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# A Comparative Stylistic Study of J.R.R. Tolkien's Novel *The Lord of the Rings* and its Film Adaptations

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language Sciences

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# Dedication

*This work is, first and foremost, dedicated to our beloved families and dear friends. Secondly, it is dedicated to everyone else who helped us on our journey.*

Nada & Hadil

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*First and foremost, we thank Allah (SWT) for the unlimited blessings, strength, patience, and guidance in completing this work.*

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**Abstract**

This study sets out to examine the difference in stylistic elements used in selected dialogues from *The Lord of the Rings* novel and its film adaptations. It is also conducted to gain a perspective on the audience's perception of the stylistic changes made in the films. To reach intelligible results, this work employed a textual analysis following the checklist of Leech and Short (2007), which incorporates lexical categories, grammatical categories, figures of speech, and cohesion and context. The study also relied on the theory of adaptation to explain the obtained findings, as well as conducting an interview to attain an in-depth understanding of the audience's perception of the shifts made in the films.The findings displayed that Tolkien's style is more descriptive, detailed, and archaic, with complex sentence structure, elevated diction, and rhetorical devices, in addition to the use of different techniques to maintain coherence. Unlike Tolkien, Jackson and his scriptwriters simplified the language and structure, used less figurative language, and relied more on visual cues. As for the adaptation theory, it revealed that these stylistic changes are the result of cinematic constraints. The interview revealed that most of the audience is pleased with the adaptations, though a few felt the changes ruined Tolkien's style.

***Key Words:*** Stylistics, Adaptation Theory, Leech & Short's (2007) Checklist, textual analysis, audience's perception.

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## General Introduction

*The Lord of the Rings* is a fantasy novel that is highly regarded for its detailed world-building and distinctive writing style. It is written by J.R.R. Tolkien. It consists of *The Fellowship of the Ring* (1954), *The Two Towers* (1954), and *The Return of the King* (1955). As for Butler (2013, p. 1), Tolkien was described as a master in the art of constructing a universe with its own history and geography, culture, and languages. He also claimed that this world was created over almost six decades. This explains Tolkien's creative and rich world in literature.

Years later, the book series was adapted into a film trilogy in 2001, 2002, and 2003 by the film director Peter Jackson and his team of screenwriters. The adaptations ended up being a huge success, and they were widely recognized. Typically, when a novel is adapted into a film, challenges are faced by the filmmaker and his scriptwriters due to the medium difference. Shifts in language and style must be made, but at the same time, the core of the original story must be preserved to align with the adaptation strategies.

### 1. Background of the Study

Previous studies that tackled *The Lord of the Rings* topic were not conducted using a linguistic approach like the Leech and Short model. This applies whether to the analysis of the novel, the film adaptations, or to comparisons between the two. However, there are other stylistic studies in which the Leech and Short model was applied. A study conducted by Yousfi in 2019, entitled *A Comparative Stylistic Analysis of Orwell's Fictional and Non-Fictional Writing*, applied the (1981) checklist to compare texts. This checklist includes lexical categories, grammatical categories, cohesion, and context. Another study was conducted by Lidan in 2024, entitled *A Stylistic Analysis of The Great Gatsby through the Application of Leech and Short's Four Categorization Framework*. The four categories of

the (2001) model were applied: lexical choices, grammatical patterns, rhetorical devices, and cohesion and context.

As for the studies that compared *The Lord of the Rings* novel and its film adaptations, general differences between the two versions were examined. In a study conducted by Beranek in 2013, entitled *One Ring to Rule Them All': Tolkien on Screen. An Analysis of Peter Jackson's Adaptation of The Lord of the Rings*, Jackson's version of *The Lord of the Rings* was studied in comparison to Tolkien's novel. The adaptations were argued to be successful on their own and capable of attracting new audiences.

Another study was also conducted by Navrátilová in 2024. It compared *The Lord of the Rings* novel and the extended DVD film version. The focus was placed on differences in the storyline, characters, and atmosphere. The adaptation theory was briefly explored, in addition to the examination of how the adaptations were received by the audience.

Thus, this study aims to examine the difference between the selected literary and cinematic dialogue versions of *The Lord of the Rings*. The Leech and Short (2007) model is employed to look into four categories: lexical, grammatical, figures of speech, and context and cohesion. Then, the adaptation theory is utilized to justify the differences between the two versions and to explain how the dialogues have been transformed from novel to film. The four dialogues that have been selected from the novel, along with their parallels from the film, were carefully chosen. This was done in order to examine the adaptation strategies that were employed by Jackson and his screenwriters to transform dialogues from the novel to the film script.

**2. Statement of the Problem**

Peter Jackson's film adaptations of *The Lord of the Rings* were considered a breakthrough and received with great enthusiasm. Jackson, an experienced director and a fan of the original novel, successfully transformed the story from novel to screen. However, as

with any adaptation, changes in the film were inevitable. These included modifications in narration, character development, and language use in general. Numerous studies have provided valuable insights into the general differences between the adaptation and the novel. They also explained why these stylistic changes were necessary and how the audience perceived them. However, most of these studies did not focus on how the language and style of the original author were affected by such changes.

Therefore, this study seeks to fill that gap. It analyzes and compares the stylistic features of selected dialogues from both the novel and the film to identify the shifts that occurred during the transformation into the film script. In addition, it explores the reasons behind these alterations. Moreover, interviews are used as a secondary tool to gather various insights from the audience.

**3. Research Questions**

This paper aims at answering three main questions:

1-What are the shifts in language and style among *The Lord of the Rings* novel dialogues and their film versions?

2-What are the adaptation strategies used by Jackson to transform Tolkein's complex and unique style?

3- How does the audience perceive the stylistic alterations made regarding the dialogues in film adaptations of *The Lord of the Rings*?

**4. Aims of the Study**

This study seeks to fulfill the following aims:

Firstly, it aims at analyzing selected dialogues from the novel and their versions from the film adaptations through the use of Leech and Short's (2007) checklist. Furthermore, the primary objective is to investigate and explain the changes and adaptation techniques used

by Jackson in transforming Tolkien's dialogues to the screen through the theory of adaptation.

Secondly, the study also aims at exploring, analyzing, and comparing the different opinions of the audience regarding the adaptation, especially the characters' dialogues. Thus, the study seeks to provide valuable insight into what stylistic alterations are applied to the text transformed from novel to screen

**5. Significance of the Study**

Applying the Leech and Short model assisted in gaining a deeper understanding of the text and allowed us to see how language is structured to create layers of beauty and complexity. Additionally, exploring the theory of adaptation provided insight into the work of the filmmaker and his screenwriters, as well as the strategies they employed. This research combined linguistics and literature in a way that is valuable for researchers, students, and teachers who are interested in investigating key elements of stylistics.

Practically, the study can assist students, teachers, or scholars interested in stylistic comparison between novels and films, such as *The Lord of the Rings*. It can be used for future theses, teaching materials, or classroom discussions, as it offers deeper insights into their studies. Moreover, it encourages the exploration of more stylistic research through the analysis of different types of texts, whether qualitatively or quantitatively. This is especially important in the Algerian academic context, where there is a noticeable lack of studies in the field of stylistics—particularly at the University of Cheikh Larbi Tebessi.

**6. Research Methodology**

The study under investigation is a comparative textual analysis. It is a qualitative study that involves both descriptive and analytical procedures. This was achieved by applying the Leech and Short (2007) model. The four categories of the model—lexical, grammatical, figures of speech, and context and cohesion—were analyzed to conduct an

in-depth examination of the author's style and use of language. All aspects were considered, including word choice and tone, sentence structures, the use of rhetorical devices, and the ways in which coherence and cohesion were achieved in the dialogues.

Additionally, this research paper used adaptation theory to explain the findings of the analysis. Hutcheon's (2006) theory of adaptation was primarily employed because it is comprehensive and builds on the foundations of well-established scholars in the fields of cinema and adaptation. It is also commonly used in adaptation research.

An interview was used as a secondary method to support the discussion of the audience's perception of the results. The interview specifically targeted eight participants who are familiar with the novel *The Lord of the Rings* and its film adaptations.

**7. Research Structure**

This research paper is divided into two chapters. The first chapter is organized into two sections. The first section presents a review of style and stylistics, including definitions of key concepts as proposed by prominent figures in the field, along with definitions of the main types. Furthermore, this section introduces the author of the original novel (*J.R.R. Tolkien*) and the filmmaker responsible for the adaptations (*Peter Jackson*), along with his screenwriters (*Fran Walsh, Stephen Sinclair,* and *Philippa Boyens*).

The second section of the literature review covers the theoretical framework. It explains the Leech and Short (2007) model and its four categories. Moreover, it defines the concept of adaptation theory, outlines the selected adaptation strategies, and includes a review of audience perception.

The second chapter is practical in nature. It focuses on the application of the theoretical framework to the analysis of the selected materials, followed by a discussion of the findings. Finally, the chapter concludes with the analysis and discussion of the interview, used as a secondary research tool to support the study.

# Chapter One: The Literature Review

## Introduction

Tolkien's The Lord of the Rings contains long and detailed descriptions of landscape, characters, and their appearance, namely narrative, dialogue, and embedded songs and poems. In the film adaptation Jackson prioritized pacing and visual storytelling over the intricate details found in Tolkien's prose. The stylistic changes made in the film adaptations had indeed influenced the language and the style of script, particularly dialogues, many lines were shifted in context and or phrasing for dramatic effect, the tone of the film also differs from the novel and the characters appear more fallible and relatable, and in addition to that the language was simplified and lost some poetic elements and this is in order to appeal to broader audience and enhance comprehension.

On this basis, this chapter of the study will cover a review of the concepts of style and stylistics with a glimpse about the authors. In addition to Leech and Short's systematic approach (2007) and the theory of adaptation, this study intends to analyze the stylistic features of selected key dialogues from the novel of the lord of the rings in comparison to other selected dialogues from the film adaptations' script.

## 1.1 Definitions

### 1.1.1 Definition of Style

In the study of language, style is considered an important element in investigating linguistic patterns. As mentioned in Hartmann and Stork (1972, p. 223), style is defined as the distinctive uses of language from one person to another, either in speaking or writing. It involves different choices made from language resources. For example, phonology, grammar, and lexis.

It was added that, previously, style was judged negatively, as literary scholars believed that style only related to the literary artistic use of language. The style that did not respect this norm was described as “bad style.” Meanwhile, in modern linguistics, style is considered in broader aspects. Traits such as idiolect, dialect, register, and manner of discourse are regarded by linguists as part of both unconscious and intentional use of language.

Similarly, Abrams and Harpham (2011, pp. 384–385) discussed style and defined it as “the manner of linguistic expression in prose or verse—as how speakers or writers say whatever it is that they say.” Style was analyzed by explaining two types of sentences. The periodic sentence was described as one that keeps the main idea till the end. This creates suspense, formality, and oratorical effect. On the other hand, the non-periodic (or loose) sentence was said to be more casual and informal. It is “more relaxed and conversational,” and does not rely on the ending to create emphasis. It is based on several clauses that are connected in a loose, flowing way. Each clause can be substituted with a point that is grammatically and meaningfully correct on its own.

Moreover, Wales (2014, pp. 397–398) defines styles according to variations. This means that style differs depending on the situation, like “comic vs. turgid,” between individuals, or between literary and non-literary aspects, such as register—“advertising, legal language, sports commentary.” Variation is also found in the sociolinguistic side. Style was said to vary according to style-shifting, like “medium and degree of formality.” Thus, it is perceived that style can be considered a variable, like gender or class, when analyzing phonetic, morphological, or grammatical variation. In literary language, Wales argues that style is distinctive within texts, genres, or periods in a single text. Examples include “Augustan poetry” or differences in newspaper styles between the eighteenth century and the present day.

As stated in Leech and Short (2007, p. 11), it is indicated that the text is the main part and most specific level in the study of style. It is considered an ideal point in style-related studies. In a text, linguistic choices like words or structures are more observable. This helps in analyzing texts through "examining the interrelations between one choice of language and another." It was also mentioned that a text can be related to broader aspects, such as author, genre, or period. However, these need to be acknowledged within specific features in the text. Thus, the process of constructing an understanding about the authorial elements needs an examination of the text itself first. After all, it was assumed that "if we think of style as 'the linguistic characteristics of a particular text', we shall be on the safest ground." Therefore, the inclusion of linguistic patterns of language is considered important with regard to style.

### 1.1.2 Definition of Stylistics

According to Leech and Short, stylistics can be broadly defined as "the (linguistic) study of style," and it is further explained as "an exercise in describing what use is made of language" (Leech & Short, 2007, p. 11). Crystal (2008), on the other hand, defined stylistics as a branch of linguistics and emphasized that the reasons behind specific language choices are studied. He noted that these choices can be influenced by social factors: "A branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language" (Crystal, 2008, p. 460).

According to Stockwell (2006), stylistics is regarded as "an essentially interdisciplinary field, drawing on the different sub-disciplines within linguistics to varying degrees, as well as on fields recognizable to literary critics, such as philosophy, cultural theory, sociology, history and psychology" (Stockwell, 2006, p. 1). In other words, the author suggests that stylistics acts as a bridge between linguistics and literature. To

understand literature, its language must be analyzed using linguistic tools, which help uncover implied meanings.

For instance, analyzing structure helps readers understand how literary texts are built. In this way, the author's stylistic choices can be better interpreted (Rana, 2018, pp. 14–15). In addition to linguistic tools, stylistics also incorporates disciplines such as philosophy, cultural theory, sociology, history, and psychology to ensure a more accurate interpretation of literary texts.

## 1.2 Branches of Stylistics

### *1.2.1 Linguistic and Literary Stylistics*

Linguistic stylistics focuses on the use of linguistic tools and methods to analyse literary and non-literary texts. As for literary stylistics, it tends to focus on literary texts and follows the methods of literary criticism (Wales, 2011, p. 400; Simpson, 2004, p. 162). According to Stockwell (2008), "Linguistic stylisticians tend to be interested in exploring language using literature; literary stylisticians tend to be interested in exploring literature through analysis of its language" (p. 748).

### *1.2.2 Film Stylistics / or the Stylistics of Film*

Analysing cinematic forms using traditional textual tools led to the emergence of film stylistics. One of the biggest areas of interest for film analysts is film adaptations, particularly those of fictional novels. Film analysts tend to use tools and methods of stylistics to explain the shifts made when moving from one medium to another, such as how the film uses images and sound instead of words, the characters' way of thinking and how it is portrayed in films, character dialogue, speech acts in film dialogue, and pedagogical-stylistic applications (Nørgaard et al., 2010, pp.21-23)

### *1.2.3 Cognitive Stylistics / Poetics*

According to Nørgaard et al. (2010), cognitive stylistics highlights the mental processes that readers of literature engage in when interpreting literary texts. It is based on the use of models originally drawn from disciplines, such as cognitive linguistics, cognitive psychology, and artificial intelligence. Cognitive stylisticians emphasize the importance of considering the mental component in the interpretation of literature, which is due to the influence of disciplines like psychology, cognitive psychology, and cognitive linguistics. One example of the models and frameworks used in the cognitive stylistics discipline is the application of key ideas from schema theory. Readers create a mental world based on the linguistic characteristics of the text, while also bringing in their background knowledge, which is triggered by certain cues in the text. Other models and frameworks used in cognitive stylistics/poetics include blending theory, conceptual/cognitive metaphor theory, contextual frame theory, and text world theory (Nørgaard et al., 2010, pp. 7-9).

## 1.3 The Authors

### *1.3.1 J.R.R Tolkien*

John Ronald Reuel Tolkien is described as the author of the century in the view of Shippey (2000, p. 4). Tolkien is considered one of the prominent figures in the twentieth century, with his famous work *The Lord of the Rings*, in which, during this period, fantasy literature was made the central subject. It was added that Tolkien is unique in his writing and ideas, where it was thought by people of his time that his works should be included in academic papers rather than in fantasy fiction. However, Tolkien wanted to be heard by everyone through his stories. This need was explained by Shippey by means of a proverb in Old English, which means “Everyone who cries out wants to be heard.”

