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A STYLISTIC ANALYSIS ON LANGUAGE STRUCTURES OF STAR WARS' MASTER YODA IN THE STAR WARS ANMATED MOVIE ENTITLED *THE CLONE WARS*.

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Abstract

This research aims to identify and classify the types of irregularities on word orders and the elements of ethnography of communication which affect the changes on the utterance orders produced by a character named Master Yoda in the Star Wars animated movie: The Clone Wars. The data of this research are the utterances produced by the character. In order to answer the research questions, qualitative method and the technique of purposive sampling are applied. Based on the analysis, there are 28 utterances produced by Master Yoda that can be analysed and belong to several types of word order irregularities. Those orders consist of subject verb inversion 12 times (42.9%), complement fronting 10 times (35.7%), object fronting 3 times (10.7%), adverbial fronting 2 times (7.15%) and subject operator inversion once (3.5%). On the other hand, there are only two elements of ethnography of communication which affect the changes in orders of the character's utterances. Those elements are ends and act sequence elements. It is found that these two elements have three changes each based on the analysis. From these findings, it can be concluded that the shift observed in the orders of the character's utterances occur because the outcomes and the messages of the conversation tend to change when the selected character, Master Yoda is involved in the dialogues.

Keywords: *Stylistics, Word Order, Irregularities, Ethnography of Communication, Star Wars.*

1. Introduction

Star Wars is a globally recognized science fiction franchise encompassing books, comics, video games, and iconic movie series. The franchise gained immense popularity through its original trilogy (1977–1983) featuring *Episode IV: A New Hope*, *Episode V: The Empire Strikes Back*, and *Episode VI: Return of the Jedi*, which introduced audience to a high-adventure space opera depicting interplanetary warfare and galactic conflicts. The saga expanded with a prequel trilogy (1999–2005)—*Episode I: The Phantom Menace*, *Episode II: Attack of the Clones*, and *Episode III: Revenge of the Sith*—as well as multiple animated TV series and feature films such as *Droids* (1985), *Ewoks* (1985), *Clone Wars* (2003), *The Clone Wars* (2008 3D movie and series), *Rebels* (2014), and *Resistance* (2018).

A central appeal of the franchise lies in its distinct characterization. Master Yoda—a small, green Jedi Master superior in power to other lightsaber wielders—stands out not only for his wisdom but primarily for

his peculiar linguistic style. His speech patterns exhibit marked grammatical irregularities compared to standard English syntax. Instead of using regular subject-first structures, Master Yoda frequently places verbs, adverbs, or complements prior to the subject or auxiliary verbs. For instance:

1. *"Then go with you, she will to the Teth system."* (Structure: Adv-V-Adv-S-Aux-Adv)
2. *"Kidnapped, Jabba the Hutt's son has been."* (Structure: V-S-Aux)

In the first example, the subject (*she*) is displaced from the initial sentence position and preceded by an adverbial phrase and the main verb (*go*). In the second example, the main verb (*kidnapped*) is fronted ahead of the subject (*Jabba the Hutt's son*) and auxiliary verb (*has been*), creating an inverted clause. To investigate these syntactic oddities and their communicative functions, this research integrates two main linguistic disciplines: Stylistics (Word Order Variations) and Ethnography of Communication.

Analysing Master Yoda's dialogue is crucial because his non-standard syntactic patterns serve as more than mere stylistic flair—they reflect how language structures shift across varying contextual and emotional situations. While stylistic inversion and fronting are recognized in literary analysis, there is a need to systematically map how Yoda's grammatical shifts interact with specific communicative contexts in animated cinema using an ethnographic framework.

This study addresses the linguistic phenomenon by identifying syntactic irregularities which are the inversion and fronting, and it evaluates their contextual triggers. Based on this preceding, this study raises two questions, such as:

1. What are the specific grammatical irregularities uttered by Master Yoda in *Star Wars: The Clone Wars*?
2. How do these language structures shift across different contextual situations using Hymes' SPEAKING model?

2. Literature Review

2.1 Stylistics

Stylistics studies unique expressions in language, their contextual functions, and their intended effects (Verdonk, 2002). Simpson in his book Stylistics: A Resource Book for Students says that, the purpose of stylistics is to explore language, and more specifically to explore the creativity used in language (2004). This emphasizes that stylistics can be applied to analyse certain language and the creativity in that language. Moreover, he also adds doing the stylistics enriches people thinking about language and adds our understanding about written literary texts.

2.2 Word Order

Mathesius (1975) argues that in English, the changes in word order are inadmissible. It means English word order is fixed since it has grammatical function. However, Simpson (2004) defines that the reason language becomes important to stylisticians is because the various forms, patterns, and levels to establish linguistics structure as an important index of the function of the text. He also further adds that stylistics talks about the rules of language because it often explores texts where those rules are bent, distended or stretched to breaking point. Additionally, Jespersen (2013) explains that there are no grammatical rules of word order that can be followed under all circumstances. He also adds that there is certain freedom

where it depends on what is the most important moment in the speaker's mind. He argues that the regular order which is regularly followed is subject-verb-object. However, it is not necessary to follow this order when there is only one primary in the sentence. In some cases, for instance, the subject may come after the verb.

