue* express the same idea as the English word *language*. Such expressions as *sign language* and *body language* are commonly used in English. The English *language* refers both to natural languages and to a wide range of communication systems. In French, however, the word *langage* would be used to describe such concepts. The French *langage* refers to language in general but can also refer to other types of communication, whether natural or not, human or non-human.

French *langue* is presented here as a *language system*, an abstract social phenomenon with no physical existence that manifests itself in the language behaviour of individual members of the language community (Lyons 10).

Lyons uses the term *natural language*, referring "to what everyone will agree are languages properly so-called" (Lyons 2). Examples of those are English, Chinese, Swahili, etc. Although *sign language* and *bee language* are more natural than artificial, they do not seem to be languages in the literal meaning of the term, according to him. Linguists also want to find an answer to the question of whether there is a range of qualities shared by all natural languages that are not inherent in other forms of communication, he says.

Another definition from the *Language and Linguistics: An Introduction* is proposed by Bloch & Trager :"A language is a system of arbitrary vocal symbols by means of which a social group co-operates" (Lyons 4). Here, the emphasis is made on the social function of language, restricting language to be spoken. But language can be used outside the speech and the most common example of it is any written text. Spoken language is prior to writing, but we cannot separate written forms from language. "…one cannot speak without using language…, but one can use language without speaking" (Lyons 4).

Robins did not mention formal definition of language but listed fundamental points. Particular emphasis was made on the flexibility and adaptability of languages. In addition, he notes that languages are essentially pure or arbitrary convention-based symbol systems (Robins 9-14).

Definition Lyons took from *Syntactic Structures*: “From now on I will consider a language to be a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements” (Lyons 7). By this definition, any natural language has a finite number of sounds (and, assuming it has an alphabetic writing system, a finite number of letters). And despite the possibility of an infinite number of individual sentences, each of them can be characterised as a finite set of these sounds (or letters).

As can be seen, Chomsky's definition is largely different from what the other authors mentioned wrote. He did not mention the communicative function of language but focused on the structural aspect of languages.

Summarising, linguists did not agree on one strict definition of language, and this question remains open today.

1.2 Main features of language

Although the definition is missing, there are certain characteristics of languages. In *The Cambridge Encyclopedia of Language* in chapter *Language and other communication systems* research made by Charles F. Hockett can be found. He used a comparative approach, using a zoological mode of enquiry to identify commonalities between language and other communicative systems. In this way, the collection of thirteen design features of communication through spoken language was offered as follows:

1. Vocal-auditory channel

Generally, sound is transmitted between the mouth and ear, but there are some exceptions in animal communication. Crickets, for example, use a communication system that is auditory but not vocal; bees use kinetic-tactile-chemical channels because they communicate through bee dance. However, the formulation of this feature excludes the written form of language from the definition of human language.

2. Broadcast transmission and directional reception

A signal can be received through earshot, and the source of this signal can be determined using the ears’ direction-finding ability. In the animal world directional reception is the rule, except for occasional masking. An instance of such is how challenging it is for another cricket to locate a particular cricket by its call in a field full of others.

3. Rapid fading

Auditory signals do not wait for the convenience of the hearer. One must be in the right place at the right time to hear what someone else is saying. The exceptions are spoors and trails left by animals, as they mostly disappear slowly.

4. Interchangeability

Any understandable message for speakers can be reproduced by them. Adult members of any speech community can act as both linguistic signal senders and receivers. However, only the males of certain species of cricket chirp can act as both, although both sexes react to other crickets' chirping.

5. Total feedback

Speakers can hear and reflect on everything they say. A linguistic signal is transmitted, but it is also received by the transmitter. Nevertheless, pathological exceptions do exist. The transmitter may not always be able to perceive some of the most crucial parts of the signal while talking about some instances of kinetic-visual communication, such as the courtship dance of sticklebacks.

6. Specialization

The only purpose of sound waves produced by somebody's speech is to signal some meaning. Even the sound of an argumentative dialogue cannot sufficiently raise the temperature of a room for the advantage of those there. Notwithstanding, the male of the stickleback, will approach a female only in case her abdomen is distended with roe. Therefore, the distension is a core part of her signal to the male. The consequence of that signal has clear biological significance.

7. Semanticity

The components of the signal have a stable relation to real events, which gives them meaning. For example, the bellies of stickleback females are swollen with roe as part of an effective signal, but this does not "stand for" anything else.

8. Arbitrariness

Any physical or geometrical resemblance between a meaningful language element and its denotation has no bearing on their relationship.

The semantic relation is also arbitrary rather than iconic. There are minor exceptions, such as small amounts of onomatopoeia. A landscape painting and a landscape have an iconic relationship; however, the word "landscape" and a landscape have an arbitrary relationship.

9. Discreteness

The sounds used in speech must be distinguished from each other. Every utterance in a language must be completely distinct, at least phonologically, from every other utterance of the same duration. It is impossible for two utterances to remain similar indefinitely, while the bee dance can be identical forever. There is a twofold continuum in the repertoire of possible dances.

10. Displacement

It is conceivable to speak of events that are distant in space or time from the speaker's situation. Bee dances are always displaced, while gibbon cries never are, as are most animal cries, which refer to the immediate situation. In a human language, words may or may not be freely displaced.

11. Productivity (Openness)

By repurposing old sentences to form new ones, there is a limitless capacity to express and understand the meaning. A language allows the free assignment of new semantic charges to new and existing elements, depending on the situation and context, which means that new idioms are developing in all languages. We can create and convey messages that have never appeared before but be understood by others.

12. Traditional transmission (Tradition)

Language is passed down through generations by learning and teaching, not by germplasm. Animals cannot learn human language, while humans can hardly be prevented from acquiring it. For example, the ability of bees to communicate through bee dance is likely genetic.

13. Duality (of Patterning)

Speech sounds have no inherent meaning, but if they do, they produce meaningful elements (Crystal 420-421).

Greenberg, however, there are not thirteen but sixteen design features of language. The three added are as follows:

14. Prevarication

It is possible for linguistic signals to be both false and meaningless in a logical sense. Humans can lie using language, while in the animal world, lies are rare.

However, this property depends on semantics, displacement, and productivity (openness). Without semantics, a message cannot be tested for validity and meaning. Without displacement, the circumstance to which a message refers must always be the current context, so a lie is immediately obvious. Without productivity, it is difficult to produce meaningless messages.

15. Reflexiveness

Communication about communication is possible in a human language, while, for example, bees cannot dance about dancing.

The concept of "universality" in a language where one may communicate about anything is an alluring substitute for this quality. Universality would logically lead to reflexivity. The problem is an empirical one: if there are things that we can't speak about, the fact that we can't communicate about them could make it more difficult for us to recognise their existence.

16. Learnability

Human languages are teachable and learnable. A speaker of one language can learn any other language (Greenberg 7-11).

Nevertheless, there is another fundamental principle for all languages that should be mentioned. Lyons writes that, from a semantic point of view, there are certain concepts that are relevant to all communicative systems, whether they are human or non-human. More specifically, it is a signal that has a certain form and conveys a certain meaning or message that is transmitted from a sender to a receiver through a communication channel. The connection between the form and the meaning of a signal is the code: The receiver or a group of receivers decodes the message encoded by the sender (Lyons 17).

1.3 Functions of language

Language has six key functions, according to Roman Jakobson's linguistic paradigm: the referential function (context), conative function (addressee), emotive function (addresser), poetic function (message), metalingual function (code), and phatic function (the contact).

The contextual factor that denotes an occasion, a physical object, or a state of mind is related to the referential function. Both definite descriptions and deictic terms are acceptable in the referential function's descriptive statements.

Expression (symptom), representation (symbol), and appeal (signal) make up the three components of the conative function. Its primary goal is to influence other people's actions and attitudes, to catch the addressee's attention or evoke a response. It also entails more frequent requests and orders from the receiver's perspective. It gives more focus on the conceptual meaning rather than connotative meaning.

The emotive function shows that language can be used to convey the feelings and attitudes of the addressee. The use of vulgarities and exclamations is the most obvious example. The function allows the author or writer to express their feelings while painting a clear picture of their personality.

The artistic use of language is part of the poetic function. It focuses on how the code is applied and serves as the primary function of both poetry and slogans. Jakobson also provides shows how the significance of the poetic function is influenced by cultural norms.

Talking about the properties of a language, word definitions, eliminating ambiguities and discussing intentional wordplay are all examples of the metalingual function. When foreign words are used in translation to emphasise a statement or convey a particular meaning, the metalingual function may also be relevant.

Without really conveying important information, the phatic function is used to create social connections. This type of language is used to initiate or finish a discussion as well as to establish the compatibility of a sender and a receiver (Jakobson et al. 66-71).

David Crystal’s point of view is that one of the most recognized functions of language is that it helps us communicate our ideas. To express information, ask questions, tell stories, and share facts and ideas, we need language. This is referred to as referential, propositional, or ideational language use.

Emotional expressiveness is the next essential function of language. This type of language use is commonly referred to as *emotive* or *expressive* language. Emotive language can be used alone or in communication with others. Swear words and obscenities are the most common indicators of this type of language. However, this language function is not only for expressing stress or anxious energy. Fear and affection, as well as involuntary verbal reactions to beautiful art or scenery, are also examples of emotive utterances that can be expressed via this function.

Conventional words or phrases (*Gosh, Darn it* and *What a sight*) and interjections (*Ugh*, *Wow* and *Ouch*) are the most popular ways to express emotions.

The use of language for the sake of politeness is barely comparable to the exchange of thoughts. Rather, language serves social engagement and the maintenance of pleasant interpersonal relationships. For example, the ritual exchange of *Good morning* or *Bless you!* is not an exchange of thoughts in the traditional sense. These automatically generated and stereotypically structured utterances contain no factual information. Language is used to maintain a positive relationship between the participants.

Another language function is related to the sound's power. In particular, children's rhymes and games demonstrate the phonetic nature of language. "I like coffee, I like tea, I like radio, and I like TV... (a typical skipping monologue)" (Crystal 11) is an example of repeating rhythms that assist children in control of the game. This function is widely used by adults as well. Song writing, poetry composition, political speechmaking, religious groups' rhythmical litanies, and a wide range of language games are all examples of "phonetic" functions.

Furthermore, language has a supernatural role in reality control. “All forms of supernatural belief involve the use of language as a means of controlling the forces which the believers feel affect their lives” (Crystal 12). In certain circumstances, language is used to communicate with a supernatural creature as the recipient. If this is the case, the response is only felt in the speaker's mind or actions, or there is no response at all.

Facts are also recorded with the help of language. When information is saved for future generations, no one knows who might receive it. There is a high probability that it will not be mentioned again, so there is no element of conversation. Moreover, this data is kept in a more structured, impersonal and explicit way than people communicate with each other on a daily basis. “It is an essential domain of language use, for the availability of this material guarantees the knowledge-base of subsequent generations, which is a prerequisite of social development” (Crystal 12).

People even think in terms of the language they use. Someone thinks aloud because it improves concentration. Someone makes comments when calculating something in their minds. Someone believes it is necessary to write down the initial version to understand whether what they have written corresponds to what they intended. However, it is not required for language to be spoken out or written down to assist individuals in thinking. Thinking, people can move their lips without making a sound. Language is still present in this manner, albeit in a subvocal form.

Another fascinating function of language is to bring people together and assist them in expressing their individuality. This can be seen during social protests, where people gather and sing slogans, or at a football game, where fans chant. Our word choices reveal a lot about who we are. Our language conceals our religious beliefs, social background, degree of education, sex, age, and an enormous amount of other information about our personalities (Crystal 10-13).