Carpenter (1977, p. 41) talked about Tolkien's obsession with languages, including Latin and Greek. Tolkien was described by Carpenter in his school years as follows: "Tolkien had an aptitude for languages." Thus, languages were learned by him from a young age. As he grew, many other things were explored, like studying philosophy in relation to word science, French, German, and even languages that preceded English, including Anglo-Saxon or the Old English language. Moreover, poems of the Old English were read by Tolkien through translation, then in their original form. After that, a return was made by him to the Middle English language poems. This interest was due to the language "spoken by his mother's West Midland ancestors." Then, original words of stories were read by Tolkien, and even new words were created. This resulted in the creation of a new language by him and Mary and Marjorie Incledon, which was named "animalic."

Carpenter (1977, p. 221) talked about Tolkien's process of writing in his work *Clark Hall translation of Beowulf*, in which an emphasis was placed by Tolkien on "high style." This means that heroic literature should be transformed into formal, archaic, or elevated language. At the same time, the second book of *The Lord of the Rings* was being written by Tolkien. This means that his idea about high style also affected the story writing of *The Lord of the Rings.* As he said, "consciously or unconsciously, he was really discussing *The Lord of the Rings*." In this line, Carpenter (1977, p. 221) discusses how the method of high style was used by Tolkien on purpose to shift the tone of *The Lord of the Rings* from colloquial to more formal and archaic language.

### *1.3.2 Peter Jackson*

Sir Peter Robert Jackson, born on 31 October 1961 in New Zealand, is a film director, producer, actor, and screenwriter. Since he was a little kid, an interest in working with special effects was shown by him. At the age of nine, his first camera was bought, and short films started to be made. A passion for making horror films was demonstrated.

His first movie was released in 1987 (Bad Taste), which was a comedy-horror. In this movie, great attention to detail was shown by him. Detailed displays of cannibalism were included, which is why it was banned at the Ontario Film Festival. However, acclaim was still won at the Cannes Film Festival. After this, other remarkable films that won many awards were followed by him. However, the one for which he was most recognized was the film adaptation of *The Lord of the Rings*. The films were directed by Jackson, and the screenplays were co-written by him. It was considered a new challenge for him.

As a child, Tolkien's *The Lord of the Rings* novels were immersed by him. His love for the books and his dedication to his work resulted in a successful trilogy. It became known worldwide and he won many academy awards. (Encyclopedia Britannica, n.d.; Empire, n.d.).

### *1.3.3 Fran Walsh*

Frances Walsh was born on January 10, 1959, in New Zealand. She is a screenwriter, film producer, and musician, and she is the wife of filmmaker Peter Jackson. She is known for working with her husband (Jackson) since they met on his first film Bad Taste. In *The Lord of the Rings* trilogy, she occasionally helped as a second unit director, but her main role was as a scriptwriter. In an interview with The New York Times (2012), when talking about the contributions of each team member in the adaptation of *The Lord of the Rings*, she was praised for her great ability to convey emotion. (NZ on Screen, n.d.; Empire, n.d.).

### *1.3.4 Philippa Boyens*

Philippa Boyens is a New Zealand screenwriter ,who co-wrote the screenplay of *The Lord of the Rings* trilogy, in addition to working alongside Jackson and his team on other projects. In the interview with The New York Times (2012), her style of writing was complimented: "Ms. Boyens excels at structure (and line readings)." She was a playwright. (Empire, n.d.)

### *1.3.5 Stephen Sinclair*

Stephen Sinclair is a New Zealand screenwriter and director. He is known for being the co-writer of *The Two Towers*. He also worked on other projects with Jackson, including *Meet the Feebles*, and in 1991, 'Braindead'. Other than his collaborations with Jackson, Stephen Sinclair is best known for co-writing the comedy sensation *Ladies Night*, and writing the historical drama *The Bellbird*, and they were both successful. (Stephensinclair, 2018.)

## 1.4 Leech and Shorts' 2007 Framework

Leech and Short (2007), in their influential work *Style in Fiction,* began by defining their method as an examination of literary meaning through the application of linguistic techniques. The importance of stylistics was emphasized by them, as it was not seen merely as a description of language. Rather, the focus was placed on how language choices contribute to meaning and interpretation in literary texts (p. 11). In addition, it was expressed by Leech and Short that multiple ideas exist regarding style. Different types, such as spoken language or everyday language, were acknowledged. However, their main focus was placed on literary texts, particularly fiction (p. 10).

In this context, Leech and Short (2007, pp. 61–62) stated that analyzing style requires the uncovering of artistic principles behind a writer's language choices. Each literary text was seen to possess unique qualities that differ across works by the same or different authors. A useful heuristic tool was developed by them to gather data that can aid in analyzing stylistically relevant information from a literary text. In (pp. 55–56), the selection process was explained as needing to be exclusive. Certain features, referred to as "style markers," were considered essential, although it was acknowledged that not every feature can be analyzed. Selectivity was recommended through "intuitive observation," focusing on the most important elements in relation to literary meaning and language use.

Therefore, the analysis was seen to require careful and insightful observation to notice unusual and meaningful uses of language in texts.

It was noted by Leech and Short that intuition alone can overlook important features. For this reason, a helpful checklist was created, containing four main elements: lexical categories, grammatical categories, figures of speech, and cohesion and context. Emphasis was also placed on the idea that "semantics" is embedded within all categories, as language form and language meaning are always connected.

This analytical approach was shared by Simpson (2004, p. 5) and Toolan (2008, p. 116), who both adopted similar methods to that of Leech and Short. Both scholars focused on analyzing the same elements found in Leech and Short's checklist. Toolan's main focus was short stories, in which literary texts were used along with linguistic corpora to explore textual features that influence narrative. As for Simpson, seven basic levels of language were identified by him to analyze texts stylistically: phonology, phonetics, graphology, morphology, syntax/grammar, lexical analysis/lexicology, and semantics. Leech and Short's framework continues to be regarded as one of the most widely used models of analysis. It has been employed in numerous studies to convey the meaning of literary or non-literary texts through stylistic analysis.

### *1.4.1 Lexical category*

The term lexical which is from lexicology means words or vocabulary. According to Bussmann (2006, p.683), lexicology describes how words are organized in meaning, form, usage and patterns, and "their internal semantic structure and the relationships between individual words or lexical units". Also, Crystal (2008, p. 278), has a parallel concept. He defines it as a field that studies the vocabulary of language. In the view of Leech and Short (2007, pp.61-64), they specialized this section only for analyzing lexical features, which include general features, nouns, verbs, adjectives, and adverbs.

**a.General features.** Leech and short (2007, p.61), set multiple questions to extract general features:

> ".. Is the vocabulary simple or complex(i)? formal or colloquial? descriptive or evaluative? general or specific? How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning? Does the text contain idiomatic phrases or notable collocations(ii), and if so, with what kind of dialect or register(iii) are these idioms or collocations associated? Is there any use of rare or specialised vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic fields do words belong?"

***1. Simple or complex vocabulary.*** Jackson and Amvela (2000, p. 4), stated the difference between simple and complex words, which is based on "morphological analysis", in which morpheme is the smallest unit of meaning. They argue that simple words contain only one morpheme that cannot be broken down into smaller meaningful parts, like, cat, child, or with. As for complex words, they are constructed from more than one morpheme through affixes or other types of "morphological modification," like sleeping, armchairs or farmer.

***2. Formal or colloquial vocabulary.*** As indicated by Jackson and Amvela (2002, pp.35-41), Formalism and colloquialism can be detected through the etymology or the origin of the word. They expressed that most modern English words are borrowed from old English, French, and Latin. They add in (p.112) that most formal words are directly borrowed from Latin, in which they are more technical terms, like suffocate, or commotion. However, colloquial words are due to the"Norma French invasions", like request, cable or satisfy.

***3. Descriptive or evaluative vocabulary.*** Words can be either descriptive or evaluative depending on the context. According to Kortmann and Loebner (2013, p. 21), descriptive

words can also be called “propositional meaning,” in which words describe exactly what people observe. Meanwhile evaluative words, for Crystal (2008, p. 176), are expressed as a semantic type that “express the speaker’s attitude”

***4. General or specific vocabulary.*** According to Iswahyuni (n.d., p. 02), general words or terms are “a broad class, type, and grouping of words,” while specific terms “denote a distinctive member or element—a species, individual, component, [or] particular.” Thus, specific words contain more detail than general ones, such as animal (general) and tiger (specific). Similarly, Nørgaard et al. (2010, p. 55) note that lexical items are related in meaning through structures like in hyponymy. Words can move from general to specific, such as dog (general) and poodle (specific), demonstrating that words are semantically related.

***5. The use of emotive (associative) meanings vs. referential meanings.*** In the view of Wales (2014, p. 132), emotive meaning refers to the effect that a word has on the reader or listener, such as the word home to a sailor. She adds that emotive words carry connotative associations, in which the meaning or interpretation can change over time, for example, “enthusiast” which is no longer a term of abuse, but“villain” now is. Regardless, Wales in (p. 107) expresses referential meaning as similar to denotation. She explains that denotation is the core or primary meaning of a word or sign, and it is unnecessary to include the connotative or metaphorical meanings that a word might have in different contexts.

***6. Collocations and Registers.*** According to Bussmann (2006, p. 200), collocation was first introduced by “J. R. Firth in his semantic theory to designate characteristic word combinations.” He defined it as an “arrangement and ordering.” Likewise, Crystal (2008, pp. 86–87) discusses how words pair together through collocation. For him, lexical items that pair in this way are called "collocated," and the range of words that a word can collocate

with is referred to as "collocability" or "collocational range." For example, the word auspicious can collocate with occasion, event, sign, etc.

Moreover, Partington (1998, p. 17), discussing register, stated that it is among the most important aspects in understanding collocation or "collocational normality," along with genre and style. He adds (as cited in Sinclair ,1966), that collocation and register are related and linked but must be understood in their proper context. He provided an example of the phrase "vigorous depressions". At first, it seems odd, as if it describes people and sadness, but in its correct register or context it is ‘meteorology’, which refers to strong low-pressure weather systems.

***7. Specialized Vocabulary.*** Specialized vocabulary can be also called jargon by Bussmann (2006, p. 60), in which he describes it as a “Language which is inaccessible to non-specialists.” For example, the word lexicography can be accessible for linguistics specialists but inaccessible for non-specialists of language.

***8. The semantic fields of words.*** The term semantic field, as defined by Trier (1931) and cited in Bussmann (2006, p. 673), represents semantic field as a set of words that are related in meaning. Words tend to define each other by their differences. For instance, in the field of colors, words like purple, white or green are from a lexical field, in which each part or word is unique but at the same time it represents the overall word.

**b. Nouns.** Leech and short 2007,p.61, utilized nouns as the second way of analyzing texts through extracting abstract, concert, proper, and collective nouns. As he stated this:

> Are the nouns abstract or concrete? What kinds of abstract
> nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper names? Collective nouns?

According to Bussmann (2006, p. 6), Abstract nouns are words that “denote concepts (psyche), characteristics (laziness), relationships (kinship), institutions (marriage),

etc., but not persons, objects, substances, or the like." Abstract nouns are not real objects but rather imaginary or non-physical concepts. Whereas Bussmann (2006, p.228), stated that concrete nouns are not the same as abstract nouns. He sees that concert nouns have two sides: proper, common, and collective nouns, in which they can be a country or human name, materials, or groups.

**c. Adjectives.** Adjectives, based on Leech et al (1984, p.47), are words that adds to nouns 'quality' and 'property', and they are used to specify 'the reference of nouns'. In Leech and Short (2007, p.61), they mentioned the following:

> Are the adjectives frequent? To what kinds of attributes do adjectives refer? Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative? etc. Are adjectives restrictive or nonrestrictive? Gradable or non-gradable? Attributive or predicative?

They started with reference to the number of occurrences of adjectives. Also, to extract from the text to which type of adjectives that it belongs to "Physical, Psychological, Visual, Auditory, Colour, Referential, Emotive, or Evaluative". Moreover, in Leech et al. (1984, p.48), they defined the difference between Gradable and non-gradable adjectives. Gradable adjectives refer to words that "vary along a continuous scale, such as size, age, weight," in which it can be modified by adding degree adverbs like so or very. While, non-gradable adjectives are defined as "all or-none' qualities, like sex and nationality: male, Australian, chemical, wooden". In addition Quirk et al. (1985, pp. 402-403), identified criteria of adjectives: Attributive and predicative. Attributive one defined as words that come before nouns to modify it, between determiners, and as the first adjective in a noun phrase. Predicative adjectives defined as "subject complement" and "object complement," as in the sentence "He thought the painting ugly."

**d. Verbs.** Verbs indicate actions, events, processes, activities, and states. In which verbs can be physical, mental, perceptual, or social Leech et al. (1984, p.46). As a fourth step, Leech and Short (2007, p.62), poses important questions in the verb section to analyse texts:

> Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc.)? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.? Are they transitive, intransitive, linking (intensive), etc.? Are they active or non-factive(iv)?

According to Quirk et al. (1985, p. 178), they made a distinction between stative and dynamic verbs. Stative verbs are those that "refer to states, and which indicate an unbroken state in sentences," such as be, like, now, etc. Whereas dynamic verbs express actions, as they mentioned that "they imply an active doer (initiator, performer) of the action concerned." They stated that the same verb can sometimes be stative or dynamic, but they can be distinguished through noticing that dynamic verbs imply imperatives, unlike stative ones, such as "Learn how to swim" and "Know how to swim."

Besides, Palmer (2003, p. 37), defines transitive verbs as something that require an object, in which there is something or someone that receives the action. In contrast, he describes intransitive verbs as something that does not need an object, in which the action remains with the subject.

Moreover Crystal (2008, p.184), explain factive verbs generally occur when assuming or presupposing something. Factive verbs are expressions that imply the truth of a sentence such as "she knows that the cat is in the garden, the speaker presupposes that the cat is in the garden." The non-factives denote the opposite, in which the truthiness of the sentence is not assumed like, "believe, think, as in she thinks that the cat is in the garden." In addition, linking verbs or so called intensives verbs are usually in intensive constructions,

which “refer to structures where there is a close semantic identity between elements of structure”

**e. Adverbs.** In the view of Leech et al. (1984, p.49), adverbs have distinctive meanings. Similarly Hartmann and Stork (1972, p.6), which describe an adverb as a modifier to verbs, adjectives or other adverbs. In this section Leech and Short (2007, p, 62), gave questions to answer adverbs related themes:

> Are adverbs frequent? What semantic functions do they perform (manner, place, direction, time, degree, etc.)? Is there any significant use
> of sentence adverbs (conjuncts such as so, therefore, however; disjuncts such as certainly, obviously, frankly) (v)?

Under this heading like adjectives, there should be counting in the number of adverbs usage; whether numerous or limited. Also, mentioning types of adverbs like manner, place, direction, time or degree. According to Quirk et al. (1985), they made a distinction between the two functions of adverbs conjuncts and disjuncts. In (p. 631), they see that conjuncts’ main function is to link ideas, rather than elaborating on one main idea. While disjuncts in (p.613), are syntactically detached, in which they affect the interpretation of the sentence but they are not important for sentence structure.

### *1.4.2. Grammatical Category*

The word grammar and its meaning defined by Quirk et al. (1985, p.12) in their comprehensive linguistic framework. They stated that grammar embraces syntax and inflectional aspects of morphology, in which syntax deals with sentence structure, such as “interrogative form of He bought it is Did he buy it? (syntax)”. The inflectional aspects of morphology addresses inflections within the word itself, like “the past tense of buy is bought (inflection)”. Moreover, as a second category of analyzing texts, Leech and Short (2007, pp.62-63), they included grammar and its elements to be used, which consists of clauses,

phrases, sentences, and word classes. According to Simpson (2004, p.10), he organized the grammatical units from the largest to the smallest in size in a scale: “sentence (or clause complex), clause, phrase (or group), word and morpheme.

