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Word Order Irregularities and Sentence Patterns in Master Yoda's Speech

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Z á s a d y p r o v y p r a c o v á n í :

Cílem bakalářské práce je podrobně prostudovat větnou stavbu v promluvách mistra Yody, fiktivní postavy z filmové ságy Hvězdné války. Studentka nejprve na základě odborné lingvistické literatury popíše anglický slovosled a základní gramatické větné vzorce v angličtině. Dále se zaměří na odchylky od pravidelného slovosledu, uvede jejich specifické rysy, funkce a užití z hlediska aktuálního členění větného a stylistického. Následně studentka provede analýzu nashromážděných promluv mistra Yody s cílem definovat specifickou větnou syntax této postavy, tzv. "Yodic syntax", zmapovat nejčastější větné vzorce a odchylky od neutrálního slovosledu a popsat kontexty, ve kterých se vyskytují. Na závěr zhodnotí převažující tendence, pokusí se objasnit funkce analyzovaných syntaktických prostředků a jejich dopad na adresáta.

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Annotation

This bachelor thesis deals with word order irregularities and sentence patterns in Master Yoda's speech and it is divided into a theoretical part and a practical part. The theoretical part describes the unmarked word order and provides explanation of commonly used structures which differ from the regular English word order, namely fronting, inversion, and ellipsis. The structures and their subcategories are described in detail and contexts in which it is possible and common to use them are shown on example sentences. Based on the theory, the practical part describes the patterns used in Master Yoda's speech and gives explanation on how and when these patterns are used.

Key words

Inversion, fronting, ellipsis, spoken language, Star Wars, Master Yoda

Anotace

Tato bakalářská práce se zabývá nepravidelnostmi a větnými vzorci v řeči Mistra Yody a je rozdělena na část teoretickou a část praktickou. Teoretická část popisuje nepříznakový slovosled a vysvětluje odchylky, které se v běžně v angličtině vyskytují, jmenovitě prepozici, inverzi a elipsu. Tyto struktury a jejich podkategorie jsou detailně popsány a kontexty, ve kterých se mohou vyskytovat jsou popisovány na příkladových větách. Na základě teorie popisuje praktická část větné vzorce, které jsou v řeči Mistra Yody použity, a vysvětluje, jak a kdy se jednotlivé vzorce používají.

Klíčová slova

Inverze, prepozice, mluvená řeč, Star Wars, Mistr Yoda

List of abbreviations

S: Subject

V: Verb

Aux: Auxiliary

O: Obejct

Adv: Adverbial

Vlex: Lexical part of the verb

Scomp: Subject complement

Se: Ellipsis of subject

Ve: Ellipsis of verb

Vlexe: Ellipsis of lexical part of the verb

Auxe: Ellipsis of auxiliary part of the verb

Oe: Ellipsis of object

Adve: Ellipsis of adverbial

Scompe: Ellipsis of subject complement

Prepe: Ellipsis of preposition

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Introduction

The aim of this bachelor thesis is to analyze the speech of the *Star Wars* fictional character *Master Yoda*, more specifically to find whether there are patterns in his utterances, and when and how these patterns are used. For this purpose, movie scripts from *the Internet Movie Script Database* were used.

This bachelor thesis is divided into two parts; into a theoretical and a practical part. The former describes terms which are important for the latter, and it consists of three major chapters. The theory starts with one of the major chapters, a chapter concerning the unmarked word order, as for the analysis it was crucial to define the difference between this type of word order and the marked word order. The chapter concerning the unmarked word order is followed by the second major chapter. It is a chapter which describes the marked word order, especially fronting and inversion. These highlighting structures are described into details and further divided into subcategories. The last part of the theory explains the term ellipsis and its categories, as ellipsis is an important part of conversations, and therefore it was important for the practical part. For better understanding of the theory, lot of example sentences were used. All the example sentences in the theoretical part of this bachelor paper are taken from other sources. The author of the example sentence is always the same author which is cited as the author of the theory in which the example sentence is used.

The practical part deals with the analysis of Master Yoda's speech using the theory described in the theoretical part of this paper. Firstly, as a source for the practical part, a corpus from two *Star Wars* scripts was created. The corpus can be found in the appendices of this bachelor thesis. Secondly, the aim of this paper was set out, and in the practical part the methodology was chosen and described. Thirdly, the sentences were categorized, and the patterns which occurred in the corpus analysis were described in detail. Lastly, the findings were discussed in the summary of the practical part of this paper.

1. Unmarked Word Order

To analyze irregularities in the word order it is necessary to define the regular – unmarked – word order first. Mathesius states that there are two approaches when examining the word order. In the first approach, it is important what position particular sentence element usually occupies, or, what are the positions of two elements which have a certain relation, for example the subject and predicate, the object and the predicative verb, etc. (Mathesius 1975, 153). English is an analytical language, which determines the way sentence elements are ordered, as their position is ‘given’; this differs from synthetic languages, e. g. Czech, where the word order in a sentence is very flexible (Dušková 1988, 527; Mathesius 1975, 154).

The second point of view, according to Mathesius, is to examine the general factors that determine the word order in a sentence. Mathesius names four principles which determine sentence elements positions: the grammatical principle, the rhythm principle, the principle of functional sentence perspective and the principle of emphasis. (Mathesius 1975, 153–160).

The first principle, the grammatical principle, means that the position of a sentence element is given by its grammatical function, i.e. by its being the subject, predicate, etc. (Mathesius 1975, 154) By sentence elements it is meant subject (S), verb (V), direct object (Od), indirect object (Oi), subject complement (Cs), object complement (Co), and adverbial (A) (Quirk et al. 1985, 720). This principle plays a significant role in English, as the grammatical function of a word is not indicated by its form, but by its position in a sentence, as demonstrated in the sentence *John loves Mary*. The nouns *John* and *Mary* do not show by its form that the former is the subject and the latter the object. In English, it is sufficient to change the word order to communicate a new meaning (Mathesius 1975, 154–155), as can be exemplified when transforming the previous example into: *Mary loves John*. By switching the positions of the words, the words changed also their syntactic functions and the object became the subject and vice versa. However, it does not mean that the initial position is always occupied by the subject, as marked clauses can open with any sentence element. Whether a clause is unmarked or marked depends on its structure, more specifically, on the way sentence elements are ordered. There are seven major clause types, based on a possible combination of the seven clause elements mentioned above. The patterns are: S–V, S–V–O, S–V–C, S–V–A, S–V–O–O, S–V–O–C, S–V–O–A (Quirk 1985, 721). Any clause consisting of one of this pattern is considered as an unmarked one.

The second principle is the principle of rhythm. This principle can be exemplified in short sentences which are either inserted in or following right after direct speech, i.e. the first position

in these clauses is taken by the rhythmically lighter element, which is evident in: *The weather will change, said father* (Mathesius 1975, 155). In this case, the rhythmically lighter element is *said*, not *father*, which is why the former precedes the latter. This theory deals with light and heavy elements arranged on the basis of their rhythmical weight. As Firbas explains, the principle of rhythm can be described as arranging the words according to whether they are stressed or not. He adds that this principle may be different from language to language, and that in English a sentence starting and also ending with rhythmically heavy elements may have a special stylistic effect (Firbas 1992, 119).

The third principle according to Mathesius is the principle of functional sentence perspective, or so-called topic-focus articulation, information structure, etc. (Vachek 2003, 10). In this paper, the term *functional sentence perspective* will be used. Functional sentence perspective is a theory created by the Prague School and it is “concerned with the distribution of information as determined by all meaningful elements” (Firbas 1992, 1). This theory means that every utterance consists of two parts – theme and rheme. Theme can be defined as a part which expresses what is already given by the context or what naturally presents itself. This part of an utterance is usually at the beginning of the sentence. The other part of the sentence, rheme, can be described as the new element of the utterance and can be usually found in a later position, when the utterance proceeds from what is already known to what is being made known: *In returning he met on the plain of Caraci a scholar on a bay mule coming from Bologna*. This sentence is in accordance with functional sentence perspective, as the first part of the sentence, i.e. the adverbials, the subject and the verb, are clearly an old information (the recipient knows who is *he*, etc.), and therefore the theme of the sentence, whereas the object *a scholar* is clearly a new information and therefore it is regarded the rheme of the utterance. Mathesius calls the positions mentioned above objective, since they pay regard to the recipient, whereas when the rheme comes first in the utterance the positions are reversed and therefore it is called subjective. Subjective position of theme and rheme may occur in emotionally colored utterances when the speaker starts with the most important thing for himself (Mathesius 1975, 156-159).

Functional sentence perspective may be in conflict with the grammatical principle, as the usual English word order is subject – finite verb – object, and in some cases to comply with the principle of functional sentence perspective it is necessary that the subject followed the verb if the subject belongs to the rheme of the utterance. English deals with this conflict by using passive constructions, as can be exemplified in: *At home I am helped by father*. The influence of functional sentence perspective on English can be seen in other cases, especially when there

is a sentence with two objects; one in accusative and the other in dative case. This can be demonstrated in the following examples: *I lent my book to Charles* would be an answer to a question *Who did you lend the book to?* In this case the dative object *Charles* follows the accusative object *book*, as *Charles* is the rheme of this utterance. However, when we ask *Which book did you lend to Charles?* the answer would be *I lent Charles Wright's Old English Grammar*, where the rheme of the utterance is not the dative object, but the accusative *Wright's Old English Grammar* and therefore it follows the dative (Mathesius 1975, 156).

Mathesius' last principle is the principle of emphasis. The principle of emphasis deals with putting a special stress on some sentence elements. As Biber explained, sentence in an unmarked word order may be changed to meet particular requirements of information flow or weight distribution, or to convey a special effect of emphasis (Biber et al. 1999, 899). In English, to gain emphasis the emphatic element is moved to the beginning of the sentence, as in the following examples: *Right you are. Little you care about my health* (Mathesius 1975, 159). Emphasis and means to achieve it will be further discussed in the Chapter 2.

2. Marked Word Order

In the unmarked word order the principles of end-weight and information (i.e. the known information is followed by the new) are kept, which differs from the marked word order, as in the marked word order the core elements are placed in positions that differ from the regular word order to achieve either cohesion, emphasis, or some other stylistic effect (Biber et al. 1999, 899). When the clause elements are put in a clause in a different sequence, it is usually because the speaker wants to achieve either “a special emphasis or meaning to the clause or part of it” (Sinclair 1990, 402). Among the structures that change the regular word order to change the structure of information, and usually draw the attention to the theme of a sentence, are e.g. extrapositions, cleft structures, existential sentences, etc. (Crystal 2003, 231). The main types of changing the regular word order are fronting and inversion. In fronting the elements which are normally found in post-verbal position are moved to the initial position. Inversion can be explained as switching the position of elements, mostly S – V, while core elements at the end of a clause stay at their positions (Biber et al. 1999, 899).

Biber explains that “through skillful use of fronting combined with inversion, the speaker/writer can exploit the potential of the two most prominent positions in the clause: the opening and the end.”, and he adds that “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). Quirk also agrees

that inversion is often associated with fronting of an element and illustrated it in the following example when a sentence with an unmarked word order was transformed into a sentence with a marked word order using fronting and inversion: *His beloved body lies in a distant grave* (S-V-A), transformed with the use of fronting into: *In a distant grave his beloved body lies* (A-S-V). In this case to put S into final position and to achieve end focus on the S, fronting and full inversion are used together: *In a distant grave lies his beloved body* (A-V-S) (Quirk et al. 1985, 1380).

2.1. Fronting

For the practical part of this paper, it is important to define and explain the term *fronting*, as it will occur frequently in the analysis of the corpus. Biber defines fronting as the placement of core elements which are normally found in post-verbal position to the initial position (Biber et al. 1999, 900). However, not all expressions can be highlighted by using fronting easily, and some cannot be even highlighted at all, as there are some restrictions concerning such movements, as can be illustrated in: *He resolutely refused to surrender to the enemy*, where this example is the unmarked sentence consisting of the regular word order, and with the use of fronting it is possible to transform it into *Surrender to the enemy, he resolutely refused to* but not to *To surrender to the enemy, he resolutely refused*; although *to* is a part of the infinitival construction it cannot be moved to the initial position (Radford 2009, 65-66). Fronting is also used for arranging the word order so that end-focus falls on the most important element(s) of the utterance, and therefore elements which usually occupy the post-verbal position are moved to the initial position, which also usually provides a direct linkage with the preceding utterance. In this case the marked theme has a negative function, as it is used only to ensure that end-focus falls on the part the speaker/writer wants to (Quirk et al. 1985, 1377).