1.4 Properties of language

Lyons distinguishes four main properties of language: arbitrariness, duality, discreteness and productivity.

The simplest example of arbitrariness in language is related to the link between form and meaning (message and signal). Examples of such can be found in all languages and are generally referred to as onomatopoeia: the non-arbitrary connection between form and meaning of words such as *cuckoo*, *peewit* and *crash* in English (the form imitates the sound it describes). The vast majority of words, however, are not onomatopoeic, which means that it is impossible to infer form from meaning and, conversely, impossible to infer meaning from form. Arbitrariness also "holds with the respect to much of the grammatical structure of all human languages, in so far as languages differ grammatically one from another" (Lyons 20).

Duality means that language consists of two levels of structure. The units of the primary level are composed of the elements of the secondary level, each level having its organizing principles. Here Lyons draws attention to the fact that he distinguishes the terms *unit* and *element*, which is not usual for traditional terminology. According to him, we can think of elements of spoken language as sounds that do not themselves convey any meaning. However, by combining sounds, units are formed which generally have a particular meaning. Since the sounds themselves do not convey a particular meaning, they are secondary elements, while the units that convey a particular meaning are primary. All languages have these primary units, but they do not necessarily consist of elements. Only those languages that have both units and elements have the property of duality. Most animal communication systems, for example, do not have elements and units. Those that do have them do not use units in the same way that humans do (combining words to construct sentences and phrases). Duality has an obvious advantage: a large number of different units can be formed from a small number of elements.

Discreteness is the property of secondary elements and is dependent upon arbitrariness. "The fact that words differing minimally in form will usually differ considerably in meaning has the effect of enhancing the discreteness of the formal difference between them: in most contexts the

occurrence of the other, and this reduces the possibility of misunderstanding in poor conditions of signal-transmission" (Lyons 22).

Productivity is the property that enables the construction and interpretation of new signals (those that were not encountered, known or found in sources to which the user has access). This property is important with a reference to the problem of accounting for the acquisition of language by children. The children's ability to produce utterances that they never heard before proves that language is learned not only by memorizing and imitation. The striking issue about productivity is the great complexity and heterogeneity of the principles that guarantee and constitute it. However, they are not unconstrained but rule-governed. There is a certain set of grammar rules, some identical in all natural languages, some specific for particular languages, but all native speakers can construct indefinitely many new utterances.

All of those properties are interconnected in various ways. According to Lyons, each of them can be found in all natural languages and in terms of a particular language, they are interconnected. If some of them are present in other communicative systems, they appear to not the same degree as in the natural language or are not connected in the same way (Lyons 17-23).

Ralph W. Fasold offers a vaster number of universal properties of language. Productivity, discreteness, arbitrariness and duality are still present, but constituency, modularity, recursion and variability are added.

Modularity is a property of language which presents language as a modular system. That presumes that we produce and interpret language using several component subsystems (modules) in a coordinated way, which means that those modules are interconnected. Examples of those modules are phonetics (the study of speech sounds), phonology (the study of how languages organise sounds into different patterns), syntax (the study of the structure of sentences), morphology (the study of structure within words) and many others. In recent decades, philosophers have developed the study of semantics (studies of the detailed analysis of literal meaning), so linguists added it as one more module of language.

Discreteness is a property of language that divides the continuous space of sound or meaning into discrete units. Each language unit deals with the characterization, distribution and coordination of some discrete linguistic unit. All languages have the property of discreteness, but sounds, which are discrete in one, may not be discrete in another language. As an example of discreteness in a meaning module is used colour variation. Speakers of some languages use only two terms for expressing colour (roughly meaning *light* and *dark*). In other languages, people use a set of basic colours (red, green, blue). There are also examples of the development of new words

for expressing the colour tone. The same example of discreteness is a large number of words used by Eskimos to identify the specific kind of snow, while for English speakers, it is only the word *snow*.

Constituency is a property of language to organize basic discrete units into constituents (groups of linguistic units, which allow more complex units to become a part of the structures). That is, we can widen sentences with new phrases and units. For example, *They met* may be widened into *Sue and John met*, which can be widened into *Sue and John met in the cinema*. Each sentence is widened by adding new noun phrases, which may be modified by adding adjectives or prepositional phrases. This property gives languages a balance of structure and flexibility.

Recursion is a property of language which allows it to use constituents repeatedly. Thanks to this property, we can combine constituents of the same type to construct an infinite variety of sentences of indefinite length. Using this property, we can expand a short sentence into a longer one or infinitely embed clauses to modify noun phrases.

However, the property of recursiveness has implications, which means that no one can learn a particular language by memorizing all the sentences of this language. A person has to learn the system of how sentences are created and how constituents are combined. Our brain is finite, but thanks to the recursive property of language, we can learn language and then produce and understand an infinite number of sentences.

This non-finite quality of language is possible because of its productivity property, also mentioned by Lyons. This way, even if one memorizes all languages, someone else can always add, for example, another modifier or embed one sentence within another through the recursive rules of the language. All languages are potentially infinite in this way. Productivity is also demonstrated by neologisms (newly constructed words). There are instances when neologisms are understandable in context and well-constructed in both morphological and phonological ways but do not appear in dictionaries. Those words are often mainstreamed by the public and represent a spontaneous coining, often labelled as slang. Despite mostly not being added in dictionaries, those words are still part of the lexicon. Producing new words is the way for language to change to meet the new communicative needs of its speakers.

The next property is arbitrariness. In the vast majority of instances, the form of the word has no connection with its meaning. Fasold states that even onomatopoetic words are not always clearly represent the connection between the form and the meaning. For example, in different languages, the sounds made by animals are represented with different words. “In English, for example, a dog says *bow wow* or perhaps *woof woof*, but in Hindi it says *bho:bho*. Greek dogs

says *gav* and Korean dogs say *mung mung*" (Fasold et al. 6). These instances of differently interpreted sounds are happening because of the arbitrary *sound filters* unique to each language. Moreover, arbitrariness is also typical for sign language. Not all signs in sign language look exactly like what they mean.

Reliance on a context described by Fasold is what Lyons labels as duality. Fasold uses a great example to show this property. He uses the English word *one* and explains that its form has no logical connection with the numeral 1. Instead, the pronunciation of this numeral ([wʌn]) can also be interpreted as a past form of the verb *to win*. This example demonstrates the reliance on context. This property is crucial because it is not just about the meaning of specific words but also about the meaning of entire utterances.

Variability is a property that allows people to say far more than the semantic meaning of what was said. People vary their use of language and signal their social identities (gender, social status, age and ethnicity) or membership in a range of social groups. People also use language variation when they are playing different roles. For example, we talk with children using a slightly different language than when talking to an adult. When talking with a boss, we speak more formally than at home with relatives. Even the differences between spoken and written language are connected to language variability. Language variation is also a mechanism which helps language to change. When a new word is coined, change that allows reconstructing the word order appears, so even the perspective that rules can change. All of this is possible due to language variability (Fasold et al. 2-8).

1.5 Language and speech

It is general knowledge that the spoken and written forms of the same language are not the same. Spoken language is rudimentary in terms of lexicon and grammar. Moreover, this does not imply that language and speech are identical. "A distinction must be drawn between language-signals and the medium in which the signals are realized" (Lyons 11). People can read aloud written notes and take notes on what others say. Language has the feature of medium-transferability, which contributes to language systems' flexibility and adaptability. Linguists recognised that changes in the written language might be explained by changes in the spoken language. For instance, this is how Latin became French, Italian, or Spanish.

Among written languages, there are some spoken language priorities. According to Lyons, the historical priority is not as important as others because it admits little doubt. Every human society has had or has the power of speech. Modern languages or languages that people know and

speak today can be spoken or written, yet a significant part of the population was illiterate until recently.

The structural priority can be described as follows: if we ignore the differences between spoken and written language and assume that what is written is one-to-one the same as what is spoken and vice versa, there is no reason to derive one from the other unless it is a matter of historical fact. In reality, the structure of written language is determined by recognisable differences in form, while the structure of spoken language is determined by recognisable differences in sound. In the theoretically possible one-to-one correspondence of spoken and written language, each written sentence would be isomorphic with the corresponding spoken sentence. Following this, if using an alphabetic writing system, each letter corresponds to a certain sound, and thus letter combinations (words) correspond one-to-one to particular sound combinations. Although this approach seems reasonable, it does not work since not all letter combinations are acceptable, nor are all combinations of sounds easy to pronounce. It is true, however, that in most alphabetic languages, there is a link between certain forms and certain sounds and a large number of ways to combine these sounds in speech. From this perspective, spoken language is more basic than written language. It should be emphasised that this does not cover languages that use writing systems in which certain forms correspond to certain words rather than sounds. For example, classical Chinese uses traditional characters and Ancient Egyptian, which was written in hieroglyphs. In general, there is no structural preference for spoken language over written language in these languages.

The importance of functionality is almost obvious. When vocal-auditory communication is possible, people do not use written language. People used written language more in the past since it was the only way to communicate over large distances. The use of written language has decreased with the development of the telephone and tape recorder. Nowadays, the written language is often operated for formal matters, such as legal or commercial papers.

The biological priority of spoken language is connected with human genetics. People are born able to learn, make, and recognise speech sounds. The speech organs, or the vocal organs as linguists refer to them, also have a basic biological function. For example, the lungs are used to breathe, while the teeth are used to chew food. The production of sound, or a spectrum of sounds by vocal organs, is a natural medium through which language is realised for humans. Children learn spoken language naturally, but they must follow particular instructions in order to learn how to write and read based on their prior knowledge of the spoken language. Nonetheless, it is possible to learn to read and write without having any prior command of the spoken language. Moreover,

there are gestural communication systems that are not based on spoken or written language and that humans can learn to use (Lyons 11-17).

1.6 Artificial languages

In the chapter *Artificial languages* of *The Cambridge Encyclopedia of Language*, artificial language is a language which has been specially invented. Those are divided into a priori and a posteriori. Priori languages employ an invented set of basic concepts (typically numbers or special symbols) that are further grouped into a logical classification based on philosophical or scientific principles. Posteriori languages are based on elements drawn from natural languages (one or a few). Most artificial languages that have been constructed in the last century belong to the second type.

Originally, the aim of constructing artificial languages was the desire for a universal language. This concept dates back to the classical era, but it didn't really take off until the 17th century, when a lot of new languages were discovered and Latin started to lose its status as a unifying language. But all the invented systems were too arbitrary and complicated even though they were simple, logical and plausible at the outset. Hence, a priori schemes fell out of favour at the end of the 17th century. And although they had a revival a century later, because of the rise of the "general grammar" movement, by the middle of the 19th century, they had little active support. That is why the vast majority of artificial languages became a posteriori in character.

The most known artificial languages are Volapük (Johann M. Schleyer; 1880), Esperanto (Ludwig L. Zamenhof; 1887), Latino Sine Flexione (Giuseppe Peano; 1903) and Interlingua (International Auxiliary Language Association; 1951). Furthermore, the concept of artificial languages can be found in wide-culture projects. For instance, Klingon is the official language of the Kingdom Empire, invented by Marc Okrand for the 1984 film Star Trek III.

Interestingly, one of the most known artificial languages Esperanto was constructed not by a linguist but by Polish oculist Ludwig Lazarus Zamenhof. Originally this language was called *Lingvo Internacia*, and its scheme was first published in 1887. Zamenhof used the pseudonym *Doktoro Esperanto* (Doctor Hopeful), and the name *Esperanto* quickly became the name of the language itself. Although Esperanto is nowadays used at international conferences, several journals are published in the language, and there is a large amount of literature, including the Bible and the Qur'an, translated into Esperanto, it has still to achieve official status as an international language. The proposal to the United Nations was signed by nearly a million people (1966 year) but was not accepted.

