Morphosyntactic Features of English Based Fictional Language: Language of Yoda

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ABSTRAKT

Cílem této bakalářské práce je analyzovat jazyk mistra Yody ze ságy Hvězdné Války. Tento fiktivní jazyk se vyznačuje především upraveným slovosledem. Často se v něm nacházejí inverze a posuny větných členů na začátek věty. Práce je rozdělena na teoretickou a praktickou část.

Klíčová slova: fiktivní jazyk, fronting, inverze, Yoda

ABSTRACT

The aim of this bachelor's thesis is to analyze the language of Yoda from Star Wars saga. This fictional language is mainly characterized by altered word order. It often consists of inversions and fronting of various sentence elements. The thesis is divided into a theoretical and a practical part.

Keywords: fictional language, fronting, inversion, Yoda

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

CONTENTS

INTRODUCTION

Fictional language is a thing that separates a good fiction from the best. It is a feature that drags you into the fantasy world and makes you believe it is real at least for a while.

The aim of this bachelor's thesis is to analyze the fictional language of Yoda from Star Wars saga and examine the features that distinguish it from Standard English. The language is mainly characterized by its unusual word order.

The thesis is divided into a theoretical part and a practical part. A beginning of the theoretical part is concerned with the general introduction of constructed languages together with the aimed language and its background. The rest of the theory provides information necessary for the practical part using various sources which scrutinize English grammar. More specifically, fronting of objects, adverbials, subject complements and two distinguished types of inversion in English language are covered. All discussed topics are also demonstrated on numerous examples.

The practical part deals with the analysis of the corpus in order to precisely determine what kinds of phenomena occur in the language and whether they are used in accordance with grammatical rules or not. The results are provided in the last chapter of the practical part as well as in the conclusion of the thesis.

I. THEORY

1 CONSTRUCTED LANGUAGES

A major feature of a constructed language is that it did not emerge naturally. Its linguistic properties were developed by linguists or literature authors. First constructed languages were developed in 12th century. There are several reasons explaining the creation of such language. For example it can be made to ease human communication, to give fiction a sense of realism, for experimentations in the fields of linguistics and more. According to their purpose, there are several types of constructed languages.

1.1 Auxiliary languages

The First type is called Auxiliary languages. These languages are meant for communication between people from different nations who do not share a common tongue. The most illustrious auxiliary language is probably Esperanto. With an estimated two million speakers in 115 countries, most of them in Central and Eastern Europe, it is the most widely spoken constructed language in the world. *(Zasky, 2009)* Esperanto was developed by philologist L. L. Zamenhof (1859 – 1917) in the 1870s and early 1880s with the following two characteristics. First, Zamenhof created it simple and easy to learn in order to reduce the time people spend in learning foreign tongues. And the other, because he wanted Esperanto to be a secondary language for every country, it must have been neutral in order to be accpted by all countries. He practically wanted Esperanto to be a general world language adopted by every country as its secondary language. By now it is clear that it have not become so huge however a lot of people still make use of this language.

Most of the Esperanto's linguistic properties were derived from Indo-European languages spoken in Europe – mainly Slavic, Romance, and Germanic. The alphabet is based on the Latin script and consists of 28 letters. Esperanto is a highly regular language. Some of the categories are expressed synthetically and some analytically. There is only one paradigm for nouns and one for verbs. Below you can see some Esperanto words and phrases:

English	Esperanto
Do you speak Esperanto?	Ĉu vi parolas Esperante?
Thank you	Dankon
One beer, please	Unu bieron, mi petas
How are you?	Kiel vi fartas?

Table 1 Esperanto examples

Other examples of auxiliary languages are Ido, Esperantidos which are direct descendants of the Esperanto, Volapuk, Sona and more.

1.2 Engineered languages

The second type of constructed languages is called Engineered languages. They are *"developed for specific objective criteria and engineered to meet those criteria." (Brown, 2006)* For example, they are designed to test a language hypothesis about how languages work or might work or to explore a language philosophy. The further division of engineered languages is philosophical languages and experimental languages.

Philosophical languages are *"designed to reflect some aspect of philosophy, particularly with respect to the nature or potential of any given language." (Brown, 2006)* Vocabularies of most philosophical languages - for example, Ygyde or Edward Foster's *Ro* – are made of compound words composed of a minimal number of morphemes. Most of the philosophical languages are constructed rather than invented. Another example - Elgin's *Láadan* was constructed *"to lexicalize and grammaticalize the concepts and distinctions important to women, based on muted group theory." (Brown 2006)*

The other type of engineered languages – experimental languages are developed for linguistic research. Generally the main aim of experimental languages is to verify or disprove the Sapir-Whorf hypothesis. The theory was proposed by linguist Edward Sapir and his student Benjamin Whorf in 1950s. They claimed that people's native language determine the way people think and that certain thoughts and expressions cannot be understood by people speaking different language. *"The extreme case of the hypothesis would be the idea that words have a power inherent to themselves such that their use determines not just our thoughts, but even the reality itself." (Key and Kempton 1983)*

The perfect example of experimental language would be Toki Pona created by Sonja Elen Kisa. It is inspired by Taoist philosophy with aim to shape the thought patterns in Zen culture. Another good example is Loglan developed in 1960 by Dr. James Cooke Brown. The creator's goal was to create a languages that would be so different from natural languages that people learning it would think in a completely different way. Loglan's principles were supposed to be as logical as possible in order to investigate whether people speaking it would in any kind of way think more logically. *(Brown 1960)* Its pronunciation is simple. Most of the letters and letter combination sounds exactly the same as English. The basic vocabulary of Loglan counts a little more than one thousand words for common concepts and it was chosen again to be as culturally neutral as possible and easily recallable.

The words were borrowed from the most widely spoken natural languages – English, Chinese, Hindi, Russian, Spanish, French, Japanese and German. The vocabulary today already consists of over ten thousand words because of algorithms that generate new words. Additionally, there are no ambiguities in Loglan. It also does not distinguish between parts of speech. A particular sentence may be translated into English as any of them depending on its element's position in the sentence. Last, there are only three types of words in the language. First there are names (like John, Paul) which describes individuals, second, Little Words (like she, many, where) which modify the third, predicates – numerously greatest, which carry the meaning. Here are some examples of Loglan language in practice: *(Loglan Institute 1997)*

English	Loglan
John sits on the chair.	La Djan, ga skitu le cersi.
Wait!	Pazda!
I must learn Loglan.	Oa mi cirna la Loglan.
a dog	kanzu

Table 2 Loglan examples

1.3 Fictional languages

The third type of constructed languages are artistic languages – also referred to as fictional languages. Such languages are developed for fictional worlds in order to create realistic atmosphere and to deepen perception of the fantasy world. Out of hundreds of fictional languages, some are altered versions or dialects of modern English or other languages, for example, the language of Yoda from Star Wars while others are independently designed with their own grammar, phonology, and vocabulary. These languages can actually be taught and spoken.