A sentence, in the view of Hartmann and Stork (1972, p.206), is distinguished as the one that has the largest amount of words among linguistic units, which conveys a complete idea and consists of many clauses. In addition Crystal (2007, p.432), discussed that previously the classification of sentences was organized as the following: “statement, question, command and exclamatory types”. Then now, it was classified again as “declarative, interrogative, imperative and exclamatory types”. Crystal also talked about the patterns of sentences, in which it can be simple, complex, or compound. Thus, there are different structures that can consist of subject and predicate alone, resulting in a simple sentence. Through adding words like verbs, subjects or objects there will be compound or complex sentences.

The term clause according to Bussmann (2006, p.186), is simply used to describe dependent or subordinate clauses, and the independent or the main clause. Similarly Crystal (2007, p.78), sees that a clause is the seconds in scale in number after a sentence. He added that the broad classification of clauses was through distinguishing finite and nonfinite clauses “depending on the form of the verb used”. Then he emphasized on more specific classification of clauses within sentences that contain “adverbial, noun or adjective “.

Phrases are the third one on scale after clauses. Phrases defined as a group of words that formulate a syntactic unit but are not completed in reference to sentences Hartmann and Stork (1972, pp. 175-176). They mentioned that phrases do not have subject or predict, as it is nearly the smallest in grammatical units. Compared to the word unit, a phrase is higher as it has more than one word, but shorter than a clause. He stated several types of phrases to

make them distinctive which are: adverbial, nominal, prepositional, verbal, infinitive and participial.

Word class or so called ‘part of speech’ focuses on function and form of words more than ‘semantic properties’ Quirk et al. (1985, p.21). Likewise, Jackson and Amvela (2000), defined it also as a part of speech that “accounts for the structure of the vocabulary as a whole”. They both considered similar word classes elements, which are: closed classes like preposition, pronoun, determiner, conjunction, modal or primary verbs; Open classes such as, noun, adjectives, verbs or adverbs. Lesser classes like numerals or interjections. Finally, they mentioned the use of small words, for example “the practical not and the infinitive marker to”.

### *1.4.3 Figures of speech*

Figures of speech or figurative language according to Abrams and Harpham (2012, p.130), are words that have a deeper meaning rather than relying on the meaning of structure superficially, creating a unique effect and more intensive message to the audience. Furthermore, leech and short (2007, p. 63), discussed the traditional elements of figures of speech, which are phonological schemes and tropes like rhyme, alliteration, assonance, metaphor, metonymy, synecdoche, paradox or irony. In addition to, the stylistic scope through analyzing the foregrounded features, which are the grammatical and lexical aspects, for example, “formal and structural repetition (such as anaphora and parallelism) and mirror-image patterns (chiasmus)”.

**Grammatical and lexical aspects .** Grammatical and lexical features include vocabulary, lexical structures, words or phrases. In this section it is used in relation to literary figurative language Crystal (2008, p.279).

Anaphora means 'repetition' of a word or phrase at the beginning of each one of a sequence of sentences, paragraphs, lines of verse, or stanzas.' Cuddon (2013, p. 35). Moreover, he addressed parallelism, which is about the construction of the same sentences or phrases that are arranged together in an equitable manner Cuddon (2013, p.511). Bussmann (2006, p. 858), also agrees with Cuddon that parallelism is "repetition for syntactically similar constructions of co-ordinated sentences or phrases." He gave an example to show the parallel "Time is passing, Johnny Walker is coming." Thus, it consists of two clauses but if they have the same grammatical structures, which creates rhythm to the reader.

**Phonological schemes.** Phonological schemes consist of two terms, phonology and schemes. According to Abrams and Harpham (2012, p. 195), phonology studies the smallest meaning of words and speech sounds. While schemes, in the view of Lanham (1991, p. 136), means 'form' or 'figure', referring to the arrangement of words that does not affect the original meaning. Thus, phonological schemes study sound patterns in words or sentences.

According to Cuddon (2013, p. 22), alliteration is the repetition of consonants on the first entries of words or stressed syllables, such as "The fluke and the foot-rot and the fat maggot". Likewise Lanham (1991, p. 189), includes that even vowel sounds can occur sometimes. Moreover, assonance, "is the repetition of identical or similar vowels—especially unstressed syllables—in a sequence of nearby words" Abrams and Harpham (2012, p. 11). They added an example to clarify through the repetition of the long 'i' vowel "Thou still unravished bride of quietness, Thou foster child of silence and slow time"

They also discussed consonance, which is the act of repeating the same consonant in a sequence of words only, with substitution in the vowel sound, such as "live-love, lean-alone, pitter-patter." In addition to rhyme, it is defined as the repetition of sounds that

start from the last stressed vowel onward, for example “láte-fáte; fóllow-hóllow.” Abrams and Harpham (2012, p. 348).

**Tropes.** In the view of Lanham (1991, p. 154), tropes are not just arranged words but are used to shift the sense or meaning of words. Leech and Short (2007, p.63), in the trope section, he introduced the following figures of speech: neologisms, synecdoche, metaphor, metonymy, paradox or irony”.

According to Bussmann (2006, p. 794), the word neologisms were extracted from the Greek language, meaning new expressions. It refers to the building of new words as a result of development in “technology, industry, politics, culture, or science,” such as ‘computer virus’. Similarly Cuddon (2013, p. 466), defined neologisms as ‘innovation in language’ which means new words add dynamic and fresh influence. In the light of Cuddon (2013. p.704), synecdoche is also a literary device that means ‘taking up together,’ and it is common even in daily speech. It is defined as part of something that represents the whole, for example “Give us this day our daily read’, ‘read’ stands for the meals taken each day”

Metaphor means translating or transporting as in Lanham (1991, p. 100). He emphasized that metaphor shifts the literal meaning to another meaning but on the basis of similarities or analogy. He compared it to simile, in which he stated that metaphors have short structure then simile. In addition Abrams and Harpham (2012, p. 132), defined metonymy as “change of name”, where the literal name of one thing is used to express another that is closely connected with “because of a recurrence relation in common experience.” Such as “the crown” or “the scepter” can be used to stand for a king and “Hollywood” for the film industry”.

With regard to Cuddon (2013, p. 509), paradox is from Greek language which means ‘beside or beyond opinion’ that opposes the common or accepted opinion. The paradox at

first may seem illogical but in reality they express deeper truth such as “I must be cruel only to be kind”. On the other hand there is irony, which means ‘dissimilation’ or to substitute what is meant with its opposite expression implicitly. He added that effective irony is composed of large spoken and intended meanings such as, “ What beautiful weather, when it is pouring with rain.”

### *1.4.4. Context and cohesion*

The last category for analyzing texts, as Leech and short (2007, p. 64), mentioned that context and cohesion discusses “the ways in which sentences are connected.” It studies the internal parts of texts, which is cohesion such as coordinating conjunctions, linking adverbials, cross-reference by pronoun or ellipsis. Also, the eternal part or context includes the relation between the addresser and the addressee, which studies how the author transferred the ideas of texts to the reader.

Based on Bussmann (2006, p. 245), context is defined as “an ordered scheme; the state of being joined” from a Latin origin. Context includes verbal and non-verbal context, comprising the language used in the context and the non-linguistic or “relationship between the speaker and hearer, their knowledge, and their attitudes.”

Similarly, Wales (2014, p. 85), along with the definition of context, discussed verbal or co-text and situation context. He defines verbal context or ‘co-text’ as an “utterance or a sentence,” which includes sounds, words, phrases or clauses in texts. He added that within the context of co-text, there is the use of third pronouns like she, he, they, and it as a reference “backward (anaphoric) and forward (cataphoric).”

Wales (2014, p.86) addressed situational context through mentioning two main levels. The first refers to the context and ideas inside the text, while the second indicates more realistic context, as it depends on the author and reader’s shared knowledge and

interpretation of text. Thus, the meaning of the text is understood through the reader's previous opinion, reality and the words of the text or co-text.

Cohesion in the view of Hartmann and Stork (1972, p.40), entails the distinctive parts of language like morphemes, words or sentences, which links ideas together for more clear meaning. Likewise, Nørgaard et al. (2010, p. 54), defines cohesion as sentences which are linked through 'text-internal ties'. Halliday and Hasan (1976) as cited in Nørgaard et al. (2010, p. 54), highlighted four cohesive devices which are conjunction, ellipsis and reference.

According to Bussmann (2006, p.231), conjunction originated from the Latin language that means to join. It is used "to connect words, phrases, or sentences syntactically." There are two types which are coordinating conjunctions that cannot be used at the beginning of sentences, such as and, as well as, neither…nor, namely, or, either…or, but, however, on the contrary, for. While, subordinating conjunctions occur at the beginning of sentences, like since, because, by, when or before.

Moreover, Bussmann (2006, p. 356), stated that ellipsis is from the Greek language that means omission. It is the exclusion of language elements like words or phrases that are understood from the context. He expressed five types of omission: Coordinating reduction is the act of elimination of repeated or shared common elements in sentences, and lexical ellipsis is the omission of words that are expected. Also it occurs in questions and answers dialogues, in which the information in question does not repeat in the answer, and Infinitive and participial constructions that omit the subject in a sentence as it is already understood. At last, ellipsis in Imperatives removes the subject.

In addition, reference in light of Crystal (208, pp. 407), refer to how linguistic elements like pronouns address other related elements like a noun or noun phrase. In line with Bussmann (2006, p. 989), he mentioned three different types of reference.

Situation-dependent reference depends on the context or situation, it is used through pronouns, definite articles, deixis and incomplete designations, such as he, it, the, this, that, here or now and gestures. Situation-independent reference is the opposite, as it does not need context to rely on; it depends on the use of personal names like proper names and complete designations. Situation-defining reference "expressed through illocutive expressions (illocution; also anaphora)" illocution expression can be promising, ordering, or suggesting.

## 1.5 Adaptation Theory

### 1.5.1 An Overview

Understanding adaptation theory is considered fundamental to comprehending the process by which a book is adapted into a film. The dictionary definition of "to adapt" is given as to adjust, to alter, or to make suitable. However, in a broader sense, the term adaptation can be defined from three different but interrelated perspectives.

First, it is understood as the interpretation of a recognizable work or works, which can involve a change of medium or even a shift from the real world to a fictional one. Second, adaptation is viewed either as the act of altering the original work significantly (referred to as "appropriation") or as preserving the original work while only changing its form (referred to as "salvaging"). Third, it is perceived as an adaptation for an audience familiar with the original, which allows the new version to be seen as an "extended intertextual engagement" based on shared elements (Hutcheon, 2006, pp. 7–8).On the other hand, adaptation was defined by Sanders (2016) as either an act of reduction or as an act of expansion and addition (pp. 22–23).

Taken together, these definitions show that adaptation is treated as a complex procedure that goes beyond the mere copying of a work. Because of the change in medium, changes in the source material are inevitably introduced when a novel is adapted into a film.

Different requirements are imposed by cinema, especially when long novels are being adapted. Elements such as time constraints, pacing, and audience expectations must be considered by the filmmaker.

Furthermore, films are expected to convey messages visually, using fewer words than novels. In addition to these cinematic conventions, the filmmaker's own interpretation is also involved, and a personal creative touch is typically left. This idea is supported by Hutcheon, who stated that "All these adapters relate stories in their different ways. They use the same tools that storytellers have always used: they actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on" (Hutcheon, 2006, p. 3).

Film adaptations have been produced since the 19th century. One of the earliest and most remarkable adaptations of that era was Cinderella by Georges Méliès in 1899. Since then, many famous and successful adaptations have been released. Among the most notable examples in recent years are The Godfather (1972), Pride and Prejudice (1995 and 2005 versions), Harry Potter (2001–2011), Fight Club (1999), and The Lord of the Rings (2001–2003), which is widely seen as a prominent example of successfully transferring Tolkien's unique literary style to the screen.

In the case of Tolkien, whose writing is known for its remarkable style, great detail and precision are used to create vivid imagery in the reader's mind. This level of detail presents a challenge for filmmakers and scriptwriters, as they must transform the writing without diminishing its stylistic richness and elegance. This leads to the issue of fidelity, which is often raised as a major concern by both filmmakers and readers who remain loyal to the original works.

In the case of *The Lord of the Rings*, Tolkien's books were referred to by a journalist as "the Bible" during an interview with Peter Jackson in 2001. When Jackson was asked

about the books, he stated that "… *The Lord of the Rings* is so complex and complete that you can only realize the wealth of the work after a few readings" (Xaonon, 2001). Some fans are known to hold high expectations regarding how faithfully a filmmaker represents the original. However, very few adaptations manage to avoid changes altogether.

Hutcheon (2006) affirms that "Whatever the motive, from the adapter's perspective, adaptation is an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new" (p. 20).

### 1.5.2 Adaptation Strategies

#### *1.5.2.1 Simplification of and the reshaping of the language*

Given the limited time on screen, simplifying the language of the dialogues is a necessity in order to make it easier for characters to speak and also to make the language more accessible for the audience.

Sanders argues that "…adaptation can also continue a simpler attempt to make texts 'relevant' or easily comprehensible to new audiences…" (Sanders, 2015, p. 23). In addition to the audience reception, texts can also be reshaped to create new layers of meaning. Film adaptations are not only connected to the source novel, but can also interact with previous adaptations and with modern views on the world to have a significant cultural impact (Sanders, 2015, p. 33).

#### *1.5.2.2 Pruning and Condensation*

When adapting a text from a novel into a film, particularly dialogues, it can be impossible and impractical to preserve the entire dialogue, especially when they are long, detailed, and very descriptive. The filmmaker will have to cut some parts of the dialogues or condense them due to their insignificance to the main storyline. Hutcheon explains that novels need to be cut for the sake of dramatization. Later, she adds that "…when plots are

condensed and concentrated, they can sometimes become more powerful" (Hutcheon, 2006, p. 36).

#### *1.5.2.3 Externalization of Internal Thoughts*

A film adaptation entails externalizing thoughts and feelings that were only described to the reader in the novel. In other words, in films, language is not the only medium of expression. The filmmaker can depend on things like music instead, or simply represent those thoughts and feelings through gestures. Hutcheon, on the difference between the two modes, explains that:

> "In the telling mode—in narrative literature, for example—our engagement begins in the realm of imagination, which is simultaneously controlled by the selected, direct words of the text and liberated—that is, unconstrained by the limits of the visual or aural. We can stop reading at any point; we can re-read or skip ahead; we hold the book in our hands and feel, as well as see, how much of the story remains to be read. But with the move to the mode of showing, as in film and stage adaptations, we are c aught in an unrelenting, forward-driving story" (Hutcheon, 2006, p. 23).

Here, she emphasizes the difference between the two modes: in a novel, the language is descriptive and guides the reader's imagination but doesn't constrain them—the reader can imagine it however they want. Unlike a film, which needs to actually show these thoughts and emotions to the viewer, making it the only way for the viewer to see them, and this is usually for the sake of dramatization. This will, of course, have an effect on how the characters communicate on screen compared to the novel.

### *1.5.3 Audience perception*

"The move from a telling to a showing mode may also mean a change in genre as well as medium, and with that too comes a shift in the expectations of the audience" (Hutcheon, 2006, p. 45). The perception of the audience varies among the "initiated"

audience, who are readers of the original novel, and those who were exposed to the story for the first time through the film adaptation. Readers of the original source will naturally have expectations about how the adaptation will be, mainly concerning how much the adaptation resembles the novel—especially when it comes to an adaptation of a classic like J.R.R. Tolkien's The Lord of the Rings. The filmmaker and his scriptwriters will respect the original source and maintain fidelity to it, but it is impossible not to make changes, such as changes in terms of language, and to use their own style. Hutcheon (2006) argues that "adaptations are not simply repetition; there is always change. Of course, the desire for change, as Kubler suggests, may itself be a human universal" (p. 176).