According to the Crystal, there have been proposed several criteria for an "ideal" international artificial language.

1. It should be easy to learn. The grammar has to be regular and simple; the formation of words has to be based on clear principles; the spelling should be phonetic and no difficult sounds are allowed.
2. Relatability to mother tongues, implying the possibility of translating into and out of any natural language with comparable ease, flexible structure with the capability of reflecting the idiom of the speaker's own language and usage of word roots that have a history of international usage.
3. This language should have a rich range of functions. It should be possible to use for everyday communication and writing, in international communication media, and more complex concepts, such as scientific, political, and religious purposes of language use.
4. There should be no dialect variation, implying that language must be standardized.
5. It should show a certain level of neutrality, meaning it must be politically and linguistically equally acceptable to all countries.
6. Many proponents of the idea of using a single universal language for intercultural communication believe that the regularity and clarity of this idea encourages people to think more logically.

In addition to the set of features that "ideal" artificial language should follow, Crystal also describes several problems concerning the concept of one international language.

First of all, it is difficult for the inventor to organize the learning of the language no one except them knows.

Moreover, one of the functions of language is to express identity, which is nearly impossible to do through artificial language. Natural languages have the ability to express national, regional or social identity because of the large number of linguistic differences between them.

The next problem is linguistic bias. The process of creating a common language is difficult. A great number of artificial languages are based on western Indo-European languages. Hence, they are hard for speakers of other languages to learn.

Furthermore, attention should be paid to the semantic differences that exist between languages. Many words from different languages have no exact equivalent in others. "Speakers of different languages may translate their mother-tongue words into an AL, but this does not necessarily mean that they understand each other any better. The figurative, idiomatic, and connotative uses of words will differ…"(Crystal 365).

Antagonism is also worth mentioning as one of the problems. There have been several artificial languages, which were condemned because the authorities connected them to political movements. Many Esperanto organisations were arrested and shot in the 1930th in Germany and the Soviet Union, for example.

There was a comparably successful artificial language, which was even supported by such personalities as Churchill and Roosevelt in the 1940th. This language is called Basic English and was developed by simplifying the natural language. The name BASIC language is an acronym for *British American Scientific International Commercial*. It consists of 850 words, with the working principle of explanation of words that are not on the list by those that are, and simplified grammar structure. And although BASIC proved easy to learn to read, it proved very hard to write in the language in such a way that meaning was clearly preserved (Crystal 362-366).

Chapter 2 John Ronald Reuel Tolkien and his languages

2.1 Who is John Ronald Reuel Tolkien?

John Ronald Reuel Tolkien is a world-known English writer, poet, and philologist. The author of *The Silmarillion*, *The Hobbit* and *The Lord of the Rings*. The creator of Middle-Earth.

He was born in Bloemfontein, South Africa, on 3 January 1892. Unfortunately, his father died when he was a child and that is why John and his brother were moved by their mother from grandparents' villa to England's rural hamlet of Sarehole. This place was cheap enough and had a fresh air, just as Mabel Tolkien, their mother, wanted. In 1904 Mable sank into a diabetic coma and died. Boys were moved to Birmingham to live with a relative and in boarding homes while being watched over by a priest.

In 1910 Ronald wins an Exhibition at Exeter College, Oxford, where he earned a degree in classical Anglo-Saxon and Germanic languages with First Class Honours in his final examination.

As a lieutenant, Tolkien participated in World War I but was discharged from service because of "trench fever".

While serving in the military, he married Edith Bratt. In 1917 he became the father for the first time. Edith and John had three sons and daughter.

In 1920, Tolkien joined the University of Leeds and starting from 1924 worked here as a professor of English literature. In 1925 he was hired as a professor of Anglo-Saxon at Oxford University. In 1945 he was elected Merton Professor of English Language and Literature at Oxford.

At Oxford, he also came up with the idea of *a hobbit* and wrote a short line about it.

The Hobbit, an iconic fantasy book, was first published in 1937. Tolkien will later clarify that the book wasn't initially written for children, though it started to be regarded as children's. In addition, he produced more than 100 illustrations to support the story.

The Lord of the Rings series was produced by Tolkien over the years as he worked on scholarly publications. The book, with its maps, lore, and languages, was largely influenced by old European mythology (Carpenter 13-301).

2.2 Languages constructed by J. R. R. Tolkien

In modern society, it is normal to think and talk about totally new languages which were constructed by people. For some, constructing languages is a hobby, but for someone else, the concept of constructed language has a socio-political importance. Examples are Esperanto, an attempt to create a universal language and all the constructed languages that did occur in the literature and the science fiction media arena. The process of constructing a new language is named *conlanging*, therefore, the constructed language is *conlang* (Punske et al. 6).

Tolkien was, perhaps, one of the most productive creators of conlangs. The most known languages constructed by him, which are known thanks to his works *The Lord of the Rings* and *The Hobbit*, are as follows:

Westron or Common Speech - more or less a universal language spoken throughout the Westlands,

Sindarin, Quenya – elvish languages,

Khuzdul – dwarvish language,

Entish – the language of Ents,

Black Speech – language spoken by Orcs (Tolkien 1127-1133).

However, there is doubt about if all of those languages may be named conlangs because Black Speech, for example, is represented only through nine words. To contrast, Sindarin and Quenya are represented in enough detail to discover their grammar and vocabulary.

Hence, Tolkien gave readers the image that there are a lot of languages in his novels, but only a few of them are fully-fledged conlangs (Carpenter 99).

2.3 Methods used by J. R. R. Tolkien in constructing languages

When he was a young man, Tolkien worked on various invented languages and later developed several of them to a degree of complexity. However, just one of these early attempts finally satisfied him. It was the constructed language, greatly influenced by Finnish. In 1917, he gave it the name "Quenya," and it had a complex vocabulary with hundreds of terms.

As mentioned above, Tolkien was a professional linguist, so he knew how languages work, how they are changing and why.

Interestingly, J. R. R. Tolkien not only constructed languages but also created a fantasy world for their usage. Readers may think that the story of *The Lord of the Rings* inspired the author to make Middle Earth more realistic, detailed and familiar, so he added a variety of languages to his works. But the situation was reversed. Professor constructed the language first, and only then, wanting to give it a purpose to exist, he wrote the story about elves, creatures who spoke his new-born language. After a while, one more language, Sindarin, was constructed, and the world of Middle Earth started to be created.

Carpenter wrote that for him, it is hard to adequately describe how Tolkien created names for the people and locations in his books using his elvish language in a few short phrases. But in short, this is what was happening. Before putting his plan of story into action, he would carefully craft each of the characters' names, first deciding on their meaning and then establishing their form in one language before moving on to the other; the form that was ultimately used was most usually that in Sindarin. In reality, he tended to be more arbitrary. Given his intense passion for carefulness during creation, it is odd that, while he was writing, he frequently created names for characters that seemed right without paying more than passing regard to their linguistic origin.

Later, he characterised many of the names created in this manner as "meaningless," and he thoroughly analysed others from a philological perspective in an effort to understand how they eventually took their curious and almost unexplainable shape. Anyone, who wants to comprehend how he thought, must also be able to grasp this component of his imagination. He began to view his conlangs and stories as "true" languages and historical records that needed to be clarified as the years passed. In other words, he didn't declare, *This is not as I intend it to be, I must modify it*, in response to a story that seemed to contradict itself or a name that didn't quite fit. Rather, he would deal with the issue by thinking *What does this mean? I need to find out*.

This was not a result of him losing his sense of reason or perspective. He loved Patience cards, so part of it was an intellectual game of the same name, and part of it came from his conviction that his mythology was ultimately true. Like any other author, he would also occasionally consider making significant changes to some segments of the story's overall structure. These were obviously opposing viewpoints, but Tolkien was a man of opposites in this and many other aspects of his nature (Carpenter 98-100).

Chapter 3 Sindarin

To show that Sindarin is an operational conlang, in this chapter, a closer look at its writing system, phonology and word classes will be taken. Sindarin is the constructed language spoken by elves, created by Tolkien for his fictional world of Middle Earth. J. R. R. Tolkien set up the origins of this language and historical events that led to the existence of a variety of Sindarin dialects. An overview of the development of Sindarin is presented in Appendix A.

3.1 Writing System

The two alphabets were the *Tengwar* or *Tîw*, which means letters, and the *Certar* or *Cirth* translated as runes. The Tengwar was designed for writing with a brush, and its squared shapes of inscriptions were derived from the written forms. The Certar was created and used mainly for incised or scratched inscriptions.

The Tengwar, or Fëanorian letters (by the name of their creator), was the most ancient, having been devised by the Noldor, the Eldar clan that was most proficient in such matters, long before their exile. During the Third Age, its use had expanded throughout much of the same territory as the Common Speech.

The Sindar invented the Cirth, which was long used mainly for inscribing names and short memorials on wood or stone. The Cirth, in its older and simpler form, migrated eastward in the Second Age and became known to many races, who adapted it according to their goals and their abilities or lack thereof.

Before the end of the First Age, partly due to the influence of the Noldor's Tengwar, the Cirth was rebuilt and expanded. Daeron's alphabet was its largest and most organized form. The Daeron alphabet of Eldar did not develop a proper cursive script, as the Elves used the Fëanorian script for writing. Western elves rarely used runes.

However, in the kingdom of Eregion, the Daeron Alphabet was retained and handed on to Moria, where it became the Dwarven alphabet of preference. It remained in use among them for the rest of their lives and was carried with them to the North. As a result, it was later called Angerthas Moria, or the Long Rune-rows of Moria. As with their speech, the Dwarves used whatever scripts were available, and many wrote the Fëanorian letters skillfully; yet, for their own language, they adhered to the Cirth and created writing forms from it (Tolkien 1117-1118).

3.2 The Tengwar or Fëanorian letters

The script, represented at the end of The Lord of the Rings in Appendix E, is not originally an 'alphabet': it is a random set of letters, each with its independent value, given in a traditional order with no relation to their forms or functions. (The only relation in this alphabet that would have made sense to the Eldar is the relation between P and B; and their isolation from one another, as well as from F, M, and V, which would have sounded absurd to them.)

The Tengwar ‘alphabet’, according to Tolkien, may be found below in Figure 1.