Examples of these are probably the most famous constructed languages, developed in order to make a fictional world seem real, Elvish languages Quenya and Sindarin. They both were created and developed by a linguist and a literature writer J. R. R. Tolkien and intended for his fantasy books such as The Lord of the Rings or The Hobbit. The creation of artificial languages was the author's biggest fondness from early age. He started to develop the Elvish languages, alongside with many others, in his teen age and continued to do so until his death in 1973. In his fantasy works both Quenya and Sindarin were the languages intended for Elven race who coexisted with other races such as dwarves, humans or orcs. Although most

words were invented, Tolkien admitted that Quenya was partially influenced by Finnish in terms of morphology and features of Welsh phonology influenced Sindarin. *(Coker 2016)* Quenya was the language superior to Sindarin spoken only by high Elves in their base. It was an agglutinative subject – verb – object language. It had relatively free word order since most information was expressed morphologically rather than syntactically. For example, adjectives can be placed before or after the noun it modifies. On the other hand, Sindarin, the most common Elven language spoken anywhere in the Middle-earth, was mainly analytic, though traits of its highly inflected progenitor could be seen. *(Coker 2016)*

English	Quenya	Sindarin
Dwafr	Picinauco	Norn
Lord	Tur	dor
One ring	Er Cor	Er echor
Thank you.	Hannon lle.	Ambar Cin.
The day has come.	I amaurea túl	I aur túl

Table 3 Quenya and Sindarin examples

Another constructed language that can be observed in various kinds of art is Dothraki from TV fantasy series Game of Thrones, created by a linguist David J. Peterson. The language extended from a series of novels "A Song of Ice and Fire" by the American novelist and screenwriter George R. R. Martin. It is set in fictional world in which wealthy families fight for the Iron Throne which represents the power over Seven Kingdoms. Besides drewing inspiration from Martin's description of the language, Peterson – a linguist hired to construct the language made use out of such languages as Turkish, Russian, Estonian and Swahili. As far as phonology is concerned, Peterson said that "the sound is a mix between Arabic and Spanish, due to the dental consonants." *(Peterson 2010)* Dothraki is an inflectional language, verbs conjugate in infinitive, past, present, future, two imperatives and archaic participle. They also agree with person, number and polarity. Nouns divide into two classes, inanimate and animate. They decline in five cases. Animate nouns also decline according to number. The basic word order is subject–verb–object. *(Peterson 2010)*

English	Dothraki
I feel well today.	Anha dothrak chek asshekh.
Greeting. (with respect)	M'athchomaroon!
Ship	Rhaggat eveth

Table 4 Dothraki examples

As my aim in this thesis is to observe and analyze the language of Yoda, it is necessary to also introduce the languages of Star Wars.

First of all, Star Wars is an epic science fantasy saga. The plot is centered over a family of Skywalkers who is said to bring a peace to the galaxy. There are two sides in a conflict - Jedi peaceful warriors sympathizing with the Republic and Sith, supporting separatists and ruling the galaxy as an empire. They both posses unnatural abilities through the power known as the Force. It allows them to experience life in a greater manner, move things without touching them, read thoughts, occasionally predict the future and be high skilled in the particular martial art – fighting with lightsabers. We can see more than 20 races coexisting together most of each having its own language. For example the language of Sith – spoken by the villains in the movies, Droidspeak – used by astromech droids, Shyriiwook of the creatures called Wookies, the language of Tusken Raiders, Ewokese, Huttese and more. However, none of them is a real constructed language. Most of them were created out of the sounds of non-English languages such as Quechua, Haya, and Tibetan. Ben Burtt, a sound designer who handled the development of most of the languages in both original and prequel trilogy, said that "it usually meant doing some research and finding an existing language or several languages which were exotic and interesting, something that our audience – 99 percent of them – would never understand." *(Rowand 1982)*

However, one language in Star Wars differs from the other – the Language of Yoda. Yoda is a small green creature illustrated as one of the most powerful and wise Jedi Master and his language whose examination is the aim of this thesis is based on standard English. The language of Yoda – also referred to as *Yodish* - differs from standard English mostly in inconsistent word order as we shall see in the practical part. For now, let me just give an example of this characteristical, famous speech:

English	*Language of Yoda*
The future is hard to see.	Hard to see the future is.
You still have much to learn	Much to learn you still have.

Table 5 Language of Yoda examples

Other noteworthy fictional languages are Na'Vi by Paul Frommer created for a movie movie Avatar and Klingon by Marc Okrand intended for the Star Trek series.

The languages mentioned so far were developed for works of literature, movies and TV shows. However we can also find languages for other forms of entertainment. For example a video game called World of Warcraft by American company Blizzard Entertainment has

created Orcish – language of orc creatures – for its video game World of Warcraft. The game used to have the biggest gaming community with an estimated 10 million players in 2005 and is still highly popular nowadays. An interesting thing about this language is that its words may constists of only one up to thirteen letters. *(Bennie 2006)* However the language is not that complex as Quenya or Dothraki and contains rather phrases and fixed dialogues in the game some of which even have not been translated yet. Some of Orcish is illustrated below:

English	Orcish
Victory or death.	Lok'tar ogar.
Ready for orders!	Lok-Regar
Goodbye	Zil'nok.
As you command.	Swobu.

Table 6 Orcish examples

2 WORD ORDER

In order to analyze the aimed language of this thesis – Language of Yoda, it is necessary to provide the theoretical background for its features. The first thing that is clear when looking at the corpus is that there is a lot of fronting used in the language. The way sentence elements are positioned is what makes the Language of Yoda so remarkable. The other thing is that Yoda uses a lot of inversions. In order to describe the language, its functions, and grammaticality, it is necessary to precisely scrutinize the word-order in English and phenomena related to it.

Sentences with the standard order of words in English are constructed in the following way: Subject – Operator – Verb – Object*(*s) and Adverbial(s). First of all, each sentence element is going to be introduced.

2.1 Standard Word Order

A standard sentence in English opens with Subject. Its prototypical semantic role is Agent but it can also be realized as a huge variety of other roles. For example: *(Machová and, Charvátová 2016, 12*)

    (1) The book reads well.   *-Patient (mediopassive)*

    (2) He was forced to do it.   *-Patient*

The subject in English is overt. That means that it must be present in every sentence (as well as a predicate). However, not all subjects have a semantic role. Some subjects are only formal. They are called *expletive* or *dummy*. They fulfill the function of a syntactic subject and carry no semantics. There are two types of expletive subjects – expletive *there* and expletive *it*. Expletive there is used when the subject needs to be put in the post-verbal position in a locative structure:

    (3) There is a book on the table.

    (4) There is a box in the office.

Expletive it takes the position when no semantic role is available with a verb. Similarly to expletive *there*, expletive *it* takes the position of the subject if a heavy subject is moved to the post-verbal position.

    (5) *That Mary left is very unfortunate.*

    (6) *It is very unfortunate that Mary left.*

In such cases, the clause has two subjects – the expletive at the beginning of the clause fulfilling the syntactic role, and the associate carrying the semantics. *(Machová and Charvátová 2017, 16)* The main difference between expletive subject *there* and *it* is that the

former can stay without the associate subject (in a salient context) meanwhile the latter cannot. *(Veselovská 2017, 54)*

Expletive subjects take place because English is not a pro-drop language. That means that every sentence must contain a Subject. This is different for example in Czech, which does allow the omission of subjects:

(7) *On odešel.*

(8) *Odešel.*

(9) *He left.*

(10) **Left.*

However, there are exceptions to this rule that do allow the omission of the subject. Such cases include imperatives (11), spoken language (12) and fixed phrases (13): *(Machová and Charvátová 2017, 16)*

(11) *Study harder!*

(12) *Came home, made a dinner and went to bed.*

(13) *Bless you!*

All other elements in a sentence are part of a predicate. Quirk, Greenbaum, Leech and Svartvik suggest that the predicate can be divided into Operator and Predication as *"two subdivisions of the predicate"*: *(Quirk, Greenbaum, Leech and Svartvik 1991, 79)*

(14) *John is inviting somebody to dinner.*

In (14), the subject is *John*, the operator *is* and everything that follows is the predication – *inviting somebody to dinner.*