Despite the filmmaker's and the scriptwriters' efforts, and no matter how successful the adaptation is—like The Lord of the Rings trilogy—there will always be criticisms about the adaptation. A good example of this would be Christopher Tolkien, the son of J.R.R. Tolkien, who clearly stated that he was discontented about the changes made to turn his father's work into a film. He said, "The chasm between the beauty and seriousness of the work, and what it has become, has overwhelmed me. The commercialization has reduced the aesthetic and philosophical impact of the creation to nothing. There is only one solution for me: to turn my head away" (Christopher Tolkien Trashes Peter Jackson's 'Lord of the Rings,' Says Films Lack 'Beauty and Seriousness' of the Books, 2013). With that being said, for knowledgeable or "initiated" audiences, literature is often perceived as superior to its adaptations, and for them, "love of the word is sacred" (Stam, 2000, as cited in Hutcheon, 2006, p. 58).

**Conclusion**

This chapter has attempted to define the concepts of style and stylistics, and it included various definitions suggested by prominent figures of the two fields, along with the different branches of stylistics. The chapter also included an overview of the author of the

original books (J.R.R. Tolkien) and the filmmaker of the adaptations with his scriptwriters (Peter Jackson, Fran Walsh, Philippa Boyens, and Stephen Sinclair). Furthermore, the chapter focused on looking into the Leech and Short (2007) checklist, in addition to diving into the theory of adaptation and exploring the strategies of adaptation.

## Chapter Two: Research Methodology, Stylistic Analysis of the selected dialogues from *Lord of the Rings* Novel and Film Adaptations

### 2.1 Section one: Research Methodology

#### Introduction

This chapter aims to clarify research method, analysis procedure, sampling material and how the data will be analysed and interpreted. It also addresses the practical implications of the research. The chapter is structured into three main sections. Section one describes the methodological approaches used in the study. Section two is devoted to analyse the *Lord of the Rings* dialogues and interpreting them, while Section three is devoted to the interview analysis and discussion.

#### 2.1.1 Method

This research paper is based on a qualitative textual analysis method. No hypotheses are proposed, as the study adopts a qualitative and interpretive approach. The aim is to explore and describe the stylistic shifts between selected dialogues from the original novel and the film adaptations.

The textual analysis method is used to examine written texts in order to understand their content and structure. This method also allows for an in-depth analysis of a text and enables a thorough dissection. According to McKee (2003), in his work on the textual analysis method, "we interpret texts (films, television programmes, magazines, advertisements, clothes, graffiti, and so on) in order to try and obtain a sense of the ways in which, in particular cultures at particular times, people make sense of the world around them" (p. 1).

This method was adopted to examine how Tolkien's language and style were adapted and reinterpreted in the film adaptations. It was also used to understand how these elements were perceived by the audience. Accordingly, an interview served as a secondary tool. It

was designed to gather different views from participants familiar with both versions and to determine whether the changes made in the film adaptations were welcomed or not.

Six participants were required for this research. Therefore, the interview questions were shared online with individuals who were knowledgeable about *The Lord of the Rings* novel and its film adaptations. The questions were also posted in fan groups on Facebook. Although the interview mainly targeted participants with adequate knowledge of both the novel and the film adaptations, responses were also received from individuals who had only watched the films or lacked sufficient knowledge of the books. As a result, participants' answers were filtered to align with the aim of this research.

### 2.1.2 Analysis Procedure

Regarding the steps of analysis followed in this study, the first step involved downloading the electronic version of The *Lord of the Rings* novel and the film script. In the second step, passages or samples were selected from the lengthy written novel, which consists of three volumes. The procedure of sample collection for in-depth qualitative analysis was conducted in an non randomized manner.

The samples were selected from the novel with their parallels from the film adaptation. These samples were carefully chosen based on their shared narrative context and their capacity to be compared through distinctive stylistic elements. This was done in order to examine the adaptation strategies employed by Jackson and his screenwriters in transforming the dialogues from the novel into the film script.

Typically, the analysis of data progresses from surface-level observations to deeper interpretations. It follows precise processes that are arranged systematically. According to Brown (2011), while half of the research effort is tightly linked to data collection, the other half involves data analysis (as cited in Dörnyei, 2007). The major steps of qualitative analysis are generally consistent among researchers. These steps include data preparation,

data exploration, data analysis, data representation, and, finally, data interpretation and validation (Creswell & Plano Clark, 2018). Accordingly, the most relevant data were extracted, classified, and systematically organized into tables.

To analyze the selected material from both the novel and the film, a stylistic textual analysis was conducted using Leech and Short's (2007) checklist. In his own words, Leech (1985) stated that the objective of stylistic analysis is not to make a value judgment about the work's quality. Rather, it is to adopt a predisposition that appreciates and investigates the linguistic and stylistic features used by the author (as cited in Wales, 2014).

### 2.1.3 Leech and Short's Model

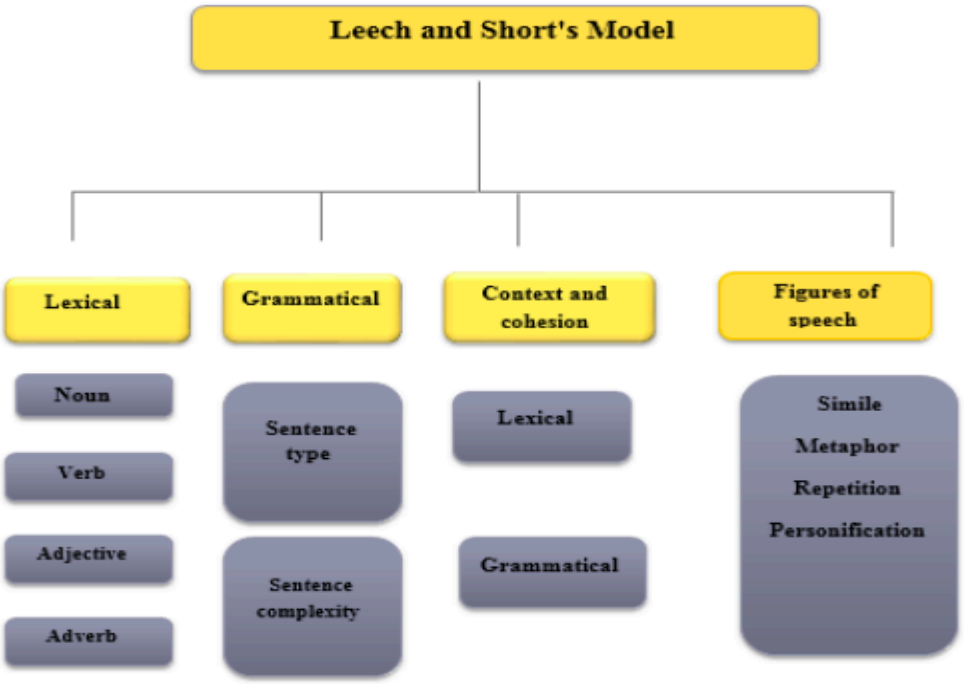



Figure 01: Leech and Short (2007) Model of Analysis. From "Stylistic Analysis of Sarcasm in Some Selected Extracts of Schoolteacher in Morrison's Beloved" by Atu, R. A. K.,2021, Linguistics and Culture Review

### 2.1.4 Sampling Materials

In this research, parallel dialogues (novel vs. film versions) were selected in order to analyze stylistic shifts. Four pairs of short dialogues were chosen that highlight the

adaptation strategies. Other dialogues were eliminated to avoid repetition, as they shared similar stylistic features and were subjected to the same adaptation strategies.

A focus on detailed interpretation was prioritized over generalization. The dialogues were carefully selected to align with the aim of this research, which is the application of Leech and Short's checklist for a profound stylistic analysis. This was done to identify the adaptation strategies used in transforming the dialogues from the novel to the screen.

**Section Two: Novels and Films dialogue Analysis Comparison and discussion**

**2.2.1 Dialogue One (Novel vs. Film)**

First Volume (*The Fellowship of the Ring*)

Dialogue 1

**Novel Version**

This dialogue occurs when Frodo and Gandalf were discussing the matter of the ring. Gandalf explained to Frodo the nature of the ring and its ownership, and Frodo felt overwhelmed by the great responsibility that awaits him as the ring bearer. Gandalf tried to encourage him and get him ready by saying, "We should be very hard put to it, even if it were not for this dreadful chance."

> 'I wish it need not have happened in my time,' **said Frodo**.
>
> 'So do I,' **said Gandalf**, 'and so do all who live to see such times. But that is not for them to decide. All we have to decide is what to do with the time that is given us. And already, Frodo, our time is beginning to look black. The Enemy is fast becoming very strong. His plans are far from ripe, I think, but they are ripening. We shall be hard put to it. We should be very hard put to it, even if it were not for

this dreadful chance. (Tolkien,2008,P.67)

**Film Version**

In the film, this dialogue takes place during a conversation between Frodo and Gandalf when they are sitting together in Moria. When Frodo glimpses a shadow of an unfamiliar creature, he informs Gandalf. The wizard explains that the creature is Gollum and he tells him his sad story with the ring and how his life was consumed by its power. The story terrifies Frodo, and makes him wonder why the Ring came to him and whether the task of destroying the Ring in the fires of Mount Doom is even possible. Gandalf, recognizing the hobbit's terror, responds with words of wisdom, on the nature of choice and destiny to give him perspective and also comfort him.

**FRODO**

I wish the Ring had never come to me. I

wish none of this had happened...

**GANDALF**

So do all who live to see such times...

but that is not for them to decide. All

we have to decide is what to do with

the time that is given us. (Boyens, Jackson, & Walsh, 2001, pp. 123–124)

| Category | | Book Version | Film Version |
|---|---|---|---|
| 2.2.1.2Lexical Categories | Lexical Choices (Vocabulary) | The dialogue is mainly composed of direct sentences and simple vocabulary — for example, “decide” (“All we have to decide is what to do with | The dialogue is composed of simple vocabulary, and it is a mixture of colloquial (Frodo: “I wish the Ring had never come to me. I wish none of this had |

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| | | the time that is given us"), "beginning" ("our time is beginning to look black") — and the author uses a more complex vocabulary towards the end as Gandalf's tone gets more serious, such as "ripe" ("His plans are far from ripe"), "dreadful" ("even if it were not for this dreadful chance"). Gandalf's speech can be described as philosophical with a formal tone compared to Frodo's speech which is more colloquial. | happened...") and formal tone (Gandalf: "So do all who live to see such times... but that is not for them to decide. All we have to decide is what to do with the time that is given us"), using simple sentence structure. Additionally, while Gandalf's speech is philosophical and rich in meaning, he uses simple vocabulary. We can also see that the vocabulary used is minimalistic, with only a little description. |
| | Nouns/Verbs | In the dialogue, the use of abstract nouns is more frequent than concrete nouns. We can notice that the author used many words that refer to philosophical concepts and ideas like | In this dialogue, we can notice that Gandalf used abstract nouns such as "time" ("what to do with the time that is given us") and "decide" ("All we have to decide") when |

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| | | “time” (“what to do with the time that is given us”), “plans” (“His plans are far from ripe”), “chance” (“this dreadful chance”), “enemy” (“The Enemy is fast becoming very strong”), and “decide” (“All we have to decide is what to do”). We can notice this especially in Gandalf’s speech, where he discussed themes like fate, choice, the threat posed by the enemy, and actions that needed to be taken to face him.<br>As for the verbs, there is a rich mix of stative verbs like “wish” (“I wish it need not have happened in my time”) and “think” (“I think”), which reflect desire, fear, and wisdom, and dynamic verbs such as “become” (“The Enemy is | discussing the themes of fate and choice. Frodo used the noun “ring” (“I wish the Ring had never come to me”), which is concrete, and this refers to the actual ring that he must carry.<br>As for the verbs, the author uses a mixture of stative verbs like “wish” (“I wish the Ring had never come to me”), “had” (“had never come to me”), and “live” (“all who live to see such times”) to express desire, possession, and the state of being, in addition to dynamic verbs like “decide” (“All we have to decide”), “to do” (“what to do with the time”), and “given” (“that is given us”) to refer to taking action and describe the act of granting time. |

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| | | fast becoming very strong") and "ripen" ("they are ripening"), which reflect the progressive nature of the evil and the danger surrounding them. | |
| | Adjectives/adverbs | The dialogue is descriptive and uses different adjectives like "black" ("our time is beginning to look black"), which creates an ominous mood, "dreadful" ("this dreadful chance"), which evokes a strong feeling of fear and anxiety, and "ripe" ("His plans are far from ripe"), which metaphorically refers to the development of the enemy's plan.<br>The passage is also composed of adverbs of degree, like the use of "very" before "strong" | This dialogue is not very descriptive in nature. The author employed only a few adverbs and adjectives, like "such" ("such times"), which is a demonstrative adjective used to describe the type of times, and the adjective "given" ("the time that is given to us"), which is considered a past participle adjective used to specify the nature of time. |

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| | | (“The Enemy is fast becoming very strong”) to indicate the power of the evil, and, in a different position, it is used before “hard” (“We should be very hard put to it”) to indicate how serious they need to be when facing the enemy. | |
| 2.2.1.2Grammatical Categories | | The dialogue is full of declarative sentences that indicate either guidance or advice, or tell facts about the enemy and the situation that they are going to face. A good example is when Gandalf said, “The Enemy is fast becoming very strong.” The dialogue also contains complex sentences with dependent clauses, such as “I wish it need not have happened in my time.” Overall, Tolkien’s phrasing | The dialogue is a mixture of simple declarative sentences to express the truth about the enemy or Frodo’s regret about having to be the bearer of the Ring, like when he said, “I wish the Ring had never come to me,” and complex sentences, as it appears in Gandalf’s speech when he said, “All we have to decide is what to do with the time that is given us.” |

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| | | in this passage can be described as formal and almost archaic, highlighting the seriousness of the situation. This is evident when Gandalf said, “We shall be hard put to it.” | |
| 2.2.1.3Figures of speech | | Tolkien, in this dialogue, used many figures of speech to create the aesthetic effect and also to depict the times that are coming as times of doom and despair. Among the figures of speech used in this dialogue are metaphor, when Gandalf said, “Our time is beginning to look black,” suggesting that there is danger coming in the future; symbolism, in “ripening” in “but they are ripening,” to indicate that the enemy’s plans are | In this dialogue, we can notice the use of different types of figures of speech, the most prominent of which are anaphora, which appears in the repetition of “I wish” in “I wish the Ring had never come to me. I wish none of this had happened...” to express desire and regret; graphological deviation, which shows in the word “Ring” (“I wish the Ring had never come to me”), in which the first letter is capitalized when it |

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| | | growing to be more threatening with time; and hyperbole, in “The Enemy is fast becoming very strong,” reflecting the urgency and the danger of the enemy. | normally should be written in lowercase, and that is due to the uniqueness and the importance of the Ring. There is also the repetition of certain sounds, such as the /s/ sound in “see such times,” to create a soft, flowing rhythm. |

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| 2.2.1.4Cohesion/Context | | The author, in this dialogue, used different tools and techniques to achieve coherence and cohesion. The dialogue is full of coordinating conjunctions as the main referential link. The multiple use of it enhances cohesion through connecting ideas, phrases, and clauses, which is essential, such as in "...and so do all..." ("and so do all who live to see such times") and "...But that is not for them to decide..." ("But that is not for them to decide. All we have to decide is what to do with the time that is given us"). There is also implicit coherence through the logical flow of ideas, like in "...The Enemy is fast becoming very strong. His plans are far..." | In this cohesive and coherent dialogue, we can notice that the author relied on different types of conjunctions, as in "So do all who live to see such times..." to maintain continuity, and in "But that is not for them to decide." to introduce contrast. Additionally, as it appears at the start of the dialogue, the author used parallel structure when Frodo said, "I wish the Ring had never come to me. I wish none of this had happened," to emphasize his despair and to make the readers relate to Frodo about the idea of wishing that things were different. |

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| | | (“The Enemy is fast becoming very strong. His plans are far from ripe, I think, but they are ripening”). In addition to this, he uses elegant variation, as in “dreadful chance” (“even if it were not for this dreadful chance”), to create a dramatic effect and make the sentence more emotionally appealing. | |

**Table 1: Analysis of Leech and Short’s Categories for Dialogue 1 — Novel and Film Version**

#### 2.2.1.5 Analysis Commentary

In this exchange between Frodo and Gandalf, the film version simplifies the language compared to the novel. This is shown in the use of simple vocabulary and the change of elevated diction, especially in Gandalf’s speech, as he appears in the film with a tone that is philosophical and less formal. This aims at making his speech more accessible and more engaging.

