The Language of Yoda: A Translation Analysis

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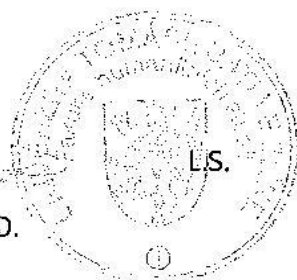Datum zadání bakalářské práce: **13. listopadu 2015**
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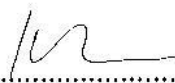
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ABSTRAKT

Tato bakalářská práce se zabývá postavou Yody z hvězdných válek, který je pozoruhodný hlavně pro jeho neobvyklý způsob mluvy. Ta je vytvářena především změnou slovosledu větných členů. Praktická část se zabývá analýzou překladu Yodových dialogů. Český překlad je porovnán s originální Anglickou verzí a kriticky zhodnocen.

Klíčová slova: Star Wars, Yoda, překladatelská analýza, překlad, ekvivalence, titulky

ABSTRACT

This bachelor's thesis deals with the Star Wars character Yoda who is remarkable especially for his unusual language which is specific by the different ordering of sentence elements. The practical part is analyzing translation of Yoda's dialogues. Czech translation is compared with the original English sentences and critically evaluated.

Keywords: Star Wars, Yoda, translation analysis, translation, equivalence, subtitles

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CONTENTS

INTRODUCTION

"Truly wonderful the mind of a child is."

The above quote was uttered by Yoda a well-known character from a Star Wars saga that will be the main topic of this Bachelor's thesis. The presented text deals with the translation of dialogues of this Star Wars character who is remarkable for his specific language with unusual word ordering. This way of speaking differentiate him from any others characters in the saga.

Since Yoda and his language are quite a complex phenomenon first half of the theoretical part is devoted to the introduction of this character, his background, and place in the SW saga. This part provides necessary theoretical background and description of the language of Yoda and his origin. This thesis goes through some common structures of Yoda language which are illustrated on particular examples.

The second part of the theoretical part concerns the theory of translation. There is briefly described translation as a discipline. Furthermore, the thesis is dealing with the term equivalence. Types of equivalence which are crucial for the analytical part are described in more details. The following chapter is focusing on the types of translation. Lastly, there are mentioned some of the direct and indirect translation techniques which are important for the practical part.

The analytical part puts Czech translation of Yoda's dialogues into contrast with the original English version and analyzes this translation. Since English and Czech are completely different languages with different grammar some mistakes and deviation from the original meaning are expected to be found. The aim of this thesis is to investigate if the translator preserved the original intention of specific Yoda's language in a translation and if it is even possible to preserve such specific grammatical structures.

I. THEORY

1 STAR WARS AND ITS UNIVERSE

1.1 Star Wars Saga

In 1977, the first film of well-known Star Wars saga had appeared. It was Star Wars *Episode IV: A New Hope* (Lucas 1977). This had a great impact on whole cinematography. Not only because of the special effects which were unheard for that time and caused the revolution in world cinema and film production around the world but also because of the sci-fi genre which was becoming more and more popular at that time. Another reason for such popularity is that George Lucas was able to connect old ancient stories about knights with new technology and science fiction.

For someone who is not acquainted with the chronology of Star Wars, numbering of Star Wars movies could by quite confusing. George Lucas had written a rough draft of all six movies in 70's but the first three episodes were demanding more money, time, and technology so he decided to begin with the second trilogy. That is why he shot the episode IV first[1]. The success of the first film was motivation for the author to continue working on other parts. So the *Episode V: The Empire Strikes Back* (Kasdan, Brackett 1980) and *EpisodeVI: Return of Jedi* (Lucas, Kasdan 1983) came out. On the occasion of 20th anniversary, as Elaine Espindola Baldissera claim "George Lucas and Twentieth Century Fox decided to celebrate the 20th anniversary of the first trilogy by renewing the three first films of the series. Lucas saw this restoration as an opportunity to go back to the original script and reinstate scenes that were left out, back in the 70's and 80's, due to lack of money, time and technology" (2010, 32). This gave birth to first three *Episode I: The Phantom Menace* (Lucas 1999), *Episode II: Attack of the Clones* (Lucas, Hales 2002) and *Episode III: Revenge of the Sith* (Lucas 2005). Despite all worries, new trilogy followed the success of the original trilogy.

In 2012, George Lucas sold Star Wars franchise to Disney and this led to the creation of the newest trilogy which follows episode VI. The first part, *Episode VII: The Force Awakens* (Abrams, Kasdan and Arndt 2015), released in winter 2015 and others are about to follow in two years intervals.

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[1] EIV-EVI = Original Trilogy
EI- EIII= Prequel Trilogy

1.2   Brief Plot of Star Wars trilogies

The following subsections are devoted to the concise plot of Star Wars saga. Furthermore, the main topic of this Bachelor's thesis Yoda is described. Basic structures of his language are described and illustrated on particular examples.

1.2.1   Plot

The main plot of all three trilogies is focused on some members of Skywalker family. Prequel trilogy (Episode I,II,III) deals with the destiny of young boy Anakin Skywalker and his transformation from a little slave boy to a villain Darth Vader, representing a dark side of the force. The original trilogy (Episode IV,V, VI) continues with the story of antagonist Darth Vader, his son Luke Skywalker and daughter princess Leia who are other way around fighting for a light side of the force. The newest episode *The force Awakens* follows the path of Skywalker's family and their confrontation with the Dark side of the force.

1.3   Yoda

From among the many important characters that appear in the saga, the theoretical part introduces only the Jedi Master Yoda whose language and its translation is subject for further analysis.

1.3.1   Introduction of Yoda

Yoda is one of the main characters of Star Wars story. He is a male, non-human creature of unknown race, recognized Jedi knight and one of few Jedi who survived Galactic Civil War (Baldissera 2010, 32-33). According to Baldissera, Yoda is "an imposing Master and a sagacious mentor who offered instructive leadership and brought about the ideals of the Jedi Order" (2010, 33).

Yoda's name can have multiple explanations. Word *Yodeah* comes from the Sanskrit language means a *warrior*. It can be also derived from Hebrew word *Yodea* which means *he knows* or *someone who knows*. Both explanations meet Yoda's character and also point to the origin of his language (Baldissera 2010, 32).

1.3.2   Language

The language of Yoda is quite a famous phenomenon and even some people who are not fans of star wars has heard about it. Term Yodish, Yodic or Yoda speak is used for the way

he speaks. He uses normal English words but in a different word order, others grammatical patterns are preserved (Lafrance 2015).

The purpose of such language is to make Yoda sound more wise and experienced, because if he speaks, it does not sound natural for the audience, so they pay more attention to understand, they are more focused on him than on the others characters. This attaches more weight to his speeches and makes it sound much deeper (Bakovic 2005). Yoda is 900 years old wise non-human Jedi and as Geoffrey Pullum from the University of Edinburgh said in the article of Adrianne Lafrance "This is a clever device for making him seem very alien and wise" (2015).

1.3.2.1 Origin of Yodish

As it was written above, Yoda language is specific for his word order which is unusual for Standard English. Creators of Yoda are silent about the origin of Yoda and his language but there are some speculations about what could be a model for this language. The first theory is that it was influenced by one of the first languages which arose in east Africa. This language uses Subject-Object -Verb word order, similar to Yodish. This old east-African language also influenced the later development of language as we know today (Wolchover 2011).

Another theory is that Yodish came from Yiddish-influenced English. Because of World War II, jews run away from Europe to the west and they brought their own language which was later on mixed with the English. For example sentence:

Of your father I won't even speak.