In terms of operators, one of their crucial roles is the formation of questions. This is illustrated in (15). The operator is also used to make negations (16), it appears in questions tags (17) and short answers (18): *(Quirk et al. 1991, 80)*

(15) *Had he given the girl and apple?*

(16) *He had not given the girl and apple.*

(17) *He had given the girl an apple, hadn't he?*

(18) *Had he given the girl and apple? Yes, he had.*

The position of the operator can be occupied by modals or auxiliaries. Modals, in contrast to auxiliaries and lexical verbs, do not change their form because they have *"no inflectional morphology"* and are unique – only one Modal can be present in a clause. *(Veselovská 2017, 12)* English distinguishes two types of Modals – Central such as *Can (19), Could, Should, Will* and Marginal – such as *Dare, Need* (which can function both as modals and lexical verbs – the rest function only as modals) and *ought (20)*. On the other hand Auxiliaries – *be*

(21)*, have* and *do* are universal – they can serve both as operators and lexical verbs. Examples of all the three possibilities of operators plus one auxiliary that function as a verb (22) are demonstrated below: *(Machová and Charvátová 2017, 16-18)*

(19) She can cook.

(20) You ought to do this.

(21) You are not prepared.

(22) Our dog cannot be alone.

The position after the operator (or subject if the operator is not present) is occupied by verbs. Verbs are parts of speech that express an action or a state. They have several properties. They agree with the subject in person and number which is visible in third person singular (23). They can change with accordance to the tense which can be past (24), present, and future. Next, they are formed by aspect which can be zero, progressive, perfective, and combination of both (25). Verbs can also be formed in indicative (26), imperative or subjunctive mood and they change according to the voice – active and passive (27). Some examples are illustrated below: *(Machová and Charvátová 2017, 5)*

(23) He likes English.

(24) Marry married John.

(25) I have been working.

(26) Her students passed the exams.

(27) Ten terrorists were killed in an hour.

In case the verb is transitive, it selects an object. This process is called a subcategorization. Some transitive verbs can be used with both direct and indirect objects. But indirect object takes place only if the direct object is present. The prototypical semantic role of the object is patient and it can be realized as various parts of speech. For example as a noun phrase, verb phrase or a clause.

There are several types of objects in English. Besides the above mentioned direct (28) and indirect (29) objects, which are both related to the verb, there is also an object of preposition (30) related to the preposition and an object complement (31) related to the object and the verb: *(Machová and Charvátová 2017, 6, 20-21)*

(28) Susan has lost her keys.

(29) I gave Mary an apple.

(30) Graham considers Paul a fool.

(31) We were talking about you

Objects in English can be realized as a huge variety of parts of speech. For example as a noun, noun phrase and its proforms or a clause. They can be bare but also complex. The typical position of the subject is immediately after the verb. However it can also stand in initial position in following situations: in WH questions (32), in relative clauses (33), and in Topicalization. *(Veselovská 2017, 28)* Examples of the first two situations are demonstrated below, the third case will be discussed later. (Chapter 2.3.1 Fronting of Objects)

(32) *What do you want?*

(33) *This is the man whom Mary loves most.*

Objects can be followed by adverbials which are related to the verb. They express place (34), time (35) or manner (36). Most adverbials are not complements but adjuncts - they are not selected by the verb but rather adds some additional information: *(Huddleston and Pullum 2005, 256)*

(34) *He saw me there.*

(35) *She usually reads a book after she goes to bed.*

(36) *The kids were playing happily.*

2.2 Altered Word-order

Next, it is important to examine situations when the above described word-order is altered. The main cases include various kinds of fronting and two types of English inversion.

2.3 Fronting

According to Biber, Johansson, Leech, Conrad and Finegan, fronting is the placement of sentence elements which are normally found after a verb in initial position. It is used for various discourse function. The main is to organize the sentence in order to achieve cohesion or to express contrast: *(Biber, Johansson, Leech, Conrad and Finegan 2012, 901)*

(37) *Bess was satisfied with her hair, but her jivckles she regarded as a great and unmerited affliction*

Quirk et al. further discussed that another reason for fronting an element may be to emphasize the most contextually demanded item as they illustrate on the following example: *(Quirk et al. 1991, 1377)*

(38) *Really good meals they serve at the hotel.*

Huddleston and Pullum set one important rule. They say that „for complement preposing to be felicitous," - meaning appropriate - „the complement must be discourse-old

information, acting as a link to other entities evoked in the prior discourse." *(Huddleston and Pullum 2002, 1373)* Complements here are meant the elements of the sentence that are required by the verb. They illustrate it on the following examples:

*(39) A: Do you have any muffins?   B: **A bran muffin** I can give you.*

*(40) A: Can I have a bagel?   B: Sorry, we're out of bagels. **A bran muffin** I can give you.*

*(41) I was in the library last night and ***an interesting guy** I met.*

In (39), the fronted constituent is almost identical with a preceding one. *A bran muffin* is related to muffins because it denotes a kind of muffins. In (40) *A bran muffin* is related to *bagels* and both denote a contextually relevant package – pastries. In (41), there is no relevant relationship between the fronted constituent *an interesting guy* and anything in the previous text and therefore the fronting is marked as infelicitous. *(Huddleston and Pullum 2002, 1373)* However, the link does not always need to be identical as in*:*

(42) The NBA's new collective-bargaining agreement sounds as though it was written by the IRS. Simple it is not.

Biber et al. point out that fronting of sentence elements is mostly found in main clauses, (excluding the wh-words), and is relatively rare in English. *(Biber et al. 1999, 901)* However, Quirk et al. argue, that fronting is very common both in speeches and in conventional written material. *(Quirk et al. 1991, 1377)* Huddleston and Pullum agree with Biber et al. stating that fronting *"occurs readily in declarative main clauses but is not certainly restricted to them."* *(Huddleston, 2003, p. 1372)*

2.3.1   Fronting of Objects

The most common fronted element in English is an object. When it is placed at the beginning of a clause, the subject does not moved which means that no subject-verb inversion appears. *(Biber et al. 1999, 900)* The subject in sentences with fronted objects can be pronominalized or not – both cases do not include the inversion. One of the reason for fronting of objects may be to emphasize it. Elements that often occur as fronted objects are for example demonstrative pronouns:

(43) This I do not understand.

(44) That I also like.

Biber et al. clarify the rule mentioned in the introduction of this chapter. They say that fronted objects make a link to the previous text. In other words, they are the familiar information - the discourse-old information. In (43) and (44), the link to the preceding text

is made by the pronouns *This* and *That* because pronouns naturally refer anaphorically to the previous text. *(Biber et al. 1999, 903)* Similar can be observed in clauses with such:

(45) *Such a blunder I had committed.*

(46) *Such things you must tell me.*

Huddleston and Pullum add to the relation between fronting and the information principle and shows an example of fronted object realized as a Noun Phrase:

(47) *Costume jewellery, they made.*

The fronted object *Costume jewellery* here is the information mentioned in the previous text. Huddleston and Pullum further explain that *"The original context was this: So when I left school I took some of those things to show to a jewellery manufacturer and asked for a job. There is a previous mention of jewellery, and the fronted element denotes a kind of jewellery."(Huddleston and Pullum 2005, 256)* This example is similar to the one with muffins mentioned in the introduction of the chapter.