Both versions of the dialogue use declarative and complex sentences to communicate the seriousness of the situation and the growing danger of the enemy. However, Tolkien’s

style in the novel employs a more archaic and formal tone, enhanced by descriptive language and this makes it more emotionally appealing. While the film tends to be less descriptive in order to create balance between visuals and dialogue.

### 2.2.2 Gollum and Sméagol (Novel vs. Film)

Second Volume (*The Two Towers*)

Dialogue 2

**Novel Version**

This dialogue explores the internal struggle between Gollum and his other self, Smeagol. This conversation reveals the corrupted and manipulative nature of Gollum, who is willing to do anything for the sake of the ring. Smeagol, on the other hand, trusts the master (Frodo) and believes that he is going to protect him, and this is the source of the conflict between Smeagol and Gollum.

> ‘Sme´agol promised,’ said the first thought.
>
> ‘Yes, yes, my precious,’ came the answer, ‘we promised:
>
> to save our Precious, not to let Him have it – never. But it’s
>
> going to Him, yes, nearer every step. What’s the hobbit going
>
> to do with it, we wonders, yes we wonders.’
>
> ‘I don’t know. I can’t help it. Master’s got it. Sme´agol
>
> promised to help the master.’
>
> ‘Yes, yes, to help the master: the master of the Precious.
>
> But if we was master, then we could help ourselfs, yes, and
>
> still keep promises.’
>
> ‘But Sme´agol said he would be very very good. Nice hobbit!
>
> He took cruel rope off Sme´agol’s leg. He speaks nicely
>
> to me.’

‘Very very good, eh, my precious? Let’s be good, good as
fish, sweet one, but to ourselfs. Not hurt the nice hobbit, of
course, no, no.’
‘But the Precious holds the promise,’ the voice of Sme´agol
objected.
‘Then take it,’ said the other, ‘and let’s hold it ourselfs!
Then we shall be master, gollum! Make the other hobbit, the
nasty suspicious hobbit, make him crawl, yes, gollum!’ (Tolkien,2008,P.827)

**Film Version**

In this scene, Smeagol has a conversation with his other self, Gollum, who wants to have the Ring and steal it from the hobbits, and that is how the conflict arises, because unlike Gollum, Smeagol wants to trust his master (Frodo) to protect him, and he also believes that he will never trick him. After years of being dominated by his darker side, Sméagol finally stands up to Gollum and banishes him.

**GOLLUM**

We wants it. We needs it.

**GOLLUM**

Must have the precious. They stole it
from us. Sneaky little Hobbitses.
Wicked. Tricksy. False.

**SMÉAGOL**

No. Not Master.

**GOLLUM**

Yes, precious. False. They will
cheat you, hurt you, lie!

**SMÉAGOL**

Master's my friend.

**GOLLUM**

You don't have any friends. Nobody

likes you.

**SMÉAGOL**

Not listening. I'm not listening.

**GOLLUM**

You're a liar and a thief.

**SMÉAGOL**

No.

**GOLLUM**

Murderer.

**SMÉAGOL**

Go away.

**GOLLUM**

Go away?

**SMÉAGOL**

I hate you. I hate you.

**GOLLUM**

Where would you be without me?

Gollum. Gollum. I saved us. It was me.

We survived because of me.

**SMÉAGOL**

Not anymore.

**GOLLUM**

What did you say?

**SMÉAGOL**

Master looks after us now. We don't

need you.

**GOLLUM**

What?

**SMÉAGOL**

Leave now and never come back.

**GOLLUM**

No.

**SMÉAGOL**

Leave now and never come back.

**SMÉAGOL**

Leave now and never come back!

**SMÉAGOL**

We told him to go away. And away he

goes, precious.

Gone! Gone! Gone! Sméagol is free! (Boyens, Jackson, Walsh, & Sinclair, 2002, pp. 104–106)

| Category | | Book Version | Film Version |
|---|---|---|---|
| 2.2.2.1Lexical Categories | Lexical Choices (Vocabulary) | The vocabulary in this dialogue can be described as quite simple and colloquial, with the | The dialogue is composed of simple vocabulary, and it has a colloquial and informal tone with |

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| | | frequent use of simple and short sentence structures. This is due to the fact that it is an inner conversation that does not necessitate the use of sophisticated vocabulary. This is evident in either Sméagol or Gollum's speeches using words such as "happy" ("He would be very very good"), "sweet" ("good as fish, sweet one"), and "good" ("Let's be good, good as fish"). Also, we can notice the difference in vocabulary used by Sméagol and Gollum, as the first leans more towards loyalty ("Sméagol promised to help the master") and the other towards betrayal ("Then we shall be master, gollum!"). Other than that, Tolkien purposefully made Sméagol and Gollum's | fragmented speech, as illustrated in this line: "Yes, precious. False. They will cheat you, hurt you, lie!" Also, the sentences used when either Sméagol or Gollum speak are short and direct. This simplicity reflects the childlike nature and the internal struggle of Sméagol/Gollum. Other than this, we can notice the slight difference in speaking between Gollum and Sméagol, as the first tends to be crueler and more consumed by the power of the Ring, and this is manifested in his speech, as in the line, "You don't have any friends. Nobody likes you." However, towards the end of the dialogue, Sméagol will free himself from Gollum, and |

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| | | speech grammatically inappropriate occasionally to reflect their psychological state. This is evident especially in Gollum's speech, like when he said, "We wonders, yes we wonders," which is written purposefully with the conjugation 's.' | this will be reflected in the way he speaks, particularly in the decisive statement, "Leave now and never come back," which is different from the way he used to speak to Gollum earlier in the dialogue. |
| | Nouns/Verbs | The dialogue contains a mixture of abstract and concrete nouns. Concrete nouns such as "Precious" ("to save our Precious, not to let Him have it"), "hobbit" ("What's the hobbit going to do with it"), and "rope" ("He took cruel rope off Sméagol's leg") are used to keep the readers grounded in the real world. Whereas abstract nouns such as "promise" ("But the | The dialogue is composed of abstract nouns, most of which reflect Sméagol's obsessiveness with the Ring or Gollum's emotional intensity, among which are "murderer" ("Murderer") and "friend" ("Master's my friend"). In addition to the use of concrete nouns like "hobbitses" ("Sneaky little Hobbitses") to refer to Sam and Frodo, and "master" |

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| | | Precious holds the promise"), "help" ("Sméagol promised to help the master"), and "suspicious" ("the nasty suspicious hobbit") are used to reveal the inner struggle of Sméagol/Gollum.<br>As for the verbs, it is rich in the use of dynamic verbs, which are used to reflect Gollum's desire to possess the Ring and to manipulate Sméagol. An example would be the verbs "take" ("Then take it") and "make" ("make him crawl, yes, gollum!"), which are considered imperative verbs that reflect assertiveness.While Sméagol uses verbs such as "hold" ("Then take it and let's hold it ourselfs") and "help" ("Sméagol promised | ("Master looks after us now") to refer to Frodo as someone who Sméagol sees as an authority and whom he trusts.<br>Regarding the verbs, the dialogue demonstrates a blend of stative and dynamic verbs. Among the stative verbs used in this dialogue are "wants" and "needs" ("We wants it. We needs it"), which reflect Gollum's obsession and desire to own the precious 'the Ring'. Also, the use of verbs such as "looks" ("Master looks after us now") indicates the trust that Sméagol puts in Frodo. As for dynamic verbs, we can notice verbs such as "cheat" and "lie" ("They will cheat you, hurt you, lie!"), which are used |

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| | | to help the master") that reflect his need for help and detachment from his other self. In addition to the use of stative verbs such as "promised" in "Sméagol promised," "got" in "Master's got it," and "be" in "he would be very very good," which are used to reflect the emotional and psychological state of Sméagol/Gollum. | by Gollum and reflect his paranoia over the hobbits, and verbs like "go away" ("Leave now and never come back"), which reflect Sméagol's strong desire to be free from Gollum's whispers. |
| | Adjectives/Adverbs | The dialogue is rich in adjectives and adverbs. Regarding the adjectives, there are different types of adjectives including evaluative adjectives. Some are positive adjectives which are used by Sméagol, such as "nice" ("Nice hobbit!") and "good" ("But Sméagol said he would be | The dialogue employs different types of adjectives, among which are the emotive adjectives such as "sneaky," "wicked," and "tricksy" ("Sneaky little Hobbitses. Wicked. Tricksy. False.") that reflect Gollum's bitterness and his hate for the hobbits (Sam and |

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| | | very very good"), and negative adjectives which are used by Gollum, such as "suspicious" and "nasty" ("the nasty suspicious hobbit"). This reflects the difference in their attitudes and feelings towards the hobbits (Sam and Frodo), who are entrusted with the Ring.<br>As for the adverbs, for example, there is "nicely" ("He speaks nicely to me") and "very, very" ("he would be very very good"), which reflect Sméagol's struggle to remain good. There is also the adverb "still" ("and still keep promises") which shows Gollum's determination in convincing Sméagol to betray Frodo, or the adverb "never" ("not to let Him have it – never") as | Frodo). There is also the adjective "precious" ("Must have the precious") used by Gollum and Sméagol to describe the Ring, and it is used more frequently by Gollum. This indicates the importance of the Ring and the power it has on them, especially Gollum.<br>Concerning the adverbs, Jackson employed adverbs of time and degree such as "now" and "never" ("Leave now and never come back") that were repeated by Sméagol to urge Gollum to leave and put an end to Gollum's whispers. |

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| | | used by Gollum to reveal how much he wants to have the Ring back for himself. | |
| 2.2.2.2Grammatical Categories | | The sentences in this dialogue tend to be long but simple in structure. The dialogue is composed of a variety of sentence types, including declarative sentences such as "Sméagol promised" (line 1), which is a declarative statement that refers to information, which is the promise made by Sméagol. We can also notice the use of interrogative questions like "What's the hobbit going to do with it, we wonders, yes we wonders?" (line 5), which is a rhetorical question that was posed by Gollum, and it reveals his intense desire to reclaim the Ring. Additionally, it is | The dialogue is mainly composed of short and simple sentences. It combines declarative sentences such as "Master's my friend" (line 7), which is used by Sméagol to state that he is friends with Frodo. There is also the use of negatives such as in "No. Not Master" (line 4), which reflects Sméagol's rejection of Gollum's influence. In addition to the use of interrogative sentences, like when Gollum said, "What did you say?" (line 21) to express his shock about the unexpected defiance that came from Sméagol. |

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| | | notable that Tolkien employed imperative sentences in Gollum's speech to show the power that he has over Sméagol. A good example would be when Gollum said, "Make the other hobbit, the nasty suspicious hobbit, make him crawl, yes, Gollum!" (final line).<br>Other than that, and regarding the tense, Tolkien usually employs the present in the dialogue, like "wonders" ("we wonders") and "is going" ("it's going to Him"), to refer to the ongoing desire of Gollum. He also employed the past tense, like "promised" ("Sméagol promised") and "said" ("Sméagol said he would be very very good"), to show Sméagol/Gollum's | As for the tense, Jackson employed different tenses that reveal the difference in the emotional states of Sméagol and Gollum and their desires. He employed present simple such as "wants" and "needs" ("We wants it. We needs it." – line 1), and "looks" ("Master looks after us now" – line 22); the past simple as in "stole" ("They stole it from us" – line 2) and "survived" ("We survived because of me" – line 19); in addition to the use of future tense as in "They will cheat you" and "They will lie" (line 6), which express Gollum's warning and his belief that betrayal is inevitable. |

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| | | attachment to the past. | |
| 2.2.2.3Figures of Speech | | This dialogue between Sméagol and Gollum is rich in figures of speech. Tolkien, in this dialogue, employed a variety of figures of speech so he could accurately capture the thoughts and the emotional state of Gollum/Sméagol. The language is marked by rhetorical devices such as the use of ellipsis or fragmented speech, like when Gollum said, “We promised: to save our Precious, not to let Him have it – never” (line 3), which reflects his mental instability. There is also the implementation of deictic ambiguity (pronoun shift) that shows in the confusing use of "we", "him", "he", | In order to accurately portray the struggle of Sméagol and Gollum’s paranoia, Jackson and his scriptwriters have employed different types of figures of speech in this dialogue. Their speeches are full of repetitions, like for example when Sméagol said, “I hate you. I hate you” (line 17), which reflects his intense feelings of hatred towards Gollum. There is also repetition in Gollum’s speech, like when he said, “Gollum. Gollum. I saved us” (line 19), to assert dominance. Other than that, to reflect Gollum’s twisted mindset, Jackson and his scriptwriters employed |

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| | | "Precious" (throughout the passage), which reflects a divided self. Additionally, we can notice the use of hyperbole when Gollum said, “Make him crawl” (final line). The exaggeration in this line reveals Gollum’s bitterness and cruel nature. As for the musical effect, a good example would be repetition of the "s" sound in “nasty suspicious hobbit” (final line), which creates a sharp, hissing effect. | unusual lexical collocations, as is shown in the line “Sneaky little Hobbitses” (line 2), and in the combination of these adjectives: “Wicked. Tricksy. False” (line 3), which sounds like a chant and reflects his paranoia and hatred.<br>Concerning the musical rhythm, it can be seen in the example: “Sneaky little Hobbitses” (line 2). The repetition of the /s/ creates a hissing voice, which mimics Gollum’s own vocal pattern and conveys his sinister tone. |
| 2.2.2.4Cohesion/Context | | To achieve cohesion and coherence, Tolkien used many links to maintain the logical flow of ideas of | The cohesion of the text is predominantly set by the use of repetitions, like the repetition of the line |

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| | | Sméagol and Gollum's inner struggle. Among the explicit links used in this dialogue, we have coordinating conjunctions such as "but" in "But it's going to Him, yes, nearer every step" (line 4), suggesting a contrast between the promise of not giving the Ring and the fact that it is getting closer to Sauron.<br>Another example of coordinating conjunctions would be the use of "and" in "Then take it, and let's hold it ourselfs!" (line 11), which helps coordinate two actions: taking the Ring and holding it.<br>There is also the use of "then" in "Then we shall be master, gollum!" (line 11) to indicate the result of | "Leave now and never come back" (lines 27–29), and the line "We wants it. We needs it" (line 1). Additionally, it is noticeable that there is a logical flow in the ideas and events, as the dialogue starts with Gollum's obsession with the Ring ("Must have the precious. They stole it from us", line 2), moves to his conflict with Sméagol and accusations towards the hobbits ("They will cheat you, hurt you, lie!", line 5), and eventually the dialogue represents Sméagol's redemption ("Sméagol is free!", line 32). This sequence of events helps in creating a coherent progression of thought and emotion. |

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| | | owning the Ring.<br>Overall, such logical links are used for the sake of connecting events and organizing the thoughts of Sméagol/Gollum, presenting Gollum as the manipulative one who is trying to convince Sméagol to be like him. | Other than that, Jackson focused on creating a clear separation between the two characters of Sméagol and Gollum by shifting the tone, in order to reflect the duality of their character and the intensity of their internal struggle. |

**Table 2: Analysis of Leech and Short's Categories for Dialogue 2 — Novel and Film Version**

### 2.2.2.5 Analysis Commentary

Two dialogues have been chosen from each version (novel and film). They are very different in terms of context and style, because of the difference in how Tolkien and Jackson portrayed the characters of Sméagol and Gollum. In the novel's version, the conversation between Gollum and Sméagol is happening in Sméagol's mind. However, in the film's version, it tends to be simpler in structure, but the tone of the characters is even more different to the point that it highlights the division of two personalities who are two faces of the same coin. In other words, Jackson depicted their struggle visibly, where the audience can actually see both characters on screen. This big change that was made by Jackson is for the sake of dramatizing Sméagol and Gollum's conflict.