The above example is from the novel *The Apprenticeship of Duddy Kravitz* (1959) by Mordecai Richler and it is an example of Yiddish-influenced English, which sounds similar to Yoda language again mostly because of similar sentence structure. After all, Yiddish-English is often generalized as wise odd language, same as Yodish.

Another similarity with Yodish can be found in old English. Some of Shakespeare's sentences can be a good example.

Round about the cauldron go; in the poison entrails throw.

Else the Puck a liar call.

For them the gracious Duncan have I murdered.

I like him not.

We can see same negation pattern, putting the verb before the subject and front things, same as Yoda do in his language. All this was normal in old English poetry and was done mostly for the artistic purpose (Harbeck 2014).

1.3.3 Syntax of Yoda

On the first sight language of Yoda might seem like normal backward speaking but in fact, it is a more complex issue than it seems. Yoda in his language uses more types of sentence structures which he chooses depending on the intention he wants to make. The language of Yoda was created by people, that is the reason why few errors can be found as well.

Yoda does not speak only backward he uses also a Standard English word order, but this is not so noticeable and he is mostly remembered as a character employing unusual language structures. According to the study of Michael Kaminsky, a frequency of Yodish and Standard English differs in the films but it is mostly half to half see below table 1. In the prequel trilogy, Yodish is used more often (Kaminsky 2011).

Survey of Yoda speaking patterns		
Episode	Normal language (%)	Yodish language (%)
Episode I - The Phantom Menace	27 %	73 %
Episode II – Attack of the Clones	45 %	55 %
Episode III – Revenge of the Sith	30 %	70 %
Episode IV – A New Hope	Yoda is not present in this episode	
Episode V – The Empire Strikes Back	55 %	45 %
Episode VI – Return of the Jedi	45 %	55%

Table 1: Survey of Yoda speaking patterns (Kaminsky 2011).

Interesting fact about Yoda language is also that the pattern in the prequel trilogy differs from the original movies. This was also a topic of an article *A Study of Yoda's Speaking Patterns and Their Frequencies* (2011) written by Michael Kaminsky and linguist Tim MacSaveny. They found that most of the equative sentences (clauses where the main verb is be) in the original trilogy placed verb before the subject. Object or its complement comes first then the verb "be" which is followed by a subject. This word order

is grammatically correct in English actually it was normally used in the old English. Below are the examples of such word order of Yoda speak:

"Strong is Vader."

"Strong am I with the Force but not that strong."

"Always in motion is the future."

On the other hand, the prequel trilogy puts the verb in the equative sentences at the end. This structure is atypical in Standard English and most of the native speakers will consider such structure as an incorrect one. Examples:

"Hard to see, the dark side is"

"Truly wonderful the mind of a child is."

"Clouded this boy's future is."

Kaminsky and MacSaveny ascribe these differences to the fact that language of Yoda in the first movies did different persons then in the new trilogy (Kaminsky 2011).

1.3.3.1   Indicative sentences

The first type of sentence structure which Yoda uses is Standard English word order. For example:

"The fear of loss is a path to the dark side"

"A Jedi uses the Force for knowledge and defense, never for attack."

"A Jedi must have the deepest commitment, the most serious mind" (Pullum 2005).

According to Geoffrey K. Pullum, Yoda uses this structure not because it is hard to transform it into Yodish but because he wants to make emphasis (Pullum 2005). Yoda is speaking this way mostly if he is telling something really important or giving some advice. That is why the creators of Yodish decided to switch to normal English so everybody would clearly understand the utterance meaning. Another reason might be the fact that Yoda uses this structure mostly when he is speaking with Luke Skywalker, English speaker, therefore, he uses normal English (Pullum 2005).

The first unusual pattern which can be found in Yoda speak are the sentences without Subject or without a Predicate. The omission of the subject is normal in pro-drop languages such as Czech *("Mám tě rád"),* but English allows it only in imperative sentences (Mauck

and Zanuttini 2014, 1). Also dropping a subject and verb in one sentence is possible in Yodish. See table 2 bellow.

Yodish Structure	
Subject-only structure	*Great warrior*
Subject-omitted sentence	*Cannot get your ship out*
Subject and predicate omitted structure	*Much anger in him like his father* or *Only different in your mind*

Table 2: Yodish Structure

Fronting of Direct Object is another pattern which makes Yodish weird although it is not ungrammatical in English (Benito 2008, 2-3). Yoda uses this technique when he wants to emphasize the object. This proves also a repetition of the same object at the end of the sentence.

"Yoda, you seek Yoda."

"Rest, I need a rest."

"Control, you must learn control."

Yoda in his language also plays with the placing of the dependent and normal verb. As a journalist and trained linguist John Harbeck claims in his article, Yodish separated these two verbs by other elements as can be seen on the listed examples where the first position occupies normal verb and the dependent verb is put at the end of the sentence (Harbeck 2014).

"Stay and help you, I will."

"...suffer your father's fate, you will."

"Take you to him, I will."

Standard English allows similar structure but it creates cleft constructions which are not so popular in English and make the language sounds odd. Even though this pattern might seem consistent, Yoda in some cases break this rule and puts the dependent verb in the first position and the normal one after the subject.

"A Jedi will you be."

"...forever will it dominate your destiny"

"Nothing more will I teach you today."

(Harbeck 2014).

Nevertheless, there are also examples in Yodish in which predicate modifier does not need a dependent verb and state-of-being verb can stand alone. Yoda then uses a different structure in these types of sentences. Modifier of a state-of-being verb must stand before Subject and predicate. Order of subject and predicate is optional (Liberman 2005). This creates construction like these:

"Powerful Jedi was he."

"A powerful ally it is."

"Strong is Vader."

If the prepositional phrase which modifies and adjective predicate modifier appear, it should be placed after the state-of-being verb.

"Strong you are in what you have learned."

"Strong am I with the Force."

Another exception to this rule is when there are more modifiers of the predicate in one sentence. Then one modifier is placed before a state-of-being verb and the rest are following the predicate (Pullum 2005).

"Unexpected this is, and unfortunate…"

"Sick have I become, old and weak."

Yoda also makes grammar mistakes in which he breaks some of the rules mentioned above. For example, he breaches a rule of dependent and normal verb separation in the sentence:

*"My own counsel will I keep." which should be phrased *"Keep my own counsel I will."*
Another mistake can be found in a placing a predicate modifier which should be, according to Yoda grammar, placed before predicate and subject.

*"Now matters are worse." instead of *"Now worse are matters."*
(Liberman 2005).

1.3.3.2 Negation

Negation is another thing which makes Yoda language remarkable. There are again more possible ways how Yoda creates negative sentences. In standard English most frequent way of expressing negation is through verb *do* + negative particle *not*. Sentence structure would be Subject/do+not/verb. Yoda uses only negative particle *not,* which is placed after the verb and the negative statement is created (Liberman 2005).

"Size matters not."

"Wars make not one great."

"A Jedi craves not these things A Jedi craves not these things."

Another possible way of creating negations in Yodish is by putting *not* at the end of the sentence. This *not* will negate whole preceding clause.

"I will help you not."

"Look as good you will not."

"Need that, you do no."

Last possible form of making negative clauses in Yoda language is simply by placing *no* after a predicate which gives a negative polarity to the sentence (Lafrance 2015).

"There is no try."

"There is no why."

"The boy has no patience."

1.3.3.3 Interrogative sentences

Another area of investigation of specific features in Yodish is making interrogative sentences. There are three ways which Yoda uses to ask a question. The first possibility is to ask just by one word no matter which part of speech it is.