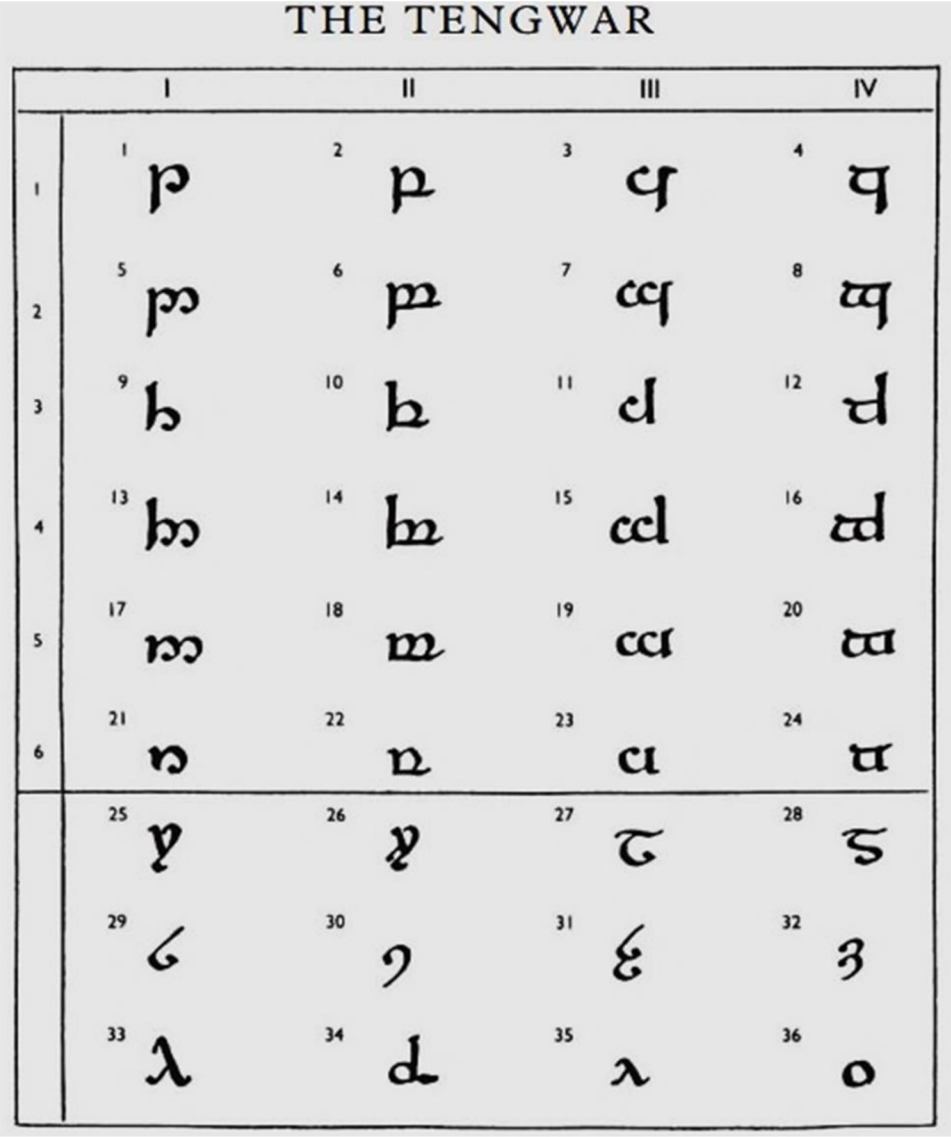

Figure 1. The Tengwar Alphabet (Tolkien, p. 1119)

It is, rather, a set of consonantal symbols with similar forms and styles that could be altered to indicate the consonants of languages invented by the Eldar. None of the letters had a definite value in and of itself, but certain relationships between them are recognised.

The system consists of twenty-four main letters (1-24 in Figure 1) and so-called ‘additional letters', represented in Figure 1 upon the numbers 25-36 (the only independent letters are 27 and 29, the rest are just modifications of other letters). Primary letters are separated into four *témar* (series), each of which has six *tyeller* (grades).

The main letters are formed of a *telco* (stem) and a *lúva* (bow).

The shapes 1-4 are regarded as normal. As is seen from Figure 1, the stem could be either raised (e.g. 9-16) or reduced (e.g. 17-24); the bow could be open (e.g. I and III) or closed (e.g. II and IV) or it could be doubled (e.g. 5-8) (Tolkien 1118-1120).

“The normal letters, Grade 1, were applied to the ‘voiceless stops’: t, p, k, etc. The doubling of the bow indicated the addition of ‘voice’: thus if 1, 2, 3, 4=t, p, ch, k (or t, p, k, kw) then 5, 6, 7, 8=d, b, j, g (or d, b, g, gw). The raising of the stem indicated the opening of the consonant to a ‘spirant’: thus assuming the above values for Grade 1, Grade 3 (9–12)=th, f, sh, ch (or th, f, kh, khw/hw), and Grade 4 (13–16)=dh, v, zh, gh (or dh, v, gh, ghw/w)“ (Tolkien 1120).

Grade 5 (17-20) usually represents nasal consonants, for example, 17 is a sign for *n* and 18 is for *m*. Grade 6 is used for the weakest or ‘semi-vocalic’ consonants of each *témar*, for example, 21 is often used for untrilled *r*.

The additional letters:

25 – is used for trilled *r*;

26, 28 – modification of 25;

27 – represents *l*;

29 – is used for *s*;

31 - represents *z*;

30, 32 – are mostly used as a mere variation of 29 and 3, according to the efficiency of writing;

33 – a weaker variant of 11, mostly used as *h*;

34 – mostly used for voiceless *w* (*hw*);

35 – when used as a consonant, represents *y*;

36 – when used as a consonant, is used for *w* (Tolkien 1120-1121).

Each vowel of the Tengwar was represented by a specific letter. Those are represented in Figure 2.1 below. Long vowels are distinguished by the andaith 'long mark', which is represented in Figure 2.2.

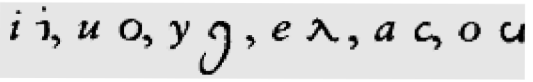

Figure 2.1. Vowels of Tengwar and their equivalent in English (Salo, p. 28)

* the first letter is always the English analogue for the Tengwar vowel, which follows it (Salo 27).

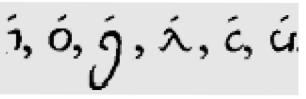

Figure 2.2. Long vowels in Tengwar (Salo, p. 28)

3.3 The Cirth or the Certhas Daeron

The Certhas Daeron was initially created to represent exclusively Sindarin sounds. The Angerthas Daeron was the ancient name for the extension and elaboration of the Cirth. The Cirth is illustrated in Figure 3.

Figure 3. The Angerthas Daeron or the Cirth (Tolkien, p. 1124)

Numbers 1, 2, 5, 6, 8, 9, 12, 18, 19, 22, 29, 31, 35, 36, 39, 42, 46, and 50 were the oldest cirths. English equivalences of the oldest cirths are illustrated in Figure 4.1.

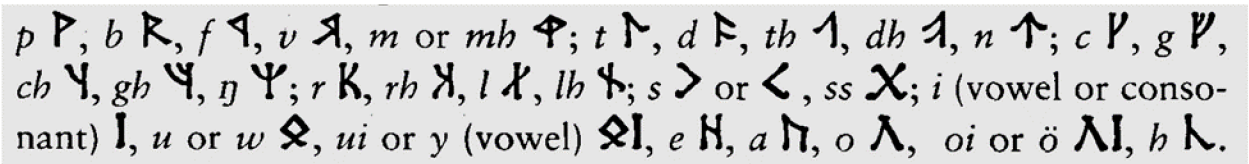

Figure 4.1. English equivalences of the oldest cirths (Salo, p. 26)

Vowels are represented by the numbers 39, 42, 46, and 50.

Later created cirths's English equivalents are shown in Figure 4.2.

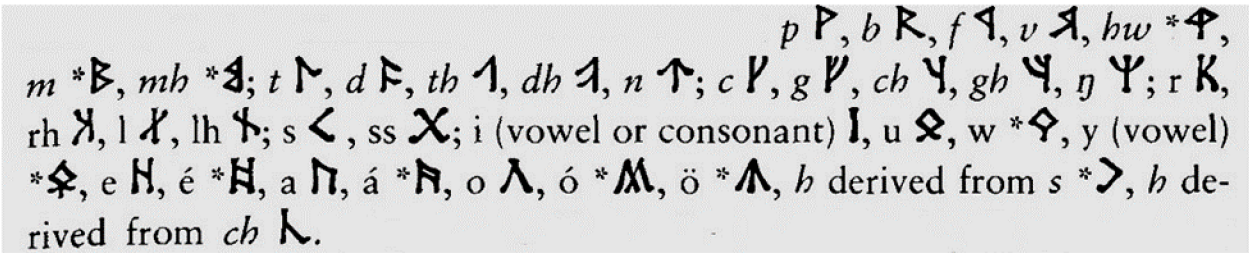

Figure 4.2. English equivalence of the cirths (Salo, p. 26)

(Asterisk means that those cirths are varying from the older ones) (Salo 27).

Numbers 13, and 15 were used for h or s, while 35 was used for s or h. In those characters that had a *stem* and a *branch* (1-31), the branch was normally attached on the right side if it was only on one side. The opposite was not uncommon but had no phonetic importance (Tolkien 1123-1124).

Long vowels were either written twice or indicated by putting a dot on each side of the vowel (Salo 26).

3.4 Phonology

Clusters of the consonants **ch** (as in German *ach-Laut*), **th**, and **dh** (as in the words *think* and *this*, respectively) are common. The special letter *eth* (**ð**) is used to spell **dh** and the letter *thorn* (**þ**) instead of **th**. The unvoiced plosives **p**, **t**, and **c** are weakened to **b**, **d**, and **g**, respectively, and they never follow a vowel. **C** is pronounced as **k** and f is sounded like the letter v at the end of the word. Like in Spanish, Russian and a variety of other languages, the sound **r** should be trilled. The digraphs rh and lh stand for unvoiced **r** and **l**, respectively. However, occasionally these combinations might also denote **r + h** or **l + h**.

Six vowels are used in Sindarin: **a, e, i, o, u**, and **y**. The last one, **y**, is equivalent to the German **ü**. An accent (**á**, **é**, etc.) is used to indicate long vowels, but stressed monosyllables typically have even longer vowels, which are indicated by a circumflex (**â**, **ê**, etc.).

The Sindarin diphthongs are **ai** (pronounced like *aisle* in English), **ei**, **ui** (pronounced like in *too young*), and **au** (like *cow* in English). **Au** is spelt this way at the end of words. Additionally, there are the diphthongs **ae** and **oe**, which have no English equivalents. Those are just the vowels **a** and **o** pronounced as one syllable together with the vowel **e**, in the same way as **ai** and **oi**, which are the vowels **a** and **o** pronounced together with the vowel **i**. In Tolkien's works, the digraph **oe** occasionally also denotes an umlauted **o**, which is reportedly the same sound as German **ö**. Although **ö** had merged with **e** by the end of the Third Age, it is nevertheless necessary to use it when talking about archaic Sindarin ("Sindarin - the Noble Tongue").

3.5 Articles

Sindarin does not have indefinite articles, so nouns are indeterminate. For example, *Edhel* means Elf or an Elf.

In the singular, the definite article is *i* (*aran* - king, *i aran* - the king). In contrast to English, Sindarin features a unique plural form of the article, *in* (kings - *erain*, the kings - *in erain)*. The article can occur as a suffix attached to prepositions in both the single and plural forms. This suffix might be *-n* or *-in*. As a result, the preposition *na* (to) becomes *nan* (to the). The preposition *nu* or *no* (under) is transformed into *nuin* (under the).

As in the Moria Gate inscription with *Ennyn Durin* (Doors (of) Durin) and *Aran Moria* (Lord (of) Moria), Sindarin frequently indicates genitival connections only according to word order. The genitive article *en* (of the) is used when the noun is definite (*Haudh-en-Elleth*) and if the second word of the construction is a common noun rather than a name. This genitival article can be shortened as *e*, for example, *Narn e·Dimúviel* (Tale of the Nightingale). Even in genitive constructions, such as *Annon-in-Gelydh* (Gate (of the) Noldor), the regular plural article is typically used in the plural. However, the genitival article *en* is also used in the plural, as in *Bar-en-Nibin-Noeg* (Home of the Petty-dwarves).

On many occasions, the articles modify the first consonant of the next word. Noun which follows the article *i* undergoes lenition or soft mutation. In a process known as nasal mutation, the last *n* of the article *in* is frequently lost, with the first consonant of the noun being changed.

Additionally, the articles can be used as relative pronouns. Rarely, but seemingly always optionally, Tolkien uses a hyphen or a dot to link a word with preceding article ("Sindarin - the Noble Tongue").

David Salo's summary of Sindarin's articles usage is showed below in Figure 5.