### 2.2.3 Gandalf and Théoden (Novel vs. Film)

Dialogue 3

**Novel Version**

This specific scene occurs in the Golden Hall of Meduseld in Edoras, shortly after Gandalf has freed King Théoden of Rohan from the malevolent influence of Saruman. This influence had made the king appear older and weaker than he truly was. In the conversation, Théoden describes his fears and nightmares to Gandalf, who helps him regain his strength. This scene represents a turning point for both Théoden and the kingdom of Rohan.

> 'Now, lord,' said Gandalf, 'look out upon your land!
> Breathe the free air again!'
> It is not so dark here,' said The´oden.
> 'No,' said Gandalf. 'Nor does age lie so heavily on your
> shoulders as some would have you think. Cast aside your
> prop!'
> Dark have been my dreams of late,' he said, 'but I feel as
> one new-awakened. I would now that you had come before,
> Gandalf. For I fear that already you have come too late, only
> to see the last days of my house. Not long now shall stand
> the high hall which Brego son of Eorl built. Fire shall devour
> the high seat. What is to be done?'
> …….
> 'Your fingers would remember their old strength better, if
> they grasped a sword-hilt,' said Gandalf. (Tolkien, 2008, pp.672-675)

**Film version**

The passage occurs in the second part of the movie script, page 88, where Théoden, the king of Rohan, is finally free and healed from the curse by Gandalf in an emotional moment with his daughter, Éowyn. After a long time of possession and manipulation by Saruman, Théoden is regaining his strength and identity, which is aided by Gandalf. The style shifts dramatically from darkness to light, creating a sense of a warm scene, as shown in the use of "Breathe the free air again, my friend," which encourages the awakening of both physical and emotional strength.

**THÉODEN**

Gandalf?

**GANDALF**

Breathe the free air again, my friend.

THÉODEN rises to his feet and looks over his Hall.

**THÉODEN**

Dark have been my dreams of late.

He looks down at his trembling hands.

**GANDALF**

Your fingers would remember their old

strength better if they grasped your sword. ' (Boyens, Jackson, Walsh, & Sinclair, 2002, p.87)

| Categories | Sub categories | Book version | Film adaptation |
|---|---|---|---|
| 2.2.3.1Lexical categories | Lexical Choices(vocabulary ) | Tolkien used a mix of simple, moderately complex, and formal language. It includes | In the film, Jackson and his scriptwriters used simple and slightly complex |

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| | | some elevated or archaic words between Gandalf and Théoden, which is Tolkien's style to reflect the noble and ancient nature of the characters. The use of archaism and complexity "Not long now shall stand the high hall which *Brego son of Eorl* built." In "line ten" which references ancestral figures to add an elevated tone. Also the example of "It is not so dark here," in "line three" that emphasizes simplicity, formality and clarity in Théoden's speech to convey reassurance. This combination of simplicity, archaic vocabulary, and formality, especially by | vocabulary and formal language. They used easy but emotionally resonant words like "breathe, free, air, and again" in "line four" to help the audience understand Théoden and Gandalf's conversation about the freedom from Saruman's influence. The use of complexity in Gandalf's speech to encourage Théoden "Your fingers would remember their old strength better if they grasped your sword" in "line ten" adds a poetic meaning that creates a stronger sense of action and bravery, creating more vivid imagery. |

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| | | Théoden, adds maturing, wisdom and a layer of historical and linguistic depth to the dialogue. | |
| | Nouns/Verbs | Most of the complex and archaic words are concrete nouns, “Eorl, son, and Brego,” in “line eleven” and simple ones, “land, house and fire” in lines “one, ten and eleven” reflects Gandalf’s and Théoden’s nobility and formality, while simple ones create a sense of vivid physical setting to the audience. Abstract nouns are less than concrete ones, which only reflect Théoden’s internal state and his awakening from despair like in “age, dark, fear, breath and days” in line “ | The usage of concrete and abstract nouns are equal in the dialogue. Concrete nouns in the film reflect Théoden’s physical reality, which is returning to life again, like in “Gandalf, hands, fingers, and sword.” In lines “ two and eight” The use of abstract nouns like “Dreams” in line seven evokes his internal emotions; “Strength and friend,” in lines “ eleven and four” is used by Gandalf to comfort Théoden, which adds warmth |

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| | | four, seven , and nine, two and ten..” In addition, verbs show the gradual shift of Théoden from darkness to the light, such as “breathe, fear, and stand in lines “two, nine and ten”. Each category of verb represents an idea, like “look,” “breathe,” and “cast” in lines “one, two and five” are used by Gandalf to command and encourage action. Also, “does… lie,” “feel,” and “fear” in lines “three, seven and nine”reflect Théoden’s emotional state. While, “Shall” and “would” in lines “eleven, and eight” introduce uncertainty and fate. Finally, “devour,” “built, “come,” “stand,” in lines | and trust to the moment. Moreover, verbs are used to convey Théoden's transformation from a weakened state to a renewed and awakened version of himself, as in “breathe, have been, would remember, and grasped,” in lines “ six, seven, ten and eleven” to support the theme of revival and empowerment of Théoden. |

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| | | “eleven, nine, ten” invoke the contrast between present strength and past vulnerability. | |
| | Adjectives/Adverbs | Tolkien’s usage of adjectives and adverbs indicates Théoden’s emotional and physical transformation, such as “dark, last, high, too, and already,” in lines “three, ten, eleven and nine.” expressing the dark side of him which is his state before recovery, including the emotions heaviness and confusion. While Théoden’s positive transformation in “New” in ‘new-awakened’ and “again” in lines “eight and two” signify his revival and rebirth again | Jackson and his scriptwriters used adjectives and adverbs that deliver the recovery shift of Théoden from despair to renew. The two Adjectives “dark and late” in line seven express Théoden’s initial confused and awakened state because of Saruman’s control, which align with the appearance of Théoden in the scene. In contrast the other adverbs and adjectives “again, free, better, and old.” In lines “four, |

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| | | | eleven and ten" indicate Théoden's liberation, enlightenment and returning to his previous strong state. |
| 2.2.3.2Grammatical categories | | Tolkien used a variety of sentences, including interrogative, imperative, negative, and declarative, that mainly indicate Théoden's past sufferance, weakness, and his recovery from the curse. Also, the use of multiple nouns, adjectives, and prepositional phrases and clauses mostly describes Théoden's state after the recovery from the curse, like "the free air," "shall stand," or "the high hall | Jackson and his scriptwriters utilized short and concise lines that are mostly declarative, which signify Théoden's past gloomy emotions and his recovery, as in "Dark have been my dreams of late." In line seven. They used distinctive and simplified phrases and clauses, which represent Gandalf's encouragement to Théoden, like in "my |

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| | | which Brego son of Eorl built." In lines “two, ten and eleven.” The use of verb phrases using modalities, which tell Théoden to arise again, such as in "shall stand" or “would remember,” in lines “ten and thirteen” supports this transformation. | friend,” line four, Théoden’s awakening in “Gandalf?” line two and recovery through describing his earlier condition, “Dark have been my dreams of late.” In line seven. |
| 2.2.3.3Figures of speech | | The dialogue is employed with rich distinctive types of figures of speech, which Tolkien uses to express themes of liberation or renewal and fear of loss. Tolkien uses metaphor, assonance and parallelism to express freedom like in “Breathe the free air again, my friend” line two, which as a metaphor addresses Théoden’s state of | Jackson and his scriptwriters utilized different figures of speech even though the dialogue is short between Gandalf and Théoden; it implies Théoden's state from despair to liberation. Peter used metaphor, assonance, symbolism, and alliteration to denote Théoden's reclaiming of freedom |

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| | | liberation, together with assonance that relied on repetition of the long "ee" sound in breathe, free, and air which creates a flowing, uplifting tone that also expresses freedom. Within the same example, he uses alliteration to emphasize the lightness and relief of release through the repetition of the "f" sound in free and friend. Along with parallelism for example line one in “look out upon your land! Breathe the free air again!” It creates rhythm and poetic effect to reinforce the theme of hope and new beginnings. Besides, the theme loose is widely used in the dialogue in | from the darkness. Throughout the dialogue, Gandalf offers to Théoden support such as the metaphor in line four "Breathe the free air again, my friend," which advocates that Théoden is now liberated from the control and oppression of the curse, alongside the use of assonance through the repetition of the long "ee" sound in breathe and free, and the use of alliteration by the repetition of the "f" sound in free and friend, in which both of them create a poetic effect that carries a sense of liberation and relief to Théoden. |

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| | | metaphor, assonance, alliteration and imagery. It is presented in line seven "Dark have been my dreams of late" and "Fire shall devour the high seat." Which conveys Théoden's past suffering from the curse, troubled mind and his fear about the kingdom's future. | Peter also used symbolism—"sword" —that symbolizes courage, strength, and readiness to face challenges, emphasizing Gandalf's encouragement to Théoden by regaining his leadership and power. While Théoden's short part has two rhetorical devices to express his gloomy phase, like in line seven "Dark have been my dreams of late," as a metaphor the word dark indicates previous sufferance and inner struggles, reflecting his mental state. In line with this, alliteration enhances the heavy mood of |

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| | | | Théoden’s troubled mind through the repetition of the "d" sound in dark and dream. |
| 2.2.3.4Cohesion/Context | | The dialogue is set in a moment of crisis for Théoden, King of Rohan, while Gandalf's role is to free him from the influence of Saruman and Grima Wormtongue. This context shapes the urgency and emotional weight of the dialogue. Tolkien conveyed Gandalf’s character through his words of wisdom and encouragement to his friend Théoden, like "my friend," while expressing Théoden's recovery and his past state of depression. Thus, this | In a few lines, Jackson and his scriptwriters conveyed Gandalf’s formality with wisdom, while Théoden expressed his emotions and recovery from the curse, in which these differences in style make each character distinctive in their own way. They also used pronouns to establish an emotional and personal dynamic between Gandalf and Théoden, like “my friend,” “my dreams,” and “your sword.” In line “four, seven and |

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| | | shift reflects an emotional tone to the reader. | eleven.” This direct engagement creates more depth in the relationships between them, resulting in an influential scene. |
| | | The cohesion of the dialogue is set by logical links like pronouns. The pronoun ‘it’ is used by Théoden to refer to his statement in response to Gandalf’s earlier words about the land and air. As in repetition, Gandalf focuses on Théoden’s transformation through repeating the pronoun 'your' in “your land,” “your shoulders,” and “your prop.” In lines “four and five.” Also, using an ellipsis to overcome repetition, such | To achieve cohesion, Jackson and his scriptwriters used pronouns like 'your' within "they" and "their” in the last sentence “line ten and eleven”, in which all of them are referring metaphorically to Théoden's fingers or the power he has in his hand. Moreover, the use of the subordinate conjunction "if" at the end of the dialogue establishes a conditional link to |

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| | | as in line twelve “What is to be done?” in which the situation of the problem is not mentioned again but understood from the context, makes the text more concise and connected. | Théoden, showing the need to reclaim his power or strength again. Peter also relied on organizing the ideas without any explicit links, like "Breathe the free air again, my friend." He used commas instead of words, which made Gandalf’s speech flow smoothly. |

**Table 3: Analysis of Leech and Short’s Categories for Dialogue 3 — Novel and Film Version**

### 2.2.3.5 Analysis Commentary

In the interaction between Gandalf and Théoden, the novel version seems longer than the film version. Tolkien tends to use archaic language in his works, as in this dialogue he used complex vocabulary like “Brego” and “Eorl” which expresses the noble and ancient nature of the two characters and place also. In the film adaptation, Peter simplified and summarized the dialogue in four lines using accessible vocabulary. Thus, it facilitates to the audience the meaning of words, making them reason the events rather than complex words.

### 2.2.4 Frodo and Sam (Novel vs. Film)

Third Volume (The Return of the King)

Dialogue 4

**Novel Version**

This dialogue occurred when Frodo and Sam finally reached the Cracks of Doom to destroy the ring. However, while standing at the edge of the fiery chasm, Frodo had a moment of hesitation and then decided to claim the ring for himself, and finally succumbed to its corrupting influence. This moment represents one of the greatest plot twists in the story.

'Master!' cried Sam.

'I have come,' he said. 'But I do not choose now to do

what I came to do. I will not do this deed. The Ring is mine!' (Tolkien,2008, p.1237)

**Film Version**

The dialogue occurs near the end of the script of The Return of the King. It is the climax, where Frodo finally reaches the place to destroy the ring, while Sam's role is to urge Frodo to resist the influence of the ring. The use of language between Frodo and Sam is different: Sam relies on commands that reflect the urgency of the situation, like "destroy it," and Frodo uses directness to express the possession the ring has over him. The dialogue creates a powerful scene between the evil nature of the ring and the bond of friendship.

**SAM**

Destroy it - go on! Throw it in the fire!

**SAM**

What are you waiting for? Just let it go!

**FRODO**

The Ring is mine.

**SAM**

No! (Boyens, Jackson, & Walsh, 2001, p.134)

| Categories | Sub categories | Book version | Film adaptation |
|---|---|---|---|
| 2.2.4.1Lexical categories | Lexical Choices(vocabulary) | The short dialogue between Frodo and Sam has simple vocabulary and straightforward language. Tolkien tends to picture the Hobbits in simple language, as he presents them in a formal tone to show the seriousness of the situation. He used evaluation to shape the reader's perception of the character's intentions, such as the word "deed" in line three, which has a negative connotation, suggesting that Frodo should not do the action of wearing the ring. | Jackson and his script writers use simple and colloquial vocabulary in four lines, conveying Frodo's and Sam's conversation about the possession that is taking over Frodo. It has daily and informal words like 'go on,' line two, which reflect the close relationship between them. Through simplicity, Jackson and his scriptwriters transferred evaluative expressions, which convey the theme of possession and power, like in line six by Frodo "The Ring is mine." |

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| | | | There is no use of special vocabulary; however, Sam used intense emotional words to influence Frodo to take the ring away. |
| | Nouns/Verbs | We can notice the use of two concrete nouns and one abstract noun, reflecting the power the ring has on Frodo. He used concrete nouns like in line “one and two” “Master” and “Ring,” indicating power dynamics, while the abstract noun “deed” in line three reflects the moral and heavy weight of Frodo’s decision. In addition, the character's choice of verbs is dynamic, such as in lines “one, two and three” | In the dialogue, Jackson and his scriptwriters used only concrete nouns to convey the imagery of Frodo’s possession. Concrete nouns such as “Ring” and “fire” in line “six and two” express the corrupted nature of the ring that needs to be thrown. Jackson and his scriptwriters did not include any abstract nouns in the dialogue on one hand, the dynamic verbs are told by Sam to convince Frodo to put the ring away. On the other |

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| | | “cried,” “choose,” and “do.” It embodies the internal and external conflict of Frodo to wear the ring. While the stative verbs like “is” in line three, which is the last thing Frodo has said and vanished is the turning point in the dialogue, in which the ring has finally taken over him. | hand, the stative verb “is” in "What are you waiting for?" in line four, expresses the final decision of Frodo to wear the ring that has possessed him. |
| | Adjectives/Adverbs | The dialogue does not include adjectives, but it has adverbs. There are two adverbs that are “now” and “not,” in line “two and three” which create immediacy, contrasting Frodo’s resolve against prior intentions. | The conversation does not have any adjectives. Instead, Jackson and his scriptwriters used one adverb, which is “just” in line four that is used by Sam to emphasize on Frodo to do the action of throwing the ring without hesitation from Sam to Frodo. |
| 2.2.4.2Grammatica | | The dialogue mostly | The dialogue contains |

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| l categories | | contains declarative and simple sentences, noun and verb phrases, and independent clauses. That reflects the internal thought and conflict of Frodo to wear the ring, such as in line two “But I do not choose now to do what I came to do.” This conveys Frodo's prior ideas of keeping the ring before it controlled him. The independent clause in line three “The Ring is mine!” asserts the final stage of possession of the ring over him. Furthermore, noun and verb phrases in line “one and two” “Master” and “have come” show that Sam is with him (Frodo). Furthermore, Tolkien uses a mix of tenses in lines | different types of sentences, such as in line “four and eight” "What are you waiting for?" "Just let it go!" or "No!” Most of them are from Sam to stop Frodo from obeying the ring's evil power. While Frodo used only one declarative sentence that expresses the possession of the ring over him. Also the use of different nouns, verbs, adverbs, and prepositional phrases, expressing the emotional intensity of the situation, creates an image of stress for the audience, for example in line “two and four” “In the fire” or “Just let it go.” To add, the usage of fully independent clauses |

