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Some syntactic structures in the Welsh translation of Harry Potter

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0 Introduction

In his paper, "Translation as a Decision Process" (Levý (1967)), Jeří Levý distinguish between definition of translation from a *teleological* point of view (which is a *process of communication*: to impart the knowledge of the original text in another medium) and from a *pragmatic*[1] point of view (which is a *decision process*[2], suggesting a game-theoretic[3] model for translation).

From a *semiologic* (semiotic, structuralistic) point of view, these two processes can be seen as one, since *communication* is a process of *decision making*: choosing between mutually exclusive signs (i.e. a paradigm) which constitute a system. Thus, a translator should be regarded as the *author* (speaker, writer) of the translated text, since s/he is the one who chooses the signs in the target language, based on the original text. Schematically, this can be outlined as:

$$\text{AUTHOR} \xrightarrow{\text{writes}} \text{original text} \to \text{TRANSLATOR} \xrightarrow{\text{writes}} \text{translated text}$$

Those choices are regarded by Levý as *consecutive*. He compares the process of translation to a game ('a game with complete information'[4]) in which 'every succeeding move is influenced by the knowledge of previous decisions and by the situation which resulted from

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[1] I.e. the working situation of the translator.

[2] In his words (Levý (1967, p. 1171)):

> a series of a certain numbers of consecutive situations — moves, as in a game — situations imposed on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives.

[3] See http://en.wikipedia.org/wiki/Game_theory.

[4] See http://en.wikipedia.org/wiki/Complete_information.

them (e.g., chess, but not card games)'. As I see it, this holds for the *receiver* (hearer/reader) of the translated text, who decipher the text linearly, but not to its *author* (=translator) who – hopefully – doesn't translate word by word or sentence by sentence, but in a "top-down" manner, having knowledge of the text as a whole.

As mentioned above, the author of a translated text is its translator. The translation is made based on the original text, in the *source language*, but using literary-linguistic devices provided by the *target language*. Thus, in my opinion a good translation is one who uses these devices wisely (that is, practicing a dynamic-equivalence approach; see NIDA (1964)).

In this sense, the Welsh translation of the first novel in the Harry Potter series[5] is a good translation: it is a fluent Welsh text which uses native Welsh narrative devices in a natural seamless way. In the following pages I will examine some features of Welsh grammar in the text[6] in order to justify this claim. These grammatical features are interesting subjects for examination, as they all have no exact equivalents in English: the translator, Emily Huws[7], had a *richer* (or, at least, *different*) system to choose signs from than the one of the source language. Schematically, this can be outlined as:

English   *Welsh*

a		c
b		d
		e

Analysing what choices the translation has made has a 'practical' outcome: it offers not only a better understanding of the Welsh text, but improves the understanding of the *original* text as well, since the latter is interpreted through the translator's perception; just as passing a beam of light through a prism can reveal hidden qualities of the light, dispersing it into the rainbow of colours.

1 PRETERITE *a* INFINITIVE

1.1 Use in Welsh

One important set of features of narrative text is its *staging*: the way the author chooses to put the events together in the text. These features are of prime importance in text-linguistic analysis. In a translated text the translator (re-)stages the narrative according to the devices provided by the target language. Many of the text-linguistic signs used for narrative staging are subtle in meaning, as they "fine-tune" the scene.

Welsh has an exceptionally rich system of narrative tenses, consisting (partly) of many synthetic and periphrastic verb forms, converbs (verb form of adverbial paradigmatic privilege), PRESENTATIVE+CONVERB complexes, the *a*+INFINITIVE form (which is the subject of this section) among others. Thus, translating a Modern English narrative, which in itself has a rich system of narrative tenses, into Welsh poses an interesting challenge.