For this highlighting structure linguists use also the term *preposing* – e.g. Huddleston and Pullum (2002, 1373) or Radford (Radford 2009, 65) - which is interchangeable with the word *fronting*. In this bachelor paper the term *fronting* will be used. Linguists differ not only in terminology, but in the frequency of fronting as well - although Biber says that fronting of core elements virtually restricted to declarative main clauses is relatively rare in English, Quirk states that fronting is every common both in speech and in conventional written materials (Biber et al. 1999, 900, Quirk et al. 1985, 1377).

Quirk and Biber agree that there are several reasons for fronting. One of the reasons may be to achieve cohesion and to echo thematically what has been contextually given, as can be seen in

the sentences: *You should take up swimming for relaxation. Relaxation you call it.*, fronting is also used to express parallelism or contrast between two related parts of neighboring clauses, as illustrated in: *Defiantly they have spoken but submissively they will accept my terms*, or to gain emphasis, as the fronted item might be the one “contextually most demanded”, as in: *Wilson his name is*. As a reference to the preceding text a definite noun phrase can be used: *A group of councilors recently met with the Board. Present at the meeting were Mayor McKay, Mayor Cooper, ...* Fronting also often occurs with the phrase *the better – the more*, as apparent in: *I think the better the players are treated in these respects, the more enthusiastic is their response to the challenges before them* (Quirk et al. 1985, 1377; Biber et al. 1999, 900-903).

When talking about the written form of fronting, it is important to realize that the first thing that strikes the speaker is the fronted element, and the rest is rather an idea which develops it somehow. That is why it is possible to insert comma in written English, as Quirk illustrated in: *Wilson, his name is* (Quirk et al. 1985, 1377). Here, the fronted subject complement is separated by a comma from the rest of the sentence because the rest is added as an afterthought; it would be possible to say just *Wilson*, as an answer to the question *What’s his name?*.

2.1.1. Fronting of Objects

The initial position may be occupied by various sentence elements, and one of the elements that might be at the beginning of a sentence is an object, as illustrated in: *One of the copies he folded into an envelope and sent to the Commissioner* (Sinclair 1990, 429). Fronting of object typically occurs when there is a communicative need for the object to be emphasized or when the contrast between clauses is shown. In sentences where fronting of object is used, the sentence elements where a strong focus can be found are the object and the verb (Biber et al. 1999, 904). This type of fronting is commonly used in conversations and fiction (Biber et al. 1999, 910).

When an object occupies the initial position, the subject is not moved. In this case, the subject is usually a pronoun and the object often has a form of either a demonstrative pronoun or a complement clause, as can be exemplified in: *This I do not understand. That much the jury had thoroughly appreciated*. The definite items *this* and *that* in the examples above suggest that the marked theme in these cases usually express an information which is already known (Biber et al. 1999, 900; Quirk et al. 1985, 1377-1378).

Dušková and Biber add examples where it is apparent that fronting of objects is also used to express contrast between elements in other clauses, as can be seen in: *Bess was satisfied with her hair, but her freckles she regarded as a great and unmerited affliction*. In this example

Biber shows a contrast by starting the second clause with the object *her freckles*, which is supposed to be in contrast with the object of the preceding clause *her hair*. A similar use of fronting was exemplified in Dušková's sentence: *We need daylight and to that extent it is utilitarian, but moonlight we do not need*; Here, the object of the second clause *moonlight* opens the clause to show contrast to the object of the preceding clause *daylight* (Biber et al. 1999, 900; Dušková 1988, 539).

Dušková adds that objects might be sometimes found in the initial position because of their thematic nature, as she exemplifies in: *Most of these problems the computer can cope with*. She commented that this type of fronting is usually used in specialized literature or in fictional literature (Dušková 1988, 539).

2.1.2. Fronting of Adverbials

An element that may also be found in the initial position is an adverbial, especially an adjunct, as some types of adverbials, namely disjuncts and conjuncts, appear in the initial position characteristically, and therefore they should not be considered thematic at all (Quirk et al. 1973, 413). Sinclair states that putting an adjunct first is a very common phenomenon, as it is a normal position for them. However, he says that there are adjuncts which are placed into the initial position for "extra vividness in stories and accounts", and therefore they may be treated as marked (Sinclair 1990, 429). Similarly, Huddleston explains that it depends on the type of adverbial which is put in the initial position, and he illustrates it on the following examples: *In New York there is always something to do*. vs. *In a basket I put your clothes*. While the former can be an opening sentence, the latter could not, as it requires a context to show why the adverbial is fronted (Huddleston et al. 2002, 1372).

2.1.3. Fronting of Complements

The initial position might be occupied by other sentence elements, complements. However, fronting of a complement is not very common in spoken language and sometimes might be called rather poetic, as can be seen in: *Traitor he has become and traitor we shall call him* (Quirk et al. 1985, 1378). In this case, the clauses open with the subject complement *traitor*, and it is apparent that starting a sentence with a complement is not something people would frequently use in a conversation nowadays. Biber explains that fronting of complements is common in academic style, as it often has a cohesive role (Biber et al. 1999, 910).

Although fronting is often combined with inversion, using inversion and fronting of subject complement has one rule: when the subject has a form of an unstressed pronoun, the clause has “the same pattern without inversion as with fronting of direct objects” and in this case the focus is on the element which occupies the initial position: *Bloody amazing it was!* (Biber et al. 1999, 904).

According to Huddleston, fronting of complements is often used to show a difference between two properties, from which one is usually ‘accepted’ and the other ‘refused’, as can be seen in: *The Philadelphia Fish is grilling fresh seafood so good the competition is broiling mad. Casual and affordable they are. Expensive they are not* (Huddleston et al. 2003, 1375). It is apparent that in this example the subject complements *casual and affordable* and *expensive* are the opposites, and to emphasize them, fronting was used.

2.2. Inversion

For the analysis of the corpus the term *inversion* is important, as it is a frequently used phenomena in the spoken language, and the corpus of this bachelor paper was created from movie scripts, especially dialogues, inversion often occurs in the corpus, and therefore it has to be described. Inversion can be described as follows: if the finite verb comes after the subject, the word order is referred to as regular, whereas if the order is reversed (V-S) it is considered to be modified, and therefore is called inverted (Mathesius 1975, 160). In present-day English the subject (S) stays before the verb (V), with the exception of interrogative clauses. Nevertheless, inversion does occur in the present-day English outside interrogative clauses (Biber et al. 1999, 911).

Inversion often occurs with other highlighting structure - fronting. Sinclair states that when the initial position is occupied by an adjunct of place or a negative adjunct, inversion usually occurs after them: *In came a girl she had not been seen before* (Sinclair 1990, 429). Similarly, Quirk explains that when the subject is a pronoun, the inversion does not occur: *Into the stifling smoke we plunged*. In this case the subject comes before the verb, as usual, but when the subject has a form of a noun, S-V inversion accompanies the fronting of an adverbial, as is apparent in: *Into the stifling smoke plunged the desperate mother* (Quirk et al. 1985, 1379).

Fronting of complements accompanied by subject-verb inversion can be found more often than without. In this case the subject is usually “not light in weight”, which means it is not a pronoun, as can be exemplified in: *Far more serious were the severe head injuries; in particular a bruising of the brain* (Biber et al. 1999, 902). Fronting of subject and object complements has

typically a cohesive role, as the clause usually opens with an element referring to the preceding text, then the reference is followed by a verb which is light in weight, and the verb is followed by a long and heavy subject, which is often the rheme of the clause (Biber et al. 1999, 904).

Huddleston agrees that inversion in combination with subject complement fronting is quite frequent, especially when the verb in the clause is *be*. However, he adds an example on which he explains that “the inversion of the subject with a noun phrase in predicative function is relatively rare”: *She’s a nice woman, isn’t she? Also a nice woman is our next guest....* In this case, the phrase *Also a nice woman* cannot be categorized as the subject of the sentence, but only as the subject complement, as it does not have the properties of the subject; firstly, subjects and auxiliaries can be switched to form an interrogative, which in this case is not possible: *Isn’t also a nice woman...?* Secondly, the subject complements describe the properties of subjects, in this case, being a nice woman is a property of our next guest, not the other way around (Huddleston et al. 2002, 1385). Therefore, similar cases will be categorized in the same way in this bachelor paper, i.e. fronting of a subject complement followed by inversion.

To understand the term *inversion* fully, it is important to know that there are two main types of inversion – partial and full. Full inversion, or also *subject-verb inversion, or subject-dependent inversion*, means that the subject is preceded by the entire verb phrase. Partial inversion, which is also called *subject-operator inversion*, stands for switching the subject and the operator, not the main verb or a full phrase. When no other verb can serve as an operator, the auxiliary *do* is inserted, as in independent interrogative clauses. The remainder of the verb phrase follows the subject, if included (Biber et al. 1999, 911).

Biber states that inversion has generally several discourse functions: to create cohesion and contextual fit, especially when subject-verb inversion is used, to place end focus or double focus, or to intensify – in this cases mostly subject-operator inversion is created. The behavior of the two types of inversion is quite different (Biber et al. 1999, 911) and it will be further described in the following chapters.

2.2.1. Subject–Verb Inversion

The subject-verb inversion may occur in three instances. Firstly, it is usually used when the clause opens with an adverbial which provides a background or setting: *Next to it stood a silver urn bursting with branches of red berries* (Biber et al. 1999, 911-912). Secondly, as Dušková states, subject-verb inversion is often used when the verb is intransitive (or copular) and has less weight than the subject, as she illustrated in: *From the ceiling (there) hung a beautiful*

chandelier. Dušková adds that with intransitive verbs it is possible to use *there* as an optional adjunct (Dušková 1988, 540). Similarly, Sinclair says that when a prepositional phrase referring to the position of something occupies the initial position of the clause and the verb is used intransitively, the regular word order is changed into inverted and the subject and the verb switch their positions, and also that when the main verb in a clause is *be*, the verb always precedes the subject (Sinclair 1990, 297). Thirdly, according to Biber, this type of inversion occurs in clauses which end with a long and heavy subject introducing new information which may be further developed in the following text: *After that comes the frog. The frog is more difficult than the worm* (Biber et al. 1999, 911-912).

Quirk gave an explanation why this type of inversion is so often combined with fronting: subject-verb inversion can be found especially in clauses which have S-V-A, or S-V-C pattern, because in these clauses is “normally post-verbal element so tied to the verb that when that element is ‘marked’ theme the verb is ‘attracted into pre-subject position’”. (Quirk et al. 1973, 413)

There is one notable difference in the structure of sentences with subject-verb and subject-operator inversion. Unlike in subject-operator inversion, the verb phrase should not be split in subject-verb inversion. The entire verb phrase, although it may be complex, precedes the subject, as can be seen in: *Best of all would be to get a job in Wellington*. (Biber et al. 1999, 914), where the auxiliary as well as the lexical part of the verb phrase come before the subject.

2.2.2. Subject–Operator Inversion

The other type of inversion is subject-operator inversion. Unlike subject-verb inversion, *partial inversion*, or *subject-operator inversion*, can be used with both transitive and intransitive verbs. The opening elements which trigger subject-operator inversion are much more restricted, but when the triggering element can be found the inversion becomes obligatory.

One of these elements are negative and restrictive openings (coordinators or adverbials): *I haven't got a copy of club rules. – Nor have I.* or in: *Rarely are all the constraints on shape* (Biber et al. 1999, 915-916). Dušková illustrated in her example that when the negative element is moved to the middle of the sentence, no inversion occurs: *Not a tear she shed. – She didn't shed a tear* (Dušková 1988, 541). As Biber adds, inversion occurs only if the negative scope affects the whole of the clause, as he illustrated in: *No doubt he will issue his instructions* where *no doubt* does not affect the whole sentence and therefore inversion cannot be used (Biber et al. 1999, 915-916).

A triggering element for subject-operator inversion can be openings consisting of the degree adverbs *so* and *such* followed by an adjective or an adverb, as can be seen in: *So badly was he affected that he has to be taught to speak again* (Biber et al. 1999, 916-917).

Subject-operator inversion does not occur only in clauses where the initial position is occupied by negatives or phrases which have a negative meaning, but also in comparative clauses in which the subject is not a personal pronoun, as illustrated in: *Oil costs less than would atomic energy*. The last occasion when partial inversion occurs is in subordinate clauses of condition-concession type; however, this use of inversion is rather formal, as can be seen in: *Should you change your plans, please let me know* (Quirk et al. 1985, 1381-1382).

A special case of subject-operator inversion occurs in clauses where the initial position is occupied by the auxiliary *may*, as in these sentences no other triggering element occurs. This auxiliary is used for expressing a strong wish and it carries “archaic literary overtones”, as in: *May God forgive your blasphemy*. Sentences starting with *may* are rather fixed collocations (Biber et al. 1999, 918).

3. Ellipsis

For the practical part of this paper, it is important to define and explain the term *ellipsis*, as it occurs in some of the analyzed sentences in the corpus. In this and the following chapters of this bachelor paper (including the corpus), the ellipsed elements in the sentences will be in brackets.

