

LINGUISTIC TREATMENT IN THE SCRIPT OF THE FILM "LORD OF THE RINGS" - MORPHOLOGICAL FIELD ADVERBS AND ADJECTIVES

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Abstract: Surnames and adverbs in the script of the movie "Lord of the Rings" give me a good opportunity to give my modest contribution to bring out aspects of the field Linguistics text morphological part, to see the dimensions of the extension of adjectives and adverbs in this film and to address the reflections that require scientific treatment, especially in the field of morphology.

As lexicon-grammatical categories adjectives and adverbs are approximate because they indicate features. The adjective indicates features of the noun and the pronoun, while the adverb shows features of the action, -that describes the action. Another common denominator is that both of these word classes are scaled in three levels: affirmative, comparative, and superficial.

This paper's main purpose is to highlight the use of adverbs and adjectives.

In addition to proximity, these word classes differ from each other. Surnames are a variable class of words (this means bending them across races), while adverbs are an invariant class (so they are neither inflected nor chosen). Seeing these convergences and their divergences, we will address them within this research. In this case we will derive formulations from the point of view based on the respective literature.

First the adjectives will be treated as a class of words, then clarifying their classification, gender, number, inflection, degree of naming. After analyzing the adjectives, we move on to the class of adverbs, their classification and scaling.

At the end, we will present the examples taken from the text of the script of the film "Lord of the Rings". In this case, we will identify a number of them by giving my knowledge of the subject which deals with such lexical classes. All this enterprise will go to the effort to come up with the most complete work and to have its own empirical segment.

In addition to the text of the screenplay of the film "Lord of the Rings", the literature identified at the end of the paper was a supporting basis for scientific consultations in the treatment of research work.

Keywords: research, film, linguistics, adjective, adverb.

1. INTRODUCTION

• Surnames in the script of the movie "Lord of the Rings"

In the film script, when they are used, the adjectives change in number, part of them, and in the case. For example, this is a great historical victory. Our peoples have achieved the greatest historical victories by shedding blood. (Text of the script of the film "Lord of the Rings", p. 107).

In the text of the screenplay of the movie "Lord of the Rings", there are many cases. Here are some of them: It all started when the bright rings were forged.

So we have the presentations of the singular form of the singular in the nominative case and the form of the immortal plural variant the variant of the derivative case. In addition, there are two forms of scalar adjectives of comparative scale: smarter, fairer, giving a parallelism between similar qualitative elements.

However, in this case, it must be said that these adjectives are not similar or identical in meaning, although they are expressed with the same linguistic category (singular adjectives) consequently we have the same content in different forms. Bajçinca (2016: 125)

Intermediate adjectives give the noun quality through the relationship that this noun has with the other noun. For example: woolen scarf. We compare this quality with wool-shaped stencils and show materials such as: copper, limestone.

According to the morphological classification, adjectives are of two types:

- a) singular adjectives and
- b) impermissible adjectives.

The first group summarizes the adjectives that take the anterior node. *For example: white, big, loving.* While the second group includes adjectives that are formed by conversion from the responsible names with their surname: Dibran, Ulcinj, Prishtina, etc. These adjectives have a corresponding meaning with the suffixes *-ar, -tar, -ik, -ist, -iv, toretj.* P.sh.: *amtar, bankar, elementar, heroik etj.*

Single or structural adjectives have proper presentation within the text of the film script in this seminar paper. For example, : Seven took the dwarves, prominent miners of thousands of underground tunnels (p. 1). We have here the

distinguished adjective as a singular adjective, direct as it passes into the abstract noun cleverly and can be scaled. This adjective is in the affirmative, the masculine gender as it denotes the name miners of the plural number.

Adjectives in our language have two genders:

a) male and

b) female.

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The masculine gender of adjectives is formed with the help of the corresponding node. Eg: good, white, big. As for the examples in the seminar paper, we have a lot of them. Here are two of them. Here I am sure he will be a dear friend! (P.2)

Both examples, as seen, represent the masculine gender of adjectives. So this gender corresponds to the node i.

The female sex is formed with the help of the node e. Eg: good, white, big, etc. This genus in indivisible adjectives is formed when we add the feminine ending to the subject of the masculine adjective. Eg: absolute-absolute, physical-physical, normal-normal etc. Our hearts rest in peace and tranquility and in the fertile soil (p. 2). Through these examples we present the feminine gender of adjectives as this gender corresponds to the node of .Here we have an interaction between two qualities. One that defines the earth name and the other that defines a quality. So we have layering of qualities in the name-adjective-adverb trajectory.

• Adverbs in the script of the movie "Lord of the Rings"

Adverbs with their types are also presented a lot in the script of the movie "Lord of the Rings". In this scenario the abundant fair is given which will serve us in our research.