SHISHA-HALEVY (1997, §1.1) gives an account of the syntagmatics and paradigmatics of the construction in question, which consists of a verb in the preterite form, the conjunction *a* and an infinitive (e.g.,
_{PRET.} literally, 'He sat and (to) sing'). He gives the following five negative

<small>and</small>
<small>PRET.</small> <small>INF.</small>

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statements about its syntagmatics (ibid., pp. 65–66):

1. Usually a single infinitive is combined with the finite verb phrase, never more than two. Thus, no concatenation, nor a catalogic listing/piling of events are in evidence: the compound-event form is constituted by two to three component lexemes.

2. No negativing, either of finite clause or of infinitive: the compound event is a form of narrative affirmation.[8]

3. No assertion of new agent with infinitive[,] no *i*-agent[9] at all; there is no theme-switching.

4. Rare occurrence in the descriptive channels of the narrative (thus, the infinitive is considerably rarer in linkage to the imperfect, which is in my examples eventual-habitative rather than descriptive), or in the "narrator's channel"; the compound event is a staging device of the Evolution, not of the Comment Mode in narrative.

5. The auxiliary *bod*[10] is excluded from the compound-event infinitive inventory.

Paradigmatically, it is opposed to preterite+preterite. Compare the two following examples:

1   From Roberts (1960); numbered 5 in Shisha-Halevy (1997):

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[8]For negation in narrative as non-event, see Fleischman (1990, §4.1.4). [J.R.]

[9]The thematic part of the '*i cum infinitivo*' construction: a Welsh construction which is comparable to some extent with the I.E. *accusativus cum infinitivo*. Typically of substantival commutability (a '*that*-form'), e.g. *i'r dyn ganu* [fothe man sing], approximately 'that the man sings' (lit. 'for the man (to) sing'). [J.R.]

[10]'to be'. Used in periphrasis (comparable, to some extent, with Mod. Eng. *be* in 'be singing'). [J.R.]

$\overset{\text{PRET.}}{\underset{\text{sat}}{\textbf{Eisteddodd}}}$ $\overset{}{\underset{\text{by, with}}{\text{wrth}}}$ $\overset{}{\underset{\text{the}}{\text{y}}}$ piano $\overset{}{\underset{\text{and}}{\textbf{a}}}$ She sat down to the piano and
$\overset{\text{INF.}}{\underset{\text{play}}{\textbf{chanu}}}$ Noctwrn $\overset{}{\underset{\text{by}}{\text{gan}}}$ Chopin[.] played a Nocturn by Chopin.

2 From Roberts (1972); numbered 24 in Shisha-Halevy (1997):

$\overset{\text{PRET.}}{\underset{\text{walked}}{\textbf{Cerddodd}}}$ $\overset{}{\underset{\text{in}}{\text{yn}}}$ $\overset{}{\underset{\text{purposive}}{\text{fwriadus}}}$ $\overset{}{\underset{\text{to}}{\text{at}}}$ $\overset{}{\underset{\text{the}}{\text{y}}}$ She went purposefully to the
piano. $\overset{\text{PRET.}}{\underset{\text{raised}}{\textbf{Cododd}}}$ $\overset{}{\underset{\text{his}}{\text{ei}}}$ $\overset{}{\underset{\text{lid}}{\text{gaead.}}}$ piano. She raised its lid. She
$\overset{\text{PRET.}}{\underset{\text{sat}}{\textbf{Eisteddodd}}}$ $\overset{}{\underset{\text{by him}}{\text{wrtho.}}}$ $\overset{\text{PRET.}}{\underset{\text{played}}{\textbf{Canodd}}}$ sat down at it. She played "Al-
"Noctwrn Alfan". fan's Nocturn".

The first one is an example of preterite+infinitive, and the second one
is of preterite+preterite, with several preterite[11] forms sequentially.
Thus, writing narrative in Welsh, one *has to choose* whether to use
the preterite or the infinitive form[12] in every position in which the
opposition exists.[13] This is crucially important for our interest here,
since the translator has to *choose* between these forms.