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| | | "one, two and three" Past simple "cried," present perfect "have come," and future negative "will not do" to reinforce a chronological narrative and internal decision-making of Frodo concerning the ring | throughout the dialogue without adding any other context, helps the audience to understand the speech of Sam as he is orienting and convincing Frodo to stop being possessed by the ring. |
| 2.2.4.3Figures of speech | | In this moment, where Frodo decides to not throw the ring after many hardships, Tolkien uses few rhetorical devices including Parallelism and Paradox. Frodo's statement "But I do not choose now to do what I came to do" in line two, functions as both devices. As for Frodo, repetition of the infinitive structure "do" reinforces his lost free will in that moment, in which he is struggling | The use of figurative language in the dialogue adds more intensive emotions between Sam and Frodo about the ring. Jackson and his scriptwriters employed parallelism, like in Sam's part to Frodo, "Destroy it… Throw it" in line two, which consists of repeated verbs and objects with reference to the ring. The structure creates rhythmic sound and a memorable scene |

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| | | with himself between the original mission 'destroying the ring' and his current situation that resulted in being under the influence of the ring 'keeping the ring'. Accordingly as a paradox, it takes place when Frodo at first decided to destroy the ring, but eventually the ring controlled him. Thus, the figures of speech transformed Frodo's tragic complexity and the possession of the ring. | to the audience, with a sense of tension about Frodo's capability of throwing the ring. Also symbolism is Frodo's part in line six "the ring is mine," in which the ring is considered as a temptation, not only a physical object that contains only evil power. Therefore, the figures of speech focus on the corrupted nature of the ring and the fragile free will of Frodo. |
| 2.2.4.4Cohesion/Context | | The dialogue highlights Sam's loyalty to his friend, as his friend Frodo is under possession of the ring. Tolkien emphasises on the portrayal of Frodo's inner conflicts, by employing the theme of | The selected dialogue parts are conveyed through direct quotation to represent Frodo's and Sam's conversation about releasing the ring. Jackson and his scriptwriters use |

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| | | temptation, like in line two “I do not choose now to do what I came to do.” This reflects the intensity and heaviness of the situation on him, highlighting the sudden shift at the end of ‘accepting the possession.’ | pronouns like inline “four and six” ‘you’ and ‘mine’, in which ‘you’ addresses Frodo, showing urgency and desperation to drop the ring, while ‘mine’ reflects Frodo's claim of ownership and the possession of the ring over him, which caused him to vanish in front of Sam’s eyes. Thus, Sam being stressed and Frodo's possessive nature reflect the tension in their relationship and the psychological shift in Frodo due to the Ring’s power. |
| | | To achieve cohesion, Tolkien uses logical links such as the sequence of ideas through applying | One of the tools used by Jackson and his scriptwriters to create cohesion is the |

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| | | tenses in order “I have come,” “But I do not choose now to do what I came to do,” in line two and “I will not do this deed.” In line three. This ensures a chronological order for Frodo’s dialogue. Frodo uses repetition of the first person pronoun in “I have” and “I do not” in line two, to underline the theme of urgency and personal responsibility in his decision process. Also, the implication of the ellipsis, like in “I will not do this deed” in line three. He removes the action of arriving to throw the ring and replaces it with one word, ‘deed,’ to maintain clarity while | third-person pronoun and ellipsis to avoid repetition. Through the pronoun “it,” Sam is referring to the ring from the beginning of the dialogue, like in lines “two and four” “Destroy it,” “Throw it,” or “Let it.” Ellipsis, like "Destroy it – go on!" in line two removes "you should" before ‘go on’ to avoid long sentences. These missing words are easily inferred by the audience, creating a relationship between the author and the audience. |

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| | | focusing on the action. | |

**Table 4: Analysis of Leech and Short's Categories for Dialogue 4 — novel and Film Version**

### 2.2.4.5 Analysis Commentary

The dialogue between Frodo and Sam in Tolkien's original dialogue and Peter Jackson's film adaptation reveals how they convey the characters' dynamic and use of language. Tolkien portrays Frodo more than Sam, emphasizing his inner struggles with the strong possession of the ring through declarative sentences. While Jackson and his scriptwriters gave Sam more speech than Frodo, by directing and commanding him to throw it via interrogative and imperative sentences. Thus, the novel describes Frodo's psychological state, while the film adds extra dramatic effect through Sam's serious commands to Frodo.

## 2.2.5 Discussion of the Analysis

The analysis focused on exploring the linguistic and stylistic differences between Tolkien's novel and Jackson's film adaptation through selected dialogues. Leech and Short's model (2007) was applied, and the analysis included differences in vocabulary and tone, sentence structure and delivery, figures of speech, as well as cohesion and flow. In this section, Linda Hutcheon's theory of adaptation (2006) is used to explain and justify the changes made by Peter Jackson. These changes are also examined in relation to their effect on characterization and emotional tone, in addition to how the audience's perception is shaped.

Through the analysis of the selected dialogues, it becomes clear that in most of the film versions, the language tends to be simplified. Sentences with simpler structures often replace more complex ones. Dialogues are also frequently summarized, and references are sometimes omitted. As a result, some of the film's dialogues appear less descriptive when compared to Tolkien's original versions.

Moreover, the difference in language use influences the dynamics between characters. Jackson uses directive and commandive sentences more frequently. This adds a serious tone and creates tension between the characters.

#### 2.2.5.1 Linguistic Simplification as an Adaptational Strategy

According to Linda Hutcheon, adaptation is a creative and interpretive act that transforms a recognizable work into something new. The new text can introduce stylistic elements for adaptational purposes, but it still needs to resonate with the original work. *The Lord of the Rings* film adaptations are a testament to how Peter Jackson transformed Tolkien's work.

Tolkien, as a former philologist, was deeply fascinated by the historical development of languages and the ways in which words carry cultural meaning. In addition to working on the *Oxford English Dictionary*, he was familiar with various Germanic languages, which equipped him with extensive linguistic knowledge (Carpenter, 1977). This is reflected in his work through the use of archaic language. However, Jackson's film focuses on simplifying the language and using vocabulary that is more accessible to a broader audience.

This simplification is evident across the analyzed dialogues (Dialogue 1 and Dialogue 3). It manifests in the reduction of complex vocabulary, which is apparent in both dialogues. Both versions use different poetic elements to create vivid imagery; however, in the film version, we can observe a minimization of archaic expressions compared to the novel version. Additionally, in the dialogue between Théoden and Gandalf (Dialogue 3), the

book uses a variety of sentence types that are more complex in structure, whereas the film version employs mostly short, concise, and declarative sentences.

Hutcheon explains this by noting that the focus in film is on visuals rather than imagination (Hutcheon, 2006). This obligation necessitates the simplification or omission of certain stylistic elements.

#### 2.2.5.2 Reshaping Characterization through Stylistic Alteration

Restructuring characters' dialogues in the film adaptation affects the way the audience perceives those characters through reading the original book. Lodge (as cited in Hutcheon, 2006, p. 40) argues that "Conflicts and ideological differences between characters must be made visible and audible." He emphasized that transferring internal ideas of characters from novel to film requires an external performance. That necessitates turning the narration of the characters from the source material or novel to the film through action and visual images.

As demonstrated in the analysis, the film version portrays the characters of (Dialogues Two and Four) differently than the book versions do. Jackson's portrayal of characters tends to be more dramatized, particularly his portrayal of the Sméagol/Gollum conflict, through externalizing the characters' conflict in the film, while the portrayal in the book was internal. Jackson created an obvious separation between the two characters in tone, through the use of different pronouns that divide the two personalities.

Additionally, Jackson used simpler and shorter sentence structures and fragments more frequently compared to Tolkien's dialogues in the book. This is in order to make the characters appear even more twisted and disturbed compared to the novel's version.

Other than this, Dialogue 4 reveals how Jackson shifted the characterization; this is shown in his focus on Sam, when he extended his speech from the novel. In Sam's speech,

he employs interrogative and imperative sentences to portray him as more serious, whereas Tolkien focused more on the psychological speech of Frodo.

Thus, Peter Jackson offered the film a new way to convey the character's story, but kept the novel's meaning and values. Thus, the adaptation can be powerful and creative when the original work is preserved and the new one is given fresh form.

**2.2.5.3 Cinematic Pacing and Emotional Economy in Dialogue**

Since the director's aim is to use his own interpretation of the original literary work, he cannot transfer the original text literally. Changes at the level of pacing and characters' emotion are a must. Hutcheon described this act, quoting Abbott (2002), as a "surgical art," where adapters of long novels need to subtract and contract for good purposes.

If we look into the analysis (Dialogues 1, 2, 3, and 4), it reveals that Jackson always leans towards condensing the characters' speeches, which results in emotional economy. The previous dialogue analyses (1, 2, 3, and 4) reveal that Jackson leans more towards condensing the characters' speeches, which results in emotional economy. In Dialogues One and Three, Peter shortened Gandalf and Théoden's speeches in the film versions, as he omitted Gandalf and Théoden's descriptive lines of dark times, with the omission of Brego and Eorl references and the repetitions "Now, lord, look out upon your land!" Along with Dialogue Two, which is also restructured to be shorter. As a result, the emotions are heightened and externalized concerning Sméagol and Gollum compared to the novel's version, where emotions are built gradually. Furthermore, in Dialogue Four, Frodo's speech is also reduced in length in the film's version to one sentence when he claimed the ring without any further introductions.

In an interview with *Ain't It Cool News*, Jackson, when justifying the changes and the cuts he made in the film, was asked how he planned on transforming Tolkien's technique of literary depth on screen. (P. Jackson, personal communication, n.d.) explained that "No

movie can ever go into the depth that Tolkien did, obviously." He also clarified that in the first volume there is a lack of urgency and the characters also lacked dramatic tension, and in order to transfer the story into a film, the focus needs to be narrowed and made clearer, in addition to "making motivations a little tighter and more urgent."

#### 2.2.5.4 Audience Perception and the Shift in Stylistic Register

As discussed, the changes made in the film adaptation, like the stylistic shifts, can influence the way the audience relates to characters and themes. Jackson's film adaptations of *The Lord of the Rings* were a huge success. As stated in a study conducted by Anna Navrátilová titled *Comparison of The Lord of the Rings Novels and Film Adaptations*, audience reviews of the adaptation varied, where the changes Jackson made were accepted and praised, while other changes were criticized (Navrátilová, 2024). Navrátilová pointed to the positive criticism that Jackson received from *The New York Times*, when his ability to identify what is important and worth preserving in the story was praised. She also pointed to the fact that some of the changes Jackson made were considered improvements. Similarly, in another journal article, Selling (2003) considered that Peter and his co-authors accomplished their mission of transferring Tolkien's books to the audience. They also described how the new critics focus on how the producers continue the written stories, rather than being exactly equivalent to the source material. They argued that Peter respected Tolkien's words and language, while he made only some changes, like replacing characters' dialogues in different contexts. Thus, Peter followed Tolkien's style successfully, which honored the original books.

However, Peter also received some negative comments on the alterations he implemented. Some critics and fans reacted negatively to the omission of key lines from characters' dialogues, and they did not especially approve of the omission of Tom Bombadil's character entirely from the movie script. Despite Jackson's claim that this

character does not play a vital role in the central narrative, Tom is still considered an important character—especially considering the fact that he was unaffected by the power of the Ring. This symbolizes a political point of view that rejects war and violence, which resonates with Tolkien's perspective on power and control (Selling, 2003).

### 2.3 Section Three: The Interview Analysis and Discussion

#### 2.3.1 The General Differences Noticed between *The Lord of the Rings* Novel and Film

When asked about the general differences, the majority of the responses lean towards comparing the two versions in terms of language, details, and length. The responses suggest that the tone in the novel is rather "introspective" because Tolkien's style is descriptive and dives deep into characters' thoughts and emotions. This was unlike the film's tone, which is described as "darker and more urgent," since the language is more concise. This is because it mainly focuses on visuals and actions.

One respondent stated, "The movies had so many missed opportunities. Tom Bombadil and Sauron being an eye is just plain weird," focusing on the elimination of Tom Bombadil's character and the change in Sauron's storyline in the film. Another respondent mentioned, "The films are more coherent. The main focus is on the epic moments, the battles."

#### 2.3.2 The Stylistic Shifts Made in the Films and how much it Changed Tolkien's Writing

When asked about whether Jackson still captured the essence of Tolkien's writing despite the changes that needed to be made, most respondents answered with "yes." And while their elaborations are similar, they still differ to some extent. Two of them agree that the films preserved "the elevated tone" and "formal register" to some extent, but they also simplified the language at times, and this affected Tolkien's writing: "The simplification of

language sometimes reduced the depth and mythic quality that Tolkien carefully built," in addition to the films not being as lengthy and detailed regarding the world-building.

The other respondents who answered with "yes" emphasized that despite the alterations made in the films, Jackson still did a good job:

> "Yes, I think Jackson's films, despite simplifying the language, still captured the essence of Tolkien's writing. The movies preserved the formal, elevated feel in key moments like Aragorn's speeches or Gandalf's dialogues, maintaining the spirit of Tolkien's world even if the style was modernized for accessibility."

However, there is one participant who thinks that it is difficult to transfer Tolkien's style: "I feel like it did in a movie/film kind of way, but I believe you can never truly achieve the astounding writing of Tolkien and how poetic it originally was."

### 2.3.3 The Success of the Adaptation

When asked whether Jackson made the right decisions in the adaptation, nearly all the respondents answered with "yes." However, three respondents explained that such changes were necessary and meant to make the films more interesting. The other two added that the changes were not only positive:

> "Overall, yes. Film is a different medium, and some changes were necessary to make the story more accessible and emotionally engaging for modern audiences. The decision to focus more on action, interpersonal relationships, and emotional arcs helped broaden the films' appeal. While purists might miss some of Tolkien's complexity, Jackson's adaptations still respect the heart of the story and successfully convey its themes of hope, courage, and sacrifice."

Another participant believes that there were many wrong decisions concerning the pace of events:

> "He missed a lot from the books that could have been beneficial, like how Frodo waited on Gandalf way longer than just a couple of days. Frodo would have been middle-aged by the time he took off for his journey from the Shire, but the movies make it seem like he waited on Gandalf for a few days and left on his journey at like 20 years old."

Overall, the majority of the participants observed that the main difference is at the level of tone, as they see that the tone in the novel is more loaded with emotion, which creates profound meanings, unlike the films' tone, which is described as "darker and urgent." Other participants talked about changes regarding the characters, like the case of Tom Bombadil and Sauron. While some participants view these changes as positive or necessary, others perceived this deviation from the original style of the author as if it were ruining the original work of Tolkien—like when Jackson simplified the language in characters' dialogues and condensed the details.

### 2.3.4 Discussion

Thus, nearly all the participants agree upon the fact that Jackson created a successful adaptation since he preserved the core of the original story, and the changes that he made are rather considered beneficial and make the adaptation more interesting. Others, who also perceive it as a prosperous work, think that the adaptation is still missing some of the key elements from the original story, such as the simplification of Tolkien's archaic language, the reduction of details, and the changing of the pace of events.

### 2.3.5 Limitation of the Study

This study was not without challenges, as is the case with any dissertation. The main obstacle was a shortage of primary sources and references related to the literature review part, particularly sources needed to support the adaptation theory and the concept of style

and stylistics. Additionally, we faced difficulty in reaching out to people who have both read the novel and watched the film in order to conduct an interview.

### 2.3.6 Implications and Pedagogical Recommendations

*The Lord of the Rings* serves as a great source for linguistic studies, as there are many aspects that can be analysed. For future investigations about the trilogy, researchers can explore a larger corpus of dialogues in the novel and the film, which may suggest further stylistic transformation patterns. While this study focused on English language dialogues, other studies can compare other translated versions of books and films. They can extract extra stylistic differences between Tolkien and Jackson across diverse languages and cultural contexts.