Crystal states that ellipsis occurs when a part of a sentence would be unnecessarily repeated, as the exactly same part is said elsewhere in the sentence. He adds that the use of ellipsis helps to achieve “a more acceptable economy of statement”. Ellipsis is a widely used, especially in dialogues, as without ellipsis they would be too long (Crystal 2003, 228).

Quirk defines ellipsis as a grammatical omission (Quirk et al. 1985, 883), which might appear in separate sentences, as well as coordinate and subordinate clauses (Sinclair 1190, 396). Quirk names five criteria for ellipsis. The first criterion is that the ellipsed words are precisely recoverable, i. e. it is clear what words are to be supplied in a context where no ambiguity arises, as he illustrated in: *She can't sing toning, so she won't (sing)*. The second principle of ellipsis is that the elliptical construction is grammatically ‘defective’. This principle explains “why some normally obligatory elements of a grammatical sentence is lacking”. Quirk explains that if there would be no ‘gap’ in a sentence, there would be no grammatical motive for invoking the ellipsis either. The third rule of ellipsis is that when the missing words are inserted, the

result is a grammatical sentence with the same meaning as the original sentence: *He always wakes up earlier than I (wake up)*. The last principles of ellipsis are that the missing words are textually recoverable, and that they are present in the text in exactly the same form. These two principles are tightly connected, as the latter depends on the former (Quirk et al. 1985, 884-887). Although Quirk names and exemplifies the criteria, he admits that in some cases it happens that not all the criteria are met (Quirk et al. 1985, 888).

Tárnyiková classifies ellipsis as a subtype of reduction, more specifically as a deletion of an element, when the majority of deletions is of contextual type (Tárnyiková 1985, 62). Similarly, Biber defines ellipsis as “the omission of elements which are precisely recoverable from the linguistic or situational context”. He states that the ellipted elements, which are not part of the original text, may be “added without changing the meaning of the clause and without producing an ungrammatical structure”, which can be seen as a typicality of ellipsis. Biber distinguishes between two types of ellipsis: situational and textual. (Biber et al. 1999, 156). Dušková, similarly as Crystal, adds one more type of ellipsis, so-called grammatical ellipsis (Dušková 1988, 379; Crystal 2003, 228).

Although situational ellipsis does not depend on the linguistic context, it is dependent on an extralinguistic context, i.e. the situation when the particular sentence was uttered. Quirk illustrates this type of ellipsis on this example: *Get it?* when in one situation this utterance might be understood as *Did you get the letter/shopping/etc.?* and in a different situation it might mean *Do you get it?* (Quirk et al. 1985, 895-896). From this example it can be seen that an utterance with situational ellipsis does not need any linguistic context, but it is necessary to know the given situation, as the utterance is a ‘reaction’ to it. For this type of ellipsis, it is typical that subject and/or operator are omitted, as can be seen in: *(Do you) Want something?* (Quirk et al. 1985, 896).

As well as situational ellipsis, grammatical ellipsis can be recovered without its linguistic context, as it is contextually independent. The omitted elements can be inserted based just on the structure of the remaining, non-ellipted, element(s), as can be seen in: *Leaving?* In this example it is obvious that the original non-ellipted structure was *Are you leaving?* As this type of ellipsis is contextually independent, and therefore easy to understand, it is very common in spoken English (Dušková 1988, 379).

Contextual ellipsis, or textual ellipsis (Biber et al. 1999, 156), is not fully complete but it is possible to recover the meaning of the utterance, as it depends on the linguistic context e. g. the

sentence *More in fact* can be recovered correctly only with its context: *I got as much as I wanted. (I got) more in fact.* (Dušková 1988, 379). This type of ellipsis “occurs in coordinated clauses, comparative clauses, question-answer sequences, and other contexts where adjacent clauses are related in form and meaning” (Biber et al. 1999, 156).

Ellipsis can be also divided according to which syntactic element is ellipsed (see 3.1. – 3. 6.).

3.1. Ellipsis of Subject

Subject can be either ellipsed alone or with an auxiliary. In spoken English ellipsis at the beginning of a sentence is a very common phenomenon. Some often-used phrases have ellipsed subject, such as: *(I) Thank you. (I) Beg (your) pardon* (Dušková 1988, 401). The ellipsed subject can have a form of a 1st person pronoun (usually *I*), a 2nd or a 3rd person pronoun, *it* or *there*. When the word *it* functions as a subject and is ellipsed, it does not matter whether it is anticipatory *it*, as in: *(It) Doesn't matter* or a ‘prop’ subject: *(It) Must be hot in Panama.* (Quirk 1988, 896).

When the subject is ellipsed, it often happens that an auxiliary is ellipsed as well, as is apparent in: *(I will) see you later* (Dušková 1988, 401). Similarly, Quirk explains that “if the main verb *be* is ellipsed, the elliptical sentence begins with what would be a subject complement in the full form”, as he illustrated in: *(I'm/We're) Afraid not.* (Quirk et al. 1988, 896).

The subject is often ellipsed after the conjunctions *and*, *or* and *but*, as can be exemplified in: *Such an explanation fits the general facts but also allows for individual differences.* (Dušková 1988, 401).

3.2. Ellipsis of Predicate

Ellipsis of the whole predicate, i.e. the entire verb phrase and its complementation, is not very common, as subject is the only part of the clause that remains then. Quirk states that this type of ellipsis occurs only in special constructions, such as comparative, coordinate, and response structures (Quirk et al. 1988, 906).

In questions and negative statements pro-form *do* is often used simultaneously with ellipsis of predicate, as Dušková illustrated in: *I like him, don't you (like him)?* and in: *I didn't notice the difference and neither did the others (notice it).* Other verbs which can be used instead of the predicate, i.e. modals and auxiliaries, are in these cases always used together with the ellipsis of predicate: *I can't make out this word. Can you (make it out)?* (Dušková 1988, 421).

After some verbs when the infinitive part of the predicate is ellipped, the ellipsis comes after the word *to*, as can be seen in: *Why don't you take a pill for your headache? – I don't want to (take a pill for my headache)* (Dušková 1988, 422).

If the ellipsis of the predicate is anaphoric, the ellipped element does not have to be identical with the non-ellipped form, as illustrated in: *I have done little, but John (has done) even less.* However, when the ellipsis is cataphoric, i.e. the predicate comes in its full form after the ellipped form, both the ellipped and the full form of the predicate have to be exactly the same: *John has been (admitted) and Tom still may be admitted* (Dušková 1988, 422).

3.3. Ellipsis of Other Sentence Elements

As apparent from the examples in the previous chapter, it is usual to ellip the lexical verb and its complementation; i.e. simultaneously with ellipsis of an adverbial, an object, or a complement. However, it is not possible to omit only the complementation of the lexical verb, as Quirk illustrated in: *I'll open an account if you will open.* Here, it is the object that is incorrectly ellipped. However, “in special constructions such as the zero relative clause the object can be ellipped”, as Quirk exemplified in: *The girl (whom) I met.* This type of ellipsis is classified as structural (Quirk et al. 1988, 905).

Another sentence element that can be ellipped is the complement, as can be exemplified: *I'm happy if you are (happy).* However, if the verb is other than *be* it is not possible to omit merely the complement, as shown in: *He always becomes tired faster than anyone else becomes (tired).* (Quirk et al. 1988, 905) where the sentence should be ellipped to *He always becomes tired faster than anyone else (becomes tired)* to be grammatically correct.

To avoid repetition, an adverbial might be ellipped as well: *His father was at Oxford when Harold Wilson was (at Oxford)* (Quirk et al. 1988, 905).

It follows that it is possible to combine more sentence elements which can be ellipped, such as nonfinite part of verb + object + adverbial, in this case: *Who is cooking dinner today? – John (is cooking dinner today)* (Quirk et al. 1988, 905) or subject + verb + adverbial as can be seen in the following example: *Have you got an exam on Monday? – (I've got) two exams (on Monday)* (Biber et al. 1999, 157), etc.

3.4. Ellipsis of Auxiliaries

It is very common to omit an unstressed auxiliary, especially in the spoken language. Biber states that ellipsis is commonly used with *have got* and *had better*, as he illustrates in: *I've got a spider in here. – You ('ve got) what?* (Biber et al. 1999, 157). Ellipsis of auxiliary or *be* often occurs in *yes-no* questions, as in: *Oh, (are) you serious?* (Biber et al. 1999, 1105). In statements ellipsis of auxiliary may occur if the subjects of coordinated clauses are different, but the auxiliary has an identical form: *John should clean the shed and Peter (should) mow the lawn.* If more than one auxiliary occurs in a sentence, all of them may be ellipted, as Quirk exemplified in: *John must have been playing football and Mary (must have been) doing her homework.* (Quirk et al. 1973, 262)

4. Master Yoda

The last chapter of the theoretical part briefly explains who is Master Yoda, as the practical part of this paper deals with the analysis of his speech. Master Yoda is a fictional character from the Star Wars movie series created by George Lucas. (Wallace 2002, 9). This character appeared in the Star Wars Episodes I, II, III, V, and VI. For the practical part of this bachelor thesis his speeches in the Episodes III and V are important, as they will be analyzed and divided into categories.

Yoda became a Jedi Master when he was approximately 100 years old and soon started to train Jedi Knights (*Jedi Knights* are Star Wars protagonists, those who use the Force to protect and help the others). After centuries Yoda became a member of the Jedi Counsel where he was the oldest member. An important event is his moving to a planet called Dagobah after the Clone Wars (Episode III), as - although during his stay there he had several visitors - he was most of the time alone, and after a long time (which is the reason he does not appear in the Episode IV), Yoda was visited by Luke Skywalker, another Star Wars fictional character. Luke wanted to find Master Yoda and to begin his Jedi training (Episode V) (Wallace 2002, 201-203); to create a corpus for this bachelor paper, Yoda's speeches from Episode V – most of them are from dialogues with Luke - and Episode III were taken and adjusted. The last episode in which Yoda appeared is the Episode VI - Yoda died there peacefully at the age of almost 900. (Reynolds 1998, 25)

It is important to know that Master Yoda's race and homeworld are unknown (Wallace 2002, 201), which might have influenced his manners, and what is more important – his speech, as Galactic Basic, which is the lingua franca of the Star Wars universe, was presumably not his

native language, because his word order can be scarcely called regular. The language Galactic Basic in the original non-translated version of Star Wars corresponds to English.

5. Analysis

The aim of the practical part of this bachelor paper is to analyze Master Yoda's speech and to map word order irregularities, sentence patterns, and highlighting structures commonly used in English in it. For the analysis only Master Yoda's utterances which are statements (or ellipted statements) were chosen. For creating the corpus, Master Yoda's utterances from the Star Wars Episode III: Revenge of Sith and Star Wars Episode V: Empire Strikes Back, henceforth Episode III (Appendix 2) and Episode V (Appendix 1), were chosen. To create the corpus, the whole scripts of the episodes mentioned above were copied from *the Internet Movie Script Database*, then the parts in which Master Yoda speaks were selected. Those parts were read carefully, and as the last step everything but statements and utterances which without ellipsis would be statements was deleted. As the scripts are not official, there might be differences in punctuation, and therefore, the commas in sentences were deleted, as in the Episode V there were no commas following inversion, whereas in the Episode III the commas often followed inversion.

The analysis of the corpus data might show whether there is any difference in Yoda's speech in the chosen episodes, as Episode V was shot in 1980 and Episode III in 2005, which means that the latter was shot 25 years after the former. This might cause a change in Master Yoda's speech pattern(s). Therefore, the corpus is divided into two parts according to the episodes, and the parts were analyzed separately, i.e. the number of instances of individual patterns can be compared then.

The corpus consists of 173 Master Yoda's statements and is divided into two parts of approximately the same length: Appendix 1 is the analysis of Master Yoda's utterances from the Episode V (89 utterances), and in the Appendix 2 (84 utterances) utterances from the Episode III are analyzed. The analysis was conducted according to sentence elements position and further divided into categories and subcategories. The categories and subcategories are as follows: unmarked word order, fronting of objects, fronting of complements, fronting of adverbials, inversion, ellipsis, and other word order irregularities. Sentences in which sentence elements were missing, were recovered with the missing words and classified as ellipsis. Then, the patterns which occur in Master Yoda's speech were described in detail. Instances, in which one sentence consisted of more clauses, and therefore more patterns, were observed; these sentences were divided into smaller units (clauses), and then analyzed, i.e. one sentence can

belong to more than one category. For this reason, the total number of all instances is not equal to the number of utterances in the corpus.

5.1. Unmarked Word Order

As stated in the Chapter 1., unmarked word order can be recognized by subject being followed by the verb, verb by the object, etc. and by other principles, as the theme and rheme occurring in their neutral positions, i.e. the theme occupying the initial position in a sentence is followed by the rheme.