Of the function of the construction in question Shisha-Halevy
(1997, §1.1.3) says:[14]

> […] a complex and [indeed] compound narrative event, a spe-
> cial "micro-episode" or condensed episode, in which the fi-
> nite verb expresses the ("main") action anchored in the plot
> mainstream (precisely in the sense that a grammatical nucleus
> syntagmatically "anchors" its phrase as a paradigmatic word-
> class), while it is the infinitive that carries the semantic "main

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[11]*-odd* is the regular 3sg. pret. suffix.

[12]Or other forms, which are beyond the scope of this assignment.

[13]Just as someone writing a Slavic language has to choose an aspect for (theoret-
ically) every verb.

[14]For a general survey of juncture features in Welsh, see Shisha-Halevy (2003).

event", the semantic core in the staging of narrative development (in its own complex, the infinitive is of course a closing boundary signal). The finite verb, for its part, while still grammatically nuclear, is in this respect subsidiary or tributary, a support for the sequel. Two or at most three "constituent acts" are signalled here as significantly belonging together; a special significance being signalled by their very conjunction as constituents of a single "hyper-event".

1.2 Examples from the text

Let us now go through the following examples.[15] As one can see, the construction occurs about once a page; it is clearly a *marked* form, with the concatenating preterite as the unmarked form.

$\boxed{3}$ 10/4:

PRET. pulled the professor **Tynnodd** yr Athro McGonagal handkerchief pocket lace out and wipe, dry INF. hances boced les allan **a sychu** her eyes of(f) under her spectacles ei llygaid o dan ei sbectol. […]	Professor McGonagall **pulled** out a lace handkerchief **and dabbed** at her eyes beneath her spectacles. […]

The pulling of the handkerchief (PRETERITE) is subsidiary to the wiping of her eyes (*a*+INFINITIVE) using it. These two 'sub-events' are signalled — as Shisha-Halevy puts it — as significantly belonging together, as constituents of a single 'hyper-event'.

$\boxed{4}$ 11/2:

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[15]I use the pattern X/Y for indicating references in RowLING (2003): X indicates the page, and Y the paragraph.

opened   the professor
Agorodd yr Athro McGonagal

her   mouth   but   changed   her
ei cheg, ond newidiodd ei (PRET.)

mind   swallow and   say
meddwl, llyncu a dweud, (INF.) (INF.)

'[…]' […]

Professor McGonagall opened her mouth, **changed** her mind, **swallowed**, and then **said**, "[…]" […]

One action leads to the following one, consisting together a complex event of three parts, in which the main and final event is Professor McGonagall's speaking.

The following examples are self-evident: they are all of the same basic type and have similar properties.

5   12/14:

by   dry   his   eyes on sleeve his
Gan sychu ei lygaid ar lawes ei

coat   jumped   on back
gôt, neidiodd Hagrid ar gefn y (PRET.)

motorbike   and give, put kick to   wake   the
motor-beic a rhoi cic i ddeffro'r (INF.)

engine   rised   tothe air   by
peiriant. Cododd i'r awyr gan (PRET.)

roar and disappear tothe night
ruo a diflannu i'r nos. (INF.)

Wiping his streaming eyes on his jacket sleeve, Hagrid **swung** himself on to the motorbike **and kicked** the engine into life; with a roar it **rose** into the air and off into the night.

6   13/1:

turned   and
Trodd   Dumbledore   a (PRET.)

walk   aback   down   the
cherdded yn ôl i lawr y (INF.)

street   on the corner stopped
stryd. Ar y gornel arhosodd (PRET.)

and   pull   the   Put-Outer silver
a thynnu'r Diffoddwr arian (INF.)

out
allan.

Dumbledore **turned** and **walked** back down the street. On the corner he **stopped** and **took** out the silver Put-Outer.

7   14/5:

_{PRET.}
_{rolled} on his back and _{INF.} _{try}
Rowliodd ar ei gefn **a cheisio**
remember about what was he after
cofio am beth roedd o wedi
be in dream
bod yn breuddwydio.

He **rolled** on to his back and **tried** to remember the dream he had been having.