This implies that even though word order in English is fixed, it can still be examined a little bit further through stylistics.

Johansson (1996) suggests that fronting is regarded as a deviation from canonical word order which may differ in markedness across languages. While Biber et al (1999) mention, fronting has to do with putting core elements which tend to come after the verb in pre-verbal position. Based on these definitions, fronting implies a language pattern where the placement of the elements does not follow the common rules.

Mathesius (1975) describes that when the finite verb follows after the subject where the order is subject-predicate, it is referred as normal. Meanwhile, when the order is reversed where the predicate precedes the subject, it is then considered inverted. Birner in Kreyer (2006) states that an inversion is a sentence in which the logical subject appears in post-verbal position while some other, canonically post-verbal constituent appears in clause-initial position.

To support this, Biber et al (1999) add that inversion has generally several discourse functions such as to create cohesion, to place an end-focus, and to intensify. To sum up the definitions above, inversion belongs to a reversed order where the subject follows the predicate put in the initial position. The aims of inverting sentences can be various such as making cohesion, to give focus, and intensify.

2.3 Ethnography of Communication

Ethnography of communication is related to the communicative competence where it was firstly regarded as a response to Chomsky's argumentation saying that linguistic theory is concerned primarily with an ideal speaker-listener in a completely homogenous speech community who knows language perfectly and is unaffected by grammatically irrelevant conditions (Chomsky, 1965).

Hymes (1972) then argues that linguistic theory has two parts; linguistic competence and linguistic performance. Linguistic competence mostly deals with the knowledge of language structure, a knowledge that is not commonly available for spontaneous report. Meanwhile, linguistic performance is understood as concerned with the sociocultural content and the process often termed recording and decoding. Based on these definitions, Hymes wants to prove that not only does the knowledge of constructing patterns take part in language, but the sociocultural features also have the important parts in language.

Hymes (1974) defines communicative competence as integrating grammatical knowledge with contextual awareness. His SPEAKING frameworks systematically evaluate communicative events, such as a number of factors below:

- Setting/Scene (Physical/psychological environment)
- Participants (Speaker, hearer, roles)
- Ends (Goals and outcomes)

- Act Sequence (Message form and content)
- Key (Tone, manner, emotional delivery)
- Instrumentalities (Channel/code, e.g., oral speech)
- Norms (Social rules of interaction)
- Genre (Category of speech, e.g., command)

2.4 Contextual Background: Master Yoda and The Clone Wars

Created by George Lucas, Master Yoda is a legendary Jedi Master whose distinct, non-canonical syntax is a defining trait (Wallace, 2002). In Star Wars: The Clone Wars (2008), Yoda's unique speech patterns occur alongside military directives and strategic briefings during the Republic-Separatist conflict.

2.5 Empirical Studies

This research is inspired not only by the unusual phenomenon shown by Master Yoda in the movie, but also a study case conducted by Markéta Dančová (2017). That previous research is entitled Word Order Irregularities and Sentence Patterns in Master Yoda's Speech. However, Dančová only focuses on the irregularities of the word orders uttered by Master Yoda. The data taken for the research that is conducted by him are two Star Wars live action movies; Star Wars Episode V: The Empire Strikes Back and Star Wars Episode III: Revenge of the Sith. The result of the study shows that there are three types of irregularities in word order observed from Master Yoda's utterances in the two movies. Those irregularities are fronting, inversion, and ellipsis. From this research, Dančová proves that the irregularities of word order employed in Master Yoda's utterances not only determine his uniqueness, but also used in purpose, either to stress the word, place a focus etc.

Another research regarding Ethnography of Communication has been previously conducted by Riski Pujianto (2016). In his study, he applied Hymes' Ethnography of Communication, especially the SPEAKING formula to figure out the various topics based on the conversations happened in the movie of Jane Eyre. Based on his analysis, he found out that each dialogue has genre which are conversation, expressing of refusal, debate, lecturing, announcement, introduce self, asking and giving help, command, interview, recount, notice, expressing gratitude, giving information, asking permission, asking apologies, statement, and prohibition. The genre of the dialogue is found in several topic variations.

Unlike previous studies which examine syntax or context independently, this research combines Biber et al.'s (1999) syntactic categories with Hymes' (1974) SPEAKING framework to explain both the structural patterns and contextual triggers of Yoda's speech shifts in The Clone Wars.