The unmarked word order was observed in 43 instances of the corpus data. The patterns which occurred the most are S-V-O (1) and S-V-Scomp (2):

- (1) You seek Yoda. (Appendix 1, 12)
- (2) He is not ready. (Appendix 1, 25)

In the Episode V (Appendix 1) there are 32 instances of the unmarked word order, whereas in the Episode III (Appendix 2) there are only 11. From these data, it is apparent that there is a notable difference in the number of the regular word order in the episodes, as in the newer script (Episode III) the unmarked word order was used less, i.e. Master Yoda's speech in this episode has a higher number of sentences with the marked word order and/or ellipted elements.

In majority of the cases, the instances of the unmarked word order were taken from the same parts of the scripts, as can be exemplified in Appendix 1, sentences 75-78 (3-6) and Appendix 2, sentences 3-5 (7-9). These parts of the corpus were created from two different dialogues:

- (3) But you would destroy all for which they have fought and suffered.
- (4) You must complete the training.
- (5) You must not go.
- (6) You don't know that.

- (7) The fear of loss is a part to the dark side.
- (8) Death is a natural part of life.
- (9) Attachment leads to jealousy.

In the first dialogue (3-6), Master Yoda tries to persuade Luke not to leave his training, whereas in the dialogue No. 2 (7-8), Yoda talks about the dark side of the Force. As apparent, it is not possible to clarify why in these scenes the regular word order was used, as Master Yoda did not speak about the same topic in them, neither did he comment on similar situations. The statement

that it is not possible to clarify why the English regular word order was used is applicable to the remaining utterances in the corpus where this type of word order was observed.

5.2. Fronting

In the Chapter 2.1., fronting is defined as placing core elements which normally follow the verb to the initial position. In the corpus analysis, moving elements to the initial position was observed in 58 instances. It was observed that fronting tends to occur with inversion, however, sentences in which fronting in combination with inversion occurred were categorized as *inversion*, and are discussed in 5.3.3. – 5.3.4.

The elements which were fronted in the corpus analysis were objects, adverbials, and subject complements. Fronting of complements is not very common in English nowadays, however, this group of fronting was the most frequent one. The aforementioned types of fronting will be further discussed in the following chapters.

Fronting generally serves to achieve cohesion, express parallelism between clauses, or just to arrange the sentence elements in a way that the focus falls on the element the speaker wants to. The corpus analysis showed that very rarely has Master Yoda any of the reasons mentioned above to use fronting. In majority of sentences, fronting does not serve the purposes mentioned above, and it can be said that beginning with any sentence element but the subject is just a word order pattern. The use of fronted elements will be described in the following chapters and explained on example sentences from the corpus.

5.2.1. Fronting of Objects

As stated in the Chapter 2.1.1., moving objects to the initial position is usually used to emphasize the object or when a contrast between clauses is expressed. However, in Yoda's speech it is usually used neither to gain emphasis, nor to express parallelism.

Fronting of objects (followed by the S-V, S-V-Adv, etc., not by inversion) was mapped in 16 instances in the corpus, from which 4 instances can be found in Appendix 1 and 12 in Appendix 2.

It can be said that generally, in Appendix 1 fronting of objects does not have either of the roles mentioned above, as can be exemplified in:

- (10) Rootleaf I cook. (Appendix 1, 19)

In the case of (10), the sentence would be emphatic if it was preceded by a question concerning the type of food Yoda is cooking, e. g.: *What are you cooking? Meat?* However, the sentence (10) is not a reaction to the preceding utterance, as the preceding utterance does not concern food. This utterance was taken from a part where Master Yoda looks in a pot, and only comments on the situation. Therefore, here the fronting of the object *rootleaf* cannot be considered emphatic.

A similar sentence is (11):

(11) The outlying systems you must sweep. (Appendix 2, 9)

Here, the object *the outlying systems* precedes the subject *you* and the verb *must sweep*. The fronting of object cannot be clarified, as in there is no reason for using it; similarly, as in the majority of cases in the corpus, fronting is not used here to give a linkage with the preceding utterance, to express parallelism, or to arrange the words so that the end-focus falls on the most important element.

As mentioned above, fronting of objects is mostly used without its typical roles, however, there are instances in the corpus when the object is moved to the initial position to become emphatic and achieve cohesion (12), as can be seen in:

(12) Premonitions.. Premonitions.. These visions you have. (Appendix 2, 1)

In (12) the word *premonitions* has been lexically replaced, substituted, by *these visions*. According to the word order principles mentioned in the Chapter 1., the unmarked version of this utterance would be as follows: *You have these visions*, however, if the unmarked sentence followed the utterance *premonitions* it would not be cohesive enough, and it would not be in accordance with the functional sentence perspective, as the word *these* suggests that it is known information already. Therefore, fronting of object and lexical replacement are used here to achieve cohesion. In (12), the repetition of the word *premonition* also occurs.

Master Yoda uses fronting of objects together with other word order variations. There are two instances when fronting of an object was used together with inversion. These instances were categorized as inversion, and are described in the Chapter 5.5.

5.2.2. Fronting of Adverbials

One of the elements which might occupy the initial position are adverbials. This type of fronting was observed in 13 instances; in the Appendix 1, fronting of an adverbial was mapped in 5

instances, whereas in the Appendix 2 it occurred 8, which means that in the latter this structure was used more than in the former.

An example where Master Yoda uses fronting of adverbials in accordance with grammatical rules can be seen in (13):

(13) In a dark place we find ourselves. (Appendix 2, 40)

The structure of the example sentence (13) is as follows: the adverbial of place *In a dark place* is followed by the subject *we*, which has the form of a pronoun, and therefore it is not preceded, but followed by the verb *find*. This sentence follows the rules mentioned in the Chapter 2.1.2. - that in a sentence in which the initial position is occupied by an adverbial, especially an adjunct, and the subject has a form of pronoun, inversion does not occur. However, in the corpus an instance where Master Yoda does not follow this rule was found:

(14) Until the time is right, disappear we will. (Appendix 2, 75)

The example above (14) starts with an adverbial *Until the time is right* which is followed by the lexical part of the verb *disappear*. These elements are further followed by the subject *we* and the operator part of the verb *will*. In this case, a modification of subject-verb inversion occurred, so-called Yodic inversion, although the subject is light in form. The sentence (14) cannot be classified as a regular subject-verb inversion, as the auxiliary remains on its position, i.e. it follows the subject, whereas in regular subject-verb inversion the whole verb phrase is moved. This sentence was categorized as Yodic inversion, as well as similar sentences starting with an adverbial which is followed by the lexical part of the verb; this example is discussed here, in the Chapter 5.2.2. only to demonstrate the difference between (13) and (14). There is one more difference between (13) and (14); while in (13) the adverbial is fronted to gain focus, i.e. the focus fall on the adverbial *In a dark place*, in (14) the adverbial is fronted so that the other elements could gain focus (see 2.1., negative function of fronting). In (14) the information which gains focus is *disappear we will* and the adverbial *until the time is right* is only a background information.

5.2.3. Fronting of Complements

Although in the Chapter 2.1.3. it is stated that fronting of complements is not very common in English, sentences starting with a complement are very frequently used in Master Yoda's speech. Fronting of complements occurred 29 times in the corpus analysis; it was observed in

8 instances in the Appendix 1, and 21 in the Appendix 2. This finding shows that in Yoda's speech fronting of complements is more frequent than fronting of objects and adverbials.

The corpus analysis showed that Master Yoda puts into the initial position subject complements very often. An example of subject complement fronting may be seen in:

(15) A domain of evil it is. (Appendix 1, 47)

In (15) the subject *it* is preceded by the subject complement *A domain of evil* and followed by the linking verb *is*. This example follows the rule stated in the Chapter 2.1.3. that if the subject has the form of an unstressed pronoun, inversion does not occur. Nevertheless, in Master Yoda's speech there are sentences which contradict the rule mentioned above, as apparent in (16) and (17), where although the subject is light in weight, i.e. it has a form of a pronoun, the inversion occurs:

(16) Luminous beings are we, (not this crude matter). (Appendix 1, 62)

(17) Reckless is he. (Appendix 1, 87)

The examples (16) and (17) are not grammatically correct, as they do not follow the rule mentioned above, and it is not apparent why in the case of (15) the rule was followed, whereas in (16) and (17) it was not.

As stated in the Chapter 2.1.3., fronting of complements combined with inversion usually occurs when the subject has a form which is not light in weight, which means it is not a pronoun. It was observed that this grammatical rule was followed, however, this types of sentences were classified as *inversion*, and therefore they are further discussed in the Chapter 5.5.

In the corpus analysis, two instances which combine fronting of subject complement and its complementation were observed:

(18) To question no time there is. (Appendix 2, 53)

(19) To fight this Lord Sidious strong enough you are not. (Appendix 2, 49)

The sentence elements in (18) and (19) are $SComp_{part2}-Scomp_{part1}-S-V$. This case of fronting of a complement is different from the others; the subject complement actually is placed before the subject, however, it is divided into two parts – $Scomp_{part1}$ precedes the subject, while $Scomp_{part2}$, which is a postmodification of the subject complement, is the part which introduces the sentence. In these cases, the subject-verb inversion was not used. The example (18) starts with the postmodification *to question* of the noun phrase *no time to question*. This noun phrase was divided into the head of the noun phrase and its postmodification; both of these parts precede

the subject *there* and the verb *be*. In (19) the whole adjective phrase which functions as a subject complement is *strong enough to fight Lord Sidious*. Here, the adjectival complementation *to fight Lord Sidious* (an adjectival complementation modifies an adjective which is the head of the adjective phrase (Quirk et al. 1985, 63)) comes before the head of the adjectival phrase *strong enough*, i.e. it occupies the initial position of the sentence. Splitting of sentence elements is further discussed in the Chapter 5.7. Other Word Order Irregularities. However, sentences (18) and (19) were classified as fronting, not as other word order irregularities, because although the complements in these sentences are split, they precede the subject.

In the corpus, there are tendencies to move the subject complement to the initial position. Only in 9 instances did the subject complement remained on its natural position, i.e. it occupied the final position. These instances occurred especially in scenes where Yoda spoke in the unmarked word order (see 5.1.)

5.3. Inversion

As stated in the Chapter 2.2., the term *inversion* is used for a word order which is reversed, i.e. it depends on the position of the verb (or auxiliary) in a sentence, as it has to precede the subject. When the auxiliary comes before the subject, it is so-called subject-operator inversion, while when the subject is preceded by the verb phrase, it is subject-verb inversion. Inversion is often accompanied by fronting – sentences in the corpus analysis which started with fronting followed by inversion were categorized as inversion, not as fronting. In the corpus, inversion was observed in 42 instances, from which 17 occur in the Appendix 1 and 25 in the Appendix 2. It was observed that Master Yoda uses two types of inversion: Yodic inversion and subject-operator inversion. These types are discussed in detail in the following chapters.

5.3.3. Yodic Inversion

As stated in the Chapter 2.2.1., subject-verb inversion can be explained as the whole verb phrase coming before the subject. However, Master Yoda uses subject-verb inversion differently, as he does not follow the rule that the whole verb phrase should be preceding the subject. In this paper, this type of inversion will be called *Yodic inversion*. Yodic inversion was observed in 8 instances in the Appendix 1, and in 21 instances in Appendix 2. As apparent, the number of Yodic inversion almost tripled in the newer episode.

Master Yoda's modification of inversion (20) can be described as only the lexical part of the verb occupying the initial position, while the auxiliary part of the verb can be found at the end of the utterance, as can be seen in:

(20) Go I will. (Appendix 2, 11)

It was observed that when a sentence is modified with the use of 'Yodic inversion', and there is an object in the sentence, the object may be found in several positions. It can either follow the lexical part of the verb, the auxiliary, or the subject:

(21) Destroy the Sith we must. (Appendix 2, 48)

The example sentence (21) starts with the lexical verb *destroy* which is followed by the object *the Sith*. It follows that not only the lexical part of the verb was moved, but also its complementation, in this case the object. These elements are followed by the subject *we*, which would occupy the initial position in a sentence with a regular word order. At the final position of the sentence can be found the auxiliary part of the verb *must*. In this case, the auxiliary comes after the subject. A similar case is the following utterance:

(22) Found someone you have I would say? (Appendix 1, 3)

This sentence can be recovered in two different ways: *a) I would say (that) you have found someone?* or *b) You have found someone, I would say?* In *a)*, the subject *I* is followed by the verb phrase *would say*. However, these elements do not occupy the initial position, but the final. They are preceded by the object *you have found someone*, which is split into *you have* and *found someone*. The sentence starts with the latter part of the object, which is further followed by the former, and then by the subject and the verb. This interpretation can be categorized as fronting of an object, although the object was divided. As splitting of a sentence element does not occur very often in Master Yoda's speech (see 5.7.), this sentence was categorized as *b)*. In *b)* the sentence elements are ordered as follows: Lexical part of the verb phrase *found*, object *someone*, subject *you*, and the auxiliary part of the verb phrase *have*. This pattern is the same which was observed and described in (21). In this case, the clause *I would say* is a comment clause, which occupies its usual position – the end of the sentence. Regularly, comment clauses are separated by a comma from the rest of the sentence, therefore, this case differs from the regular cases by not being separated, which may lead to a different interpretation described in *a)*.