"Supprised?"

"You?"

"Here?"

If Yoda makes a question in which he wants to ask about modifying of the subject, then he uses the structure as with the state-of-being verb. Because the patterns are the same, the

only thing how we can recognize that the sentence is question or not is by a question mark in written text and by intonation in the spoken text (Baldissera 2010, 136).

"Ready, are you?"

"Afraid, are you?"

"Ready so early, are you?"

Last possible way how Yoda ask for something is through WH question. Dependent verb do is again omitted. The structure of simple WH question is following: WH element/Predicate/Subject. If the question is related to a subject or predicate modifier is needed then the pattern is: WH element/Predicate/Subject/Dependent verb/Predicate modifier (Baldissera 2010, 129-130).

"What know you of ready?"

"Why wish you become Jedi?"

2 TRANSLATION

2.1 Translation as a Discipline

Translation can be seen as an activity, product of such activity or as an international communication channel (Kufnerová 2003, 11). The basic aim of translation is to transform the meaning of one text (source language – SL, source text - ST) to another (target language – TL, target text - TT), but the grammatical principles of that language cannot be ignored. In today global world this allows to people to understand many texts and also to communicate with other cultures and overcome the barriers (Knittlová et al. 2010, 7).

Translation as a process is really old. Its history comes up to the beginning of writing. King Hammurabi writes his edicts in more languages. Despite this fact, translation as a science discipline is recent matter. It firstly appeared after 1950's and since then, many new approaches and findings appeared. The first boom came with the translation of Bible into Latin. Only in 60's of 20th century people started studying translation in linguistic meaning. The question of existing equivalence was for a long time the main point of all translation studies (Vilikovský 2002, 9).

2.2 Equivalence

Term equivalence means the parity or similarity between the source and target language. We can understand it as a quality of transformation of SL into TL through various equivalent means such as proper words and idioms. Some experts claim, there is no complete equivalence between any texts mostly because the ST was written in a different time period or in completely different surroundings. On that account, the translator must take into consideration more factors to make the text as equivalent as possible (Baker 2001, 96).

We can see the example of non-equivalence on the translation of idioms. Idioms are often embedded in a social environment and the culture so it is difficult to transform them into the completely different environment of the target language (Baker 2001, 96). Another example can be seen in the translation of Christmas-related texts. There are differences in celebrating Christmas around the world, therefore, is important to recognize these differences and adjust it to the tradition of the target language (Pym 2007, 272).

On the other hand, there are some elements which can be fully equivalent. Anton Popovič identifies four types of equivalence: Linguistic, Paradigmatic, Stylistic, and

Textual equivalence. Mona baker added two more: Pragmatic equivalence and equivalence at and above the world level (Bassnet 2002, 33). Types of equivalence which are necessary for further analysis will be described in more details.

2.2.1   Linguistic equivalence

In linguistic equivalence exists some kind of homogeneity between words in TL and SL. It means that the word in SL has same or very similar meaning as in TL. This equivalence is often used in a word for word translations (Knittlová et al. 2010, 33).

2.2.2   Paradigmatic equivalence

This is equivalence at the level of grammar. Grammar is the set of rules. Most languages distinguish tense, gender, number, and animacy. These categories can be expressed in two layers, syntax and morphological. The syntax is about word order and sentence structures whereas morphology is more concerned with word formation. Paradigmatic equivalence then means that the grammatical categories such tense, gender and so on are expressed through same or very similar means in both source and target language (Baker 1992, 83).

2.2.3   Equivalence at and above word level

Equivalence at word level deals with the words and their composition. As a morpheme is a minimal unit carrying meaning, words can be a compound of more morphemes which together have one meaning. Therefore, something which can be expressed in source language by single word may have more words in the target language. That is the reason why the word for word translation is not a good way.

Equivalence above word level address to opposite problem. Native speakers use lots of idioms collocations and fixed phrases which standing together have a different meaning than each word on its own. It is really important for translators to know the language and look above the word meaning level to recognize and translate the collocations properly. As John Rupert Firth, founder of a term collocation, says "You shall know a word by the company it keeps" (Baker 1992, 11-12).

2.3   Translation types

According to Knittlová, there are three types of translation which can be distinguished: Intralingual (translating within the same language), interlingual (translating between two

languages, for example from English to Czech), intersemiotic (translations of charts and other non-verbal systems) (Jakobson 1959, 114).

2.3.1   Intralingual Translation

This category studies translation within the same language. It can be the translation from one variety of the same language to another, for example, translation to dialect (from literary Czech to Hantec dialect). This type uses mostly rewording, paraphrasing or explaining the source text (Jakobson 1959, 114-115).

2.3.2   Interlingual Translation

The most common type of translation, when translating from one language to a different one. As Jakobson said "Translation from one language into another or reinterpretation of the message in another linguistic code". Translator of such text should preserve the grammatical, stylistic and formal choice of the source text (Bassnet 2010, 23).

As this is the most common translation type there is also further division to an interlineal, literal, free and communicative translation (Knittlová et al. 2010, 16-17).

2.3.2.1   *Interlineal Translation*

Interlineal translation is one of the basic translations which is used mostly for elementary understanding and is done by people who have little knowledge of a source language. Such translations circumvent the grammar of SL and even make grammatical mistakes. This can be often word by word translations. For example, *Jana wants to give you something.* Translated as *Jana chtít dát tobě něco* (Knittlová et al. 2010, 16).

2.3.2.2   *Literal Translation*

Literal translation is another basic translation. Opposed to interlineal translation this tries to preserve the grammar of the SL. On the other hand, the context meaning is completely catted of. This translation often occurred when non-native speaker translated some text which contains collocation or idioms. For example, sentence *Stop pulling my leg!* (meaning stop making jokes at me) translated as *Přestaň mě tahat za nohu!* (Knittlová et al. 2010, 17).

2.3.2.3   *Free Translation*

Free translation usually does not correspond to the original text. It preserves the only main meaning of the source text but ignores other elements such aesthetic and stylistic. Free

translations are done by people who understand the language but are not professionals in the field of translation. This type of translation can be suitable for business purposes but completely inappropriate for translation literature or artistic texts (Newmark 1988, 47).

2.3.2.4 *Communicative Translation*

Communicative translation (sometimes referred as an Idiomatic translation) tries to preserves same or close effect as a source text has on its readers. It transfers the source text into recent language expression of a target text (Munday 2012, 70).

2.3.3 Intersemiotic Translation

Intersemiotic translation is a translation between two different linguistic systems. It can be a translation of verbal system to a nonverbal for example translating of some charts, signs which human brain does automatically (Hatim and Munday 2004, 5).

2.4 Translation Techniques

As it was mentioned in the chapter about equivalence, each language is different and sometimes it is hard to preserve original semantic and contextual meaning that author of the text intended. So there are some basic techniques which can guide translator through the process of translation. According to Peter Fawcett, these techniques are divided into two groups: Direct translation techniques and oblique translation techniques (Fawcett 1997, 34).

2.4.1 Direct Translation Technique

Direct translation techniques are mostly used when source and target languages have similar conceptual and notional components so the SL can be easily interchanged into TL. Among direct translation techniques can be ranked borrowing, calque and literal translation (Fawcett 1997, 138).

Borrowing is based on taking words right from the SL into TL without any translation. There are many borrowed words from other languages in English. For example, French words resume, faux pax, lounge or café are used on daily basis in English. Other borrowings come from German language (*kindergarten, hamburger*), Spanish (*armada, tornado*) and so on. In the Czech language, we can find lots of English words too, e.g. *stalker* or *headliner*. In the texts, borrowed words can be found often in italics because they are considered to be foreign words (Fawcett 1997, 34).