Next, fronting can also be used to highlight contrast. Especially between things in other clauses, as in the following examples:

(48) ***Some things*** *you miss because they're so tiny you overlook them.* ***But some things*** *you don't see because they are so huge*

(49) ***Some things*** *you forget.* ***Some things*** *you never do.*

The examples above demonstrate that fronting has the capability to place emphasis on two elements in other clauses. In addition, the contrast in (48) is also made through the conjunction *but*. The same can be observed in (49) except that no conjunction is present. *(Biber et al. 1999, 900)*

2.3.2 Fronting of Complements

Next types of sentence elements that can appear in initial position are subject and object complements. It can be used to express contrast between two parts of a clause or between two clauses as in the following example: *(Quirk et al. 1991, 1378)*

(50) *Traitor he has become and traitor we shall call him.*

In this case, both subject complement *traitor* in the first clause and object complement *traitor* in the second clause are fronted in order to create the contrast. The creation of contrast can also be observed with complements realized as adjectives and adjective phrases:

(51) *A: This is not another vulgar disgusting sexploitation film.*

    B: ***Vulgar*** *it is not.* ***Dumb*** *it is. Did we see the same movie?*

The contrast here is made by fronting the complements *Vulgar* and *Dumb*. If the clause *Vulgar it is not* in (51) was omitted, the clause *Dumb it is* would no longer contrast with anything and fronting would be considered as inappropriate. *(Huddleston and Pullum 2002, 1375)*

As stated in at the beginning of the chapter, the complement fronted in order to create emphasis it must be a discourse-old information. Huddleston and Pullum demonstrate this on the following example:

(52) *Humble, Mr Brown is not.*

They explain that the preceding discourse was this: *"His humility must have been invented by the adman, for humble, Mr brown is not."* The subject *His humility* in the first clause is what makes the subject complement *humble* in the second clause the discourse-old information. *(Huddleston and Pullum 2005, 257)*

Biber et al. say that subject complements can also be fronted in exclamation clauses in fiction or in conversation what they illustrate on the following examples:

(53) *Charming you are! (fict.)*

(54) *Some diet that is! (conv.)*

Such fronted complements may express irony or sarcasm. They further develop the explanation by stating that - similarly to fronting of objects - when the subject complement is fronted and the subject has a form of unstressed pronoun, the inversion does not occur: *(Biber et al. 1999, 909)*

(55) *Right you are!*

(56) *Pink as a fingernail it was, and sprinkled with glittering chips.*

However, when the subject is not light in weight, the inversion can appear: *(Quirk et al. 1991, 1380)*

(57) *Especially remarkable was her overall face.*

(58) *Faint grew the sound of the bell.*

More on this will be written later (Chapter 3.3.1 - Subject-Verb inversion).

2.3.3   Fronting of Adverbials

Another sentence element that can occupy the initial position in the sentence is an adverbial. For example: *(Machová and Charvátová 2017, 47)*

(59) *In the afternoon, he was doing his homework in the study room.*

The sentence (59) opens with adverbial of time *In the afternoon,* and continues in regular order: Subject *he* – Operator *was* – Verb *doing* – Object *his homework* and Adverbial of place *in the study room.*

Huddleston explains that adverbials which are selected by verb can appear in initial position under the following circumstances: similarly to fronting of objects and subject complements, the adverbial is required to be mentioned in the previous text. However, if the adverbial is an adjunct, the preposing is „relatively free". *(Huddleston and Pullum 2005, 256)* For example:

> *(60) In New York there is always something to do.*

> *(61) *In a basket I put your clothes*

.   *(62) When I was at school, I wasn't allowed to watch TV.*

The first example (60) can be an opening sentence while the second (61) cannot since the adverbial is a complements and therefore it requires the context that shows the motivation for fronting. *(Huddleston, 2002, p. 1372)* In the third example (62), the adverbial *When I was at school* is an adjunct and therefore it can be fronted as will.

Examples mentioned here do not contain any inversion. However, some adverbials - especially those indicating direction trigger the subject-verb inversion. Such adverbials will be described later. (Chapter 3.3.1 - Subject-Verb inversion)

2.3.4   Special types of Fronting

There was one special case of fronting that occurred quite frequently in the corpus. It included fronted lexical verb together with object. Huddleston and Pullum call it a non-focus complement fronting. Its purpose is to put the focus on the polarity (negative or positive) of the clause. The stress then falls on the auxiliary verb or the negative participant *not* at the end. For example:

> *(63) I've promised to help them and help them I will.*

The fronted element *help them* is a complement of the operator *will*. It is usual for such cases to be realized as a Verb Phrase as it is with (63). *(Huddleston and Pullum 2002, 1377)*

Quirk et al. add that such fronting is very common in journalism and function to give end-focus to the subject and „*at the same time using the early part of the sentence to set the scene": (Quirk et al. 1991, 1379)*

> *(64) Addressing the demonstration was a quite eldery woman.*

> *(65) Shot by nationalist guerrillas were two entirely innocent tourists.*

2.4 Inversion

Because a phenomenon called Inversion occurred often in the corpus of this bachelor thesis, it is necessary to describe it in detail. Inversion is closely related to fronting and two types of it are distinguished in English – **Subject-Verb inversion** or full inversion where the subject is preceded by the verb and **Subject-Operator inversion** or partial inversion, where the subject is preceded by the operator. The behavior of both types is slightly different as will be described later.

In general, according to Biber et al. inversion serves several discourse functions: creating cohesion, placing focus and intensification. Inversion allows speaker/writer to make use of two major position in the clause – the opening and the end. *"The resulting structures adapt the clause to the context or produce some special stylistic effect (or both at the same time)." (Biber et al. 1999, 911)*

The study of Quirk et al. shows that inversion is also relatively rare in English. Excluding syntactically conditioned inversion in interrogative clauses, 300-400 inversions per million words appeared in conversation, roughly 500 per million words in academic prose and over 1000 per million words in fiction and news. Based on their corpus, the inversion is overwhelmingly a main-clause phenomenon because 90% of all studied inversions in conversation, fiction and news and over 75% of inversions in academic prose occurred in main clauses. *(Quirk et al. 1991, 1385)*

Quirk et al. also mention that because the verb *BE* is a copula and can be marked both as verb and operator, a choice must be made whether it is an instance either of subject-verb or subject-operator inversion. It depends whether *BE* in the given text is detachable with another main verb or operator. *(Quirk et al. 1991, 1379)*

2.4.1   Subject-Verb Inversion

The first type of inversion is called Subject-Verb inversion. According to Biber et al. this phenomenon is mostly found under the following circumstance: A clause opens with an adverbial which *"provides the background setting for a situation and often links the clause explicitly to the preceding text." (Biber et al. 1999, 912)* As in:

 (66) Down came the rain.

Next, the Subject-Verb inversion appears when a verb is intransitive or copular and has less weight than the subject. It can indicate an existence as in (67):

 *(67) On one long wall **hung a row of Goghs**.*

Machová and Charvátová also point out that Subject-Verb inversion can appear optionally in direct speech:

(68) ‚I love you,‘ said Mary.

However, they add that it is important to notice that Subject-Verb inversion does not take place when the subject is pronominalized: *(Machová, Charvátová 2017, 47)*

(69) Down came the rain.

(70) *Down came it.

In the example (79) above, subject *it* cannot be reversed with the verb *came* since it is pronominalized.

To explore the inversion in detail, more examples and situations are going to be shown. For example, one of the adverbials which can stand in the initial position in the sentence and trigger the Subject-Verb inversion may be one of place:

(71) On the horizon is a field of view overgrown with nettles.

(72) In a distant grave lies his beloved body.