8   15/5:

_{PRET.}
_{got up} fromthe bed
[…] **Cododd** Harri o 'r gwely
in slow and _{INF.} _{start} search about, for
yn araf **a dechrau** chwilio am
his socks
ei sanau. […]

[…] Harry **got** slowly out of bed and **started** looking for socks. […]

It is worth noting that *all* occurrences of *a*+INFINITIVE are translations of non-initial verbs with no independent (pro)noun as their subject. The other direction, of course, isn't true: *not all* occurrences of these forms are translated with *a*+INFINITIVE (most of them are translated with *a*+PRETERITE).

2   ti:chi:(chdi)

While the previous section belonged inherently to the *evolution mode*[16] of the *narrative* texteme, this one belongs with literary-linguistic units that share characteristics with the *dialogue*: the di-

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[16]SHISHA-HALEVY (1998, p. 234) defines it in a terminological glossary as:

> **Evolution Mode** (in narrative grammar): a major constituent of the macro-structure of narrative. Markedly diegetic, dynamic and vectored, it carries the course and unfolding of the plot as a succession or sequelling of narrative events (the 'foreground'), or concomitant information on situational or eventual framework of such succession.

alogue *per se* or references to a true or 'imaginary' (=grammatical?) interlocutor in the *comment mode*[17] (see §2.2.1 and §2.2.2).

The second person in Welsh makes a 'T-V distinction' that shares some similarities with that of French: *ti* is the *informal/familiar singular* second person personal pronoun (compare with French *tu*) and *chi* covers the *formal singular* and the *plural* (which doesn't distinguish formality; compare with French *vous*). Colloquial Northern Welsh has a third form, *chdi* (pronounced /χtiː/), which seems like combination of *chi* + *ti*;[18] I have found no occurrences of *chdi* in the corpus, although a more comprehensive search may show some occurrences. As far as I know, this topic — the (socio-)linguistic *valeur* of these signs in Welsh — was never thoroughly described.

This distinction is of special relevance to our issue here. Contemporary Modern Literary English does not make a T-V distinction. Therefore, the translator has to interpret the social relations between characters and to decide how one character will address another one *every time* she or he addresses an interlocutor (using the English only contemporary form *you*). Decisions like this add information that was not provided by the original text.

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[17]ibid., p. 233:

> **Comment Mode** (in narrative grammar): It is extrinsic to the plot (but often internal to the narrator, in the sense of 'internal information'), and elaborates, comments, resumes, explains, gives reasons for acts and states of the plot and information on prior and anterior action, or meta-narrative statements, such as reasons for narrative statements made or summing-ups.

[18]See THOMAS (2005, §4.129.c).

2.1 You-Know-Who

The primary antagonist of the Harry Potter series is Lord Voldemort. The name 'Voldemort' is so feared in the wizarding world that most of the characters call him 'You-Know-Who' or 'He-Who-Must-Not-Be-Named'. The former is relevant to our interest. In English, this name is one undividable unit[19], but in Welsh the 'you' element in '*You*-Know-Who' varies according to the social relation between the speaker and the hearer in the scene: *Wyddost-Ti-Pwy* (you know [TI] — you [TI] — who) uses the informal/familiar form, and *Wyddoch-Chi-Pwy* (you know [CHI] — you [CHI] — who) is the formal one.

Let us consider some of the occurrences of '*Wyddost-Ti-Pwy*' and '*Wyddoch-Chi-Pwy*':

- **Wyddost-Ti-Pwy**:

    - Professor McGonagall → Dumbledore. (8/6, 8/10, 8/12 ('Wyddost-Ti — O! […]'))

    - Dumbledore → Professor McGonagall. (8/11)

    - Hagrid → Harry Potter. (43/1, 43/2, 43/5, 62/10)

    - Harry Potter → Hagrid. (43/7, 62/11)

    Professor McGonagall and Dumbledore use the *ti* form when talking with each other; so do Harry Potter and Hagrid. It would be extremely interesting to map all the *ti-chi* relations between characters, and find whether there are equivalence classes[20] of characters (*students* and *teachers*?).