(23) Decide you must how to serve them best. (Appendix 1, 73)

In the sentence (23) above the lexical part *decide* precedes the subject *you*, which is further followed by the auxiliary part of the verb phrase *must*. Although the placement of these elements is similar to (22), these sentences differ in position of the verb's complementation. While in (22) the lexical verb *destroy* is followed by the object *the Sith*, in (23) the complementation of the verb, i.e. the object, *how to serve them best* follows not the lexical verb, but the auxiliary part of the verb phrase *must*.

(24) Save you it can. (Appendix 1, 85)

The last position of the object in Yoda's inverted sentences is between the subject and the auxiliary (24). Here, the initial position of the utterance is occupied by the lexical part of the verb phrase *save* followed by the subject *you*. However, the subject is not followed by the auxiliary, as it was in (22) and (23), but by the object *it*. In this case the object precedes the auxiliary *can*.

As apparent, Mater's Yoda 'full inversion' differs from the regular use of this type of inversion not only because the verb phrase is split in his sentences, but also as it does not have a regular pattern concerning the position of the object. The object may occupy various positions in inverted sentences in his speech.

In the corpus, an instance which was not easy to categorize was *find*, as it has both the signs of partial inversion, and Yodic inversion:

(25) Heard from no one have we. (Appendix 2, 37)

Although this sentence (25) starts with the lexical part of the verb phrase *heard*, which means it has the properties of the subject-verb inversion as Yoda uses it, it differs from the other sentences in which subject-verb inversion is used, as the auxiliary *have* precedes the subject *we*. As mentioned above, Master Yoda transforms sentences by using subject-verb inversion so that the subject is preceded by the lexical part of the verb phrase while the auxiliary comes after the subject. Despite the auxiliary not following the subject, this sentence was categorized as Yodic inversion; although it has also the properties of the subject-operator inversion, the lexical part of the verb phrase does not follow the subject *we* (as in other subject-operator inversion examples), and occupies the initial position, which is a typicality of Yodic inversion. The lexical part of the verb in the initial position is the very first thing that 'strikes' the recipient, and therefore this sentence was categorized as Yodic inversion.

5.3.4. Subject-Operator Inversion

Subject-operator inversion, i.e. placing the auxiliary before the subject, may also be found in Master Yoda's utterances, especially after fronting of an object, an adverbial, or a complement. Master Yoda uses fronting of objects together with other word order variations. Subject-operator inversion was mapped in 13 instances, from which 9 can be found in Appendix 1 and 4 in Appendix 2.

There are two instances when fronting of an object is used together with inversion:

(26) Master Kenobi, our species contact you must ... (Appendix 2, 10)

(27) ... only pain will you find. (Appendix 2, 47)

However, sentences (26) and (27) differ, as the former has a pattern O-V-S-Aux and the pattern of the latter is O-Aux-S-V. As apparent, the positions of the lexical verbs and the auxiliaries are different. While in the sentence (26) it is the lexical verb which follows the object and precedes the subject, in the sentence (27) it is the auxiliary. The former, i.e. placing the lexical part of the verb before the subject, while the auxiliary follows the subject, in a very frequent pattern is Master Yoda's speech (see 5.5.).

In Master Yoda's speech, an example in which he uses not only fronting of an object followed by an adverbial, but he also creates inversion in the very same sentence can be seen (28). The word order in this sentence is O-Adv-Aux-S-V, therefore it does not differ from the unmarked word order only by the object *this one* occupying the initial position, but also by the object being followed by the adverbial *a long time* and the auxiliary *have*; all these sentence elements are then followed by the subject *I*, which would be placed into the initial position in an unmarked sentence.

(28) This one a long time have I watched. (Appendix 1, 29)

In the corpus it is possible to find examples where fronting of an adverbial occurs together with subject-operator inversion, as can be exemplified in:

(29) For eight hundred years have I trained Jedi. (Appendix 1, 26)

In the sentence (29) the adverbial *For eight hundred years* occupying the initial position is followed by the auxiliary part of the verb phrase *have*. These two elements are placed before the subject *I*, the lexical verb *trained*, and the object *Jedi*, which means that in this case the subject-operator inversion is placed after the fronting of the adverbial. The example sentence

(29) follows the rules mentioned in the Chapter 2.2.2 for creating a grammatically correct inversion.

An instance, in which inversion occurs together with fronting of a part of the adverbial was found:

(30) Not far are we from the emergency ship. (Appendix 2, 30)

Here, the verb *be* and the subject *we* switched their positions, therefore this sentence was classified as *inversion*. What makes this sentence different from the other is the position of the adverbial phrase. The whole adverbial phrase is *not far from the emergency ship*. This adverbial phrase was divided into two parts; the first part occupies the initial position, while the other stayed in its natural position, i.e. it can be found at the end of the sentence. Splitting of sentence elements is further discussed in the Chapter 5.7.

Subject-verb inversion after fronting of complements usually occurs when the subject has a form which is not light in weight. It was observed that in the corpus this grammatical rule was followed, as can be exemplified in:

(31) Disturbing is this move by Chancellor Palpatine. (Appendix 2, 7)

In case of (31), the sentence starts with the subject complement *disturbing*. The subject *this move by Chancellor Palpatine* is long and heavy, and therefore it is moved to the final position and preceded by the light verb *is*.

In the script, an instance of using subject-operator inversion of a special type can be found; in sentences which start with the auxiliary *may*.

(32) May the Force be with you. (Appendix 2, 19)

As stated in 2.2.2., in (32) no other element triggers the use of subject-operator inversion, but the auxiliary *may* occupying the initial position. The use of the auxiliary *may* is usually for expressing a strong wish, and it is seen as rather archaic, therefore it might be used in formulaic expressions. In the Star Wars universe, this, presumably, archaic expression is used instead of farewell, wishing luck, or encouraging somebody. Therefore, this expression can be seen as formulaic, and as a fixed collocation, which means that the word order is given and cannot be changed.

5.4. Ellipsis

As the corpus was created from movie scripts, most of the utterances in it were originally part of dialogues. Ellipsis makes dialogues more natural, as it helps e.g. to avoid repetition by omitting certain sentence elements (see 3.-3.4.), and it is apparent that it was used in the utterances of Master Yoda as well. Therefore, it is necessary to map the instances of ellipsis in Master Yoda's speech.

It was observed that Master Yoda uses ellipsis of all sentence elements. Ellipsis was mapped in 48 instances, from which 39 can be found in the Appendix 1, and 9 in Appendix 2. The most used type of ellipsis is a combination of the ellipsis of the subject (Se) and ellipsis of the verb (Ve):

(33) (You seek) Yoda. (Appendix 1, 11)

(34) All his life has he looked away, (he has looked) to the future, (he has looked) to the horizon. (Appendix 1, 30)

(35) Yes, (he is) too old to begin the training. (Appendix 1, 35)

It was found that in the corpus the subject and the verb are frequently omitted, while the 'respond' consists only of the object (33). In the corpus, there are also instances when the subject and the verb are omitted and the only element that remains in the clause is the adverbial (34). Instances in which only the subject complements were part of the utterance while the subject plus the verb were deleted were also mapped (35). All of these instances are contextually dependent and can be fully recovered only from the context, in this case, the dialogues, and it might be said that all of these sentences would have a regular word order were the ellipsis not used.

In the corpus, it is possible to find instances when Master Yoda omits only the verb (36) or the lexical part of the verb phrase (Vlexe) (37), while the rest of the clause remains the same:

(36) Yoda (is) not far. (Appendix 1, 17)

(37) (Killed) By a lightsaber he was. (Appendix 2, 44)

In the example (36) the verb *be* was omitted, while the negation *not* remained in the medial position. It is probable that if the *be* in this sentence would not be ellipted, the sentence would have a regular word order, while in (37) it is apparent that the sentence would not have a regular word order if the lexical part of the verb phrase *killed* was not omitted. From the Chapter 5.5., it is apparent that Master Yoda uses a modified form of full inversion, especially in the

utterances in the Appendix 2, and therefore it is presumed that the position of the ellipted lexical verb *killed* would not be in the final position, but in the initial.

It was observed that in Master Yoda's speech there are instances of omitting only the auxiliary part of the verb phrase (Auxe), as in:

(38) Wars (do) not make one great. (Appendix 1, 6)

(39) A Jedi craves not these things. (Appendix 1, 32)

(40) Killed not by clones this Padawan (was). (Appendix 2, 43)

As apparent, instances where the ellipsis of the auxiliary is used differ not only in the word order. While in (38) the auxiliary is omitted and the rest of the utterance remains the same, i.e. the *not* negation and the lexical verb *make* have the same positions and the same form, in (39) not only that the lexical verb and the negation switched their positions, but the lexical verb has changed its form from *crave* to a third person singular *craves*. A similar sentence to (39) is the sentence (50) discussed in the Chapter 5.7. In (39) the auxiliary was, presumably, deleted from the final position, as the sentence starts with the lexical verb *killed* followed by the *not* negation, which is the very same pattern explained in the Chapter 5.5., when Master Yoda starts a sentence with the lexical part of the verb phrase, while the auxiliary part occupies the final position.

Another type of ellipsis, which was mapped in the corpus, was the ellipsis of the subject complement (Scompe), as in:

(41) Oh, you will be (afraid) ... (Appendix 1, 36)

(42) Faith in your new apprentice misplaced may be, as is (misplaced) your faith in the dark side of the Force. (Appendix 2, 58)

As can be seen, the sentences with an ellipsis of the subject complement can be fully recovered only when the context is known. It is possible to omit the subject complement in both types of sentences – with regular (41) and irregular word order (42).

Omitting of the object (Oe) occurred in only one instance in the corpus:

(43) You will know (the good side from the bad). (Appendix 1, 41)

In this case (43), the sentence is recoverable only with its context, as the object might be any noun phrase which could complete the sentence. Although the verb is transitive, i.e. it requires an object, it does not matter that the object is omitted, as the meaning of the sentence is fully understandable in the context.

As stated in the Chapter 3.3., it is possible to omit more sentence elements in one sentence. In the corpus there were several instances of this type of omission:

(44) ... When you are calm, (when you are) at peace. (Appendix 1, 42)

(45) And well you should not (judge me by my size). (Appendix 1, 57)

(46) (You should not judge me by my size) for my ally is the Force. (Appendix 1, 58)

(47) Master Kenobi, our species contact you must, and then (you must) wait. (Appendix 2, 10)

In all instances sentence elements are ellipped to avoid unnecessary repetition. In case of (44) and (45) it is apparent that the latter would be unnecessarily long; these examples were taken from the same dialogue, and it is apparent that when the context is given, it is easy to understand the meaning of the sentences, even with the use of ellipsis. Some of the sentences may be recovered anaphorically from the very same sentence (43; 46) and some of them (44; 45) only with its context, in this case, dialogues they were taken from. Apparently, it is possible to omit various sentence elements together; the adverbial + the subject + the verb (43), the lexical part of the verb + the object + the adverbial (44), the subject + the verb + the object + the adverbial (45), or only the subject and the auxiliary part of the verb phrase.

5.5. Other Word Order Irregularities

In the corpus, there were found instances which do not fit into categories discussed in the Chapters 5.1-5.6. Therefore, a category concerning other word order irregularities in Master Yoda's speech was created.

One of the Master Yoda's word order irregularities is splitting of a sentence element:

(48) A Master is needed with more experience. (Appendix 2, 23)

This pattern was observed in 2 instances. As apparent from the example (48), it means that a sentence element, here the subject, is divided into two parts; *a master with more experience* is the subject, one part of the subject remained in the initial position of the sentence, while the other part was moved to the final position. The medial position is occupied by the predicate *is needed*, which has a passive form. In English, the verb phrase in the passive form follows the subject. In this case, the rule was not followed, as the verb phrase comes after only one part of the subject, while the other part follows the verb.

In the corpus, an instance in which an adverbial was split was found, however, this example was classified as *inversion* and was discussed in the Chapter 5.3.4. (see example 30). Two

instances when the subject complement were observed; similarly, as example (30), these sentences were not categorized as splitting of a sentence element but as *fronting* - see Chapter 5.2.3., examples (18) and (19). A notable difference between the sentences which were not categorized as *other word order irregularities* and the sentence (48), which was, is that in (48) one part of the subject occupies its natural position, i.e. it may be found in the initial position, whereas in the sentences (18), (19), and (30) the split elements do not occupy their natural position; although they are part of the predicate, they precede the verb and occupy the initial position, which is the reason why they were classified as either *fronting* or *inversion*.