The example (71) have a poetic tone, but fronting of such adverbials is also used frequently informal speech. *(Quirk et al. 1991, 1380)*

Next, adverbs *here* (72) and *there* (73) *"define place as distant from the point of view of the speaker"* and often trigger the inversion. An adverbial indicating direction (74), (75) is also found in inversion structures:

(72) Here comes the sun.

(73) There's the dog.

(74) Down goes Venruki.

(75) In came Jesper.

Another fronted adverbial that trigger the Subject-Verb inversion may be one of time. It can be *then, now* or others. They usually function to introduce a new event or a change of the situation as in the following examples: *(Biber et al. 1999, 913)*

(76) Then came the turning point of the match.

(77) Now comes the Chaplain.

(78) Again came the sounds.

(79) First came the scouts, clever, graceful, quiet.

Last situation with subject-verb inversion may be a sentence with the verb phrase preceding the subject and being complex. For example: *(Biber et al. 1999, 915)*

(80) Best of all would be to get a job in Italy.

(81) Among the sports will be athletics, badminton and basketball.

2.4.2 Subject-Operator Inversion

The other type of inversion comprises Subject and Operator. This phenomenon differs from the first kind of inversion in two ways: First, in contrast to the S-VInv it may occur also with transitive verbs (94) and second, there are much less opening elements that trigger it. *(Biber et al. 1999, 915)* The most common S-OInv appears in questions:

(82) *Did you do the laundry?*

(83) *Have you ever been to London?*

As illustrated in (82) above, to create a question, the order of subject *you* and operator *did* has been reversed. The sentence then continues in standard word-order with lexical verb *do* and object *the laundry*.

The S-OInv appears in elliptical clauses with *so* (84) or the negative *neither* (85) or *no* in initial position. However, inversions here are not a necessity. The same sentences could also be written without inversions (86, 87):

(84) *John saw the accident and so did Mary.*

(85) *John did not see the accident and neither did Mary.*

(86) *John saw the accident and Mary did so, too.*

(87) *John did not see the accident and Mary did not, either.*

However, in elliptical clauses such as above, in case that focus is rather needed on the operator than the subject, the so in initial position is followed by standard word-order as in the following example:

(88) *He asked me to leave and so I did.*

The same goes for certain modal auxiliaries (for example *might (89), may (90), ought*). The sentences with such modals are preferred to be constructed in standard order, too:

(89) *She might be ill and he might be, too.*

(90) *You may come and he may, too.*

Next, probably the most common situation after questions in which S-OInv appears is when a phrase of negative form or meaning is fronted:

(91) *Least of all is it in our interest to open negotiations now.*

(92) *At no time must this door be left unlocked.*

(93) *He refused to apologize. Nor would he offer any explanations.*

Additionally, the fronted element in negative form or carrying negative meaning can also be an object: *(Quirk, 1999, p 1382)*

(94) *Not a single book had he read that month.*

(95) *Only one more point will I make.*

Quirk et al. also show, that S-OInv can be found in comparative clauses. Similarly to the S-VInv, the subject must not be a personal pronoun: *(Quirk et al. 1991, 1382)*

> *(96) I spend more than do my friends.*
>
> *(97) *I spend more than do they.*
>
> *(98) She looks forward, as does her secretary, to the completion of the building.*

Biber et al. agree and add more examples with *as*: *(Biber et al. 1999, p 919)*

> *(99) At least it is only two kisses and not three, as is the Russian custom.*
>
> *(100) The liquid products are fractionally distilled, and refined in the same way as are the petroleum fractions.*

However, the S-OInv with subject that is light in weight can occur when there is no correlative *as*. For example: *(Quirk et al. 1991, 1382)*

> *(101) She was delighted with the suggestion as was he.*
>
> *(102) They go to concerts frequently, as do I.*

Another situation when the S-OInv can be present is in subordinate clauses of condition and concession:

> *(103) Were she alive today, she would grieve at the changes.*
>
> *(104) Should you change your plans, please let me know.*
>
> *(105) Even had the building been open, we would not have entered.*

However, when a clause of such form is negative inversion does not appear: *(Quirk et al. 1991, 1382)*

> *(106) *Weren't she so handicapped, we would take her to the Alps.*

II. ANALYSIS

3   THE LANGUAGE OF YODA

From the point of view of constructed languages, the language of Yoda is classified as the artistic or fictional language – the one intended for the fictional world. Although its fundamental features were not fully constructed as it is with some other fictional languages such as Dothraki or Quenya, it still has its rules and principles which shall be shown later.

As it was indicated in the theoretical part, the language is characterized by the unusual order of words. The primal reason for it is to highlight Yoda's traits. He is illustrated as the wisest and the most experienced character in the saga. However, Geoffrey Pullum suggests that Yoda simply makes grammatical mistakes because English is not his native language. He also remarks that the Language of Yoda resembles some infamous languages of the Amazon basin such as Xavante or Apurinã because it *"shows signs of favouring OSV syntax (Object-Subject-Verb) as the basic order in the simple clause." (Pullum, 2015)* This thesis shall present that the Language of Yoda is far more complex.

Master Yoda contributes to 5 out of 6 episodes. The only episode in which Yoda is absent is the overall first, later subtitled as Episode IV: A New Hope. Yoda is present in all other episodes and so is his remarkable language. However, Yoda does not always speak in the unusual way. He also uses Standard English. A study by Michael Kaminsky shows the percentage of the occurrence of Yoda's language. *(Kaminsky 2011)*

Episode	Number of Dialogues	Language of Yoda
V: Empire Strikes Back	96	45 % (43)
VI: Return of the Jedi	33	55 % (18)
I: The Phantom Menace	26	73 % (19)
II: Attack of the Clones	56	55 % (31)
III: Revenge of the Sith	66	70 % (46)

Table 7 Occurrence of the Language of Yoda (Kaminsky 2011)

As it is shown in the table, Kaminsky discovered that the language is used more in the second trilogy. More specifically it is present most in Episode I (73 %) and the Episode III (70 %). On the other hand, it occurred least in the Episode V (45 %).

The important thing for this work is a corpus. It was made out of two chosen Episodes. All Yoda's utterances from Episode VI: Return of the Jedi and Episode II: Attack of the Clones were picked up manually from the movies' subtitles. After that, the corpus consisted of 89 sentences and was divided into two parts in order to compare the Episodes to see whether

there are any remarkable differences or not. As a result, Appendix I representing Episode VI contains 33 sentences and Appendix II interpreting Episode II is made out of 56 sentences.

3.1 Standard Word-order

As described in the theoretical part, a sentence in standard word order opens with Subject which is followed by an operator (if it is present), which is then followed by lexical Verb, Object(s) and Adverbial(s). Exactly 55 % of sentences in both appendixes were constructed in standard order of sentence elements. More specifically 15 cases in Appendix I and 31 cases in Appendix II were observed. Here is a couple of examples:

(1) The dark side clouds everything. (App II)

(2) The Force runs strong in your family. (App I)

In the first example (1), the subject *The dark side* is followed by the verb *clouds* and the object *everything* is positioned at the end of the sentence. In the second example (2) Subject *The Force* precedes Verb runs and Adverbials *strong* and in *your family* follows. The sentences are written in the standard way. If they were translated into the language of Yoda, they would probably look like this:

(3) Everything, the dark side clouds.

(4) Strong the Force runs in your family.

However, the aim of this thesis is rather to analyze those features that differentiate the language of Yoda from Standard English which is going to be the concern of all remaining chapters.

3.2 Fronting

Together with inversions, fronting of sentence elements is the main phenomenon that makes the Language of Yoda so remarkable. Various types of fronting were present in Yoda's dialogues. The most common was fronting of subject complements. There was also a lot of fronted objects and several cases of fronting of adverbials were found as well.