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[19]See SHISHA-HALEVY (1989) for more about the syntactic features of the proper name.

[20]See http://en.wikipedia.org/wiki/Equivalence_class.

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- **Wyddoch-Chi-Pwy**:

  - A man in a violet cloak → Vernon Dursley. (4/3)

    The *chi* form is usually used when addressing a stranger, as the case is here.

  - Harry Potter → Dumbledore. (236/10)

    Dumbledore is of a superior social rank to Harry's.

2.2   Examples from the text

As in other languages making a similar distinction, the *ti-chi* relation between characters is not necessarily fixed: for example, two persons who are '*ti*-persons' in private may use *chi* in a formal situation. In the limited extent of this examination I have found no such case, but it may probably be a matter of extending the corpus to the whole book to find such a case.

2.2.1   The narrator → the reader

In the first chapter the author/narrator addresses the reader (or a generic *you*) twice. The *chi* form is used, possibly due to a similar reason for its use when the stranger addresses Vernon Dursley in Ex. 12: the reader is unknown to the author/narrator.

9   1/1 (absolute beginning):

> bragged   and   number
> Broliai Mr a Mrs Dursley, rhif
> four   their   be
> pedwar Privet Drive, eu bod
> they in   family whole, absolute   normal
> nhw'n deulu cwbl normal,
> thank   in   big   right   to you (chi)
> diolch yn fawr iawn **ichi**.

Mr and Mrs Dursley of number four, Privet Drive, were proud to say that they were perfectly normal, thank **you** very much.

13/4 (the epilogue of the first chapter):

> […] Privet Drive […], y lle (the place)
> olaf yn y byd y **byddech** (last in the world that you would be)
> **chi**'n disgwyl i unrhyw beth (chi; you in expect to any thing)
> syfrdanol ddigwydd. […] (astonishing happen)

[…] Privet Drive […], the very last place **you** would expect astonishing things to happen. […]

Note that in these two examples the second person has no actual referent: in the first one the author/narrator doesn't actually thank the reader, and in the second one the use is as a *generic pronoun*[21].

2.2.2 Vernon Dursley's free indirect speech

The following example is of more complex nature than the others: it has no evident addresser or addressee.

It seems as if it is a kind of 'free indirect speech' (*discours indirect libre, Erlebte Rede*; see BANFIELD (1982) and FLEISCHMAN (1990, §7.3)).

2/5:

> Fedrai Mr Dursley ddim (couldn't; Fr. *pas*)
> dioddef pobl a wisgai ddillad (suffer, bear people REL. wear clothes)
> anarferol — y fath bethau a (unusual the kind things REL.)
> **welwch chi** am bobl ifanc! (chi; you see; chi; you about, or people young)

Mr Dursley couldn't bear people who dressed in funny clothes — the get-ups **you** saw on young people!

Who is the speaker of this utterance ('*y fath bethau a welwch chi am*

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[21]In Russian, on the other hand, only the (homonymic) informal singular ты serves as a generic pronoun; as far as I know, there is not generic Вы/вы.

bobl ifanc' / 'the get-ups you saw[22] on young people!')? Who is the addressee?

A comprehensive description of the *ti-chi* distinction in such utterances may not only benefit our understanding of the *ti-chi* distinction, but also of the Welsh free indirect speech in general, using excplicit signs in order to clarify its structure and function.

2.2.3   A man in a violet cloak → Vernon Dursley

12 4/3:

'**Peidiwch** ag ymddiheuro, syr. oherwydd fedrai dim byd fy nghynhyrfu i heddiw! **Llawenhewch**, oherwydd mae **Wyddoch-Chi**-Pwy wedi mynd o'r diwedd! Dylai hyd yn oed Myglars fel **chi** fod yn dathlu'r diwrnod hapus, hapus hwn!'

'**Don't** be sorry, my dear sir, for nothing could upset me today! **Rejoice**, for **You**-Know-Who has gone at last! Even Muggles like **yourself** should be celebrating, this happy, happy day!'