## Conclusion

All that can be said is that the task of adapting Tolkien's story — with its complexity and depth — to the screen is not an easy one, because the director needs to create a balance between fidelity and accessibility, and succeed in persuading the audience with his interpretation (Selling 2003). Peter Jackson and his co-writers realized the importance of remaining faithful to the original text, despite how much they needed to sacrifice from the original story for cinematic purposes.

## General Conclusion

When studied from a stylistic point of view, the language is analyzed to uncover how words are structured to create certain meanings that can affect the reader. The style used by Tolkien in *The Lord of the Rings* serves a testament on how words are carefully chosen and assembled. These choices are made to construct characters' dialogues and to give each character a unique identity. When a literary work is adapted into a film, changes become necessary. As a result, stylistic elements are affected.

This is evident in Peter Jackson's adaptation of *The Lord of the Rings*, where Tolkien's style is noticeably altered. This alteration is reflected in the characters' dialogues. Such a shift is mainly caused by cinematic limitations and the creative input of the scriptwriters. In this context, the current study was conducted to analyze the stylistic features of selected dialogues from both the novel and the film. The purpose is to unveil the stylistic shifts found in the film version. This is examined in alignment with the adaptation strategies that were used to achieve these changes. Additionally, the study aims to gain insight into how the audience perceives such changes in the film.

To achieve this aim, the model developed by Leech and Short (2007) was adopted. This model was applied to analyze the selected dialogues from both versions in a systematic way. It was found that the model helped in identifying the different patterns. Through its application, it was revealed that the language in the film is more straightforward and less complex. In contrast, the dialogues in the novel use old-fashioned language that may not be accessible to everyone. This is clearly shown in the dialogue between Théoden and Gandalf. Thus, the model emphasizes on the classification of different linguistic elements by comparing the two versions, to discover the language changes.

It was also observed that, overall, characters in the novel tend to use more adjectives and adverbs when describing a phenomenon. On the other hand, characters in the film

version are less descriptive. Another significant difference was observed in the internal and external portrayal of Sméagol and Gollum's conversation. In the novel, the conversation occurs in Sméagol's mind, whereas in the film it is externalized. Furthermore, differences in sentence structure were also noted. Simpler sentence structures and more commands are used in the film, as seen in the fourth dialogue between Sam and Frodo. In addition, there is less use of figurative language, which results in shorter dialogues.

Accordingly, adaptation theory was used to explain why these changes occurred. It was concluded that Jackson and his scriptwriters chose to simplify the language. This was done to make the dialogues more accessible to broader audiences. The simplification is also due to the film's reliance on visual elements. Moreover, changes in the characters' tone were introduced to influence how they are perceived by the audience. This was done for the sake of dramatization. Another reason for the changes is the difference in pacing. Since the film format does not allow enough time to include everything from the book, it was necessary to narrow the focus and add tension to the characters. Therefore the adaptation theory provides the reasons behind the linguistic changes occurring in the dialogues. As it helps in the comprehension of Peter Jackson and his co-writers' linguistic shifts.

Furthermore, an interview was conducted. It was used to explore the views of participants who were familiar with both *The Lord of the Rings* novel and film adaptations. For most participants, the changes were considered acceptable and justified. However, some participants believed that the changes in language were unnecessary. They felt that Jackson should not have compromised Tolkien's unique style. Some also argued that key elements of the story, such as Sauron's backstory, should not have been changed. To add, concerning the collection of participants that had read both versions, it was quite difficult. As the comparison should be conducted fairly.

In general, this research examines a neglected area in adaptation studies. Previous studies have rarely explored the stylistic shift from Tolkien's original language in *The Lord of the Rings* books to Jackson's film adaptations. While earlier research focused on general differences, characters, themes, and storytelling, few studies addressed the differences in language style through specific dialogues. By applying Leech and Short's framework (2007), supported by adaptation theory, a stylistic comparison was conducted to show linguistic differences.

The findings revealed that simplification was relied upon by Jackson and his scriptwriters. This was done through the reduction of Tolkien's elevated use of language, complexity, and description. The core story was portrayed with changes in the characters' representation. As in the study conducted by Navrátilová in 2024, which relied on explaining the differences in characters along with storytelling and atmosphere, but without linguistic method. Moreover, in the findings a new approach was used to transform the characters. Many elements from the novels were cut or reduced to assist with cinematic pacing. This was considered necessary because the original work contains a great amount of detail and is very long.

Jackson and his script writers were considered to have produced a successful adaptation. For them, changes from the original source were necessary. However, some fans disagreed. These fans believe that the removed elements are key components that should not have been excluded. Similarly, the majority of interview participants agreed that Jackson's adaptation of Tolkien's language was successful. They believed that the meaning was preserved. This finding aligns with Beranek (2013), who also noted the success of the adaptation. Only a few participants viewed the reduction as a negative point. For them, the omission of certain elements from the original text was unacceptable, as they are considered important and should have been included in the adaptation.

*The Lord of the Rings* is a rich source for future investigations, as it includes many stylistic elements to be analysed. Future researchers or teachers can use it to explore more about the stylistic comparison between both versions. Also, other future studies can examine different literary translations, either books or films, for in-depth investigation in language. However, this research offered an insightful analysis of selected dialogues from the novel and the film adaptations of *The Lord of the Rings*, in addition to revealing some of the filmmaker's strategies that are used in transferring dialogues from novel to screen. The study also provides useful tools for students, teachers, and researchers who are interested in stylistic studies, and particularly comparisons between novels and films. The study can be useful in classroom discussions about stylistics, and can encourage researchers and students to conduct more stylistics studies, especially in the Algerian academic context.

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## Appendices

### Appendix A

Interview Questions

Question 01

What are the general differences you noticed between the books and the films, particularly in language, tone, or dialogue?

Question 02

In terms of style, do you feel that despite the stylistic shifts made in the films by Jackson, the language used still captured the essence of Tolkien's writing? Why or why not?

Question 03

Do you think Peter Jackson made the right decision in modifying some of the original dialogues or stylistic elements, such as tone, structure, or emotional impact? Why or why not?

**Appendix B**

InterviewAnswers'Excerpts

## Question 01

In the films, Tolkien's elaborate, archaic prose is largely streamlined into more modern, conversational dialogue; scenes of introspection and world-building are shortened or omitted in favor of heightened action and more frequent battle sequences; and key lines are sometimes reassigned or rewritten to sharpen dramatic tension on screen.

Books often have more detailed, descriptive language and can explore characters' thoughts deeply, giving a richer, more introspective tone. Films rely on visual storytelling and dialogue, so the language tends to be more concise and natural, often focusing on action and spoken exchanges.

The book is more descriptive on the environnement (which makes sense since it's a book) while the movies have more action scenes. Especially when looking at the helm's deep battle that is just a few pages in comparison to practically half of the movie in the two towers.

## Question 02

Yes, to an extent. Although much of Tolkien's lyrical, richly descriptive prose is necessarily condensed, the films preserve the formal register—especially in speeches by Aragorn, Gandalf, and the Elves. Iconic phrases like "You shall not pass!" and the stirring poetry of the Ring verse echo Tolkien's style. However, the deeper mythic atmosphere conveyed through lengthy world-building in the books is inevitably less pronounced in the films.

Yes, despite the stylistic shifts made in the films, the language still captures much of the essence of Tolkien's writing, though in a more simplified and modernized way.
Because the films preserve key phrases, formal speech patterns, and thematic depth that reflect Tolkien's original tone, even with simple and understandable words.

Yes, he did it very well. It's hard to put the essence of a book into a movie and while there are some differences the story and dialogue feels just as magical.

## Question 03

In the films, Tolkien's elaborate, archaic prose is largely streamlined into more modern, conversational dialogue; scenes of introspection and world-building are shortened or omitted in favor of heightened action and more frequent battle sequences; and key lines are sometimes reassigned or rewritten to sharpen dramatic tension on screen.

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**Appendix C**

Coding Scheme of Dialogue Analysis Based on Leech & Short Model

| Stylistic Category | Feature | Description | Example from Novel | Example from Film |
|---|---|---|---|---|
| Lexical | Elevated/Formal Vocabulary | Use of archaic or noble-sounding words to reflect wisdom or status | "Not long now shall stand the high hall which Brego son of Eorl built." (Theoden) | "Your fingers would remember their old strength…" (Gandalf) |
| | Simple/Colloquial Vocabulary | Everyday or emotionally resonant vocabulary, often used for accessibility | "Master! I have come…" (Sam) | "Go on! Throw it in the fire!" (Sam) |
| | Evaluative Vocabulary | Words that imply judgment, moral weight, or emotional charge | "I will not do this deed." (Frodo) | "The Ring is mine." (Frodo) |
| | Abstract vs. Concrete Nouns | Abstract nouns reflect themes (time, choice, fear); concrete nouns ground the dialogue in the material | "Plans", "chance", "deed", "enemy" vs. "Ring", "hall", "fire" | "Dreams", "strength" vs. "Ring", "sword", "fingers" |
| | Verb Choice (Stative/Dynamic) | Stative verbs express thought/state; dynamic verbs show change, power, or conflict | "I wish…", "I choose…", "fear", "stand", "grasp" | "Would remember", "grasped", "destroy", "let it go" |
| | Adjectives and Adverbs | Used to build tone, contrast states (e.g. darkness/light, despair/hope) | "Dark", "dreadful", "last", "new-awakened", "already" | "Again", "better", "old", "dark", "just" |
| Grammatical | Sentence Types | Imperatives and declaratives signal tension, authority, or emotional control | "Cast aside your prop!"; "I will not do this deed." | "Destroy it – go on!"; "What are you waiting for?" |
| | Sentence Structure | Use of complex vs. simple/independent | "I do not choose now to | "Just let it go!" |

| | | | | |
|---|---|---|---|---|
| | | clauses reflects emotional depth and pacing | do what I came to do." (Frodo) | |
| | Tense Use | Mix of past, present, and future expresses internal change and narrative sequence | "I have come… I will not do this deed." | "Have been", "would remember", "is mine" |
| Figures of Speech | Parallelism | Repetition of structure to show emotional intensity or contrast between intentions | "I do not choose… I will not do…" (Frodo) | "Destroy it… throw it…" (Sam) |
| | Metaphor and Symbolism | Abstract or poetic comparison for emphasis on power, fear, or identity | "Our time is beginning to look black." (Gandalf); "The Ring is mine." (Frodo) | "Breathe the free air again, my friend."; "The Ring is mine." |
| | Assonance and Alliteration | Repetition of sounds for poetic rhythm or tone (freedom, despair) | "Free air again, my friend" – repetition of "f" and long "ee" | Same phrasing retained in film |
| | Paradox | Conflict between intention and result, showing internal struggle | "I do not choose now to do what I came to do." (Frodo) | Implicit in Frodo's line "The Ring is mine." |
| | Graphological Deviation | Visual emphasis through unusual capitalisation or formatting | "The Ring" – capitalized to show its unique power | Retained visually and verbally in the film script |
| Cohesion/Context | Pronoun Reference | Use of pronouns ("I", "you", "mine", "your") builds character focus and relational dynamics | "I have come… I will not do…" (Frodo); "Your land… your shoulders…" (Gandalf) | "What are you waiting for?" (Sam); "The Ring is mine." (Frodo) |
| | Conjunctions | Linking words (and, but, so) create flow or contrast between ideas | "But that is not for them to decide…" | Same line retained in the film |

| | | | | |
|---|---|---|---|---|
| | Ellipsis | Omitting expected words to create dramatic or emotional tension | “I will not do this deed.” (leaving the action implied) | “Destroy it – go on!” (leaving out “you should”) |
| | Tone and Style Shifts | Change from formality to emotional urgency, reflecting transformation or tension | Theoden: from “Dark have been my dreams…” to “I feel as one new-awakened.” | Sam: calm → desperate urgency; Frodo: determined → possessed |
| | Contextual Framing | Emotional state and narrative moment shape dialogue tone and meaning | Théoden regaining strength after Saruman’s influence | Frodo’s final collapse to the Ring's power at Mount Doom |

**Résumé**

Cette étude vise à examiner les différences entre les éléments stylistiques utilisés dans une sélection de dialogues tirés des livres du Seigneur des Anneaux et de leurs adaptations cinématographiques. Elle a également été menée afin d'obtenir un aperçu des perceptions du public concernant les changements stylistiques survenus dans les films. Pour parvenir à des résultats compréhensibles, ce travail s'est appuyé sur une analyse textuelle basée sur la liste de catégories lexicales, de catégories grammaticales, de figures rhétoriques, de cohésion et de contexte de Leach et Short (2007), ainsi que sur la théorie de l'adaptation pour interpréter les résultats. Cette étude utilise également un entretien pour mieux comprendre les perceptions du public concernant les transformations survenues dans les films. Les résultats montrent que le style de Tolkien est plus descriptif, détaillé et archaïque, composé d'une structure de phrase complexe, d'un style rhétorique raffiné, riche d'une variété de procédés rhétoriques, et démontre un recours à diverses stratégies pour atteindre la cohésion et la cohérence. En revanche, le style d'écriture de Jackson et de ses scénaristes, qui paraît plus simple en termes de langage et de structure grâce à l'utilisation de phrases moins complexes, a réduit l'utilisation du langage figuratif et s'est davantage appuyé sur des repères visuels pour maintenir la cohésion. D'autre part, la théorie de l'adaptation a révélé que ces changements pourraient être dus à des contraintes cinématographiques. Les entretiens ont révélé que le public était globalement satisfait de l'adaptation, quelques participants estimant que ces changements corrompaient le style de Tolkien.

***Mots clés :*** Stylistique, théorie de l'adaptation, liste de contrôle de Leech et Short (2007), analyse textuelle, perception de l'audience.

**ملخص**

تهدف هذه الدراسة الى دراسة الاختلافات فحص الفروقات في العناصر الأسلوبية المستخدمة في الحوارات المختارة من كتب "سيد الخواتم" و الافلام الافلام المقتبسة. كما أجريت هذه الدراسة للحصول على منظور حول تصور الجمهور للتغييرات الأسلوبية التي طرأت على الأفلام. وللوصول إلى نتائج واضحة، يستخدم هذا العمل تحليلًا نصيًا قائمًا على قائمة التي وضعها ليتش وشورت (2007)، والتي تشمل الفئات المعجمية، الفئات النحوية، الصور البلاغية، والتماسك والسياق ، بالإضافة إلى الاعتماد على نظرية الاقتباس لتفسير النتائج. كما تستخدم هذه الدراسة المقابلات كوسيلة اخرى لتحقيق فهم أفضل لوجهة نظر الجمهور للتحولات التي طرأت على الأفلام. تُظهر النتائج أن أسلوب تولكين يتميز بكونه أكثر وصفًا وتفصيلاً وعتيقا، ويتضمن تراكيب جمل معقدة، ولغة رفيعة، وغنيًا بأنواع متعددة من الوسائل البلاغية، كما يُظهر اعتمادًا على استراتيجيات مختلفة لتحقيق التماسك والاتساق. على عكس أسلوب جاكسون وكتاب السيناريو التابعين له في الكتابة، والذي يبدو أبسط لغةً وبنيةً نظرًا لاستخدامه جملًا أقل تعقيدًا، فقد قلّ استخدامهم للغة المجازية، واعتمدوا بشكل أكبر على الإشارات البصرية للحفاظ على التماسك. من ناحية أخرى، كشفت نظرية الاقتباس أن هذه التغييرات قد تحدث نتيجةً لقيود سينمائية. أما بالنسبة للمقابلة، فقد أظهرت رضا الجمهور بشكل عام عن الاقتباس، مع قلة من المشاركين الذين يعتقدون أن هذه التغييرات أفسدت أسلوب تولكين

الكلمات المفتاحية: الأسلوب، نظرية الاقتباس،قائمة التحقق ليتش و شورت 2007، التحليل النصي، تصور الجمهور