3. Research Method

This study employs a qualitative descriptive approach to conduct an in-depth examination of linguistic phenomena within their natural setting, without involving numerical analysis (Creswell, 2007; Denzin & Lincoln, 2007). The primary focus and scope of the research centre on syntactic irregularities and the shifts in language usage within the speech of the character Master Yoda. Primary data were obtained directly from Master Yoda's spoken dialogues in the animated film Star Wars: The Clone Wars (2008), while secondary data—consisting of the raw film script downloaded from

Scripts.com on 20 August, 2026. It served as a tool for verifying and validating the transcripts (Kothari, 2009).

The study population comprises all 28 of Master Yoda's utterances that exhibit grammatical irregularities. Sampling was conducted using the total sampling technique (Etikan, 2016), where in the entire population of 28 utterances was selected as the research sample. Operationally, the study defines word-order irregularity as a non-canonical English syntactic pattern classified into "fronting" and "inversion" (Biber et al., 1999; Huddleston et al., 2002), while the triggers for structural changes are analysed through a sociolinguistic lens using Dell Hymes's (1974) SPEAKING framework—encompassing Setting, Participant, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre.

Methodologically, the study applies Hymes' framework through a dual-layered analytical structures designed to connect macro-level contextualization and micro-level syntactic variation. First, each speech event undergoes qualitative contextualisation, in which it is matched across all eight components of the SPEAKING model to depict the broader communicative environment which encompasses variables such as physical setting, participant relationships, emotional tone, and interactional norms. Building upon this descriptive foundation, the second layer applies quantitative trigger coding to isolate the immediate operational causes of word-order shifts. Within this quantitative scheme, each non-canonical utterance is systematically categorised according to its single primary trigger, defined as the specific situational vector that directly prompts the use of structural fronting or inversion.

Data collection was carried out via structured observation, beginning with repeated viewings of the film to identify and record Master Yoda's utterances, extract sentences containing fronting or inversion, and cross-reference the observation transcripts with the film script to ensure data validity. Furthermore, the data analysis technique employed a systematic approach (Creswell, 2011) that began with classifying word order types (Biber et al., 1999), mapping ethnographic speech context elements based on Hymes SPEAKING model, and qualitatively analysing how situational factors triggered changes in Master Yoda's linguistic structure, culminating in a final conclusion that addressed all the research questions.

4. Result And Discussion

The findings indicate that Master Yoda's non-canonical speech patterns in *Star Wars: The Clone Wars* do not represent arbitrary grammatical errors. Instead, they constitute a systematic stylistic strategy governed by specific communicative objectives and discourse shifts. The analysis addresses two primary dimensions: the structural classification of word-order irregularities and the contextual triggers that drive these variations.

4.1 Result

This study investigates 28 selected utterances spoken by Master Yoda in the animated movie *Star Wars: The Clone Wars* to identify types of word order irregularities based on Biber et al. (1999) and their contextual triggers using Dell Hymes' (1974) Ethnography of Communication framework. The data found can be seen as follows:

4.1.1 Types of Word Order

Across the 28 analysed utterances, Yoda's dialogue displays five distinct syntactic variations, broadly grouped into fronting and inversion constructions. Fronting occurs when a constituent that canonically follows the verb is moved to the clause-initial position, whereas inversion involves displacing the subject to a post-verbal or post-auxiliary position.

Prior to examining specific textual examples, the overall quantitative distribution of these syntactic types was calculated. As detailed in Table 1, Subject-Verb Inversion represents the most frequent irregularity in Yoda's speech, accounting for 12 out of 28 instances (42.9%). Complement Fronting forms the second most common construction with 9 instances (32.1%). Object Fronting and Adverbial Fronting each account for 3 instances (10.7%), while Subject-Operator Inversion occurs once (3.5%). Take a look at the table 1 below:

No.	Types of Word Order	Number	Percentage
1.	Fronting of Object	3	10.7%
2.	Fronting of Complement	9	32.1%
3.	Fronting of Adverbial	3	10.7%
4.	Subject-Verb Inversion	12	42.9%
5.	Subject-Operator Inversion	1	3.5%
Total		**28**	**100%**

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Table 1. Types of irregularities found in the data

Unlike table 1, table 2 demonstrates the primary SPEAKING factors assigned to each utterance. The number of SPEAKING elements refer to coded triggers, not to every contextual feature observable in the scenes. Take a look at the table below:

No.	Elements of Ethnography of Communication	Number	Percentage
1.	Setting	0	0%
2.	Participants	0	0%
3.	Ends	22	78.5%
4.	Act Sequence	6	21.4%
5.	Key	0	0%
6.	Instrumentalities	0	0%
7.	Norms	0	0%
8.	Genre	0	0%
Total		**28**	**100%**

Table 2. Types of Dell Hymes' SPEAKING

Discussion

The findings demonstrate that Master Yoda's non-standard syntax is non-random and serves specific communicative and stylistic functions.