CASE	SINGULAR	PLURAL
Nominative/Accusative	*i* + soft mutation	*in* + nasal mutation
Genitive	*en* + mixed mutation	*in* + nasal mutation
Prepositional	*in* + mixed mutation	*in* + nasal mutation

Figure 5. Summary of Sindarin's articles usage (Salo, p. 149)

3.6 Noun

Sindarin words had three numbers: singular, plural, and dual. However, the dual form quickly became extinct, except in literary works. The singular is the primary form of the noun, as it is in most languages. Generally, the Sindarin plurals were formed through vowel modifications. For example, *amon - emyn* (hill - hills) and *aran - erain* (king - kings).

In Sindarin, the method of rearranging the vowels is the most common means of producing plurals, and only a few words have a plural ending. Both nouns and adjectives follow the same rules for vowel modifications.

The process of creating plural is happening in this way:

The vowel A: if it occurs as the final syllable of a word or the word is monosyllabic, it mostly turns into *ai*. In any non-final syllable, *a* becomes *e*, even if a appears several times.

e.g.: *cant – caint* (shape – shapes), *barad – beraid* (tower – towers), *lavan – levain* (animal – animals), *Aphadon - Ephedyn* (Follower – Followers).

The vowel E: in the final syllable of a word and monosyllabic words, *e* turns into *i*.

e.g.: *edhel – edhil* (Elf – Elves), *Laegel – Laegil* (Green-elf – Green-elves), *certh – cirth* (rune – runes).

Long *ê*, changes into long *î*.

e.g.: *hên – hîn* (child – children), *têw – tîw* (letter – letters).

When the word ends with *ie* it changes into *i*.

e.g.: *Miniel – Mínil* (Elf of th First Clan – Elves of the First Clan).

In non-final syllables *e* does not change.

e.g.: *ereg - erig* (holly tree- hilly trees).

The vowel I: this vowel does not change.

e.g.: *Ithron – Ithryn* (Wizard – Wizards).

The vowel O: in the final syllable of a word and monosyllabic words, *o* changes to *y*. Similarly, the long *ó* becomes long *ý*.

e.g.: *orch – yrch* (orc – orcs), *toll – tyll* (island – islands), *bór – býr* (trusty man – trusty men).

If there is an *i* before the *o* in the final syllable, the plural is simplified to *y*.

e.g.: *thalion – thelyn* (hero – heroes).

In a non-final syllable, *o* becomes *e*.

e.g.: *nogoth – negyth* (dwarf – dwarves), *Onod – Enyd* (Ent - Ents).

The vowel U: both in a final or a non-final syllable changes into *y*.

e.g.: *tulus – tylys* (poplar – poplars).

Long *û* in a final syllable or a monosyllable shifts into *ui*.

e.g.: *dûr – duir* (dark) *nouns and adjectives change following the same rules.

The vowel Y: does not change in short and long form.

e.g.: *mýl – mýl* (gull – gulls).

Sindarin has a Class plural, often known as a collective plural, in addition to the standard plural. According to Tolkien, the suffix *-ath* was used as a group plural, including everything with the same name or those related in some unique arrangement or group ("Sindarin - the Noble Tongue").

3.7 Adjective

Typical endings for adjectives are: *-eb* (*aglareb* – glorious), *-en* (*brassen* – white-hot) and *-ui* (*uanui* – monstrous, hideous). However, many adjectives lack particular endings, and the word form as a whole may belong to more than one part of speech.

Adjectives have the same number as the nouns they refer to. Rules of constructing a plural form are the same as for nouns, as was mentioned above. For example, *malen – melin* (yellow) ("Sindarin - the Noble Tongue").

3.8 Verb

There are two main categories of verbs: derived and basic.

The first and larger class of verbs consists of those that are produced by combining a primitive stem with a suffix such as *-na*, *-ia*, *-da/-tha/-ta/-na* (depending on the phonological environment), *-ra*, or *-a*. Because they all finish in *-a*, this class is also known as the A-stems.

The other class consists of verbs that are derived straight from a basic stem without the addition of suffixes. They are also known as I-stems because these verbs contain present-tense stems in *-i-*.

Sindarin verbs (derived or basic) take number and person endings in numerous ways. Verbs with plural subjects receive the *-r* suffix in Sindarin. Each person is signified by other ending. Pronominal endings known include *-n* for "I" (causes the final *-a* to become *-o*), *-m* for *we*, and *-ch* or *-g* for *you*. It's likely that the plural ending *-r* can mean both *they* and plurality. The third person singular does not appear to have an ending by itself and, in certain situations, can be regarded as the basic form to which the different endings are added to make forms for other persons and numbers (e.g.: the verb *cuina-* – live: I – *cuinon*, we – *cuinam*, he/she/it – *cuina*, you – *cuinach* or *cuinag*, they – *cuinar*).

The conjugation of the derived verbs (A-stems) appears to be rather simple, requiring mostly a set of suffixes:

The infinitive is formed by replacing *-a* with *-o* (*linna-* – sing, turns into *linno* – to sing).

The present tense for the third person in singular is the same as the A-stem itself (*linna-* means sing but *linna* is sings, is singing). All other forms for other persons are constructed by adding mentioned above endings to this form.

The past tense for the third person in singular is mostly formed with the suffix *-nt* (*linna-* – sing turns into *linnant* – sang). Plural and pronominal endings, the same as in present tense, may be added to this form, but *-nt* will change into *-nne-* before the ending. For example: endured – *broniant*, they endured – *bronianner*, I endured – *broniannen*, we endured – *broniannem*. In case *nn* appears in one word twice, one of them is reduced, as in: sang – *linnant*, they sang – *linner*.

The future tense is formed by adding the suffix *-tha* to the stem (*linna-* – sing turns into *linnatha* – will sing). The endings used for other persons are the same as in present tense and the rule about the initial *-a* become *-o* instead in the first-person singular works (I will sing – *linnathon*, they will sing – *linnathar*).

The conjugation of basic verbs is a little more complicated.

The infinitive is formed with the ending *-i* (*ped-* – speak, turns into *pedi* – to speak). In this case, the non-finite vowels a and o change into *e* (*dar-* – stop, turns into *deri* – to stop and *nor-* – run, turns into *neri* – to run). Because of this, there are instances, when two different verbs in infinitive will be spelt in the same way, for example, *can-* (call, shout) and *cen-* (see) in infinitive are both *ceni*. In such cases, the context decides what was meant.

The present tense is formed differently, depending on if the verb is monosyllabic or polysyllabic.

Monosyllabic verbs in the third person singular require no further endings, but their vowels become long. For instance, *ped-* (speak) in the present tense is *pêd* (speaks). Polysyllabic verbs in the third person singular do not require any changes from their stem. For example, *osgar-* (cut around), turns into *osgar* (cuts around).

All persons, except he/she/it, require a specific ending. Those are the same as for derived verbs and added to the infinitive. However, the rule of the non-finite vowels *a* and *o* change into *e* is still working. For example: stop – *dar-*, to stop – *deri*, I stop – *derin*, they stop – *derir*, you stop – *derig* or *derich*, we stop – *derim*.

The past tense for the third person singular is formed this way: to those ending with *-r*, the suffix *-n* is added (*dar-* – *darn, nor-* – *norn*); to those ending with *-n*, the suffix *-n* is added (*cen-* – *cenn*); to those ending with *-l*, the *-l* is added (*pel-* – *pell*). When it comes to verbal stems ending in *-b*, *-d*, *-g*, *-v*, *-dh*, the past tense is formed by an infix. *B*, *d*, *g* seemingly reverts to *p*, *t*, *c* following the infix. The infix is not added to the final consonant of the stem but inserted before it (*had-* – *hant*, *dag-* – *danc*). Past tenses in *-nn* would be used for verbs with more than one syllable. As previously stated, the forms above are in the third person singular. Other forms are easily produced

from them using the same endings as indicated above: *-n* "I", *-m* "we", *-r* "they" or simply a plurality.

The future tense for the third person singular is made by adding *-tha* to the infinitives: stop – *dar-*, to stop – *deri*, will stop – *deritha*. Adding the normal endings, used for other persons, the future tense for all persons may be formed. For example, come – *tol-*, to come – *teli*, will come – *telitha*, I will come – *telethon*, we will come – *telitham*, they will come – *telithar* ("Sindarin - the Noble Tongue").

3.9 Pronouns

Pronouns are part of Sindarin, which is known as very partial, according to David Salo (Salo 105).

Sindarin pronouns include:

1st person sg: independent pronoun *im* – I, *nin* – me, genitive *nín* – my, *anim* – for myself and *enni* – to me.

2nd person sg: the ending *-ch* (*agorech* – you did), the reverential dative pronoun *le* – to thee and *lín* – as the genitive thy, your.

3rd person sg: *e*– he, genitive *dîn* – his, *den* may mean "it" as an object; if so, it could likely cover "him" as well.

1st person pl: the ending *-m*, *men/mín* – we or us, *ammen* – for us or of us, *vín* – our/ours.

2nd person pl: none found, unless *-ch* covers both singular and plural "you".

3rd person pl: *hain* – them ("Sindarin - the Noble Tongue").

Chapter 4 Quenya

Quenya is the constructed language created by Tolkien in his fantasy novels as the Elves' language. To prove that Quenya has a complex structure and can be considered operational conlang, an overview of its phonology, writing system and grammar will be depicted. A short overview of the history of this language is presented in Appendix B.

4.1 The Writing System

"The later letters, the Tengwar of Fëanor, were largely a new invention, though they owed something to the letters of Rúmil. They were brought to Middle-Earth by the exiled Noldor, and so became known to the Edain and Númenóreans. In the Third Age their use had spread over much the same area as that in which the Common Speech was known" (Tolkien 1117).

According to this, the Tengwar of Fëanor was also used to write in Quenya, as they were brought to Middle-Earth by Noldor. Detailed information about the Tengwar may be found on pages 29-32.

4.2 Phonology

The short vowels in Quenya are **a**, **e**, **i**, **o**, and **u**; the long vowels are marked with an accent (**á**, **é**, **í**, **ó**, **ú**). The vowel **a** occurs frequently. The vowel quality is more similar to Spanish or Italian than to English. **Ai**, **au**, **oi**, **ui**, **eu**, and **iu** are the diphthongs (the seventh diphthong **ei** occurs in one or two words, but its status is unknown). The consonants are mostly the same as in English, with the notable exception of the sibilants: **ch** as in *church* and **j** as in *joy* do not occur, and instead of **sh** and **zh** (the latter resembling the **s** in *pleasure*) Quenya has a sound similar to the German *ich-Laut*, which is spelt *hy*. There is also no **th** in Quenya (both unvoiced and voiced); voiceless **th** used to exist, but it merged with s long before the Noldor rebelled.

The voiced plosives **b, d, g** only occur in clusters **mb, nd/ld/rd** and **ng**. Mostly, there is no initial consonant clusters. Exceptions are: **qu** (**cw**), **ty, ny** and **nw**, in case **y** and **w** are counted as consonants. Similarly, there is no final consonant clusters. It is common for words to end with a vowel or with a single consonant, such as **t**, **s**, **n**, **l** or **r**. In addition, a limited number of consonant clusters may occur between vowels. Among them are: **cc**, **ht**, **hty**, **ld**, **ll**, **lv**, **lw**, **ly**, **mb**, **mm**, **squ**, **ss**, **st**, and many others. It should be noted that the letter **c** is always pronounced as *k*. Quenya's phonology is very restricted, giving the language a distinct style ("Quenya - the Ancient Tongue").

4.3 Articles

Quenya, same as Sindarin, has no indefinite articles like English a and an. However, there is a definite article *i*, equivalent of English *the*. This article may also appear in form of *in* and there is no definite rule for its usage. The following word must begin with **e** or **i** for it to be used but it is just a theory.