Calque, sometimes referred as a loan translation, is an expression or word borrowed from different language and then translated word for word. It can often be seen in specialized or universal fields. Spanish word *sangre azul* means noble birth, into English it is translated as a *blue blood* and into Czech as *modrá krev*. Another example is with the Latin word *dentes sapientiæ* ("Each of the four hindmost molars in humans which usually appear at about the age of twenty.") (Oxford Dictionaries 2016), in English *wisdom tooth* and in Czech *zuby moudrosti*. Some calques might sounds quite unnatural in the target language and then can become a source of unwanted jokes and humor (Fawcett 1997, 35).

Last direct translation technique is a literal translation. At first site, it may look fairly similar to a calque technique. But whereas calque is only about translating just words or expressions, literal translation focuses on the translation of whole sentences.

There are some languages which allow literal translation because they have similar sentence structure. For example, some Spanish sentences can be simply translated into English. Or literal translation between Czech and Slovak language is possible because they are nearly the same from the grammatical point of view. But it still must be taken into account that the fact that one sentence can be literally translated, does not mean the other sentences can be translated this way as well. On the other hand, literal translation cannot be used in translation between German and French language since their sentence structures are completely different (Fawcett 1997, 36).

2.4.2   Oblique Translation Technique

Oblique translation techniques are used in cases when SL and TL have different grammatical and notional components. Thus is no possible to translate the text without breaking grammatical and stylistic means and substituting meaning of target language. OTT includes transposition, modulation, reformulation or equivalence, adaptation, and compensation.

Each language uses different word category and different word order in sentences, that's why transposition is used. It allows the translator change the word class of words without changing the meaning. This technique is often used in translation between English and Spanish. English usually has the verb immediately after subject while Spanish tend to has it closer to the end of the sentence. English and German uses transposition as well, for example, *I like swimming* (noun). In German *Ich schwimme* (verb) *gern* (Fawcett 1997, 37).

Modulation is in some aspect similar to a transposition but instead of changing word class, translators change whole phrases so the translator in TL will use the different phrase but the meaning or idea should be preserved without any change. Some phrases can be often translated literally and grammar will be all right but in some cases, modulation is a better way because it will make the phrase sounds more natural and to native speak it will seem like he or she is reading the original not translated text. Modulation is frequently used also within the same language. It can be seen on the example of phrases: *Je to jednoduché* and *Není to složité.* Two phrases with the same meaning. In the first one, easiness is expressed directly via word *jednoduché* while in the second phrase, easiness is expressed by a denial of difficulty (Fawcett 1997, 37).

When any of translations techniques above cannot be used, the translator can choose reformulation or equivalence. This technique is based on translating something in the completely different way. Reformulation or equivalence can be often seen in translation idioms or some slogans but most often in translating movie titles. For example American movie American History X is translated into Czech as Kult hákového kříže. It is a very creative technique but it can be also really difficult (Fawcett 1997, 38).

Another important technique is an adaptation, sometimes referred as a free translation. This occurs when something which has to be translated is stuck with one culture and it is hard to translate it to a different language while preserving connotative meaning. The translator then chooses something different but familiar to target language culture. It is based on the shift in cultural surroundings. Adaptation is most often used in translation some cultural jokes, or in texts about national cuisines. There are lots of culturally based words which cannot be understood in a different language (Fawcett 1997, 39).

When something in the text cannot be translated and none of the techniques is adequate, then compensation can be used. This is the most drastic technique because translator intervenes in a text and changes it, that is why he/she should be careful because in compensation untranslatable parts are omitted and then add something else to compensate the omitted part. Compensation can be seen in the translation of different levels of formality. The Czech language distinguishes between ty (tykání) and vy (vykání) while vy is more formal and is used when talking to a higher authority or unknown people. Whereas English has only you and uses it in both mentioned cases, so it is important to compensate it somehow in order to let the English reader know whether the original (Czech) text means ty or vy (Fawcett 1997, 31).

II. ANALYSIS

3 METHODOLOGY

This thesis will be analyzing the specific language of Yoda and its translation from English to Czech. Yoda language was chosen because of its unique grammatical structure. This intention was originally made in English language and this analysis will weight up if the original intention of Yoda-speak did not disappear with the translation since Czech is quite a different language with different grammar in comparison to English.

Corpus for the analysis will be Czech subtitles of Yoda dialogues, taken from the original Star Wars DVD and for the English version, original subtitles also from the DVD.

Chapters are divided according to movie installments. In each episode was chosen 11 samples with most visible common structure, changes or mistakes. The Czech and English version of Yoda dialogues will be put into contrast and compared from the syntactic point of view according to a previous theory, what changes appeared, eventually what translation techniques translator used to preserve the original intention of Yoda language. There will be given a suggestion for better translation in some cases.

4   ANALYSIS

4.1   Episode 1: The Phantom Menace

(1a)[2]: *Hard to see, the dark side is.* (The Phantom Menace Eng., 01:24:37)

(1b): *Temnou stranu těžko viděti je.* (The Phantom Menace Cze., 01:24:37)

In the first Yoda dialog, translated version follows different structure than the original. Czech version has fronted the subject whilst **(1a)** puts it at the end. The oddness of the Yoda language is preserved by putting verb *je* at the end. Original ordering would be also suitable for the translation (Těžko viděti, temnou stranu je) but **(1b)** is more suitable for the Czech audience and sounds more wise and archaic. Translator even used an archaic form of infinitive *vidět.* This strategy is good because it makes Yoda sound quite odd and wise.

(2a): *But you do! Revealed your opinion is.* (The Phantom Menace Eng., 01:25:27)

(2b): *Ale tvrdíš! Tvůj názor zřejmý je.* (The Phantom Menace Cze., 01:25:27)

In **(2a)** agreement is expressed by agreeing verb do. This does not exist in Czech (there is no paradigmatic equivalence). The Czech language usually repeats the agreeing verb. The second sentence is also different in the ordering of words. **(2b)** tried to preserve verb *je* at the end but other elements are reversed although it is not necessary. *Zřejmý tvůj názor je* would be possible as well and it will not lose any of the original intentions. The interesting thing in the second sentence is that translator used transposition in the case of word *revealed.* In the English sentence, it is a verb but translated as an adjective.

(3a): *Trained as a Jedi, you request for him?* (The Phantom Menace Eng., 01:25:37)

(3b): *Vycvičit ho za Jedi, přeješ si, pravda?* (The Phantom Menace Cze., 01:25:37)

The first part of the sentence is the same but the following part diverges. Despite it was not necessary in my opinion. Translator used reformulation in the second part of the sentence which has slightly changed the meaning. Request for something is more like asking permission for something but in the translation, word wish is used and that is an expression of desire for something. He also adds the word *pravda*, which should be the compensation for the *hmm* that Yoda uses at the end of the questions.

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[2] **(1a)** stands for the original English subtitles. **(1b)** is the example of the Czech translation

(4a): *Afraid are you?* (The Phantom Menace Eng., 01:30:16)

(4b): *Ty bojíš se?* (The Phantom Menace Cze., 01:30:16)

In the English version, the traditional English question word order is reversed to make it sound different. Czech version for this differentiation put pronoun *ty* in the beginning of the sentence although it would not be there in a normal sentence because the person is already expressed in the verb form *bojíš se?* Transposition is used in this case as well because *afraid* is adjective in English but Czech uses it as a verb.