This section presents the research results and discussion of the irregular word orders found in Master Yoda's utterances in *Star Wars: The Clone Wars*. The analysis focuses on two main aspects: the types of irregular word order and the communicative factors that influence the changes in Yoda's utterance structures. The first aspect is analysed using Biber et al.'s (1999) classification of word order, while the second is interpreted through Dell Hymes' Ethnography of Communication, particularly the SPEAKING framework. The data consist of 28 utterances containing identifiable irregular word-order patterns

4.1 Results

4.1.1 Types of Word-Order Irregularities

The analysis identifies five types of irregular word order in Master Yoda's utterances: fronting of object, fronting of complement, fronting of adverbial, subject-verb inversion, and subject-operator inversion. According to the

tabulated results, subject-verb inversion is the most frequent pattern, followed by complement fronting. The irregularities can be broadly divided into two major patterns: fronting and inversion. Fronting occurs when an element that normally follows the verb is moved to the initial position, whereas inversion involves a reversal of the usual relationship between the subject and the predicate or auxiliary.

4.1.1.1 Fronting

Three forms of fronting are identified and those are object fronting, adverbial fronting, and complement fronting. These patterns demonstrate that Yoda frequently places a particular constituent at the beginning of an utterance, thereby giving it greater prominence.

Object fronting occurs when the object is positioned before the subject and verb. The example can be seen as follow:

1) A messenger, we are sending with important order for General Kenobi

The regular English order would be *"We are sending a messenger with important orders for General Kenobi."* The original structure therefore follows an Object–Subject–Verb (OSV) pattern rather than the regular Subject–Verb–Object (SVO) order. The fronted object, *"A messenger,"* receives initial prominence and becomes the central element of the utterance. The first element which stands as the object in this utterance comes in the beginning, followed by the subject and its verb. The adverbial phrase then comes after the verb which serves its function as the complement of the object. Additionally, it has also been previously stated in the chapter two that the according to Biber et al (1999) fronting generally has main discourse functions to organise the flow of information, achieve cohesion, expressing contrast, and gain emphasis. However, the speech spoken out by the character is neither to cohesion nor pararellism. In this utterance, the object is the only element which seems to be put in the core element. Thus, it can be inferred that the use of fronting in the character's utterance is to emphasise the element which comes in the beginning of the position.

2) A problem Obi Wan has, subduing the droid army.

Utterance (2) above is also regarded as object fronting. Its basic order is in the same form as the first utterance. Before digging deeper, the utterance above can be reversed as "*Obi Wan has a problem subduing the droid army".* Based on the utterance rearranged, it can be seen that in the speech of the character, the utterance still starts with *a problem* as an object, which makes the basic order O-S-V. The subject, *Obi Wan* then comes after the object followed by the verb, has and the complement. Yet, the complement coming after the verb, has belongs to the object which explains the object in this case is a problem. This means that the problem which becomes the object of the subject, which is in this case Obi Wan is controlling the forces. Similarly, the function of fronting which can be looked at is not either to give linkage in order to provide cohesion and parallelism.

3) Trouble you have with your new Padawan, I hear.

In utterance (3), it is observed that the fronting of object gets a bit longer than the previous examples. This utterance apparently can be recovered into two different ways as follow:

a) I hear (that) you have trouble with your new Padawan.
b) You have trouble with your new Padawan I hear.

Here, the object *trouble* precedes the subject, *you* and the verb *have.* On the other hand, what distinguishes this

utterance than two previously discussed examples before is that this utterance consists of one sentence and one complement clause. The prepositional phrase serving its function as an adverb comes right before the clause *I hear*.

4)Last time, not as many ships did you have.

Another example which belongs to adverbial fronting is as shown above sentence. This example can be rearranged into the basic English order as follow:

"Last time you didn't have as many ships"

In utterance (4), the temporal adverbial phrase *Last time* occupies the sentence-initial position. Standard English order would place the modifier neutrally at the end or beginning without auxiliary inversion (*"You did not have as many ships last time"*). Here, fronting the temporal marker establishes a comparative benchmark between a past encounter and the current tactical scenario. Additionally, the word *not* which indicates the sentence negative, comes before the object *many ships* and the auxiliary *did*. The subject *we* and the verb *have* are positioned in the end of the utterance.

5) Master Kenobi, glad Ashoka found you, I am.

Another example of complement fronting is shown in the example above. This utterance is built from two sentences. The adjectival complement *"glad Ahsoka found you"* is fronted ahead of the subject *"I"* and the copular verb *"am"*. The standard arrangement would be *"I am glad Ahsoka found you, Master Kenobi"* which places the emotional predicate *"glad..."* at the opening foregrounds Yoda's relief and approval prior to declaring his state of being. Therefore, it is emphasised that the fronting refers to the other character where in this scene Master Yoda refers him showing that he is delighted the other character finds him.

6) Find the renegades that hold Jabba's son, your mission will be, Skywalker.