Analysing the phrase *utúlie'n aurë* (has-come the day) the *'n* seems to be one more option for a definite article. This option may be used if vowels already predominate in the phonological environment ("Quenya - the Ancient Tongue").

4.4 Noun

Quenya, originally, was inflected for ten cases: Nominative, Accusative, Dative, Genitive, Possessive, Locative, Allative, Ablative, Instrumental and Respective and had four numbers: singular, plural, partitive plural and dual. The respective case is the most less clear, hence sometimes not counted.

The nominative noun mostly has the function of the subject of a verb.

The accusative noun serves as a marker that the noun was the verb's object. However, in Middle-Earth, the Noldor stopped using distinct accusative, and its function was replaced by a nominative case.

The genitive case in Quenya is an equivalent of English *'s*, although, in Quenya, it is better rendered by an *of construction* in English. Infrequently the genitive case carries the meaning *from*.

The possessive case has the same function as its English equivalent (to express ownership). Its functions were barely understood for a long time, as it seemed that ownership is expressed by the genitive case. The possessive, however, can also signify possession or ownership, as in the case of *róma Oroméva* (Oromë's horn). This designates a horn that belonged to Oromë at the time of the narration (past or present). Genitive *róma Oromëo* (Oromë's horn) refers to a horn that comes from Oromë, indicating that at the time the story is told, Oromë no longer owned the horn.

The dative case is used to express English prepositions *for* and *to* and mostly corresponds to an indirect object in English.

The locative carries the meaning of *on* and *in*.

The ablative case is Quenya analogue for expressing *from* or *out of*.

The allative case means *to*, *into* and *upon*.

The instrumental case is used to point to a reason for the action happening.

The respective case was mentioned by Tolkien in his letter to Dick Plotz but without any specific name. Its function is unknown, and neither it had ever been used in the text.

The endings, which help to form each case, may be found in Figure 6.

The singular and the plural have the same functions as in English. The partitive plural is used to mention *some* out of a group. The dual is used to refer to something that comes in pairs by nature (hands, legs belonging to one person) ("Quenya - the Ancient Tongue").

	Singular	Plural	Partitive plural	Dual
Nominative	no ending	-r or -i	-li	-t or -u
Accusative	lengthening of the final vowel	-i	lí	probably lengthening of the final u to ú
Dative	-n	-in	-lin	-nt (but possibly -en following a dual in -u)
Genitive	-o	-on	-lion	-to
Possessive	-va	-iva	-líva	-twa
Locative	-ssë	-ssen	-lisse(n)	-tsë
Allative	-nna	-nnar	-linna(r)	-nta
Ablative	-llo	-llon or -llor	-lillo(n)	-lto
Instrumental	-nen	-inen	-línen	-nten
Respective	-s	-is	-lis	-tes

Figure 6. The Quenya case endings ("Quenya - the Ancient Tongue")

4.5 Adjective

The vast majority of singular Quenya adjectives end with *a*. Others may end with *ë* or *n*. Quenya's adjectives agree in number with the noun they refer to. Plural endings are: *ë* for those ending with an *a* in singular, *i* for *ë* and consonant, *ië* for *ëa* ("Quenya - the Ancient Tongue").

4.6 Verb

In Quenya, the same as in Sindarin, verbs are divided into two groups: basic and derived. The majority of verbs are basic: they have basic roots with no additions. Derived or A-stems all show the final *a*, which is not the basic root.

Aorist, present, past, perfect, and future are the five tenses used in Quenya.

The aorist is the most basic form in both meaning and shape. The essential meaning of the verb is not altered or constrained in any manner. The aorist can express universal and eternal truths. It can, however, equally well represent a simple, continuing action. In general, the Quenya aorist appears to equate to the simple English present tense.

The Quenya present tense is also used as the continuative form. When translated into English, it has a “is…-ing” construction.

The past tense is used to refer to an action, which took place in the past.

The perfect tense is unitary and emphasises the concept of a previous action that is still important for the current time, generally because its consequences are being felt.

The future tense not only refers to the actions that will take place in the future but is also used in a kind of "wishing formula" (“Quenya - the Ancient Tongue”).

4.7 Pronouns

Pronouns in Quenya are often found as ends immediately suffixed to a verb or noun rather than as distinct words as they are in English.

Originally, Quenya pronouns have been a source of contention. The available sources did not provide a complete system. The uncertainty is increased by the fact that Tolkien changed the pronoun table numerous times over the years. Some of Tolkien's latest opinions on the subject, described in notes from the late 1960s, were published in 2007 in the journal Vinyar Tengwar ("Quenya - the Ancient Tongue").

Chapter 5 Analysis

Previous chapters aimed to discover the properties, features and functions of language and to provide an overview of Sindarin and Quenya to show that those are complex structures. In this chapter, the analysis of whether Sindarin and Quenya fulfil functions, properties and features of language will be provided.

5.1 Analysis of main features

The study of whether Quenya and Sindarin possess all 16 of the main features of language, discussed in Chapter 1, will be discussed in this section of Chapter 5.

1. Vocal-auditory channel

As was mentioned in Chapters 3 and 4, both Sindarin and Quenya have sound systems of consonants and vowels. Hence, those languages could be heard and spoken through a vocal-auditory channel.

2. Broadcast transmission and directional reception

Sindarin is a spoken language, just like Quenya, which means it can be heard and transmitted over long distances. Moreover, through the ears' direction-finding ability, the speaker could be easily found.

Here, the most obvious justification would be the existence of own phonology discussed in Chapters 3 and 4, but further clues are shown below.

Noro lim, noro lim, Asfaloth! (Run fast, run fast, Asfaloth!) is Glorfindel's cry to his horse and a justification that Sindarin can be heard with ears and the speaker is easy to distinguish ("Sindarin - the Noble Tongue").

A laita te, laita te! Andave laituvalmet! ... Cormacolindor, a laita tárienna! (Bless them, bless them! Long shall we bless them! [The] Ring-bearers, praise [them] to the height!) are words to praise Sam and Frodo at the Field of Cormallen. Those words were cried in Quenya aloud and consequently heard by everyone who was on the battlefield ("The Quenya Corpus").

3. Rapid fading

Like the majority of spoken languages, Sindarin and Quenya do not wait to be heard. They are transient, meaning that the only permanent form of it is written down or, nowadays, recorded.

For both Sindarin and Quenya the same examples as for the previous feature can be used. The horse received the order in Sindarin at the moment it was produced by Glorfindel and the praise in Quenya was heard when it was said, not at any other moment.

4. Interchangeability

If the speaker of Sindarin or Quenya knows the language, one acts as a speaker and a listener.

Although there is not an exact scene where Glorfindel is mentioned in the role of the listener, throughout the story, he is positioned as the character fluent in Sindarin, which means that he can also play this role. Here is one more example of him speaking Sindarin: *Ai na vedui Dúnadan! Mae govannen!* The first sentence has no exact translation but supposedly means *Ah, at last, Westman!* The second part means *Well met!* ("Sindarin - the Noble Tongue").

As for Quenya, there are a few instances when Aragorn speaks this language. For example, *Arwen vanimelda, namárië!* is Aragorn's farewell to Arwen and *Yé! utúvienyes!* is what Aragorn has said when he found the sapling of the White Tree. Those examples are clues that this character is fluent in Quenya and hence can play both roles: the listener and speaker ("The Quenya Corpus").

5. Total feedback

Speakers of Sindarin and Quenya can receive feedback on their speech and respond to this feedback.

There is no exact scene written by Tolkien in Sindarin where the situation of getting the feedback has been shown, but it was implied by him when creating this language for Elves' communication. Closer information about the history of Sindarin can be found in Appendix A.

Quenya was also created for Elves' communication and that justifies that it is possible to receive total feedback in Quenya. However, this feature is also verified by this example: *Manie, atto? Atarinya tye-meláne* (What is it, father? My father, I love thee) *A yonya inye tye-méla* (And I too, my son, I love thee). This is a part of Elendil's and Herendil's conversation in Quenya, where the father provides feedback on what was said by the son ("The Quenya Corpus").

6. Specialization

One of the main functions of both Sindarin and Quenya is to enable communication. Moreover, the vocabulary of both languages includes enough words to communicate on different topics and in different circumstances.

In Sindarin *barad* – tower, *lavan* – animal, *aran* – king, *edhel* – Elf, *malen* – yellow, *hên* – child, *toll* – island, *bór* – trusty man, *amon* – hill and many other words are justification for this feature ("Sindarin - the Noble Tongue").

And such words as *cirya* – ship, *hat-* – to break, *nellë* – brook, *panta-* – to open, *vanya* – beautiful, *morna* – black, *parma* – book justify this feature for Quenya ("Quenya - the Ancient Tongue").

7. Semanticity

Words and grammar in Quenya and Sindarin have a stable link with the real world, which makes them meaningful. As a justification, words from the previous examples can be used. Those words refer to real objects and concepts.

8. Arbitrariness

Sounds in Sindarin and Quenya do not connect to their meaning.

For example, in Sindarin there is no connection between the form and the sound of the word *lavan* (animal) and its meaning ("Sindarin - the Noble Tongue").

Similarly, the pronunciation of the word *parma* (book) is not connected to the meaning in Quenya ("Quenya - the Ancient Tongue").

9. Discreteness

In Quenya, same as in Sindarin, sounds and, therefore, words are distinct from each other and could be combined in many different ways to construct bigger linguistic units.

In Sindarin there are separate words *loth* (flower), *malen* (yellow) and *i* (the), but by combining them, the phrase *i malen loth* (the yellow flower) is constructed ("Sindarin - the Noble Tongue").

Likewise, in Quenya, by combining independent words *carnë* (red), *parma* (book) and *i* (the), one creates the phrase *i carnë parma* (the red book) ("Quenya - the Ancient Tongue").

10.Displacement

Using Sindarin and Quenya, one can refer to things and events that took place in the past or, reversing one can presume what can happen in future. Those languages even allow one to talk about imagined situations. Justification of this is provided in Chapters 3 and 4 while discussing the tenses.

11.Productivity (Openness)

Both Sindarin and Quenya allow the new words formation and expression of new ideas.

Gilraen's words to Aragorn can be used as an illustration in Sindarin. She expressed the concept that had never been mentioned before with the phrase *Ónen i-Estel Edain, ú-chebin estel anim* (I gave Hope to the Dúnedain; I have kept no hope for myself) ("Sindarin - the Noble Tongue").

For Quenya the same example as for the fifth feature can be used. For the son, the words *Atarinya tye-meláne* (My father, I love thee) were the expression of the new idea as he referred to something he had never seen before ("The Quenya Corpus").

12.Traditional transmission (Tradition)

Sindarin and Quenya are transmitted through learning and teaching, not through germplasm.

This can be justified by Gandalf, one of the characters, as he is not an Elf but speaks Sindarin. For instance, his fire spell *Naur an edraith ammen! Naur dan i ngaurhoth!* (the primary translation is Fire be for saving of us! Fire against the werewolf-host!) is in Sindarin ("Sindarin - the Noble Tongue").

While discussing the interchangeability of Quenya, Aragorn's farewell was used as an example. And that farewell also justifies that Quenya is transmitted through learning, as Aragorn belongs to the Men race and speaks Quenya.

13.Duality (of Patterning)

Sindarin's and Quenya's sounds have no inherent meaning but are combined in different ways to form meaningful units.

In Sindarin, for example, consonants *r* and *n* represent particular sounds but do not contain any meaning by themselves. However, when they are combined with the vowel *a*, the meaningful unit can be created as, for example, the word *aran* (king) ("Sindarin - the Noble Tongue").