Other group of irregularities are those which concern negation:

(49) Or I will help you not. (Appendix 1, 8)

(50) Size matters not. (Appendix 1, 56)

(51) No different! (Appendix 1, 52)

The negation *not* in (49) is not placed between the auxiliary *will* and the lexical verb *help*, i.e. its regular position, but it occupies the final position in the sentence. A similar case can be seen in the example (50) - although it is similar for the reason that the negation may be found at the very end, there is a difference in the auxiliaries; while in (49) the auxiliary remained on its position, i.e. it comes after the subject, in (50) the auxiliary was ellipted. The pattern when the auxiliary is omitted and the *not* negation follows the lexical part of the verb was discussed in the Chapter 5.4., example (39). The sentences (50) and (39) start with the subject, which is followed by the lexical part of the verb phrase. The lexical verb was in both cases changed to a 3rd person singular, and is followed by the negation. Although in both of the cases the auxiliary was omitted, it is not apparent why the negation was moved to the final position and why the remaining part of the verb phrase was changed to a 3rd person singular. Despite the unnatural position of the *not* negation, the sentences (50) and (39) were categorized as ellipsis, as omitting of the auxiliary is seen as more predominant than moving the negation. The case (51) was categorized as ellipsis as well; the fully recovered sentence would be *This is not different!* As apparent, in this case the subject and the verb were ellipted. Here, the negation was changed from *not* to *no*. The use of *no* would be correct if it was followed by a noun, e.g. *There is no difference*. As well as in the previous cases, there is no linguistic explanation for changing the negation in the sentence (51).

The last category of *other word order irregularities* are highlighting structures which do not fit into any other category. In the corpus, instances in which the highlighting structure called *cleft sentence* was used were observed:

(52) It is the future you see. (Appendix 1, 70)

(53) That is why you fail. (Appendix 1, 66)

To create a cleft sentence, the information that could be told in a single clause is divided into two clauses; these clauses have their own verbs (Biber et al. 1999, 958). The example number (52) is so-called *it-cleft* (Biber et al. 1999, 959), as it starts with the pronoun *it* followed by the verb *be* and the focus is on the word *future*, which would in an unmarked sentence function as an object: *You see the future*. This sentence was said by Yoda as a respond to Luke's vision – if the unmarked version was used, the word *future* would not gain enough focus, whereas the cleft sentence allows the word *future* to be emphatic. The example (53) is a *demonstrative cleft sentence*. A demonstrative cleft sentence starts with a demonstrative pronoun, followed by a form of the verb *be*, and by a dependent clause which starts with a *wh*-word (Biber et al. 1999, 961). In (53) the demonstrative pronoun *that* occupies the initial position and is followed by the verb *be* plus the *wh*-clause *why you fail*. Similarly, as in (52), the sentence (53) is a respond to Luke's utterance *I don't believe it*. As apparent, the response refers to the preceding utterance, which is apparent from the use of the demonstrative *that*. As cleft sentences do not belong to any of the groups discussed in 5.1. – 5.6. they were classified as *other word order irregularities*.

6. Summary of the Practical Part

This chapter summarizes the results of the practical part. The corpus consists of 173 Master Yoda's utterances, and was divided into two parts based on the episodes from which the utterances were taken. The utterances in the corpus were analyzed according to sentence elements position and then divided into five main groups: unmarked word order, inversion, fronting, ellipsis, and other word order irregularities. The categories mentioned above were further divided into subcategories. It was observed that there is a notable difference between the structure of the sentences in the Episode V (Appendix 1) and Episode III (Appendix 2). The former has a higher number of unmarked sentences (29%) and ellipted elements (36%) - which means that word order irregularities were observed in only 37% of the instances - whereas the latter has a higher number of word order irregularities (86%).

These findings show that in the Episode V, unmarked sentences and ellipted sentences create most of Master Yoda's utterances. As ellipsis is very frequent in the spoken language, especially in dialogues to avoid repetition, it is presumed that if the ellipted sentences in the Episode V were recovered, they would be mostly unmarked, as in this episode there is a notably higher number of unmarked sentences than of any other category. It was observed that in this episode

the most used irregular word order pattern is inversion (16%), especially subject-operator inversion, i.e. placing the auxiliary before the subject. In this episode, fronting was also observed: fronting of complements creates 7% of the sentences, fronting of adverbials 5%, and fronting of objects 4%. Other word order irregularities were observed in only 3% of the utterances in this episode.

The structure of the utterances from the Episode III varies from the episode discussed above. The Episode III has a lower number of the unmarked word order (13%) and sentences with ellipped elements (10%). The word order irregularities which was mapped most often was inversion. Inversion, especially Yodic inversion (i.e. the lexical part of the verb phrase preceding the subject), was mapped in 28% of the instances – the number of inverted sentences almost doubled in comparison to the Episode V. The second most used word order irregularity in the Episode III was fronting of complements – while in the Episode V it was mapped only in 7% of the instances, here, in the Episode III it was observed in 23% of the instances. Fronting of objects (14%), fronting of adverbials (9%), and other word order irregularities (3%) were also observed.

The Episode V was shot in 1980 and the Episode III in 2005 – as apparent from the findings discussed above, the creator of the Star Wars, George Lucas, changed in the time of 25 years Master Yoda's sentence patterns from 'more regular' to 'less regular'. The reasons for changing the patterns are not clear. The irregular word order in Yoda's speech in both of the episodes can be summarized as a mixture of inversion and fronting, which means that Master Yoda tends to place before the subject either elements which should be normally found in the post-verbal position, or the verb itself – in the case of Yodic inversion, he preposes the lexical part of the verb only, which should, in regular English word order, follow the auxiliary verb. However, there are instances which do not fit this summarization, e.g. cleft sentences, splitting of sentence elements, etc.

Despite the differences in the instances of patterns, the episodes have a common feature – the word order irregularities, including highlighting structures, do not usually have emphatic role. Neither fronting nor Yodic inversion are used to achieve any of the roles they have – i.e. to give emphasis to sentence elements, cohesion, etc. There are two theories which explain why Master Yoda's word order is so unusual. In the first theory, Master Yoda's age is important; as he is almost 900 years old, the language Galactic Basic might had developed in these 900 years from the patterns he uses (i.e. fronting and Yodic inversion), to S-V-O, etc. This theory means that although the language had changed, Yoda still uses the language he was taught. The second

theory explains the use of the word order irregularities as a consequence of Yoda being a foreigner. As Yoda's homeworld and race, and therefore his mother tongue, are unknown, it is possible that his mother tongue had different patterns, i.e. it did not start with the subject, being followed by the verb, etc. Although these theories explain the use of the irregular word order, neither of them explains the presence of the sentences with the unmarked word order in Yoda's speech.

Conclusion

This bachelor thesis is concerned with *Word Order Irregularities and Sentence Patterns in Master Yoda's Speech*. As apparent from the name of this bachelor thesis, the aim was to analyze the speech of the *Star Wars* character. The plan was to conduct the analysis of his speech in two steps: firstly, to analyze sentence elements positions in his sentences, and secondly, to find whether the positions correspond to any of the patterns commonly used in English.

To distinguish between various sentence patterns in English, the theoretical part was written. The theory consists of three main parts: unmarked word order, marked word order, and ellipsis. The first chapter of the theoretical part describes patterns which are used in English to create an unmarked sentence. This chapter is followed by a chapter which discusses the marked word order, especially fronting and inversion, as these structures are commonly used in Master Yoda's speech. The last chapter of the theoretical part explains the term *ellipsis* – as the corpus was created from a movie script which consists mostly dialogues, this category occurs in Yoda's speech, and therefore had to be included into the theory.

The theoretical part is followed by the practical part. For the practical part a corpus consisting of Yoda's statements (and sentences which would be statements were not ellipsis used in them) was created. Firstly, *Star Wars* scripts were found, more specifically, scripts of *Star Wars Episode V: Empire Strikes Back* and *Star Wars Episode III: Revenge of Sith*. Secondly, all parts in which Master Yoda speaks were selected. Thirdly, the parts were read and everything but statements was deleted. Fourthly, the sentences with ellipsis were recovered. Then, the sentences in the corpus were analyzed according to sentence elements position. The corpus is divided into two parts – part 1, sentences from the Episode V, and part 2, sentences from the Episode III.

As the last step of the analysis, patterns in the sentences were found. The theory from the theoretical part was used to recognize types of fronting, inversion, and ellipsis. The analysis showed that the character Master Yoda uses a special modification of inversion, as in his sentences the lexical part of the verb phrase occupies the position before the subject. The placement of the lexical part before the subject could be categorized either as *fronting of the lexical part of the verb* or as *inversion*. Although this phenomenon differs from the common use of full inversion, it was categorized as inversion, more specifically, as *Yodic inversion* or 'Yoda's modification of inversion'. Word order irregularities, which did not fit into any

category mentioned above, were classified as *other word order irregularities*. The analysis also proved the theory that there are differences in Master Yoda's speech patterns between Episode V and Episode III. The former contains more sentences with the unmarked word order, whereas sentences in the latter are formed mostly with the use of either Yodic inversion or subject complement fronting.

All types of Master Yoda's word order were then discussed in detail and supported by example sentences in the practical part in the Chapters 5.1. – 5.7. These chapters are followed by the main part of the practical part, which is the Chapter 6 - findings of the practical part are summarized in.

The analysis was more challenging than was originally expected. It is said that Master Yoda's pattern is O-S-V, and this bachelor thesis proved this statement to be wrong, as the findings show that his speech is more complicated and he uses more than this structure, i.e. fronting of objects, in addition, the when and how he uses certain patterns is still not clear. What led George Lucas, the 'father' of Star Wars, to create a character which is wise and strong, but does not understand grammatical rules, remains a mystery. It might be assumed that George Lucas created Master Yoda's irregular word order to make the character seem 'noble and wise'; by using the irregular word order the viewers of Star Wars, in this case the final addressees, see Master Yoda exactly in this way – the noble and wise Jedi Master.

Resumé

Cílem této bakalářské práce je analyzovat jazyk *Mistra Yody*, fiktivní postavy z filmové ságy *Star Wars*, a zjistit, jsou-li v jeho řeči vzorce, a v jakých souvislostech se jednotlivé vzorce vyskytují, např. používá-li se prepozice tak, jak je v angličtině zvykem. K účelu této bakalářské práce byly použity scénáře z internetové stránky *the Internet Movie Script Database*.

Tato bakalářská práce je rozdělena na dvě části; na část teoretickou a část praktickou. Teoretická část vysvětluje termíny, které jsou důležité pro analýzu v části praktické, a skládá se ze tří hlavních částí. Teorie začíná první stěžejní kapitolou, a to kapitolou, která se zabývá nepříznačným slovosledem, jelikož před analýzou bylo důležité stanovit jaký je mezi nimi rozdíl. V této části jsou důležité především teorie Mathesia, spoluzakladatele Pražského lingvistického kroužku. Podle Mathesia jsou vysvětleny hlavní znaky nepříznačného slovosledu, především aktuální členění větné. Kapitola zabývající se nepříznačným slovosledem je následována další ze tří hlavních kapitol, a to tou, ve které je popsán příznačový slovosled, především pak prepozice a inverze. Tyto větné struktury jsou popsány detailně a následně rozděleny do podkategorií, které jsou rovněž vysvětleny na příkladových větách. Prepozice je členěna na podkapitoly podle toho, který větný člen je zdůrazněn posunutím na pozici předcházející sloveso: předmět, příslovečné určení a doplněk (pozn.: anglický *subject complement* neodpovídá plně českému *doplňku*, avšak v této bakalářské práci bude tento ekvivalent použit). Teorie týkající se inverze je v teoretické části rozdělena na inverzi částečnou, která se tvoří pomocí přesunu pomocného slovesa před podmět, a úplnou, která je definována tak, že podmět je předcházen významovým slovesem. Poslední část teoretické části se zabývá pojmem elipsa, a jejími kategoriemi. Jelikož elipsa je nedílnou součástí konverzací, je rovněž důležitá pro analýzu samotnou, protože korpus, který k byl analyzován, byl vytvořen převážně z konverzací. Kapitola pojednávající o elipse je rozdělena na podkapitoly, a to vždy podle toho, jaký větný člen je z věty vynechán.

K definování inverze, prepozice a elipsy sloužily jako zdroje především publikace Duškové, Quirka a spol. a Bibera a spol. K lepšímu porozumění teorie bylo použito mnoho příkladů. Všechny příklady použité v teoretické části této bakalářské práce byly převzaty z jiných zdrojů, a to vždy z toho zdroje, jenž je jmenován jako zdroj u teorie k danému příkladu.