(5a): *See through you, we can.* (The Phantom Menace Eng., 01:30:20)

(5b): *Do nitra tvého vidíme.* (The Phantom Menace Cze., 01:30:20)

This dialogue is an example of modulation. Translator preserves meaning but expressed it by different phrases. To preserve weirdness he interchanges word order of *nitra* and *tvého.* Normal Czech sentence would use *Do tvého nitra vidíme.* The changed order is not ungrammatical but it would sound unnatural for Czech speakers.

(6a): *Afraid to lose her… I think.* (The Phantom Menace Eng., 01:30:32)

(6b): *Bojíš se snad, že ztratíš ji.* (The Phantom Menace Cze., 01:30:32)

Both sentences follow the same pattern only difference is that *I think* from English version is omitted even though there is no reason for the omission. Translator substitutes this by putting word *snad* which has a similar meaning in the context of the sentence.

(7a): *Clouded, this boy's future is.* (The Phantom Menace Eng., 01:33:30)

(7b): *Nejasná budoucnost toho hocha je.* (The Phantom Menace Cze., 01:33:30)

This dialogue also differs in a pattern. At first, there is a problem with word *clouded*, it is not used in Czech the same way as in English so there is no linguistic equivalence and translator used adaptation translation technique to make the word familiar to Czech audience. Other difference can be seen in the order of *boy* and the *future*. Original sentence put *this boy's* in the first position while translation has *this boy's* on second place. In my opinion, the Czech translation sounds quite normal for native speaker and if the translator would preserve the same sentence structure as it is in the original text, this would sound definitely weirder.

(8a): *Everything. Fear is the path to the dark side... Fear leads to anger... Anger leads to hate... Hate leads to suffering.* (The Phantom Menace Eng., 01:30:39)

(8b): *Všechno. Strach je cesta do temnoty… Strach vede k hněvu... Hněv vede k nenávisti… Nenávist vede k utrpení.* (The Phantom Menace Cze., 01:30:39)

In this case, Yoda uses normal sentence structure (SVO) which is usual also for the Czech language therefore literal translation is used. A slight difference can be seen in the translation of a *dark side* as a *temnota* despite literal translation could be used as well.

(9a): *Our own council we will keep on who is ready.* (The Phantom Menace Eng., 01:33:55)

(9b): *Naše rada sama rozhodne, kdo připraven jest.* (The Phantom Menace Cze., 01:33:55)

In this case, we can see little shift in the translated version. Translator used modulation because direct translation would sound unnatural for Czech perhaps incomprehensibly. First, part of the sentence follows normal structure but in the second one, archaic form of verb *být* is put at the end of a sentence to preserve weirdness of Yodish. This archaic verb form can induce in the audience the feeling of Yoda's wisdom.

(10a): *Confer on you, the level of Jedi Knight the Council does. But agree on you taking this boy as your Padawan learner, I do not.* (The Phantom Menace Eng., 02:06:27)

(10b): *Staniž se. Titul rytíře Jedi tobě rada udílí. Ale dovolit ti vzít toho chlapce za učedníka Padawana... Já nemohu* (The Phantom Menace Cze., 02:06:27)

The first sentence of the original dialogue is translated in a different way. Reformulation was used here. The translator also tried to compensate the odd sound of the English version, which disappeared with the translation, by adding *staniž se* at the beginning. *Staniž se* is kind of archaic word often used in a religious context so it makes the translation sounds more odd and wise.

(11a): *Qui-Gon's defiance I sense in you. Need that, you do not. Agree, the council does. Your apprentice, young Skywalker will be.* (The Phantom Menace Eng., 02:07:04)

(11b): *Cítím v tobě Qui-Gonovu zpupnost. To zapotřebí není. Rada rozhodla se vyhověti. Tvým učedníkem mladý Skywalker bude.* (The Phantom Menace Cze., 02:07:04)

In the first sentence of this dialogue, the English version has fronted the object to make the language sounds odd while translated version follows subject verb object structure which is normal in the Czech language. The original intention was not preserved in this sentence. In the second sentence, translator changed the object to subject and original subject *you* is completely omitted. The translator also tried to preserve original intention by putting a negative element at the end but this has not such effect as in the English sentence because this word order is still grammatical in Czech. The third sentence is also different from the transcript. There is no grammatical equivalence for making emphasis by auxiliary verb do so it is omitted. This omission had the negative effect of the original intention that is why translator used compensation in the form of literal infinitive *vyhověti* which makes the language weirder. The last sentence follows the same structure as English version.

4.2   Episode II: Attack of the Clones

(1a): *Impossible to see . The Dark Side clouds everything.* (Attack of the Clones Eng., 00:05:04)

(1b): *Temná strana vše skrývá. Nemožné je budoucnost vidět.* (Attack of the Clones Cze., 00:05:04)

This dialogue is completely redone. The author used free translation. Order of the sentences is reversed from the original although I cannot see the reason for it. Despite the redoing whole sentence, the original purpose of Yodish is preserved by putting verbs at the end of the sentence.

(2a): *Senator Amidala. Your tragedy on the landing platform! Terrible. Seeing you alive brings warm feeling to my heart.* (Attack of the Clones Eng., 00:05:30)

(2b): *Senátorko Amidalo! Ta tragédie při přistání! Hrůza. Že vy jste v pořádku, mé srdce pookřálo.* (Attack of the Clones Cze., 00:05:30)

First three sentences nevertheless follow the English version. The last sentence is created in standard SVO structure. Translator used modulation for the translation of the last sentence and despite the fact that the original is in a standard structure, created sentence is ordered unusually for the Czech speaker.

(3a): *Reach out. Sense the force around you. Use your feelings you must.* (Attack of the Clones Eng., 00:36:11)

(3b): *Soustředěnou cítíte Sílu kolem vás. Svým pocitům naslouchejte.* (Attack of the Clones Cze., 00:36:11)

In this case, mistranslation can be seen. The first sentence *Reach out* should be in the imperative mood and its meaning is more like *soustřeďte se* but in the translation, this sentence is merged with the second one and put in the role of adjective *soustředěnou* which is an example of transposition. Also, the imperative mood in the second sentence disappeared and is replaced by indicative sentence. The correct translation should be *Soustřeďte se. Pociťte sílu kolem vás. Naslouchat svým pocitům musíte.*

(4a): *Younglings. Younglings! A visitor we have.* (Attack of the Clones Eng., 00:36:22)

(4b): *Mládeži. Mládeži! Návštěva přišla.* (Attack of the Clones Cze., 00:36:22)

In this case, the author used modulation to translate the dialogue but in my opinion, modulation is not a good choice in this sentence because it loses the specific of Yodish. A literal translation such *Návštěvu my máme* would preserve the Yoda language certainly better.

(5a): *What help can I be, Obi-Wan?* (Attack of the Clones Eng., 00:36:34)

(5b): *Jak pomoci můžu, Obi-Wane?* (Attack of the Clones Cze., 00:36:34)

This question, even though it does not seem so, is written in Standard English pattern. A native speaker would probably use rather *How can I help you, Obi-Wan?* but the version above is also alright. On the contrary, Czech translation plays with the word order of predicate which gives the language Yoda sound.

(6a): *Lost a planet Master Obi-Wan has. How embarrassing! Liam, the shades.* (Attack of the Clones Eng., 00:36:49)

(6b): *Mistr Obi-Wan planetu ztratil. Jak nešťastné! Liame závěsy.* (Attack of the Clones Cze., 00:36:49)

In the English version, weirdness is created by splitting normal and dependent verb and putting them at the beginning and at the end. This is no possible in Czech so the translator decided to compensate this by using SOV. This sentence structure is not ungrammatical, but most likely it will sound unnatural especially for the younger generation.