As described in the theoretical part, elements of the sentence are fronted in order to create cohesion, contrast or to emphasize contextually the most important item.

In the corpus, sentences, where sentence elements were placed in initial position, were frequently combined with two distinguished types of inversion in English S-VInv and S-OInv. These sentences will be analyzed later (chapter 3.3.1 Inversion).

3.2.1 Fronting of Objects

As shown in the theoretical part, when an object is fronted, the word order is constructed in the following way: Object – Subject – Operator – Verb – Adverbial(s). This was observed in 4 sentences in Appendix I and 8 sentences in Appendix II. For example:

(5) Rest I need. (App. I)

Generally, objects are fronted in order to emphasize a constituent, to create cohesion or a contrast between two constituents or between two parts of neighboring clauses. In order to create emphasis, the fronted object must an old information - a concern of a previous text. It does not need to be a direct repetition of a previous constituent but there needs to be some relation. It was determined that Yoda follows this rule in some cases. For example:

*(6) **Much to learn** you still have. (App. II)*

The fronting here can be considered felicitous. The utterance is taken from the scene in which Yoda fights Count Dooku. The preceding discourse concerned Dooku telling Yoda that he had become very powerful which he physically demonstrated as well. Therefore both participants of the conversation were aware that the Dooku's abilities are the topic of the conversation and they have already been the discourse-old information in (6). The same can be observed in:

*(7) Blind we are if **creation of this army** we could not see. (App. II)*

The concern in (7) is the second clause which opens with the object *creation of this army*. The sentence then continues with the subject *we*, the operator *could not* and verb *see*. The link to the preceding discourse here is made by the object referring back to the Obi-Wan Kenobi's report in the previous utterance. It concerned a fact that enemies are building the army of clone troops on the planet Geonosis. Additionally, the linking is strengthened by the pronoun *this* (pronouns refer anaphorically to the preceding discourse by their nature). The fronted object *creation of this army* can, therefore, be considered as felicitous. Additionally, the first clause contains fronted subject complement *Blind*. Subject complements will not be discussed here as they are the topic of the following chapter (chapter 3.2.2 Fronting of Subject Complements).

However, Yoda more often thematizes objects which are a new piece of information. Such fronting in English is considered unclarified. For example:

(8) A visitor we have. (App II)

In (8), the object *A visitor* was placed at the beginning of the sentence in order to emphasize it. It was followed by subject *we* and verb *have*. The utterance is from the scene when Obi-Wan Kenobi comes to Yoda asking for help. Yoda utters (8) at the beginning of the scene as

an opening sentence making everyone in the room aware that Obi-Wan has come. There cannot be any link with preceding text as there was none. Therefore the fronting is considered inappropriate. The same goes for (9):

(9) *Pain suffering death I feel. (App. II)*

The multiple fronted object *Pain suffering death* is cannot be fronted for the identical reason as in (8). The sentence is an opening utterance in the scene where Yoda, meditating in his chamber, is visited by Mace Windu. There cannot be any link to the preceding text. The same goes for a majority of the sentences in the corpus.

The objects can also be fronted in order to create cohesion and contrast. However, no sentences with such aim were found in the corpus.

The rule which is set with the fronting of objects and which Yoda does follow is the following: No inversion is found after fronted objects. This is visible in all examples given above. For example in (8), the fronted object *A visitor* is followed by subject *we* and the lexical verb *have*. In (9), the thematized object *creation of this army* is followed by subject *we*, operator and negative particle *could not* and lexical verb *see*. No inversions were found. Additionally, it was observed that fronted objects were present only if the subject was light in weight. This is also visible in all examples above plus in the following two:

(10) The dark side I sense in you. (App II)

(11) The dark side clouds everything. (App II)

In (10), object *The dark side* is fronted and followed by the pronominalized subject *I*, verb *sense* and an adverbial *in you*. In (11), there is no fronted object. It is only one of many sentences taken from the corpus proving that no fronted objects were present alongside with subjects that were not light in weight.

Some objects were fronted together with lexical verbs. Such cases were not included in this chapter but will rather be dealt with later. (Chapter 3.2.4 Special type of fronting)

3.2.2   Fronting of Subject Complements

Another element that can occupy the initial position is the subject complement. The corpus has shown that fronting of subject complement was involved slightly more in Appendix I than in Appendix II. More precisely 10 to 7 cases. Considering that the second Appendix was bigger, it can be appointed that Yoda uses fronted subject complements way more often in Episode VI.

He follows the rule of information principle described in theoretical part stating that the thematized complements must be the discourse-old information in some cases. This is the same as with the fronting of objects. For example, Yoda follows the rule in the following:

(12) *Your father he is. (App. I)*

Subject complement realized as a Noun Phrase *Your father* in (12) is placed in initial position in order to be emphasized. It is followed by subject and operator *he is*. The topicalization here is felicitous as *Your father* was a topic of preceding discourse. More specifically, the preceding utterance was this: *"Luke: Is Darth Vader my father? Yoda: Rest I need. Luke: Yoda I must know. Yoda: Your father he is."* Furthermore, it is visible from (12) that Yoda follows the other rule mentioned in the theory declaring that no inversion can be found with pronominalized subjects.

However, in more cases, Yoda puts in initial position those complements that are discourse-new information. For example:

(13) *Dangerous and disturbing this puzzle is. (App. II)*

Here, the subject realized as an NP *this puzzle* and linking verb *is* are preceded by subject complement *Dangerous and disturbing*. Subject complement in (13) differs from the one in (12) in a way that *Dangerous and disturbing* is not a discourse-old information because the previous utterances did not describe what the subject *this puzzle* is like in any way. And neither did it concerned anything similar to it. Therefore the fronting is considered ungrammatical. Furthermore, we can see that there is not a light subject in (13) and the inversion still did not appear. The same can be observed in many sentences in the corpus:

(14) *Clear your mind must be. (App. II)*

(15) *Truly wonderful the mind of a child is. (App I)*

The fronted complements *Clear* in (14) and *Truly wonderful* in (15) are preceded by subjects *your mind* and *the mind of a child*. The examples end with the operator *must* and the lexical verb *be* in (14) and the operator *is* in (15). The rule about when inversion follows fronted subject complement states that it appears with subjects that are not light in weight which is correct in (13), (14) and (15). Therefore the sentences are fronted inappropriately. Furthermore, both sentences violate the discourse-new information principle but it will not be explained why as enough examples were already given.

Some fronted subject complements were combined with the S-OInv and shall be analyzed later. (Chapter 3.3.1 Subject-Verb inversion). To conclude the fronting of subject complements, hardly ever does Yoda follow the grammatical rules.

3.2.3 Fronting of Adverbials

Next sentences which were found in the corpus contained fronted adverbials. To be precise, there were 5 situations found in the corpus where a sentence or a clause started with an adverbial two of which were found in Appendix II and three in Appendix I.

Yoda, again, violates the rule described in 2.3 which states that similarly to fronting of objects and complements if an adverbial is a complement, it can be fronted only if the context allows that. In this concern, the complement is meant a sentence element that is selected by the verb. An example of Yoda breaking the rule is the following:

(16) To the forward command center take me. (App. II)

The fronted adverbial of place *To the forward command center* is a complement. And as it was not a topic of a preceding discourse, the fronting is inappropriate.