2.2.4   Vernon Dursley → Petunia Dursley

Here Vernon Dursley addresses his wife using a *ti* form. In spoken Welsh, however, partners can address one another using *chi* without

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[22]The tense here is especially curious: why past?

an emotional distance, even in private. As mentioned above, this topic requires further research.

13 5/5:

'er', 'אהמ'   dear
'Ym — Petiwnia, cariad —
   you heard you something by, from your
glywaist ti rywbeth gan **dy**
  sister   in   recent
chwaer yn ddiweddar?'

'Er — Petunia, dear — **you** haven't heard from **your** sister lately, have you?'

14 5/10:

  well some, certain thought that I made I
'Wel, rhyw feddwl wnes i…
 maybe   be   by it (by him) something
ella… fod ganddo rywbeth
 toits (his)   do   with   you know
i 'w wneud efo… **wyddost**
 you
ti… *ei chriw hi*.'

'Well, I just thought… maybe… it was something to do with **you** know… *her lot*.'

2.2.5 Petunia Dursley → Harry Potter

The Dursleys, of course, address Harry Potter using *ti*.

15 14/3:

 Get up! the minute   here
'**Cod**! Y munud yma!'

'Up! Get up! Now!'

16 14/7:

 you're   after   get up   now
'**Wyt ti** wedi codi bellach?'
 shouted
gwaeddodd.

'Are **you** up yet?' she demanded.

14

15/1:

> hurry! I'm want for you[ti] look
> '**Wel brysia**, dwi isio i **ti** edrych
> after the backon and NEG. IMP. you[ti] with
> ar ôl y cig moch. A **phaid ti** â
> dare let for it (=him) burn
> meiddio gadael iddo losgi; […]

'Well, **get** a move on, I want **you** to look after the bacon. And don't **you** dare let it burn, […]

2.2.6 Vernon Dursley → Harry Potter

16/2:

> put![ti] comb through your[ti] hair really
> '**Rho** grib drwy **dy** wallt, wir!'
> was his greeting morning (ADJ.)
> oedd ei gyfarchiad boreol.

'**Comb your** hair!' he barked, by the way of a morning greeting.

3 Nominal predication (working notes)

This topic requires a further research in Welsh itself; therefore, I give here only a preliminary sketch of it in translated Welsh.

SHISHA-HALEVY (1998, §3) gives an account of some aspects of nominal predication in Welsh. This account doesn't cover all of the structures used for nominal predication; it knowingly excludes a description of the forms which contain '*(r)oedd*'[23] (as opposed to *yw*/*ydi* and *mae*). Shisha-Halevy distinguish the nominal sentence (which have some (sub-)patterns) from the '*yn* nominal rhemes'. Explaining the structure and function of these is far beyond the extent of this assignment, but the proposed difference between these is, in general, that the nominal sentence predicates a noun *inherently* (compara-

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[23]Generally translatable by Mod. Eng. *was*, but of a different nature.

ble with Spanish *ser*), while the '*yn*-structure' (which is based upon the adverbial clause-model, that is a clause with an adverb as its rheme, here with a circumstantially (=adverbially)-converted noun as its rheme) — when predicating a noun — is of *incidental* nature (comparable with Spanish *estar*).

Both structures are used to translate the English nominal predication with *be* (e.g. 'he is a man'). Thus, the translator has to choose between these structure when translating those English utterances.

If the inherent-:incidental-predication distinction truly holds[24] to '*(r)oedd*'-structures, examples 19 and 26 has an interesting (and amusing!) meaning in Welsh:

- Ex. 19: One would expect a person's profession to be incidental (after all, one can leave one profession for another), but — as said above, if the distinction here is truly 'inherent:incidental' — Vernon Dursley's profession as a director of a firm which makes drills is signalled as inherent.
  The alternative one would expect should be '*Roedd Vernon Dursley yn gyfarwyddwr cwmni cynhyrchu driliau o'r enw Grunnings*' (an '*yn*'-structure).

