

Script

Journalist: Did you set out to write an epic saga? I heard a wonderful quote from you where you said “I knew that all was lost when I began to sketch a map.”

George R.R. Martin: In the summer of '91 I had no current Hollywood assignments, and then one day from, I don't know where, I suddenly thought of this scene where these wolf pups are discovered with their dead mother by some medieval type people riding through the summer snows. I knew they were summer snows. That was, somehow that phrase was very important to me, and it just came to me so vividly that I had to write it.

I wrote that chapter, it only took me about three days, and by the time I had finished I knew what the chapter after that had to be and then the chapter after that. I wound up spending the rest of that summer working on what would eventually be *Game of Thrones*.

And indeed, somewhere in there I did, indeed, stop and draw the map which was the point where I said: ok, I know what this is now, this is a fantasy novel and I need to design the world that it goes in, like, like Tolkien's middle earth, and come up with a name for it and come up with a genealogy.

Journalist: Logistically, how do you keep track of everything that is going, I mean, I love to think you've just got maps and everything's mapped out on walls or is it really just in your mind?

George R.R. Martin: I remember these things that I make up better than I remember real people or events.

Document 2 – “J.R.R. Tolkien's guide to inventing a fantasy language”, www.qz.com, Dimitra Fimi, April 8, 2016

The success of Peter Jackson's Lord of the Rings and Hobbit trilogies brought the languages that J.R.R. Tolkien invented for the Elves to the attention of a much wider public. [...] Though enchanting, language invention has also baffled readers and critics alike. Bewildered critic Robert Reilly exclaimed in 1963: “No one ever exposed the nerves and fibers of his being in order to make up a language; it is not only insane but unnecessary.” But that's where he was completely wrong.

Language invention for works of fiction has a long history, from Thomas More's *Utopia* and Jonathan Swift's *Gulliver's Travels*, all the way to Tolkien's immediate predecessors, such as Percy Gray and Edward Bulwer Lytton. Tolkien himself began composing his Middle-earth mythology at a time when the vogue for artificial languages was at its zenith. [...]

Contemporary popular culture has witnessed a renewed interest in fictional languages. Perhaps the best-known recent examples are Dothraki and High Valyrian, the languages invented by linguist David J. Peterson for HBO's Game of Thrones [...]

Whether intentional or not, Tolkien's language creation has been highly influential for this new generation of inventors. In *A Secret Vice*, Tolkien outlined several rules for constructing imaginary languages, which later inventors appear to have followed.

First, invented names and words should be coherent and consistent. [...] Second, fictional languages should have a grammatical structure behind them. [...] And finally, invented languages should be an integral, indeed vital, part of myth-making—as Tolkien said: “Your language construction will breed a mythology”. There are far too many examples to list here, but what may have astounded Tolkien is the central position that language invention has achieved in the building of new entertainment franchises such as Star Trek, Star Wars, The Lord of the Rings, and Hobbit films, and Game of Thrones.

Like Tolkien himself, many inventors of today's fictional languages have been linguists and communicators. [...] What is rarer, and shows Tolkien's genius, is that the complex interweaving of myth-making and language invention that make Middle-earth feel real was the achievement of a single man. And that is a tough act to follow.