(7a): *Gravity's silhouette remains but the star and all the planets disappeared they have. How can this be? A thought? Anyone?* (Attack of the Clones Eng., 00:37:17)

(7b): *Gravitační stopa zůstala, ale hvězda a planety zmizely. Jak je to možné. Nevíte? Nikdo?* (Attack of the Clones Cze., 00:37:17)

The first clause of original dialogue is based on the specific Yodish structure but this is completely disrupted in the translation because Czech version is written in a standard way because there are not many possibilities how to create unusual structure in this formulation. Rest of clauses follows normal sentence structure. The only difference can be seen in a translation of clause *A thought?* Modulation was used to translate this clause because it is originally a noun phrase but into Czech translated as a verb phrase.

(8a): *But who and why? Harder to answer. Meditate on this I will.* (Attack of the Clones Eng., 00:38:18)

(8b): *Ale kdo a proč? To těžko zodpovíme. Meditovat o tom budu.* (Attack of the Clones Eng., 00:38:18)

First and the last sentence of the translation follow the English version. The problem with the second sentence is that this is the example of the sentence without a subject, which is possible in English only in the imperative mood. On the other hand dropping the subject is a normal thing in the Czech language, because it can still be recognized from the verb suffix. That is the reason why the translation does not correspond with the original Yoda language and sounds normal to Czech people. A better translation would be with using the infinitive: *Těžko zodpovědět*.

(9a): *Bring him here. Question him we will.* (Attack of the Clones Eng., 00:58:25)

(9b): *Přivez ho sem. Vyslechneme ho.* (Attack of the Clones Cze., 00:58:25)

The first sentence is translated by literal translation (word by word) but the mistranslation of word bring can be seen. In this case, this should be translated as *přiveď* not *přivez*. The second sentence is reformulated but this reformulation caused deviation from the original intention. English sentence put auxiliary *will* at the end to make the language odd but Czech version used typical structure. A sentence like *Vyslechnut on bude* would be definitely better to keep the weirdness.

(10a): *Fought well you have, my old Padawan.* (Attack of the Clones Eng., 02:09:56)

(10b): *Bojuješ dobře, můj starý Padawane.* (Attack of the Clones Cze., 02:09:56)

In this example can be seen two examples of non-equivalence at paradigmatic level. Both tense and person are expressed by separate words in the original sentence whereas the Czech language expresses both in a single word just by suffixes in a predicate. This also causes difficulties in the translation of such language because Yoda plays with the placing of auxiliaries to make it sound unusual for the speakers. As this is no possible in Czech, translation lacks the specific weirdness of Yoda speech.

(11a): *Victory? Victory, you say? Master Obi-Wan, not victory. The shroud of the dark side has fallen. Begun the Clone War has.* (Attack of the Clones Eng., 02:13:40)

(11b): *Vítězství? Vítězství, říkáš? Mistře Obi-Wane, ne vítězství. Temná strana dostala se k moci. Začala klonová válka.* (Attack of the Clones Cze., 02:13:40)

This dialogue is a nice example of Yoda speech patterns. Interrogative sentence with just one word, a sentence without predicate, negation, standard structure and also normal and dependent verb division, all these can be seen here. Translator dealt whit it that first three sentence are translated literally. The third sentence in English uses normal word order, but Czech version sound more like Yodish because reflexive pronoun *se,* which would normally stand before the predicate, is put after a predicate. On the other hand, the last English sentence used the division of a predicate but the translation is not any weird. This can be understood as some kind of compensation.

4.3   Episode III: Revenge of the Sith

(1a): *Yourself you speak of, or someone you know?* (Revenge of the Sith Eng., 00:33:44)

(1b): *O sobě sám mluvíš, nebo o jiném někom?* (Revenge of the Sith Cze., 00:33:44)

In the first clause of the English sentence the object of the preposition is split and pronoun *yourself* is fronted. If the same thing would have been done in a translation, Yoda sound would disappear because it will be *O sobě mluvíš?* and that is ok in Czech. Despite this fact, translator added one more pronoun which is semantically similar to the first one. Such structure will definitely make a weird impression.

(2a): *Close to you?* (Revenge of the Sith Eng., 00:33:52)

(2b): *Blízky ti je?* (Revenge of the Sith Cze., 00:33:52)

This is the example of a question, where Yoda uses an incomplete sentence to ask for something. Specifically predicate is missing. This phenomenon is not preserved in the Czech translation because the Czech version has all the elements which should sentence contain. That is why translation loses the original intention of Yodish. The better translation which would also correspond with the original sentence would be *Blízký tobě?* or *Tobě blízký?.*

(3a): *Careful you must be when sensing the future, Anakin.* (Revenge of the Sith Eng., 00:33:57)

(3b): *Obezřetnosti je třeba, když budoucnost tušíš, Anakine.* (Revenge of the Sith Cze., 00:33:57)

In the original version, Yodish intention is created by splitting predicate adjective from the rest of the predicate and fronting it. In normal English sentence, predicate adjective usually follows linking verb as it is here: *You must be careful*. The second clause follows Standard English structure. Although the sentence could be translated literally as: *Opatrný ty musíš být, když tušíš budoucnost, Anakine.,* translator decided to use modulation and transformed the sentence. The translator did mistake when translating phrase *sensing the future* which would be in a Czech context rather a *předpovídat budoucnost* than *tušit budoucnost*. He preserved the weirdness of the language by the fronting object of both clauses. Fronting an object is possible in Czech but such structure is not frequent so it will have a demanded effect on the readers/listeners.

(4a): *The fear of loss is a path to the dark side.* (Revenge of the Sith Eng., 00:34:01)

(4b): *Strach ze ztráty cesta k temné straně je.* (Revenge of the Sith Cze., 00:34:01)

In this case, Yoda speaks in Standard English because he is giving an important advice to young Anakin. Translator completely ignored this fact and translated the sentence into a Yodish style by putting the predicate at the end of the sentence. The sentence then has a different intention that the original Author intended.

(5a): *Rejoice for those around you who transform into the Force.* (Revenge of the Sith Eng., 00:34:14)

(5b): *Za ty kolem sebe, kteří se Sílou splynou, raduj se.* (Revenge of the Sith Cze., 00:34:14)

As it was in the previous example, Czech version also in this dialogue disrupts original intention of Yoda. English sentence is written in a classical imperative mood while the Czech one has put predicate at the end which sounds unnatural.

(6a): *Mourn them, do not. Miss them, do not. Attachment leads to jealousy. The shadow of greed that is.* (Revenge of the Sith Eng., 00:34:19)

(6b): *Pro ně netruchli. Pro ně neteskni. Lpění vede k žárlivosti. Ta stínem chtivosti je.* (Revenge of the Sith Cze., 00:34:19)

First two sentences of this dialogue use Yoda's specific negation where whole previous clause is negated by a negative element, *not* at the end. This is not possible in the Czech language because there is no paradigmatic equivalence and negation is created by putting negative prefixes to a verb. To compensate the loss of this specific negation, translator decided to front the prepositional phrase which is quite a clever solution. This prepositional phrase would normally go at the end so the oddness of Yodish is preserved.

(7a): *Train yourself to let go of everything you fear to lose.* (Revenge of the Sith Eng., 00:34:32)

(7b): *Zapomínat naučit se musíš na všechno, co bojíš se, že ztratíš.* (Revenge of the Sith Cze., 00:34:32)

This is again the example where translator does not stick with the original intention of Yoda language. English sentence follows usual imperative sentence structure but the Czech translation tends to sound bit weird. This weirdness is caused by fronting the object *zapomínat* in the first clause and also by reversing reflexive pronoun *se* in the second clause. I would assume that the translator has no idea about the intention of using Standard English structure in Yoda's dialogues because this mistake appears in more examples.