However a case when a rule is followed was also found:

(17) Around the survivors a perimeter create. (App. II)

Here the adverbial of place *Around the survivors* is an adjunct and therefore can be freely fronted. In addition, the sentence also contains a fronted object. Fronting of objects was a concern of the previous chapter and thus it will not be covered anymore here. However, it can be shortly stated that fronting of this object is inappropriate because it is a discourse-new information.

The rest of the fronted adverbials were the ones that trigger S-VInv. These sentences will be dealt with later. (Chapter Subject-Verb inversion 3.3.1)

3.2.4 Special Type of Fronting

A special kind of fronting was observed in the corpus. It consisted of a lexical verb fronted together with an object. It cannot be marked as typical S-VInv since the operator was present as well. Both Appendixes contained such sentences. More specifically, there were 4 cases in Appendix I and 9 cases in Appendix II. For example:

(18) Lost a planet Master Obi-Wan has. (App II)

The example (18) opens with a lexical verb *Lost* and then it continues with object *a planet*, subject *Master Obi-Wan* and ends with an operator *has* which stayed in its regular position after the subject. The fronting here is not clarified because such form of fronting occurs only under specific circumstances. As described in the theoretical part, this is what Huddleston and Pullum call a non-focus fronting where the stress falls polarity of a clause. *(Huddleston and Pullum 2002, 1377)* In order for (18) to be felicitous, there would need to be something like this in the preceding utterance: *Master Obi-Wan needed to lose a planet and lost a planet*

Master Obi-Wan has which would considerably change the meaning of the utterance and would not make much sense at all. In other words, there is no need to stress the polarity of the clause. The same can be seen in:

> *(19) Do not underestimate the power of the emperor or **suffer your father's fate** you will. (App I)*

The sentence (19) consists of two clauses. The word order of the first imperative clauses is is standard and the fronting is visible in the second clause. Subject *you* and *operator* will are preceded by verb *suffer* and object *your father's fate*. The examples (18) and (19) share similar features why it is not possible to verify the fronting. Most sentences with such kind of fronting shared identical issues.

However, a sentence in which it is possible to use such fronting was found as well:

> *(20) You must confront Vader. And confront him you will.*

The concern here is the second sentence. It opens with conjunction *And* and follows with lexical verb *confront*, object *him*, subject *you* and operator *will* in final position. The stress here is supposed to fall on the positive polarity of the second sentence, more specifically on the auxiliary *will* which is in this context in accordance with rules mentioned in the theoretical part.

3.3 Iversion

The other phenomenon that differentiates the language of Yoda from Standard English is the Inversion. Based on the theory it is a situation when particular sentence elements switch their positions. Two types of it are distinguished in English. First, Subject-Verb inversion when Subject shifts the position with the Verb and second, Subject-Operator inversion where Subject and Operator make the switch.

Both types were present in the corpus. The former was present twice in Appendix I and once in Appendix II and the latter took place fourteen times in Appendix I and zero in Appendix II. That makes 17 inversions altogether only one of which appeared in the newer episode. This is the biggest difference between the two Appendices.

3.3.1   Subject-Verb Inversion

There are several reasons explaining the switch of Subject and Verb. It can be, for example, because a clause has an adverbial of place, direction or time in initial position. Inversion can also appear when a verb is intransitive or copular or when a clause ends with a heavy subject

carrying new information. It can also optionally appear in direct speech. However, none of these reasons really explain why Yoda puts Verb in front of Subject.

It is described in the theory that questions in English are made by reversing Subject and Operator or adding *does/do* in front of the subject. Yoda, too, follows this rule as it will be shown later (chapter 3.3.2 Subject-Operator Inversion). However in creation of one of his questions, S-VInv rather than S-OInv. Was used. To be precise, the sentence was present in Appendix I:

(21) Look I so old to young eyes? (App I.)

The example (21) opens with the verb *Look* which is followed by the operator *I* (i.e. S-VInv). Then the clause continues in standard word order. The sentence obviously lacks operator. Instead of putting the operator *do* in front of the subject (to achieve *"Do I look so old to young eyes?"*), the lexical verb was put in front of the subject and made the sentence ungrammatical. Another case of Subject-Verb inversion included fronting:

(22) Already know you that which you need. (App I.)

Fronted particle *Already* in triggered the inversion of the subject *you* and the verb *know.* After that, object clause *that which you need* follows. As there is no grammatical rule which could explain such inversion, the sentence is marked as ungrammatical. Furthermore, both subjects in (21) and (22) are in form of a pronoun which adds to the ungrammaticality because inverting a subject that is light in weight is not possible in English.

3.3.2   Subject-Operator Inversion

As described in the theoretical part, a phenomenon which switches the position of the subject and the operator is called Subject-Operator inversion. Fourteen cases of such inversions were present in the corpus. Surprisingly, Episode II completely desisted from it and all of them were present in Appendix I.

There are several situations in English when the S-Oi. appears. Generally, the most common situation is with questions. Yoda, too, uses S-Oi in order to create a question:

(23) What help can I be, Obi-Wan? (App II.)

The example (23) opens with an object *What help* indicating an open question. After that comes the inverted operator *can* and the subject *I*. The sentence then closes with the name of the addressee of the question - *Obi-Wan*. Although the sentence may sound a bit odd, it is grammatically correct. There are more ways how Yoda creates questions. For example, he can use S-VInv as shown in the previous chapter. (3.3.1 Subject-Verb Inversion). There is another way visible in the following example:

(24) Told you, did he? (App. I)

This way is a little bit more complicated as there are more phenomena at once. The clause opens with the lexical verb *Told* and the object *You*. After that comes the S-OInv *did he?* as it is usual with sentences with question tags. However, the question tag is not correct as the first clause is positive. Therefore the question tag must be in negative form – *didn't he* or *did he not*? Plus the first clause has obviously got an omitted subject.

Next, Subject-Operator inversion can occur when a phrase of negative form or meaning is fronted. This was also observed in the corpus:

(25) No more training do you require. (App. I)

The example (25) opens with a fronted object carrying the negative meaning *No more training*. After the object comes the inverted operator *do* and the subject *you*. Lexical verb *require* appears in final position. However, this inversion is unclarified because the subject is pronominalized.

Instances, where fronted adverbials trigger S-VInv, were covered earlier (Chapter 3.2.3 and 2.3.3 Fronting of Adverbials). However, in the corpus, instances were found where adverbials placed in the initial position were rather followed by S-OInv. Examples are demonstrated below:

(26) Soon will I rest. (App I)

(27) Once you start down the dark path forever will it dominate your destiny. (App I)

Adverbials *Soon* in (26) and *forever* in (27) could trigger inversion since they are the ones of time. However, it would have to be the S-VInv. Furthermore, the rule states that such inversion cannot appear when the subject is light in weight. In these cases, Subjects *I* in (26) and *it* in (27) are both pronominalized. Therefore even the Subject-Verb inversion could not appear. As a conclusion, (26) and (27) are not grammatically correct English sentences.

Similar was observed in 7 instances in the corpus. This time, elements triggering S-OInv were fronted subject complements. For example:

(28) Sick have I become. (App I.)

(29) ...only then a Jedi will you be. (App I.)

The rule for fronting subject complements is the same as with any other – inversion of operator and subject cannot take place if the subject is a light in weight and both in (28) and (29) the subjects *I* and *you* are pronominalized. Therefore the inversion should not occur.

Consequently, sentences with fronted subject complement triggering S-OInv where the subject was not light in weight were also found:

*(30) Unfortunate that you rushed to face him that incomplete **was your training**…*

(App. I)

In (30), the subject *your training* is preceded by the operator *was*. Because the subject is not light in weight it is possible to use inversion and therefore the sentence is grammatically correct. Additionally, there is also an omitted syntactic subject in (30) which according to the theoretical part is fine as long as it occurs in spoken language.