- Ex. 26: One would expect the fact that two persons are sisters to be an inherent one (in our culture, a person cannot cease to be one's kin), but the fact that Lily Potter and Petunia Dursley are sisters is signalled as an incidental one.
  The alternative: '*Chwaer i Mrs Dursley oedd Mrs Potter*'.

These two examples can be explained by the story itself: Vernon Dursley is portrayed as a dull person, a person to whom being a

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[24]As far as I know, there is no relevant research on this topic except SHISHA-HALEVY (1998, §3).

director of a firm which makes drills may be a significant character; Petunia Dursley alienates herself from her sister, pretending she doesn't have a sister at all (therefore, she is not her sister *inherently*). This explanation makes sense, but (as said above) this topic requires a fuller description in Welsh before one can make conclusions on translations into Welsh.

I will now present a classification of some examples after the division made by Shisha-Halevy (1998, §3):

3.1 *oedd* 'nominal sentence'

|19| 1/2:

director   company
Cyfarwyddwr   cwmni
produce   drills fromthe name
cynhyrchu driliau o 'r enw
was
Grunnings **oedd** Vernon Dursley, […]

[…] Mr Dursley **was** the director of a firm called Grunnings, which made drills. […]

|20| 10/4 (on Dumbledore's golden clock):

watch strange right was
[…] Oriawr ryfedd iawn **oedd**
she
hi. […]

[…] It **was** a very odd watch. […]

3.2 Copular pattern (?)

|21| 10/6 — Dumbledore (on the Dursleys):

they ≈is the only family
[…] Nhw **ydi**'r unig deulu
that is left by him since that
sydd ar ôl ganddo erbyn hyn.'

[…] They're the only family he has left now."

22   13/7:

the only thing that liked
Yr unig beth yr hoffai Harri
about his look himself was
ynghylch ei olwg ei hun **oedd**
the scar fine fine on form
y graith fain fain ar ffurf
lightning on his forehead
mellten ar ei dalcen.

The only thing Harry liked about his own appearance **was** a very thin scar on his forehead which was shaped like a bolt of lightning.

23   13/7 ('He had had it as long as he could remember —'):

and the question first that
[…] a 'r cwestiwn cyntaf y
could remember his (=its) ask to Aunt
gallai gofio 'i ofyn i Anti
was how was he
Petiwnia **oedd** sut roedd o
after her (=its) get she (=it)
wedi ei chael hi.

[…] and the first question he could ever remember asking his Aunt Petunia was how he had got it.

24   15/6 ('Exactly why Dudley wanted a racing bike was a mystery to Harry, as Dudley was very fat and hated exercise —'):

that ≈is if (that) not was
[…] — **hynny yw**, os nad oedd
he mean that got thresh
o**'n**in golygu y câi ddyrnu
someone
rhywun.

[…] — unless of course it involved punching somebody.

25   200/16 — Ronan ('Collwyn' in the Welsh translation):

innocent ≈is the victims
'Y diniwed **ydi**'r dioddefwyr
first he said so PAST was she (=it)
cyntaf,' meddai. 'Felly **bu** hi
in the time REL. was so is
yn yr amser a fu, felly **y mae**
still
o hyd.'

'Always the innocent are the first victims,' he said. 'So it has been for ages past, so it is now.'

18

3.3 Circumstantially-converted nominal rheme

26 | 1/3:

was · in · sister
Roedd Mrs Potter **yn** chwaer
to · but · they were not
i Mrs Dursley, ond doedden
they · Fr. *pas* · after · meet · since
nhw ddim wedi cyfarfod ers
years · and · say · the truth
blynyddoedd; a dweud y gwir,
took (IMPF) · on her that not
cymerai Mrs Dursley arni nad
by her · sister
oedd ganddi chwaer, […]

Mrs. Potter **was** Mrs. Dursley's sister, but they hadn't met for several years; in fact, Mrs. Dursley pretended she didn't have a sister, […]

27 | 8/4 — Professor McGonagall (criticising the careless behaviour of the wizards):

but · isn't · that · in · Fr. *pas*
'Ond **dydi** hynny**'n** ddim
reason · for · lose our · heads
rheswm dros golli'n pennau.
[…]

"But that**'s** no reason to lose our heads. […]

28 | 8/5 — Professor McGonagall (on You-Know-Who):

QUESTION
is · he in · true · his · be · he · after
[…] **Ydi** o**'n** wir ei fod o *wedi*
go
mynd, Dumbledore?'