Utterance (6) as shown above is different from the other complement fronting. The order of this utterance can be reordered as:

"Your mission will be (to) find the renegades that hold Jabba's son."

By moving the entire non-finite verb phrase clause to the clause-initial position ahead of the subject NP (*"your mission"*) and the modal-copula complex (*"will be"*), Yoda fronts the subject complement. Although the utterance opens with the action verb *"Find"*, this structure does not constitute simple verb fronting or subject-verb inversion, but the non-finite VP functions syntactically as the obligatory predicate complement required by the copula *be*. Fronting this complement places the primary directive—the mission objective itself—at the front of the utterance before introducing the formal subject.

Based on the examples and explanation above, it can be seen that fronting significantly contributes to the distinctive linguistic characterisation of Master Yoda in animated movie of *Star Wars: The Clone Wars*. By putting objects, adverbials, and complements to the initial position, Yoda highlights particular information and gives greater emphasis to key elements of his messages. For instance, in the phrase *"A messenger, we are sending"*, it emphasises "a messenger,". Meanwhile *"Last time, not as many ships did you have"* stresses out the temporal reference. These constructions also distinguish Yoda's speech from conventional English word orders which is usually in the form of S-V-O patterns.

Thus, fronting functions not merely as a grammatical irregularity but as a stylistic device that emphasizes

information, reflects Yoda's unique speech identity, and strengthens his characterisation throughout the movie.

4.1.1.2 Inversion

The second major type of irregularity is inversion. In Yoda's speech, two types are identified: subject-verb inversion and subject-operator inversion.

Subject-verb inversion occurs when the verb phrase precedes the subject. A representative example is:

7)Send the reinforcement to you, we will.

Utterance (7) starts with the lexical verb *send* which is placed in the initial position. It is then followed by the phrase coming after the verb which consists of the object *the reinforcement* and prepositional phrase *to you* functioning as object complement. The subject *we* and its auxiliary *will* comes at the end of the sentence. The order can be reconstructed as:

"We will send the reinforcement to you.". The phrase in the example can be regarded as subject verb inversion.

8) *Kidnapped, Jabba the Hutt's son has been*

Another example belongs to complement fronting is as it is seen in utterance (8). The utterance shown in the example begins with the element which should complete the subject that is in the form of past participle kidnapped. Jabba the *Hutt's son* which stands as the subject comes afterwards. The auxiliary and the verb to be are placed in the final position. Moreover, the passive participle *"Kidnapped"* is inverted to the initial position, preceding the full subject noun phrase *"Jabba the Hutt's son"* and the auxiliary sequence *"has been"*. The canonical form would be expressed as *"Jabba the Hutt's son has been kidnapped"*, the fronted participle immediately focuses attention on the state of captivity.

9) *Ended will our chance of a treaty with them be.*

The utterance seen in the example can be recovered as *Our chance of a treaty with them will be ended*. However, in the example above, the utterance begins with the lexical verb which is formed in past participle *ended* followed by the auxiliary *will*. The noun phrase of *our chance of a treaty* serving as the subject comes afterwards. The prepositional phrase *with them* which stands as subject complement follows the subject. Finally, the verb *be* comes at the end of the utterance. The main factor which makes this utterance belongs to subject operator inversion because the operator *will* precedes the subject although the main verb occupies the initial position of the utterance pattern.

10) Get past it, we must

The example number (10) begins with phrasal verb having its role as the lexical verb. The phrasal verb phrase *"Get past it"* precedes the subject *"we"* and the modal operator *"must"*. The standard syntax form of the phrase above would be *"We must get past it"* which places modality before the action. Inverting the verb phrase foregrounds the necessity of overcoming the obstacle. Not only is the verb moved but also the object it comes after the verb. These elements are followed by the subject we and the auxiliary must at the final position which would occupy the initial position in the regular orders.

11) *In Skywalker is the Republic only hope.*

This utterance starts with adverbial place *In Skywalker* then it is followed by the verb, *is*, which has the form of be. The subject *Republic only hope*, which comes in the final position. Judging from the order, the inversion also occurs in this utterance. The verb to be *is* comes after the adverbial phrase and precedes the subject which makes this sentence is

inverted. The preposition *in* which seems an adverb becomes the triggering factor that makes the utterance inverted. It is then known as the Subject Verb Inversion.

Based on the explanation of the inverted sentence examples presented above, inverted sentences uttered by Yoda significantly provides the distinctive way Master Yoda speaks in *Star Wars: The Clone Wars*. By placing the verb phrase before the subject, as demonstrated *in "Send the reinforcement to you, we will,"* Yoda puts greater attention on the action before identifying who performs it. Similarly, it can also be seen in the phrase *"Kidnapped, Jabba the Hutt's son has been"* as the phrase highlights the event itself. Meanwhile, the other Yoda's other utterance in *"Ended will our chance of a treaty with them be*" underlines the possible consequence of the situation. These unusual structures make Yoda's speech easily recognisable and different from ordinary English word patterns. Therefore, inversion works as an important stylistic feature that strengthens his unique characteristics and speech identity throughout the movie.