3.4 Conclusion of the practical part

To conclude the practical part of this thesis a table is going to be displayed showing the representation of each phenomenon in the focused language:

	Corpus	App I	App II	Corpus %	App I %	App II %
Standard English	40	15	25	44,9	45,5	44,5
Fronted objects	12	4	8	13,5	12,1	14,3
Special type of Fr	13	4	9	14,6	12,1	16
Fronted Sub C	17	10	7	19	30	12,5
Fronted Adverbial	5	3	2	5,6	9	3,6
Sub-Operator Inv	14	14	0	15,7	42,4	0
Sub-Verb Inv	3	2	1	3,8	6	1,8

Table 8 Representation of the phenomena

It is important to note that the table includes also the standard word order. In other words, the percentages were calculated from the whole language (all Yoda's utterances) not only from those which differed from Standard English. Also important is the fact that the sum of percentages does not equal 100 because of the combinations of phenomena that occurred quite frequently – for example, some fronted subject complements were combined with subject-operator inversion.

As it was already mentioned in the introduction of the practical part the Standard English was involved in 45 % of sentences - 40 sentences (15 in Episode VI and 25 in Episode II). It is visible from the table that, after Standard English, the language of Yoda mostly consists of fronting of subject complements which was found in 19 % of the sentences in the corpus. It was found out in the chapter 2.4.3 that seldom does Yoda use fronted

complements in accordance with grammatical rules. The Appendix I contained 3 more fronted subject complements -10 than Appendix II.

Similar was observed with the second most commonly found phenomenon – the inversion of subject and operator. It was found only in Appendix I and mostly used inappropriately. These two are the biggest difference between the two episodes.

Continuing with other phenomena, the focused language then consisted of the special type of fronting – fronting of lexical verb and object which occurred in 14.6 % of sentences. Most of the utterances with this phenomenon were also marked as infelicitous because they were used in different circumstances than they are supposed to. The target language also consisted of fronted objects which were part of 13,5 % of sentences in the corpus. It was found, additionally, that if the object is fronted, the subject is always light in weight. Finally, the least found features were fronted adverbials – 5,6 % and Subject-Verb inversion – 3,8 %.

CONCLUSION

The aim of this thesis was to analyze the language of Yoda. It is a constructed language intended for fantasy world of Star Wars. In concern of constructed languages it is marked as a fictional language. It differs from Standard English mainly by its unusual order of words. After introducing constructed languages in general I have described in detail types of alternation of word order in English that were necessary for the analysis. More specifically, I have covered fronting of objects, adverbials and complements. After that, it was also necessary to describe two distinguished types of inversion in English - subject-verb and subject-operator.

It was found throughout the analysis that the language of Yoda cannot be simply marked as OSV (Object-Subject-Verb) language as some sources indicate. The language turned out to be more complex. It can only be stated on this matter that 13,5 % of the language has clauses constructed in such way.

The biggest part of the language - 19 % consisted of fronted Subject complements and the second biggest phenomenon that makes the language different from Standard English was the Subject-Operator inversion which was present in 15,7 % of the sentences.

However no clear rules of when fronting or inversion is used were found. In all probability the speaker uses whatever he wants whenever he wants. Furthermore, majority of the phenomena were used inappropriately as most of the times they included fronting of discourse-new information what is not possible in English.

Because the corpus was divided into two parts, it was possible to compare the two Episodes. They both contained the same portion of the language – 45 %. In other words, almost half of the language contained either fronting or inversion. The rest was constructed in Standard English. Although the Appendix I was smaller, it was more difficult to analyze it because the Subject-Operator inversions occurred in every second sentence. Most of these sentences were classified as incorrect as the inversion was used with pronominalized subjects. There was also a huge number of fronted Subject complements – 30 % found in the first appendix. In contrast, Appendix II contained Subject-Operator inversions only as a part of questions in standard word-order and less cases of fronted Subject complements – 12,5 %.

Star Wars has always been my hobby and it was very fortunate for me to write about this topic. However, I must admit that writing the practical part of the thesis was more challenging than I expected.

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LIST OF ABBREVIATIONS

S-OInv   Subject-Operator inversion – switched position of Subject and Operator

S-VInv   Subject-Verb inversion – switched position of Subject and Verb

LIST OF TABLES

APPENDICES

APPENDIX P I: EPISODE VI

That face you make - Look I so old to young eyes?

I do. Yes, I do.

Sick have I become.

Old and Weak.

When 900 years old you reach look as good you will not.

Soon will I rest.

Yes. Forever sleep.

Earned it I have.

Strong am I with the Force but not that strong.

Twilight is upon me and soon night must fall.

That is the way of things.

The way of the Force.

No more training do you require.

Already know you that which you need.

Not yet.

One thing remains – Vader.

You must confront Vader.

Then –only then- a Jedi will you be.

And confront him you will.

 And confront him you will.

Rest I need. Yes. Rest.

Your father he is.

Told you, did he?

Unexpected this is. And unfortunate.

Unfortunate that you rushed to face him that incomplete was your training that not ready for the burden were you.

Remember, a Jedi's strength flows from the force.

But beware, anger, fear, aggression the dark side are they.

Once you start down the dark path forever will it dominate your destiny.

Do not underestimate the power of the emperor, or suffer your father's fate you will.

When gone am I the last of the Jedi will you be.

The Force runs strong in your family.

Pass on what you have learned.

There is another Skywalker.

APPENDIX II: EPISODE II

The dark side clouds everything.

Impossible to see the future is.

Senator Amidala, your tragedy on the landing platform-terrible.

Seeing you alive brings warm feelings to my heart.

But for certain, Senator, in grave danger you are.

Track down this bounty hunter you must, Obi-wan.

Handle that your Padawan will.

Until caught this killer is our judgement she must respect.

Use your feelings you must.

A visitor we have.

What help can I be, Obi-wan?

Lost a planet Master Obi-Wan has.

How embarrassing! How embarrassing.

Liam, the shades.

Gather round the map reader.

Clear your minds and find Obi-Wan's wayward planet we will.

Gravity's silhouette remains but the stars and the planets disappeared they have.

A thought?

Anyone.

Truly wonderful the mind of a child is.

The padawan is right.

Go to the center of gravity's pull and find your planet you will.

The data must have been erased.

Dangerous and disturbing this puzzle is.

Only a Jedi could have erased those files.

But who and why, harder to answer.

Meditate on this I will.

Do not assume anything, Obi-Wan.

Clear your mind must be... if you are to discover the real villains behind this plot.

Bring him here.

Question him we will.

Blind we are if creation of this army we could not see.

Only the dark lord of the Sith knows of our weaknesses.

If informed the senate is multiply our adversaries will...

Pain suffering death I feel.

Something terrible has happened.

Young Skywalker is in pain... terrible pain.

More happening on Geonosis, I feel, that has been revealed.

Visit I will the cloners on Kamino and see this army they have created for the Republic.

Around the survivors a perimeter create.

If Dooku escapes rally more systems to his cause he will.

To the forward command center take me.

Concentrate all your fire on the nearest starship.

Well done, Commander, bring me a ship.

Count Dooku.

Powerful you have become, Dooku.

The dark side I sense in you.

Much to learn you still have.

Fought well you have my old padawan.

Joined the dark side Dooku has. Lies, deceit, creating mistrust are his ways now.

Victory?

Victory, you say?

Master Obi-Wan, not victory.

The shroud of the dark side has fallen.

Begun the Clone War has.