Similarly, in Quenya consonants *l* and *c* do represent certain sounds but have no meaning. But, by adding vowels *a* and *i* the word *laica* (green) is created, presenting a certain meaning all by itself ("Quenya - the Ancient Tongue").

14.Prevarication

Sindarin and Quenya speakers can lie using those languages, as there are no restrictions concerning the use of those languages.

15.Reflexiveness

Speakers of Sindarin and Quenya can discuss languages or talk about the way somebody speaks. The Sindarin word *lam* (language) and the word *Quenya*, which in Quenya contains the meaning of *language* and *speech*, are the justification that it is possible to discuss those languages using themselves ("Sindarin - the Noble Tongue", "Quenya - the Ancient Tongue").

16.Learnability

Sindarin, the same as Quenya, can be learned by anybody, as no restrictions concerning this were mentioned, and characters of non-Elvish races used Quenya and Sindarin.

5.2 Analysis of functions of language

In Chapter 1, two points of view on the functions of language were mentioned, one by Jakobson and the other by Crystal. In this chapter, Jakobson's approach will be used. According to him, the key functions of language are: referential, conative, emotive, poetic, metalingual and phatic.

Referential function enables speakers to talk about events, people and objects.

Barad – tower, *lavan* – animal, *aran* – king, *edhel* – Elf, *malen* – yellow, *hên* – child, *toll* – island, *bór* – trusty man, *amon* – hill and many other words are justification that Sindarin fulfils this function ("Sindarin - the Noble Tongue").

Words *cirya* – ship, *hat-* – to break, *nellë* – brook, *panta-* – to open, *vanya* – beautiful, *morna* – black, *parma* – book justify that Quenya also fulfils this function ("Quenya - the Ancient Tongue").

Conative function presupposes the existence of specific constructions which are aiming to evoke a response, influence the behaviour of the listener or show politeness.

Mae govannen (Well met) is one of the greetings in Sindarin, which can be interpreted as an act of politeness, which proves that Sindarin has a conative function ("Sindarin - the Noble Tongue").

One of the standard greetings in Quenya is *Elen síla lúmenn' omentielvo* (A star shines upon the hour of our meeting), which also can be interpreted as politeness and proof of conative function ("The Quenya Corpus").

Through Sindarin and Quenya, speakers can express their feelings and emotions towards something or somebody, hence they both have emotive function.

Groga- (feel terror) and *gosta-* (fear exceedingly) are clues that it is possible to express feelings in Sindarin ("Sindarin - the Noble Tongue").

Atarinya tye-meláne (What is it, father? My father, I love thee) *A yonya inye tye-méla* (And I too, my son, I love thee), where speakers use the verb *mel-* (love), is an illustration of how Quenya can be used to express feelings ("The Quenya Corpus", "Quenya - the Ancient Tongue").

Poetry is a part of elves' culture in Tolkien's Middle Earth. Hence, poetic function is fulfilled in Sindarin and Quenya.

As an example, the Sindarin song and its primary translation (with the lines not matched perfectly, since the word order is not the same), will be provided as justification.

"A Elbereth Gilthoniel,	O Elbereth Starkindler,
silivren penna mı́riel	white-glittering, sparkling like jewels,
o menel aglar elenath!	the glory of the starry host slants down.
Na-chaered palan-dı́riel	Having gazed far away from the tree-woven lands of Middle-earth,
o galadhremmin ennorath,	to thee, Everwhite,
Fanuilos, le linnathon	I will sing, on this side of the Sea,
nef aear, sı́ nef aearon!	here on this side of the Ocean"

("Sindarin - the Noble Tongue").

For Quenya, one of the longest texts from *The Lord of the Rings, Namárië* will be the example. The lines of translation do not always match the original as languages' structures differ.

"Ai! laurië lantar lassi súrinen,	The long years have passed like swift draughts
yéni únótimë ve rámar aldaron!	of the sweet mead in lofty halls Varda
Yéni ve lintë yuldar avánier	Ah! like gold fall the leaves in the wind,
mi oromardi lissë-miruvóreva	long years numberless as the wings of trees!
Andúnë pella, Vardo tellumar	wherein the stars tremble
nu luini yassen tintilar i eleni	in the voice of her song, holy and queenly"
ómaryo airetári-lírinen.	

("NAMARIE").

Both Sindarin and Quenya enable speakers to talk about language itself, its properties and word definitions, which proves the metalingual function.

In Sindarin such words as *peth* (word) and *lam* (language) presuppose that it is possible to talk about language ("Sindarin - the Noble Tongue").

In Quenya words *tengwa* (letter) and *Quenya* (language, speech) are clues, that speakers can discuss language ("Quenya - the Ancient Tongue").

It should be mentioned that Sindarin and Quenya can be used to express the social connections of speakers and initiate or finish a discussion, which means that they have a phatic function. Here, the same examples as for the justification of the conative function can be used.

5.3 Analysis of properties of language

Summarising all properties discussed in Chapter 1, there are those properties of language: arbitrariness, duality, discreteness, productivity, constituency, modularity, recursion and variability.

Observing arbitrariness, the majority of words in Quenya and Sindarin are non-onomatopoetic, meaning they have no connection between form and meaning. The way specific words are written or pronounced in those languages has no link to the meaning they convey.

For example, in Sindarin the forms of the words *lhûg* (dragon), *thond* (root), *rem* (net) and their pronunciation have no connection with their meanings ("Sindarin - the Noble Tongue").

In Quenya the forms and pronunciation of the words *lassë* (leaf), *varnë* (swart) and *casar* (dwarf) are not linked with their meanings ("Quenya - the Ancient Tongue").

From the point of view of duality, Sindarin and Quenya have elements (sounds), which do not convey any meaning themselves, but by combining them, units (words, sentences) are created. This property was also proven as one of the features above.

In Quenya and Sindarin sounds are distinct from each other, which presuppose the existence of discreteness. This means that the speaker by changing one element (sound) in a word, can change the meaning of the word or even the whole sentence. This property was also justified as one of the features.

Sindarin and Quenya have no strict list of structures that could be used while speaking, which proves their productivity. Those languages have their rules of grammar and vocabulary, which are not full but still enable to create an infinite number of sentences that had never appeared before.

Concerning constituency, Sindarin and Quenya enable speakers to combine smaller units, meaningful on their own, (e.g. noun phrases) to create new structures (sentences) or to add new information to those structures.

In Sindarin, for example, separate words *lhûg* (dragon), *malen* (yellow) and *i* (the) can be used to construct the phrase *i malen lhûg* (the yellow dragon) ("Sindarin - the Noble Tongue").

In Quenya, *carnë* (red), *nat* (thing) and *i* (the) are independent words but by combining them the phrase *i carnë nat* (the red thing) ("Quenya - the Ancient Tongue").

Both Sindarin and Quenya have such a property of modularity because different aspects of Sindarin and Quenya could be presented and studied separately from one another. For example, the overviews of phonology were presented in Chapters 3 and 4 with no references to syntax or morphology or any other module of language.

Sindarin and Quenya allow speakers to widen sentences by adding units of the same type and using those units repeatedly, hence the recursion is also present in both languages.

The phrase *i malen lhûg* (the yellow dragon) in Sindarin can be widened by adding *uanui* (monstrous, hideous) ("Sindarin - the Noble Tongue").

Similarly, in Quenya the phrase *i carnë nat* (the red thing) can be widened by adding *vanya* (beautiful) ("Quenya - the Ancient Tongue").

In Sindarin and Quenya same thoughts or ideas can be presented in different words, which proves their variability. Also, the way somebody uses those languages can reveal particular information about their social status, age and ethnicity. Looking at Figure 7, presented in Appendix A, we can see that the language and dialect can emphasise the ethnicity of Elf.

Conclusion

This thesis aimed to present Sindarin and Quenya and explore if those could be counted as autonomous languages. To prove on practice the autonomy of Sindarin and Quenya, at the very beginning thesis deals with various points of view on what is *language*.

From all that was written in Chapter 1, it is clear that linguists can define the properties of language, its functions, and its main features. However, even knowing all of this, they cannot agree on the definition of language because there is always a concept or function that is not embedded.

The way the French language deals with the issue of if non-human or human-created communicative systems could or could not be mentioned as languages is worth noting. In French, the word "langage" would be used to describe such concepts as "sign language" and "body language". It refers to language in general, but it can also refer to other types of communication, whether natural or not, human or non-human. French "langue" is a totally abstract social phenomenon with no physical existence that manifests itself in the language behaviour of individual members of the language community, the concept everyone will agree is language (Lyons 10).

Though there is no strict definition of what is *language*, there are certain requirements, which every language has to fulfil.

There are also artificial languages that should be mentioned. Conlangs become frequent in the 21st century. More and more authors create new languages for their stories, inspired by languages constructed by Tolkien, Klingon from the Star Trek universe and many others. Nevertheless, not all artificial languages were created to support fictional stories. There are examples of artificial languages which were constructed in an attempt to create one international language. One of them, Esperanto, even has gained relative success. It is used at international conferences and several journals are published in the language, but it has not achieved the official status of the international language.

One of the most productive constructors of artificial languages was J.R.R. Tolkien, who was also a writer, poet, and philologist and left a great literary heritage. Information on how Tolkien created his languages and a fictional world for those, what principles he followed and which methods he used may be found in Chapter 2.

As may be seen, this thesis focused on Tolkien's Quenya and Sindarin, elvish languages. Nonetheless, the universe of Middle Earth has a lot of other races and, therefore, languages. For example, Westron, which is similar to Esperanto because it attempts to be universal, or Khuzdul and Entish, languages of Dwarves and Ents.

Howbeit, not all languages Tolkien mentioned in his works could be counted as conlangs. For example, Black Speech have only nine words and those are not enough to develop this language any further. Sindarin and Quenya are, perhaps, the most worked out as there is enough information on grammar and vocabulary for one to learn those conlangs.

Introduction to grammar, writing system and basic phonology of those languages were presented in Chapters 3 and 4. It is not enough to learn those languages but gives an overview of how complex and thoughtful they are. Yet, it is worth mentioning that there are aspects of those languages which have to be further worked out. For example, pronouns in Sindarin and respective case in Quenya.

In the fifth chapter, the analysis of whether Sindarin and Quenya have features, properties and functions of language mentioned in the theoretical part was made to prove that Sindarin and Quenya fulfil the requirements to be counted languages.

Concluding, for the Elves of Middle-Earth Sindarin and Quenya are languages in full meaning. For the people of the Earth, they are not 'natural' but artificial languages. But still, languages as they fulfil the main features, properties and functions of language.

There is a need to note that a brief overview of Sindarin and Quenya history is given in Appendixes A and B respectively.

In my opinion, those languages are in some way similar to the Latin. People can learn it, but because parts of vocabulary or grammar are missing, they cannot use it fluently and as effectively as 'natural' languages.

Sources

Carpenter, Humphrey. *J.R.R. Tolkien: A Biography*. Houghton Mifflin, 2000.

Crystal, David. *The Cambridge Encyclopedia of Language*. 3rd ed, Cambridge University Press, 2010.

Fasold, R. W., et al. *An Introduction To Language And Linguistics*. Second edition, Cambridge University Press, 2014.

Greenberg, Joseph H., editor. *Universals of Language: Report of a Conference Held at Dobbs Ferry, New York, April 13-15, 1961*. M.I.T. Press, 1966.

Jakobson, Roman, et al. *Language in Literature*. The Belknap Press of Harvard University Press, 1987.

Lyons, John. *Language and Linguistics: An Introduction*. Cambridge University Press, 1981.

”NAMARIE.” *Ardalambion.net*, ardalambion.net/namarie.htm . Accessed 27 Mar. 2023.