4.2 Elements of Hymes' SPEAKING

The second research question concerns the factors responsible for the changes in Yoda's word-order patterns. This aspect is examined using Hymes' Ethnography of Communication and his SPEAKING mnemonic. The original analysis identifies Ends and Act Sequence as the principal elements affecting the word-order changes. Ends accounts for 22 instances (78.5%), while Act Sequence accounts for 6 instances (21.4%). The other elements—Setting, Participants, Key, Instrumentalities, Norms, and Genre—are not quantitatively identified as direct causes in the main classification.

4.2.1 Ends

The first scene of the movie where the selected character, Master Yoda features, takes place inside the ship. The participants involved are Master Yoda, Mace Windu and the commander of the ship, Admiral Wurtz.

Based on the scenes in this movie, it is found that the goal of the conversation can affect the patterns of Master Yoda's speech. This argument can be proven through the beginning scene of this movie where the selected character, Master Yoda is involved in a conversation with the other two characters, Mace Windu and Admiral Wurtz, as the space ship commander of the republic. In this scene, it is observed that the patterns of Master Yoda in delivering his speech shift within the conversation. Those changes of the patterns can be seen as follows:

Commander: *"We've been unable to reach him. It could be a solar storm or they're rebooting their communication system. I'm sure the blackout is temporary."*

Master Yoda: *"**A messenger, we are sending, with important orders for General Kenobi**".*

Mace Windu: "*See to it that she gets there as fast as possible".*

Commander: *"As soon as we load relief supplies."*

Master Yoda: ***"No time, there is. "Immediately the messenger must go".***

Commander : *"I understand, sir. I will personally take an unloaded ship to drop her off, then return to pick up my reinforcements".*

From the conversation illustrated above, it can be noticed that Master Yoda produces three utterances in the conversation. Those are object fronting, complement fronting, and adverbial fronting. If we take a closer attention to the dialogue, the changes in patterns happen because these are affected by the change of topics which triggers him to utter different orders.

The first utterance object fronting *A messenger we are sending with important orders for General Kenobi* is spoken as information that the additional help has been sent to the other character, which is in this case is Master Kenobi. However, the moment Master Yoda produces the second and third utterances, the topics being talked is not about the forces anymore. Instead, it shifts into the urgency of sending them into the battlefield. This can be proven through the scene where Master Yoda implicitly instructs the commander to immediately send the additional forces to help Master Kenobi. In addition, the second and third utterances are categorised as responses to the answer given by the commander. These are also unnegotiable orders that have to be obeyed without any further reasoning.

Another occurrence where the *ends* element seems to affect the patterns of Master Yoda's utterance is on the scene three where Master Yoda features in the conversation below. In this scene, the setting of the conversation is within the space ship where Master Yoda and Admiral Wurtz, the commander of the space ship are the only participants involved. It is depicted that before talking Master Yoda, Admiral Wurtz previously receives the reports that the ship is approaching Planet. Wurtz then instructs one of his men to deploy the ship. It turns out differently when Master Yoda comes and takes part in the conversation. Yoda then tells Admiral Wurtz and instructs him to send more ships into the battlefield immediately in order to be able to help Obi-Wan. However, Admiral Wurtz, as the commander is in doubt that they still have more ships to send. Then, Master Yoda convinces him that the remaining ships are enough to make the additional forces. The tone of how Master Yoda talks to Wurtz is serious and Master Yoda delivers the utterance is still through oral speech. Additionally, the way Admiral Wurtz speaks to Master Yoda is polite which rules the norm of the conversation is polite. Finally, the genre of this conversation is a serious conversation. Take a look at the following script of the dialogue illustrated below:

Vice Commander: *"We are approaching Christopshis, sir. The separatist blockade is holding positions".*
Admiral Wurtz: "*Deploy the fleet. Have the cruisers protect the transport".*

Vice Commander: "*Yes sir".*
Master Yoda: *Admiral, hurry we must if we are to aid Master Kenobi".*
Admiral Wurtz: "*It will not be easy to breach the blockade, Master Yoda. It's what stopped our relief ships before".*
Master Yoda: ***"Last time, not as many ships did you have. Get past it, we will. Get past it, we must".***

From the dialogue given, it is observed that the selected character produces four utterances within this

conversation. The first utterance spoken in this scene is built from two sentences where the first one belongs to subject verb inversion and the sentence following has the regular order. However, the second utterance is categorised as adverbial fronting and the third and fourth utterances are subject verb inversion.