[…] I suppose he really has gone, Dumbledore?"

29 | 10/2 — Professor McGonagall:

QUESTION · QUESTION
is · he · is · he in
'**Ydi** o — **Ydi** o**'n** *wir*?'
asked · the · professor
gofynnodd yr Athro
McGonagal. […]

"It's — it's true?" faltered Professor McGonagall. […]

30 | 15/5 (Harry Potter tries to remember a dream he had):

3sg. was	in	dreem	good
Roedd yn freuddwyd braf.	It **had been** a good one.

This example shows a translation of the '*X had been Y*' English structure by the Welsh '*yn*'-structure.

31 129/1:

in   true   since   that   was
Yn wir, erbyn hynny roedd
and   in   think   be
Harri a Ron yn meddwl fod
meet   thedogthree head   after   be
cyfarfod y ci tri phen wedi **bod**
in adventure   excellent
yn antur ardderchog […]

[…] Indeed, by the next morning Harry and Ron thought that meeting the three-headed dog **had been** an excellent adventure […]

Further examination

In addition to the topics examined above, the following ones may be of interest with respect to the theory of translation:

Idiolects: Rowling, as many modern authors, differentiate idiolects for different characters. One clear example is the speech of Hagrid, which is uniquely rough. It would be interesting to examine the way the translator chooses to portray the speech of each character. Moreover, it worth examining whether a dialectological parallelism exists between the 'dialects' of the inhabitants of Harry Potter's 'wizarding world' and the dialects of Wales.

Narrative tenses: The preliminary examination of the *a+infinitive* construction in the text is a part of an extensive examination of narrative tenses. The Welsh tense system has similarities, as well as dissimilarities, to the English one; this rises the question of how the English tenses are translated into Welsh.

Presentatives: 'Presentatives'[25] is a grammatical feature which is absent from the (North-)West European *Sprachbund* in general. English has no exact equivalent of the Welsh presentatives *dyma* and *dyna* (and *dacw*); yet they do occur in the Welsh translation of Harry Potter. It is interesting to examine when the translator chooses to use presentatives, and finding out if there are any 'triggers' in the English text causing their use. See SHISHA-HALEVY (2005, §3), SHISHA-HALEVY (1998, p. 184ff.) and SHISHA-HALEVY (1999, Appendix II).

Terms and names of the wizarding world: Although this is not a linguistic matter *per se*, it is interesting to see which names and terms the translator chose to translate into Welsh (and how!) and which she chose to left untranslated (whether they are English in origin or not).

The Irish translation of Harry Potter: A comparative typological look at the translations of Harry Potter into Celtic languages[26] can reveal some interesting parallelisms (and differences) in the choices made by the translators, as the Celtic languages share many common features.

Expanding the discussed topics:

As mentioned above, the *a+infinitive* construction has to be examined in relation to other narrative tenses.

The *ti:chi*:(*chdi*) distinction has to be more thoroughly examined, mapping all (or, at least, a considerable amount of—)

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[25]Modern and Biblical Hebrew הנה (vocalised *híne/hiné* and *hinné(h)-* respectively), Italian *ecco* and French *voilà* and *voici* are examples of presentatives.

[26]At the moment a Welsh translation and an Irish one (ROWLING (2004)) are in existence.

social relations between the characters with regard to this distinction. Finding out whether the *ti:chi* relation is *constant* (i.e. doesn't depend on the situation) or *variable*, as well as if the distinction is *binary* (*ti:chi*) or *ternary* (*ti:chi:chdi*), is needed.

The topic of nominal predication needs to be more fully described in Welsh before describing its use in translation.

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