Initially, the circumstance of the manner of the manner is quite expressed, not only in the script, but also in the expression whatever it is: during the dialogues, or a mini monologue within the dialogue: Don't challenge me Frodo! I can't take it. Not even to save it. Symptom Frodo, I would use this ring with the desire to do well. However, through me it would take power that is hard to even guess (p.8). Adverbs of manner well and hardly appear differently:

- the first keeps in touch with the name or the opposite the desire that creates a connection with it, then also with the verbal part to do and: Jokli (2018: 28)

- the second is related to the noun power and is also related to the auxiliary verb jam in the third person, it is, remaining inseparable from it because as a separate it takes the attribute of the noun hardly and would not be called an adverb.

The quantity circumstance is sufficiently expressed in the script of the film we are dealing with. I am disconnecting: I may not be very noticeable, but I will disappear completely, this is a rare gift (p. 11). Adverbs too and completely are in an escalated line because:

- the first expresses the action of the verb as proper and

- the second expresses an absolute amount that exceeds any quantitative limit.

Adverb scales are representative throughout the text and as such meet the requirements of the paper in question. Just as adjectives and adverbs have the feature of scaling. This ability is mainly found in the definite adverbs and in them also the modal ones. Not to mention the circumstantial adverbs that express the circumstance of the place. Adverbs have the degree: affirmative, comparative and superficial.

The affirmative action affirms the circumstance of the action. Within the text of the script we find many examples of this scale: Just go and never come back ... Beyond the road makes ...

I follow even more (p.3). In all three adverbs: never, go beyond and present to me the circumstance of performing the action. Doubles give time circumstances (adverbs never and more). These adverbs reveal different definite tenses that logically take on an antonymic color because they have obvious contradictions (never-again or meaningfully still in the sense of the synonymous variant). It must be said on this occasion that the adverb presents me with continuity of action. The other adverb teje tehu, which is a locution, is a geographically undefined place that transcends the frameworks that we may eventually put. The affirmative action is also given with other adverbs of each kind. Butka. (2017: 38)

- The comparative scale is always built on the basis of comparison. We have the comparative degree of equality which has in itself the degree of superiority and inferiority and the degree of inequality. Even at this stage we have enough examples from the text of the script of the film "Lord of the Rings": How do you have the shoulder, better than it was. (P.20) The comparative scale of adverbs is constructed with the word more. Here the adverbial expression of the way best complements the verb jam is like an auxiliary verb that comes out in two different tenses: the present, the second person, you have and the completed, the third person, has been. So, the expression better connects two parts of the compound sentence given in the form of dialogue.

- The above scale indicates that the quality or intensity of the action is at a much higher degree than observed outside of any comparison. For example:

Two, one five, very nice.

Play with your feet. Very good Pippin. (P.19)

As can be seen, we have adverbial expressions of the way very nicely and very well that are flattened through dialogues and that at the same time play the role of incomplete sentences. They are functionally very stable because the nature of such sentences is to express affinity for adverbial. Repetition of expressions and sentences has its own stylistic effects in the form of a cross that appears once at the top of the sentence and then at the end.

2. MATERIALS AND METHODS

Our paper belongs to the descriptive method and the research method. We have analyzed the film script and brought results in the field of linguistics in the field of morphology.

3. RESULTS

As a result of this paper, I would like to emphasize the statement: adjectives and adverbs that have significant correlation while maintaining the connection with nouns and verbs through definition. Adverbs are a delicate part of speech, as they want to behave with verbs as adjectives with nouns behave. Many adverbs are formed directly from singular adjectives, - through the removal of the node: good / good, bad / bad, *i bukur* / beautiful, calm / quiet, pure / pure, *i zbathur* / barefoot, weak / weak, clear / clear, excellent / excellent etc. However, not every single adjective endures the transformation into an adverb.

On the other hand, a number of singular adjectives are formed directly from the adverbial subject: few / few, many / many, simple / simple, full / complete, etc. The direction of the word-formation process is however conventional, as it is often not easy to tell if the adverb or adjective has come before. Difficulties in discourse begin when the language lacks adverbs to express the same meaning for which the adjective exists: there is a precise adjective, but not the corresponding adverb. In these cases, Albanian compensates for the lack through a prepositional expression that functions as if it were an adverb: accurately. To move from adjective to adverb, use a preposition with (or without) prefix and an abstract quality noun that corresponds to the corresponding adjective (precision by precision). However, even this mechanism does not always work or speakers are not able to use automatically. This uncertainty of the speakers has led, especially in recent years and due to careless translations, to add a lot of discourse to the constructions of the type: so (s) + adjectives, which can usually be easily avoided and thus discourse be based on the nature of our language.

4. DISCUSSIONS

Film texts in Kosovo pay little attention to standard Albanian.

The acceptance of the new Albanian standard was accepted in Kosovo for purely political reasons, while at that time there were few educated linguists who did not even have any linguistic training in the field of sociolinguistics and standardization. Verse.I (2017: 86).

In Kosovo, a common Albanian language was not treated as a linguistic or scientific fact, but as an identity issue (Ismajli, 2005: 56).

5. CONCLUSIONS

In conclusion, the Albanian language is very rich in grammatical categories, where we consider the morphological part to be little treated by our researchers. This paper in conclusion gives us mostly sufficient, and necessary results in the field of morphology.

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