As it is represented in the conversation, the utterance shown in the beginning of the conversation is a kind of urge made by Master Yoda to immediately send the reinforcement to help Obi-Wan Kenobi in the battlefield. This conversation is also well-responded by the commander as he explains the reasons that to do so will not be easily proceeded. On the other hands, the topics being talked then changes when Yoda utters the next speech. In this moment, he talks about the causes why the troops sent last time were outnumbered. This is also a reaction to the answer given by the commander. Moreover, when the order of Yoda's utterances goes back to subject verb inversion *get past it*, *we must and get past it, we will* as demonstrated in the conversation above, something he is convincing to Admiral Wurtz that he has faith to win the battle.

The use of the Ends element in Hymes' SPEAKING framework provides significant contributions to show how Yoda's speech changes according to his communicative goals. In the first scene, Yoda shifts from giving information about sending a messenger to stressing the urgency of the mission, which resulted in different word-order patterns. Similarly, when speaking with Admiral Wurtz, Yoda moves from urging him to send reinforcements to explaining the situation and finally expressing confidence in overcoming the blockade. These changes make his speech have more purposes and depend on the contexts. Therefore, the Ends element helps strengthen Yoda's characterisation as a decisive, authoritative, and strategic leader.

4.2.2 Act Sequence

Message forms and its contents are central to the speech act and its structure**.** Hymes suggest that message content included in analysis is as question of topics or the change or topics. In this research, the change of topics becomes one of the factors which affects the orders in Yoda's utterances. Below are several examples of the findings based on Hymes' SPEAKING theory.

The scene where it is firstly shown that the change of topics shapes the orders in Yoda's utterance is based on datum four and five. It is described that the setting takes place in a battlefield after the Republic tackles the separatists. This conversation has four participants; Master Yoda, Obi-Wan Kenobi, Skywalker, and Ashoka Tano. The aim of conducting this dialogue is to inform that those who speak to Master Yoda are in a critical situation, and they might need a help. Firstly, Obi-Wan Kenobi reaches Master Yoda through an advanced communication system. He tells Master Yoda that the three of them get cornered and need reinforcement. Master Yoda responds indicating that he will send help soon. However, while the talk is ongoing, he disappears. The topics being discussed is how the sidekick gets delivered to Obi-Wan and Kenobi. However, the topics then changes after Obi-Wan reports to Yoda they are no longer able to do something or to go somewhere. Yoda then calms them down and tells them that the help is on the way. The key or the manner in which they talk is firstly excited, especially Master Yoda. However, it then changes when the other participants inform him that they are outnumbered. The norm of how this conversation goes is obeying and the

genre is an informative interaction. The dialogue as shown below:

Master Yoda: "***Glad Ashoka found you, I am".***

Master Kenobi: *"Master Yoda we are trapped here and vastly outnumbered. We are in no position to go anywhere or to do anything. Our support ships have all been destroyed".*

Master Yoda: ***"Send reinforcement to you we will".***

Based on each of the element of ethnography of communication explained before the given dialogue, it is the change of topics that drives the orders in Yoda's utterance shifted. Complement fronting Glad, Ashoka found you, I am is uttered firstly when Yoda shows up on the communication device. This utterance shows that something he wants to talk about is the sidekick who has been successfully delivered to the battlefield where Obi-Wan, Skywalker, and the other Republic troops get cornered. Yet, when the order shifts to subject verb inversion Send reinforcement to you, we will, the content of message addressed is different. Yoda relates to another topic where he promises that he will bring additional help.

It has been previously said above that there is also change of tone the moment Yoda produces these two utterances. It is discovered that the way Yoda delivers complement fronting in this scene is excited. This can be seen through the dialogue given where Yoda he is glad that Ashoka can manage to meet Obi-Wan and Skywalker in the battlefield. The manner changes when Yoda knows all of them get trapped and immediately need reinforcement. Despite the change of tone found in the dialogue, the change of message contents plays more important roles in the shift of orders in Yoda's utterances.

General of the Republic, Captain Rex found Jabba son's whereabouts and he immediately made a contact to Jedi tower to inform Mace Windu and Master Yoda. Yoda and Windu then instructed them stay hidden and wait for further others. After hearing from General Rex, Yoda decided to go with the fleet to aid Master Kenobi. This conversation takes place inside the room with General Rex, Mace Windu and Master Yoda as the participants. The purpose of holding this discussion is to figure out where Jabba's son is abducted. As it is described above, General Rex reach out Yoda and Windu to report Jabba's son whereabouts. Mace Windu then tells General Rex to wait for further orders and Master Yoda decides to aid Mater Kenobi immediately. The seriousness covers this conversation as Windu and Yoda wants to take action as soon as they hear the reports from General Rex. They all communicate face to face. Yet, the difference is General Rex speaks through an advanced communication device. The way the characters interact within this scene is still obedient, where the captain of the droid army informs what happens and Mace Windu with Master Yoda give orders. Finally, it is a serious conversation where orders are given and accepted.