Praktická část bakalářské práce se zabývá samotnou analýzou řeči *Mistra Yody*. Nejprve byl vytvořen korpus ze dvou scénářů *Star Wars*; scénář *Epizody V: Impérium vrací úder* a *Epizody III: Pomsta Sithů* (dále jen *Epizoda V* a *Epizoda III*). Tyto díly byly zvoleny k analýze, jelikož

Epizoda V byl první díl, ve kterém se postava Mistra Yody objevila a Epizoda III byla poslední, kde tato postava figurovala. Celé scénáře byly zkopírovány z výše uvedené webové stránky. Části, kde se vyskytuje Mistr Yoda, byly důkladně přečteny, a na závěr byly vybrány všechny oznamovací věty Mistra Yody. Jelikož scénáře nejsou z oficiálního zdroje, nýbrž z internetové stránky, mohly se objevit rozdíly v interpunkci, a proto čárky ve větách byly ve většině případů smazány; ve scénáři k Epizodě III se následovaly čárky po inverzi, zatímco ve scénáři k Epizodě V ne, z tohoto důvodu byla interpunkce na těchto místech sjednocena, tj. smazána. Vytvořený korpus se nachází v příloze této práce a je rozdělen do dvou částí, a to podle epizod, ze kterých věty pocházejí. K analýze je využita teorie popsána v teoretické části, konkrétně k rozeznání jednotlivých jevů popsaných v teorii.

Dalším krokem bylo stanovit cíl této práce a metodiku, kterou se bude dále postupovat: bylo třeba určit větné členy a následně jejich pozici v jednotlivých větách. Podle pozice se poté dalo stanovit, do jaké kategorie, dle popisu v teoretické části, věty spadají. Věty, ve kterých chyběl jakýkoliv větný člen, byly kategorizovány jako elipsa, ačkoliv po doplnění chybějících členů mohly spadat i do kategorie jiné. Do vět zařazených do elips byly chybějící větné členy doplněny, aby bylo možné zjistit, co přesně bylo z věty vynecháno.

Větné vzorce, které se objevily v analýze, byly detailně popsány v praktické části bakalářské práce. Při analýze byl zjištěn značný rozdíl ve výskytech jednotlivých vzorců mezi Epizodou V a Epizodou III. Zatímco věty v Epizodě V se skládají především z nepříznačových vět (29 %) a vět, které mají vynechaný větný člen (36 %), což znamená, že větné nepravidelnosti byly pozorovány jen ve 37 % případů, Epizodu III tvoří především věty obsahující větné nepravidelnosti – 86 % vět v této Epizodě má nepravidelný slovosled, tj. je v nich použita inverze, prepozice, či jiná nepravidelnost.

Z těchto dat vyplývá, že Epizodu V tvoří spíše nepříznačové věty a věty s vynechaným větným členem (tj. věty, ve kterých se vyskytuje elipsa). Jelikož elipsa je běžně používaný prostředek v mluvené řeči, obzvláště při dialozích, aby nedocházelo ke zbytečnému opakování, předpokládá se, že kdyby do vět v Epizodě V byly dány chybějící větné členy, převážná většina těchto vět by byla nepříznačová, jelikož nepříznačový slovosled v této epizodě značně převažuje nad slovosledem, kde se vyskytují nepravidelnosti. Z analýzy vyplývá, že v této epizodě je nejčastěji používaným nepravidelným slovosledem inverze, jelikož inverze tvoří až 16 % vět. Nejčastěji používaným typem inverze je tzv. Yodova inverze, tzn. přemístění pouze lexikální části slovesa před podmět a pomocné sloveso. Tento jev mohl být klasifikován buď jako prepozice lexikální části slovesa, nebo jako upravená inverze. Jelikož prepozice lexikální

části slovesa je v angličtině jevem nepopsaným, bylo rozhodnuto na tento jev nahlížet jako na modifikaci úplné inverze - pro tuto bakalářskou práci byl z tohoto důvodu vymyšlen termín *Yodova inverze*. V Epizodě V byla použita také prepozice: prepozice doplňku se objevila v 7 % případů, prepozice příslovečného určení tvoří 5 % Yodových vět v této epizodě a prepozice předmětu byla upozorována ve 4 % případů. Další nepravidelnosti, jako např. rozdělení větného členu na dvě části, či jiné struktury, které nejsou popsány v teoretické části, se objevily pouze ve 3 % vět a byly zařazeny do kategorie *other word order irregularities*, tedy *ostatní nepravidelnosti slovosledu*.

Jak už bylo řečeno, struktura vět v Epizodě III se velmi liší od těch, které jsou v Epizodě V. Ve scénáři k Epizodě III mají věty Mistra Yody nižší počet nepříznačkových vět, a to pouze 13 %. Věty, ve kterých je vynechaný větný člen tvoří 10 % všech vět v této epizodě. Odchylka od pravidelného slovosledu, která byla zaznamenána nejčastěji, je inverze, především Yodova inverze (viz předchozí odstavec). Věty, ve nichž se inverze vyskytuje tvoří 28 % - v porovnání s Epizodou V, kde se inverze vyskytovala méně, se počet vět s inverzí téměř zdvojnásobil. Druhá nejpoužívanější odchylka slovosledu v tomto díle byla prepozice doplňku – zatímco v Epizodě V se prepozice doplňku vyskytla pouze v 7 % případů, v Epizodě III byla prepozice doplňku použita ve 23 % případů, což znamená, že počet vět s prepozicí doplňku se více než ztrojnásobil. Prepozice předmětu (14 %), prepozice příslovečných určení (9 %) a ostatní větné nepravidelnosti (3 %) se v této epizodě rovněž vyskytly.

Epizoda V byla zfilmována v roce 1980 a Epizoda III v roce 2005 – jak vyplývá z analýzy, tvůrce Star Wars, George Lucas, během těchto 25 let změnil větné vzorce Mistra Yody z ‚více pravidelných‘ na spíše ‚méně pravidelné‘. Důvod, proč se tak stalo, není příliš jasný. Větné vzorce, které mají nepravidelný slovosled, se v obou dílech dají shrnout jako směsice prepozice a inverze, což znamená, že Mistr Yoda má tendenci před podmět dávat buďto větné členy, které mají v pravidelném anglickém slovosledu správně následovat sloveso, nebo sloveso samotné, v případě Yodovy inverze je to pak lexikální část slovesa, jenž má v ideálním případě následovat sloveso pomocné. V nepravidelnostech slovosledu se ovšem objevují i struktury, které do této sumarizace nezapadají, např. rozdělení větných členů, atd.

Navzdory rozdílům ve výskytech jednotlivých vzorců v epizodách, epizody mají společný znak – nepravidelnosti slovosledu (včetně struktur, které v běžných případech zdůrazňují větný člen), obvykle nemají zdůrazňující roli. Ani prepozice, ani Yodova inverze nejsou používány v kontextu tak, aby dosáhly rolí, které v obvyklé mluvě mají, tzn. zdůraznění větného členu, koheze, apod. Existují dvě teorie, které vysvětlují, proč řeč Mistra Yody je plná nepravidelností

slovosledu. V první teorii je důležitý věk této postavy; jelikož je star téměř 900 let, jazyk Galactic Basic, kterým mluví se za těchto 900 let mohl změnit z větných vzorců, které Yoda používá (např. prepozice), na jazyk, jakož slovosled začíná podmětem, je následován přísudkem, atd. Tato teorie znamená, že ačkoliv se jazyk změnil, Yoda stále používá formu, na kterou byl zvyklý, tzn. formu, jež zahrnuje především inverzi a prepozici.

Druhá teorie vysvětluje odchylky od pravidelného slovosledu tak, že Mistr Yoda je ‚cizinec‘. Jelikož domovská planeta a rasa, tzn. i mateřský jazyk Yoda, jsou neznámé, je možné, že jeho mateřský jazyk měl odlišné větné vzorce, tj. nezačínal podmětem následovaným přísudkem a následně dalšími větnými členy. V tomto případě by nepravidelnosti slovosledu byly pozůstatky jeho mateřského jazyka. Ačkoliv obě tyto teorie vysvětlují odchylky od pravidelnosti, ani jedna z nich nevysvětluje, proč se někdy v Yodově řeči vyskytnou i věty mající pravidelný slovosled. Co tedy přesně vedlo tvůrce ságy *Star Wars* k vytvoření postavy, která, ač oplývá moudrostí a Sílou, avšak nedokáže bezchybně používat jazyk, kterým se v onom vesmíru mluví, není příliš jasné; dá se pouze předpokládat, že George Lucas vytvořil Yodův nepravidelný slovosled proto, aby této postavě dodal na ‚vznešenosti a moudrosti‘, neboť používáním poněkud neobvyklého jazyka, působí na diváka, tedy na konečného adresáta, tato postava právě tak působí – Yoda, vznešený a moudrý Mistr Jedi.

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Appendix 1 - Episode V: Empire Strikes Back

1. I mean you no harm. S-V-O-O, *unmarked*
2. I am wondering, why are you here? S-V-O, *unmarked*
3. Found someone, you have, I would say? Vlex-O-S-Aux, *inversion*; S-V, *unmarked*
(*comment clause*)
4. Help you I can. Vlex-O-S-Aux, *Yodic inversion*
5. A great warrior. (Se-Ve)-Scompl, *ellipsis*
6. Wars not make one great. S-(Auxe)-V-O-Ocomp, *ellipsis*
7. (It is) Mine! (Se-Ve)-Scomp, *ellipsis*
8. Or I will help you not. S-V-O, *other word order irregularity (negation at the end)*
9. My home this is. Scomp-S-V, *fronting of complement*
10. (You are looking for a) Jedi Master. (Se-Ve)-O, *ellipsis*
11. (You seek) Yoda. (Se-Ve)-O, *ellipsis*
12. You seek Yoda. S-V-O, *unmarked*
13. Take you to him I will. V-O-Adv-S-Aux, *Yodic inversion*
14. But now, we must eat. Adv-S-V, *unmarked*
15. For the Jedi it is time to eat as well. O-S-V-Scomp, *fronting of object*
16. (Yoda is) Not far. (Se-Ve)-Scomp, *ellipsis*
17. Yoda (is) not far. S-(Ve)-negation-Scomp, *ellipsis*
18. Soon you will be with him. Adv-S-V-Adv, *fronting of adverbial*
19. Rootleaf I cook. O-S-V, *fronting of object*
20. Ah, (I remember) your father. (Se-Ve)-O, *ellipsis*
21. Powerful Jedi was he, powerful Jedi. Scomp-V-S, *fronting of complement*
22. I cannot teach him. S-V-O, *unmarked*
23. The boy has no patience. S-V-O, *unmarked*
24. (There is) Much anger in him, like (it was in) his father. (Se-Ve)-O-Adv, *ellipsis*; (Se-Ve-Prepositione)-Adv, *ellipsis*
25. He is not ready. S-V-Scomp, *unmarked*
26. For eight hundred years have I trained Jedi. Adv-Aux-S-V-O, *subject-operator inversion*
27. My own counsel will I keep on who is to be trained! Adv-Aux-S-Vlex-O, *subject-operator inversion*
28. A Jedi must have the deepest commitment, (he must have) the most serious mind. S-V-O, *unmarked*; (Se-Ve)-O, *ellipsis*