(8a): *Allow this appointment lightly the council does not.* (Revenge of the Sith Eng., 00:36:53)

(8b): *Rada nesmiřuje se snadno s tímto jmenováním.* (Revenge of the Sith Cze., 00:36:53)

This is the same example with the negation by *do not* at the end. Also, in this case, there is no possible way how to create a similar structure. This time, translator replaced the oddness of original negation by swapping the order of a verb and reflexive pronoun *se*.

Created structure is not ungrammatical but for most native speaker will definitely sound weird.

(9a): *Disturbing is this move by Chancellor Palpatine.* (Revenge of the Sith Eng., 00:36:58)

(9b): *Toto rozhodnutí kancléře Palpatina překvapivé je.* (Revenge of the Sith Cze., 00:36:58)

In this case, both versions represented Yoda's odd language but each of this versions uses different means for the oddness. 9a has fronted the predicate and follows a Verb-Subject-Object structure which is not used in English. Czech translation on the other has put the predicate at the end of the sentence and the sentence structure is Subject-Object-Verb which is also unusual in Czech.

(10a): *Act on this we must. The capture of General Grievous will end this war.* (Revenge of the Sith Eng., 00:48:41)

(10b): *Meškat nesmíme. Zajetím generála Grievouse tuto válku ukončíme.* (Revenge of the Sith Cze., 00:48:41)

The first sentence is an example of reformulation. In my opinion translated version slightly deviate from the original meaning. *Act on this* means more to take an action to a specific situation rather than to hurry up as it is in the translation. A better translation would be: *Vzhledem k tomu jednat musíme.* The second sentence is also bit mistranslated because, in the original, *The capture of General Grievous* is subject, but in the translation this subject is converted into adverbial of manner and subject is *my*. This can lead to confusion who will perform mentioned action.

(11a): *Faith in your new apprentice misplaced may be. As is your faith in the dark side of the Force.* (Revenge of the Sith Eng., 01:50:34)

(11b): *Důvěra v tvého nového učedníka přehnaná může být. Stejně jako důvěra tvá v temnou stranu Síly.* (Revenge of the Sith Cze., 01:50:34)

The first sentence of this dialogue is translated word by word using the literal translation technique. The only problem can be seen in the translation of word *misplaced* which means to put something into wrong place but the Czech translation means exaggerated. Both languages create the same effect of atypical language. The second

sentence could by translated literally as well but the translator rather chose to translate it differently. Created sentence is incomplete because the predicate is missing.

4.4   Episode V: Empire Strikes Back

(1a): *Great warrior. Wars not make one great.* (Empire Strikes Back Eng., 00:47:53)

(1b): *Velkého válečníka. Z válek nikdo nevyroste.* (Empire Strikes Back Cze., 00:47:53)

In this dialogue, the first sentence is translated literally, but the translation of the second sentence is really bad. Translator misunderstood the meaning of this sentence and translated it as the war does not make someone to grow up. The original meaning should be that the war does not make people powerful or important. Also, the weird construction was not even preserved in the translation because the English sentence uses specific Yoda's negation which is not possible in Czech. The possible translation which would correspond more with the original sentence could be: *Významného válečníka. Válka nedělá nikoho významným*.

(2a): *Cannot get your ship out.* (Empire Strikes Back Eng., 00:48:23)

(2b): *Nemůžeš dostat ven.* (Empire Strikes Back Cze., 00:48:23)

For making this dialogue Yodish 2a uses omission of the subject, which is ungrammatical in English and that is why it sounds unusual. On the other hand, Czech is pro-drop language so similar construction would not make it any weird. The translator then decided to compensate it by omitting the object. This choice is not so good because it will be hard to understand this dialogue for someone who did not fully comprehended the visual context of the movie.

(3a): *Much anger in him like his father.* (Empire Strikes Back Eng., 00:55:48)

(3b): *Mnoho hněvu je v něm. Jako v jeho otci.* (Empire Strikes Back Cze., 00:55:48)

The English sentence is an example of Yoda speech where some of the required sentence members are missing in this example predicate. This structure could by easily translated into Czech as *Mnoho hněvu v něm, jako v jeho otci.* and the weird intention would be preserved as well but translator decided without any logic to translated it as a complete sentence in a Subject-Verb-Object structure so the sentence does not sound odd anymore.

(4a): *A Jedi uses the Force for knowledge and defence. Never for attack.* (Empire Strikes Back Eng., 01:02:04)

(4b): *Jedi používá Sílu k vědění a obraně. Nikdy k útoku.* (Empire Strikes Back Cze., 01:02:04)

This is the nice example where whole dialogue is translated literally word by word which is not possible so often. That is because both sentences are written in a Subject-Verb-Object structure and because the English version does not contain any complicated grammatical structures just present simple tense which has paradigmatic equivalence in the Czech language.

(5a): *Hear you nothing that I say?* (Empire Strikes Back Eng., 01:09:14)

(5b): *Což neposloucháš mě?* (Empire Strikes Back Cze., 01:09:14)

In this dialogue, the translator has used reformulation. Translated sentence has reversed the position of a verb and subject to make it sound unusual but more interesting in this case is word *což*. This is an archaic relative pronoun which might make Yoda sound Ancient and unusual.

(6a): *No. No different. Only different in your mind is.* (Empire Strikes Back Eng., 01:09:20)

(6b): *Nic jiného. Jen v tvé hlavě.* (Empire Strikes Back Cze., 01:09:20)

Here translator did a great job in translating. The English sentence is an example of a sentence without Predicate and also without Subject. Although the Czech sentence has omitted some of the words, the meaning and also to sentence structure without Subject and Predicate is preserved.

(7a): *No. Try not. Do or do not. There is no try.* (Empire Strikes Back Eng., 01:09:30)

(7b): *Ne zkusit. Udělat nebo neudělat. Není zkusit.* (Empire Strikes Back Cze., 01:09:30)

In this case, Yodish is created by sentences without subject and by negative particle not at the end of the sentences. Neither of these structures is possible in the Czech language because both subject and negation are expressed in a verb by suffixes and prefixes. Despite this fact, translator translated this as an infinitive verb form and did a great job in this translation because the original structure and meaning were preserved.

(8a): *Size matters not.* (Empire Strikes Back Eng., 01:10:30)

(8b): *Na velikosti nezáleži.* (Empire Strikes Back Cze., 01:10:30)

In this English version, oddness is again expressed by negative particle not which negate the entire previous clause. As it was mentioned many times above, this is not possible in Czech. Translated version is then transformed into a normal sentence which lacks the original intention.

(9a): *Luminous being are we, not this crude matter.* (Empire Strikes Back Eng., 01:10:58)

(9b): *Jsme stvořeni ze světla. Ne ze surové hmoty.* (Empire Strikes Back Cze., 01:10:58)

In this example can be again seen the breach of the original Yoda speech. The original version has reversed the word order into Object-Verb-Subject but the translation follows standard Czech pattern even though it could be translated into a similar pattern as the English sentence: *Ze světla stvořeni jsme. Ne ze surové hmoty*. This translation would be definitely better and would also represent the original intention of Yodish.

(10a): *Luke, you must complete the training.* (Empire Strikes Back Eng., 01:23:03)

(10b): *Luku, výcvik dokončit musíš.* (Empire Strikes Back Cze., 01:23:03)

The is another example of disturbing the original intention. Also, in this case, the English version is written in Standard English structure, but the Czech translation tends to follow the Yodish style of language which is done by placing the predicate at the end of the clause.