Look at the dialogue below:

Mace Windu: *"Yes Commander?"*

General Rex: *"We've discovered that Jabba the Hut has also hired bounty hunters to track down his son and we followed them to a monastery on a planet teth. We feel it's where Jabba's son being held, but it's heavily fortified*

for us to do anything alone, sir".

Mace Windu: "*Commander, stay out of sight and wait for further orders".*

General Rex: "*Will do, General".*

Master Yoda: "*Unusual it is. A problem Obi-Wan has, subduing the droid army".*

Mace Windu: "*I'll take care of it. Get me Admiral Wurtz, I need three of his star cruisers."*

Vice Commander: *"Yes General"*

Master Yoda: ***"Greater than we think, this mystery may be. Go with the fleet to aid Master Kenobi, I will".***

4.2.3 Other SPEAKING Elements

Although Hymes' SPEAKING model consists of Setting, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre, the quantitative analysis identifies Ends as the dominant factor and Act Sequence as the secondary factor. Setting, Key, Instrumentalities, Norms, and Genre are observed as contextual characteristics in several scenes but are not established as primary quantitative causes of the word-order changes.

Participants nevertheless appear relevant in particular interactions. For example, when Yoda speaks to Skywalker, he refers to both Skywalker and Obi-Wan Kenobi, and the shift in addressee-related focus accompanies changes in the discourse. However, the analysis concludes that the change of topic remains more dominant than the participant element in determining the syntactic shifts.

Similarly, Key and Genre can be observed through the serious tone and serious conversational setting of several exchanges. Nevertheless, these elements do not appear to determine the word-order changes as strongly as Ends. The final greeting to Senator Amidala demonstrates this distinction: although the tone becomes more cheerful, the major structural change is associated with the sudden change of topic.

The findings demonstrate that Master Yoda's unusual English is characterized by systematic deviations from conventional English word order rather than by random grammatical errors. The analysis identifies five principal patterns: object fronting, complement fronting, adverbial fronting, subject-verb inversion, and subject-operator inversion. Among these patterns, subject-verb inversion is the most prominent, while subject-operator inversion is the least frequent. Fronting also plays an important role because it places selected constituents in initial position and consequently gives them greater discourse prominence.

The examples further demonstrate that these irregularities have communicative functions. In "A messenger, we are sending," the object is foregrounded; in "Immediately, the messenger must go," the adverbial highlights urgency; in *"Unusual, it is,"* the complement is emphasized; and in "Get past it, we must," the action is foregrounded before its agent. Consequently, Yoda's syntax contributes not only to grammatical distinctiveness but also to the organization and emphasis of information within discourse.

From the perspective of Hymes' Ethnography of Communication, the variation in Yoda's syntax is closely connected to the communicative situation. The quantitative results

indicate that Ends is the dominant factor, accounting for 22 of the 28 analysed utterances, while Act Sequence accounts for the remaining six. The qualitative analysis supports this result by showing that Yoda's word order frequently changes when the discourse moves from one communicative purpose or topic to another—for example, from reporting information to issuing an urgent command, from discussing Skywalker's readiness to assigning a mission, or from discussing diplomatic consequences to greeting another participant.

Synthetically, the findings indicate that Master Yoda's irregular word order should be understood as a meaningful linguistic and communicative feature rather than simply as non-standard English. Biber et al.'s framework reveals the structural forms of the irregularities, while Hymes' SPEAKING framework explains why these structures vary across communicative situations. The strongest relationship is found between word-order variation and the Ends of communication: as Yoda's communicative purpose and discourse topic change, his syntactic organization also changes. Act Sequence provides a secondary explanation by showing how shifts between information-giving, responding, instructing, persuading, and concluding correspond to different structural patterns. Therefore, Yoda's distinctive speech can be interpreted as a systematic interaction between syntax and communicative context, in which irregular word order functions as part of his characterization and as a device for foregrounding particular meanings within the discourse.

Conclusion

This research concludes that Master Yoda's unusual speech in the *Star Wars Animated Movie: The Clone Wars* is not simply a collection of grammatical errors, but a consistent stylistic feature that contributes to his characterization. From 28 utterances, five types of irregular word order were identified: subject-verb inversion, complement fronting, object fronting, adverbial fronting, and subject-operator inversion. Subject-verb inversion occurred most frequently, while subject-operator inversion was the least frequent. These patterns allow Yoda to place particular actions, events, or information in prominent positions, making his speech distinctive and recognizable.

The analysis using Hymes' Ethnography of Communication further shows that Yoda's word-order changes are closely related to the communicative context, particularly the Ends and Act Sequence elements. Changes in communicative goals and message development correspond with changes in his syntactic patterns. Thus, Yoda's distinctive way of speaking is not only a matter of sentence structure but also reflects how he responds to changing topics, situations, and purposes in conversation. The interaction between syntax and communicative context ultimately strengthens Yoda's identity as a distinctive and purposeful character in the film.

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