29. This one a long time have I watched. O-Adv-Aux-S-V, *subject-operator inversion*
30. All his life has he looked away...(he has looked) to the future, (he has looked) to the horizon. Adv-Aux-S-V-Adv, *subject-operator inversion*; (Se-Ve-)-Adv, *ellipsis*; (Se-Ve)-Adv, *ellipsis*
31. Never (was) his mind on where he was. Adv-(Ve)-S-Adv, *ellipsis*
32. A Jedi (does) craves not these things. S-(Aux)-V-O, *ellipsis*
33. You are reckless! S-V-Scomp, *unmarked*
34. He is too old. S-V-Scomp, *unmarked*
35. Yes, (he is) too old to begin the training. (Se-Ve)-Scomp, *ellipsis*
36. Oh, you will be (afraid). You will be (afraid). S-V-(Scompe), *ellipsis*; S-V-(Scompe), *ellipsis*
37. A Jedi's strength flows from the Force. S-V-Adv, *unmarked*
38. Anger... fear... aggression. The dark side of the Force are they. Scomp-V-S, *subject-operator inversion*
39. Easily they flow, (they are) quick to join you in a fight. Adv-S-V, *fronting of adverbial*; (Se-Ve)-Scomp, *ellipsis*
40. If once you start down the dark path, forever will it dominate your destiny, consume you it will, as it did Obi-Wan's apprentice. Adv-S-V-Adv, *fronting of adverbial*; Adv-Aux-S-Vlex-O, *subject-operator inversion*; Vlex-O-S-Aux, *Yodic inversion*; S-V-O, *ellipsis* (*consumed replaced by did*)
41. You will know (the good side from the bad). S-V-(Oe), *ellipsis*
42. (You will know the good side from the bad) When you are calm, (you will know the good side from the bad when you are) at peace. (Se-Ve-Oe)-Adv, *ellipsis*; (Se-Ve-Oe-Adv_{part1})-Adv_{part2}, *ellipsis*
43. A Jedi uses the Force for knowledge and defense, (a Jedi uses the Force) never for attack. S-V-O-Adv, *unmarked*; (Se-Ve-Oe)-Adv, *ellipsis*
44. No, no, there is no why. S-V-O, *unmarked*
45. Nothing more will I teach you today. O-Aux-S-V-O-Adv, *subject-operator inversion*
46. That place is strong with the dark side of the Force. S-V-Scomp-Adv, *unmarked*
47. A domain of evil it is. Scompl-S-V, *fronting of complement*
48. In you must go. Adv-S-V, *fronting of adverbial*
49. (There is) Only what you take with you. (Adve-Ve-Se)-O, *ellipsis*
50. (Do not take) Your weapons... you will not need them. (Se-Ve)-O, *ellipsis*; S-V-O, *unmarked*

51. So certain are you. Scomp-V-S, *subject-operator inversion*
52. (This is) No different! (Se-Ve)-Scomp, *ellipsis*
53. (This is) Only different in your mind. (Se-Ve)-Scomp, *ellipsis*
54. You must unlearn what you have learned. S-V-O, *unmarked*
55. There is no try. S-V-O, *unmarked*
56. Size (does) matters not. S-(Auxe)-V, *ellipsis*
57. And well you should not (judge me by my size). S-Aux-(Ve-Oe-Adve), *ellipsis*
58. (You should not judge me by my size) For my ally is the Force. (Se-Auxe-Ve-Oe-Adve)-Adv, *ellipsis*
59. And a powerful ally it is. Scomp-S-V, *fronting of complement*
60. Life creates it, (life) makes it grow. S-V-O, *unmarked*; (Se)-V-O, *ellipsis*
61. Its energy surrounds us and (its energy) binds us. S-V-O, *unmarked*; (Se)-V-O, *ellipsis*
62. Luminous beings are we, not this crude matter (are we). Scomp-V-S, *fronting of complement*; Scomp-(Se-Ve), *ellipsis*
63. You must feel the Force around you. S-V-O, *unmarked*
64. (You must feel the Force) Here, (you must feel the Force) between you... (and you must feel the Force between) me... (and you must feel the Force between) the tree... (and you must feel the Force) the rock... (you must feel the Force) everywhere! (Se-Ve)-Adv, *ellipsis*
65. Yes, (you must feel the Force) even between this land and that ship! (Se-Ve)-Adv, *ellipsis*
66. That is why you fail. S-V-Scomp, *other word order irregularity (demonstrative cleft sentence)*
67. Through the Force things you will see. Adv-O-S-V, *fronting of adverbial*
68. You must learn control. S-V-O, *unmarked*
69. Friends you have there. O-S-V-Adv, *fronting of object*
70. It is the future you see. S-V-Scomp, *other word order irregularity (cleft sentence)*
71. (It is) Difficult to see. (Se-Ve)-Scomp, *ellipsis*
72. Always in motion is the future. Scomp-V-S, *subject-operator inversion*
73. Decide you must how to serve them best. Vlex-S-Aux-O, *Yodic inversion*
74. If you leave now, help them you could. S-V-Adv, *unmarked*; V-O-S-Aux, *Yodic inversion*
75. But you would destroy all for which they have fought and suffered. S-V-O, *unmarked*
76. You must complete the training. S-V-O, *unmarked*
77. You must not go! S-V, *unmarked*
78. You don't know that. S-V-O, *unmarked*

79. Stopped they must be. Scomp-S-V, *fronting of complement*
80. On this all depends. O-S-V, *fronting of object*
81. Only a fully trained Jedi Knight with the Force as his ally will conquer Vader and his Emperor. S-V-O, *unmarked*
82. If you end your training now, if you choose the quick and easy path, as Vader did, you will become an agent of evil. S-V-O-Adv, *unmarked*; S-V-O, *unmarked*; S-(Ve-Oe), *ellipsis (did – chose the quick and easy path)*; S-V-O, *unmarked*
83. If you honor what they fight for... yes! S-V-O, *unmarked*
84. Strong is Vader. Scomp-V-S, *fronting of complement*
85. Save you it can. V-O-S-Aux, *Yodic inversion*
86. Told you I did. V-O-S-Aux, *Yodic inversion*
87. Reckless is he. Scomp-V-S, *fronting of complement*
88. Now matters are worse. Adv-S-V-Scomp, *unmarked*
89. No, there is another (hope). S-V-O-(Oe), *ellipsis*

Appendix 2 - Episode III: Revenge of Sith

1. Premonitions...premonitions...these visions you have. O-S-V, *fronting of object*
2. Careful you must be when sensing the future, Anakin. Scomp-S-V-Adv, *fronting of complement*
3. The fear of loss is a path to the dark side. S-V-Scom, *unmarked*
4. Death is a natural part of life. S-V-Scomp, *unmarked*
5. Attachment leads to jealousy. S-V-Adv, *unmarked*
6. The shadow of greed, that is. Scomp-S-V, *fronting of complement*
7. Disturbing is this move by Chancellor Palpatine. Scom-V-S, *subject-operator inversion*
8. Hiding in the Outer Rim Grievous is. Vlex-Adv-S-Aux, *Yodic inversion*
9. The outlying systems you must sweep. O-S-V, *fronting of object*
10. Master Kenobi, our spies contact you must, and then (you must) wait. O-Vlex-S-Aux, *Yodic inversion; Adv-(Se-Auxe)-Vlex, ellipsis*
11. Go I will. Vlex-S-Aux, *Yodic inversion*
12. Good relations with the Wookiees, I have. O-S-Aux, *fronting of object*
13. Too much under the sway of the Chancellor, he is. Scomp-S-V, *fronting of complement*
14. Much anger there is in him. O-S-V-Adv, *fronting of object*
15. Too much pride (there is) in his powers. O-(Se-Ve)-Adv, *ellipsis*
16. A prophecy ...that misread could have been. S-Scomp-V, *fronting of complement*
17. I hope right you are. S-V-O_{part2}-O_{part1}, *other word order irregularity (splitting of a sentence element)*
18. And now destroy the Droid armies on Kashyyyk I will. Adv-Vlex-O-S-Aux, *Yodic inversion*
19. May the Force be with you. Aux-S-Vlex-Adv, *subject-operator inversion*
20. Act on this we must. Vlex-Adv-S-Aux, *Yodic inversion*
21. The capture of General Grievous will end this war. S-V-O, *unmarked*
22. Quickly and decisively we should proceed. Adv-S-V, *fronting of adverbial*
23. A Master is needed with more experience. S_{part1}-V-S_{part2}, *other word order irregularity (splitting of a sentence element)*
24. Obi-Wan my choice is. Scomp-S-V, *fronting of complement*
25. I agree. S-V, *unmarked*
26. Then now the time is (to attack), Commander. Adv-S-V-(Scompe), *ellipsis*
27. To a dark place this line of thought will carry us. Adv-S-V-O, *fronting of adverbial*

28. Great care we must take. O-S-V, *fronting of object*
29. Stink this mud does. Vlex-S-Aux, *Yodic inversion*
30. Not far are we from the emergency ship. Adv_{part1}-V-S-Adv_{part2}, *subject-operator inversion*
31. Chewbacca and Tarfful, miss you I will. Vlex-O-S-Aux, *Yodic inversion*
32. Good friends you are. Scomp-S-V, *fronting of complement*
33. For your help, much gratitude and respect I have. Adv-O-S-V, *fronting of adverbial*
34. Master Kenobi, dark times are these. Scomp-V-S, *subject-operator inversion*
35. Good to see you it is. Scomp-S-V, *fronting of complement*
36. With the help of the Wookiees barely escape I did. Adv-Vlex-S-Aux, *Yodic inversion*
37. Heard from no one have we. Vlex-O-Aux-S, *Yodic inversion*
38. Received a coded retreat message we have. Vlex-O-S-Aux, *Yodic inversion*
39. I agree. S-V, *unmarked*
40. In a dark place we find ourselves. Adv-S-V-O, *fronting of adverbial*
41. A little more knowledge might light our way. S-V-O, *unmarked*
42. If a special session of Congress there is, easier for us to enter the Jedi Temple it will be. Scomp-S-V, *fronting of complement*; O-S-V, *fronting of object*
43. Killed not by clones this Padawan (was). Vlex-Adv-S-(Auxe), *ellipsis*
44. (Killed) By a lightsaber he was. (Ve)-Adv-S-Aux, *ellipsis*
45. For the Clones to discover the recalibration, a long time it will take. O-O-S-V, *fronting of object*
46. To change it back (it will take) longer still. O-(Se-Ve)-Scomp, *ellipsis*
47. If into the security recordings you go, only pain will you find. Adv-S-V, *fronting of adverbial*; O-Aux-S-Vlex, *subject-operator inversion*
48. Destroy the Sith we must. Vlex-O-S-Aux, *inversion*
49. To fight this Lord Sidious, strong enough, you are not. Scomp_{part2}-Scomp_{part1}-S-V, *fronting of complement*
50. Twisted by the dark side young Skywalker has become. Scomp-S-V, *fronting of complement*
51. The boy you trained, gone he is. Scomp-S-V, *fronting of complement*
52. (He was) Consumed by Darth Vader. (Ve-Se)-Scomp, *ellipsis*
53. To question no time there is. Scomp_{part2}-Scomp_{part2}-S-V, *fronting of complement*
54. Find him you will. Vlex-O-S-Aux, *Yodic inversion*
55. (To) Visit the new Emperor my task is. Scomp-S-V, *fronting of complement*

56. I hear a new apprentice you have, Emperor. S-V-O_{part2}-O_{part1}, *other word order irregularity (splitting of a sentence element)*
57. At an end your rule is and not short enough it was, I must say. Scomp-S-V, *fronting of complement*; Scomp-S-V, *fronting of complement*; S-V, *unmarked (comment clause)*
58. Faith in your new apprentice misplaced may be, as is (misplaced) your faith in the dark side of the Force. S-Scomp-V, *fronting of complement*; V-(Scompe)-S, *Yodic inversion*
59. Destroy you I will, just as Master Kenobi your apprentice will destroy. Vlex-O-S-Aux, *inversion*; S-O-V, *fronting of object*
60. Careful timing we will need. O-S-V, *fronting of object*
61. Into exile I must go. Adv-S-V, *fronting of adverbial*
62. Failed I have. V-S-Aux, *Yodic inversion*
63. Failed to stop the Sith Lord I have. Vlex-S-Aux, *Yodic inversion*
64. Still much to learn there is. Scomp-S-V, *fronting of complement*
65. A great Jedi Master you have become, Qui-Gon Jinn. Scomp-S-V, *fronting of complement*
66. Your apprentice I gratefully become. Scomp-S-Adv-V, *fronting of complement*
67. Save them we must. Vlex-O-S-Aux, *Yodic inversion*
68. They are our last hope. S-V-Scomp, *unmarked*
69. Pregnant she must still appear. Scomp-S-V, *fronting of complement*
70. Hidden, safe, the children must be kept. Scomp-S-V, *fronting of complement*
71. Split up they should be. Scomp-S-V, *fronting of complement*
72. Strong the Force runs in the Skywalker line. Adv-S-V-Adv, *fronting of adverbial*
73. Hope we can. Vlex-S-Aux, *Yodic inversion*
74. Done it is. Scomp-S-V, *fronting of complement*
75. Until the time is right disappear we will. Adv-Vlex-S-Aux, *Yodic inversion*
76. In your solitude on Tatooine training I have for you. Adv-O-S-V-O, *fronting of adverbial*
77. An old friend has learned the path to immortality. S-V-O, *unmarked*
78. One who has returned from the netherworld of the Force to train me S-V-Adv, *unmarked*
79. (It is) your old Master, Qui-Gon Jinn. (Se-Ve)-Scomp, *ellipsis*
80. The secret of the Ancient Order of the Whills he studied. O-S-V, *fronting of object*
81. How to commune with him I will teach you. O-S-V-O, *fronting of object*
82. How to join the Force he will train you. O-S-V-O, *fronting of object*
83. Your consciousness you will retain when one with the Force. O-S-V-Adv, *fronting of object*
84. (You will retain) Even your physical self, perhaps. (Se-Ve)-O, *ellipsis*