Punske, Jeffrey, et al. “A Primer on Constructed Languages.” *Language Invention in Linguistics Pedagogy*, Oxford University Press, 2020. 6 July 2022.

”Quenya - the Ancient Tongue.” *Ardalambion.net*, ardalambion.net/quenya.htm . Accessed 27 Mar. 2023.

Robins, R. H. *General Linguistics: An Introductory Survey*. 4th ed, Longman, 1989.

Salo, David. *A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien’s Lord of the Rings*. Univ. of Utah Press, 2004.

”Sindarin - the Noble Tongue.” *Ardalambion.net*, ardalambion.net/sindarin.htm . Accessed 27 Mar. 2023.

”The Quenya Corpus.” *Ardalambion.net*, ardalambion.net/corpus.htm . Accessed 27 Mar. 2023.

Tolkien, J. R. R. *The Lord Of The Rings: The Fellowship Of The Ring ; The Return Of The King ; The Two Towers*. HarperCollins Publishers, 2003.

Appendix A History of Sindarin

The main Eldarin language spoken in Middle-earth was Sindarin, which was the language of the Sindar or Grey Elves. It was the most notable offspring of Common Telerin, the ancestor of Quenya, Telerin, Sindarin, and Nandorin. Common Telerin was one of the branches of Common Eldarin ("Sindarin - the Noble Tongue").

"The Grey-elven was in origin akin to Quenya; for it was the language of those Eldar who, coming to the shores of Middle-earth, had not passed over the Sea but had lingered on the coasts in the country of Beleriand. There Thingol Greycloak of Doriath was their king, and in the long twilight their tongue had changed with the changefulness of mortal lands and had become far estranged from the speech of the Eldar from beyond the Sea" (Tolkien 1128).

Talking about the origins of Sindarin in more detail, they may be traced to the first awakening of the Quendi (the Elves' own name for themselves, which means *the people*) at a place in eastern Middle-Earth called Cuiviénen in the 1050th year following the start of the Two Trees.

At the very beginning, Quendi all spoke one language they created themselves. Despite that, they were divided into three clans: the Minyar (or Vanyar), the Tatyar (or Noldor) and the Nelyar (or Lindai; in Quenya Lindar), each of which used their own dialect.

Afterwards, the Quendi separated into two groups: the Eldar and the Avari. The Avari, meaning 'the refusers, refused to leave their home, while the Eldar, meaning *people of the journey*, started to travel from their native land to the West. Each clan of the Eldar travelled separately from each other, which was a bit complicated for Lindai, as they counted more than half of the Eldar. Consequently, they were the furthest behind on the road and started to be called the Teleri, meaning *the hindmost*. As was mentioned, even before the separation of the Eldar and the Avari, each clan had its own dialect of one language, which means, that their speech was slightly different from each other. Besides that, during the journey to the West, the language of Lindai, at that time already called the Teleri, was changing so greatly that by the end of the journey they were speaking a dialect quite distinct from the speech of the Vanyar and the Noldor.

Before crossing the Misty Mountains, the Teleri experienced one more separation. Some Teleri clan departs down the River Anduin, forsaking the journey. They started to be called the Nandor, meaning 'those who turn back'. The Teleri, who continued the journey, crossed the Ered

Luin and entered Beleriand. Unfortunately, in 1150 the Teleri divided again: part of them continued their way and crossed the Great Sea into the West, other part remained in Beleriand and started to be called the Sindar or the Grey Elves.

In Beleriand, Sindar lived in different parts of the land, so three more dialects developed, although they had not a big difference, so one Elf from the east and the other from the centre of Beleriand could easily understand each other.

Interestingly, the Sindar did not call their language Sindarin. They did not have to use any specific word referencing the language they spoke to distinguish it from other dialects or Elves' languages because they were the only Elves living in Beleriand. They called themselves *in-Edhil* (the Elves) and their language *Edhellen* (Elvish). The word *Sindar*, referencing the Elves of Beleriand, came from Noldor, who called Grey Elves the Sendrim.

The first written note made in Sindarin was made in the *cirth* (runes) invented and later revised by the loremaster Daeron. Sindarin's history and folklore were mostly oral, so the cirth was used for writing names and brief inscriptions. During the next thirty-three hundred solar years, Sindarin did not change much.

After Morgoth's attack on Sindar, the majority of them retreated to Doriath and became separated, calling themselves the *iathrim* (people of the fence). Their language almost did not change, while in the spoken Sindarin in Beleriand, changes took place, and later the Sindarin spoken by the Elves of Doriath was considered archaic, rich, and courteous.

After that, through the 590 years of wars, influences of other Elves' languages and dividing language into more isolated dialects, Sindarin survived very rapid changes. At this point, the First Age ended. During this period, the first great monument of Sindarin, the *Narn i Chîn Húrin* by Dírhaval, was written.

During the Second Age, the so-called 'Classical' Sindarin was formed. The dialects of Doriath and Gondolin, as well as maybe Nargothrond, appear to have had a significant role in the development of this speech. The North Sindarin dialect appears to have had little impact on standard speech, despite its prior dominance in Beleriand. Perhaps, during this period of history, the second and third great works of Sindarin literature, the *Lay of Leithian* and *The Tale of the Fall of Gondolin and of the Rising of the Star,* were written.

At the end of the Third Age, wars and migrations led to the existence of a variety of Sindarin dialects. This variety is illustrated in the scheme below (Salo 3-15).

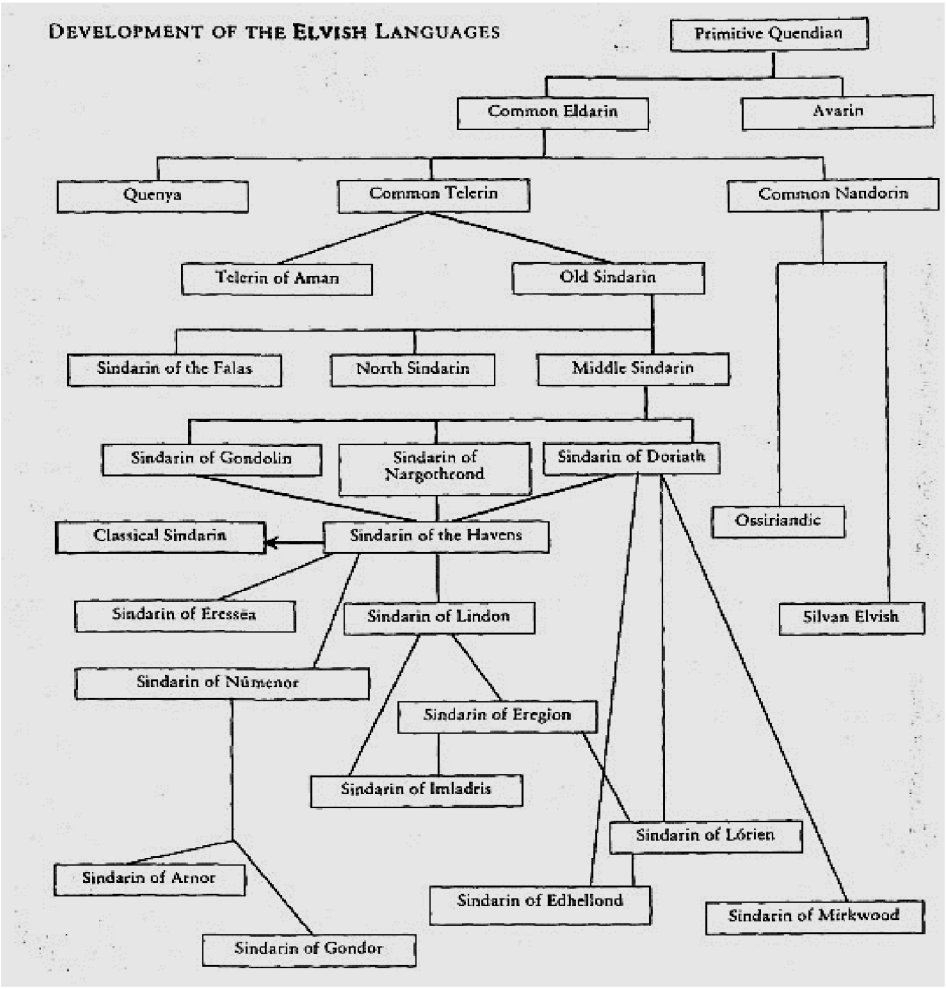

Figure 7. Development of Elvish languages (Salo, p. 14)

Appendix B History of Quenya

It should be mentioned that Quenya had similar roots with Sindarin, as both came up from the language spoken by the first Elves, who were later separated into three clans, Vanyar, Noldor and Lindar.

"This was the invented language that had been heavily influenced by Finnish. He called it 'Quenya', and by 1917 it was very sophisticated, possessing a vocabulary of many hundreds of words (based albeit on a fairly limited number of word-stems). Quenya was derived, as any 'real' language would have been, from a more primitive language supposedly spoken in an earlier age; and from this 'Primitive Eldarin' Tolkien created a second elvish language, contemporary with Quenya but spoken by different peoples of the elves. This language he eventually called 'Sindarin', and he modelled its phonology on Welsh, the language that after Finnish was closest to his personal linguistic taste" (Carpenter 98-99).

The most important language of the Amanya branch of the Elvish language family is Quenya, also known as High-Eleven. The two dialects of Quenya spoken in Aman (the Blessed Realm) were Vanyarin and Noldorin. Due to historical considerations, only one was used in Middle-earth. It's possible to classify Telerin, the only other Eldarin language spoken in Aman, as a Quenya dialect, despite the fact that it was once thought of as a separate language.

Compared to other Elvish languages, Quenya is an ancient one. The rudiments of the ancient Elvish language, which the Elves used after being first awoken by the mere of Cuiviénen, were preserved.

Quenya was used not only by the Vanyar and Noldor, the Elves' clans, but also by the Valar, the rulers of Aman.

When Rúmil invented letters, the first language to be written down was Quenya. But without the Noldor's rebellion in the First Age, Quenya would not have been known outside the Blessed Realm of Aman. Most of this clan fled Aman for exile in Middle-Earth, taking the High-Elven language along. The Noldor were vastly outnumbered in Middle-earth by the local Sindar or Grey-elves, who spoke an obviously related but distinct language. For example, Quenya was significantly more vocalic than Sindarin.

Even the Noldor could speak the Grey elves' language twenty years after they arrived in Middle-earth. The use of Quenya was outlawed in King Thingol of Doriath's realm. This was

after he discovered that the Noldor had killed many members of his Teleri clan and taken their ships as they fled Valinor. The High Speech of the West was therefore only spoken by the Noldor lords, and Sindarin became the primary language of the Exiles. That dialect, however, remained a language of myth wherever those elves lived.

Quenya thus endured even the depressing First Age. In fact, the Noldor's vocabulary expanded as they adapted and borrowed words from other languages.

However, Quenya was used by the Exiles and underwent some small alterations early on, most likely before Thingol's injunction prohibiting its usage halted any linguistic progress.

The War of Wrath marked the end of the First Age. At the beginning of the Second Age, some Noldor returned to Aman, while others remained in Middle-earth for many ages. There may be still native Quenya speakers in the Hither Lands.

The history of the Second Age is dominated by the story of Númenor, the huge isle that the Valar gave to the Edain.

Quenya was not spoken in Númenor. The erudite and families of high descent were the only ones who knew about it because it was passed down to them when they were young. Also, it was used in official records meant to be preserved.

The population of Middle-Earth underwent several historical changes during the Second Age of the World, and as a result, Quenya was in danger of going extinct. However, the Realms in Exile persisted into the Third Age, and scholars in Arnor and Gondor continued to study Quenya ("Quenya - the Ancient Tongue").