(11a): *You must not go.* (Empire Strikes Back Eng., 01:23:09)

(11b): *Nesmíš odletět.* (Empire Strikes Back Cze., 01:23:09)

In this case, the weirdness of the language is not preserved in Czech because the English version uses an unusual negative structure with a negative particle *not* which is not feasible in Czech. On the other hand, the author could compensate by reversing the word order (*Odletět nesmíš*) or by adding pronoun ty (*Odletět ty nesmíš*) which would be a definitely better choice.

4.5   Episode VI: Return of the Jedi

(1a): *That face you make. Look I so old to young eyes?* (Return of the Jedi Eng., 00:39:52)

(1b): *Jak tváříš se. Tak starý ve tvých očích vypadám?* (Return of the Jedi Cze., 00:39:52)

In the first sentence of the speech can be seen that there is no equivalence at word level between these two languages. While English uses two words verb *make a face* for expression of doing some facial gestures, Czech language uses just one word *tvářit*. Oddness in the first sentence in English is done by fronting an object, in Czech by putting reflexive pronoun se after a verb. The second sentence is also different in both languages. English version uses predicate fronting for the Yoda intention, Czech the other way around has put the verb at the end. An interesting fact is that the translator has translated young eyes as your eyes which have slightly different meaning.

(2a): *I do. Yes, I do.* (Return of the Jedi Eng., 00:40:01)

(2b): *Vypadám. Ano vypadám.* (Return of the Jedi Cze., 00:40:01)

This dialogue is again a good example of missing paradigmatic equivalence. In English, answer for a question or just expression of consent can be expressed by the auxiliary verb. E.g.: *Do you like it? Yes, I do.* This is not possible in the Czech language because Czech answer should contain the whole verb as it is in the following example. *Máš to ráda? Ano, mám.*

(3a): *Sick have I become. Old and weak.* (Return of the Jedi Eng., 00:40:10)

(3b): *Nemocný jsem. Starý a zesláblý.* (Return of the Jedi Cze., 00:40:10)

On this example can be again seen a breach of the original intention. This is caused by missing paradigmatic equivalence. While English uses present perfect and can play with the order of auxiliary and a verb to create weird structure, Czech uses normal present tense and such thing is not possible. The result is that the translated version does not sound any different.

(4a): *Earned it I have.* (Return of the Jedi Eng., 00:40:37)

(4b): *Já zasloužím si to.* (Return of the Jedi Cze., 00:40:37)

This is again the pattern of splitting the predicate into two parts. And also, in this case, a similar structure is not possible in the Czech language – paradigmatic equivalence is missing. The translator then decided to compensate weird structure of predicate in English by adding pronoun *Já* to a Czech translation which would not have to be there because

Czech is pro-drop language and the subject is already expressed by the verb inflection. Otherwise, the Czech sentence follows usual Subject-Verb-Object.

(5a): *Strong am I with the Force but not that strong.* (Return of the Jedi Eng., 00:40:43)

(5b): *Mocná Síla je ve mně, ale ne tak mocná.* (Return of the Jedi Cze., 00:40:43)

In this dialogue, the oddness of the Yoda language is created by fronting predicate and adjective. The rest of the clause is written in a similar pattern as questions are. Translator used modulation for the translation because Czech version consists of different phrases. Similarly to English sentence, the translator has fronted the adjective but created structure is possible in English and does not sound so unusual. A better choice would definitely be for example: *Síla mocná je ve mě, ale ne tak mocná.*

(6a): *No more training do you require. Already know you that which you need.* (Return of the Jedi Eng., 00:41:12)

(6b): *Výcvik nepotřebuješ. Už poznal jsi to, co potřebuješ.* (Return of the Jedi Cze., 00:41:12)

In this example, the weird structure of language in the original dialogue is done firstly by fronting an object *no more training* and also by using question structure in the rest of the clause (Auxiliary-Subject-Verb). Fronting of the object is done also in a Czech version but the question word order is not preserved. The result is that the Czech sentence sounds more or less normally. Translation of the second sentence copies the English version, only pronouns are omitted as the Czech is pro-drop language.

(7a): *And confront him you will.* (Return of the Jedi Eng., 00:41:46)

(7b): *Utkáš se s ním.* (Return of the Jedi Cze., 00:41:46)

In this case original intention was not preserved in the translation. English sentence has split dependent from a normal verb and follows Verb-Object-Subject structure. On the other hand, Czech version follows classical Subject-Verb-Object structure. A better translation would definitely be: *Utkáš s ním se.* or if pronoun *ty* is added: *Utkáš ty se s ním.*

(8a): *Unexpected this is and unfortunate.* (Return of the Jedi Eng., 00:42:34)

(8b): *Věc neočekávaná a nešťastná.* (Return of the Jedi Cze., 00:42:34)

Translator instead of literal translation which would be possible (*Neočekávané to je a nešťastné*) chose a different way of translating. He created a structure without a predicate. This structure would not sound any weird by itself that is why he added noun věc at the beginning.

(9a): *Remember, a Jedi's strength flows from the Force.* (Return of the Jedi Eng., 00:43:04)

(9b): *Pamatuj, Jediho moc ze Síly pochází.* (Return of the Jedi Cze., 00:43:04)

This is again part where Yoda is giving important advice to Luke and as it is usual, he uses Standard English structure in such situation. Translation completely ignores this fact and creates an unusual pattern by putting the predicate at the end of the sentence.

(11a): *The Force runs strong in your family.* (Return of the Jedi Eng., 00:44:07)

(11b): *Síla provází rodinu tvou.* (Return of the Jedi Cze., 00:44:07)

Also in **(11a)**, the sentence is written in a Standard English sentence structure. And as it was in many examples above, also here this pattern is not preserved in a translation. Instead of translating it easily in Subject-Verb-Object structure (*Síla provází tvou rodinu*) translator created an odd structure by putting possessive pronoun after a noun which would usually go first.

CONCLUSION

This thesis dealt with the translation of dialogues of Star Wars character Yoda into the Czech language. Necessary theoretical background concerning Star Wars, Yoda, his language and its origin was mentioned in the first part of the theoretical part. Following part was devoted to a translatological theory: firstly term equivalence was explained. Then translation types were described and the end of the theoretical part was focused on some techniques of translation.

The practical part was analyzing the Czech translation of Yoda language in comparison of the original English sentences. The aim of this thesis was to analyze the translations of Yoda's dialogues from the Star Wars movies and to determine whether these translations correspond with the original English sentences and whether the translated dialogues have the same effect of unusual language on the Czech audience. I have found that there are just a few examples in which exactly same pattern of the original English sentence could be followed in a Czech translation because of missing equivalence, mostly the paradigmatic one. Despite this fact translator in most cases effectively preserved the original intention of unusual language by playing with the order of sentence elements. In few cases, deviation from the original meaning was found so there were given a suggestion for better translation Interesting findings in this thesis was that the translator mistranslated Yoda's dialogues when he uses Standard English Subject-Verb-Object structure. Yoda uses this structure when he is giving important advice so anybody could clearly understand the meaning. It seems that translator has little knowledge about the purpose of Yoda using standard structure because, in almost every example of this pattern, translator transformed sentences into Yoda's unusual style of language instead of translating it into Standard Czech pattern.

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LIST OF ABBREVIATIONS

TL – Target language

TT – Target text

SL – Source language

ST – Source text

SVO – Subject-Verb-Object

OSV – Object-Subject-Verb

OVS – Object-Verb-Subject

LIST OF TABLES