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Harri Potter and the
Sociopragmatics of Second Person

Final course assignment

Course: № 41807 'The dynamics of person marking systems:
diachrony, morphosyntax, sociopragmatics'

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1 ∴ Introduction

A quick look at the map in HELMBRECHT 2013 shows politeness distinction in the second person is a phenomenon found across the globe, but it is most common in its binary form 'familiar:polite' (FAM:HON)[1] in Europe, an areal characteristic encompassing Indo-European languages as well as languages from other families. This binary form is usually called a 'T-V distinction', after Latin *tū* and *vōs*[2] (see BROWN and GILMAN 1960). Welsh[3] has such a T-V distinction; English, on the other hand, does not distinguish politeness in the second person. This paper explores the use of politeness in the Welsh second person system in a book translated from English: *Harri Potter a Maen yr Athronydd* (ROWLING 2003), a translation of *Harry Potter and the Philosopher's Stone* (ROWLING 1997) by Emily Huws, a children's author from Caernarfon. When translating from English to Welsh, the translator was obliged to make politeness distinctions according to her understanding of the text in order to produce an idiomatic output.

The aim of this short paper is double:

- first, to describe some of the particularities of the T-V distinction in Welsh, as reflected in a specific translated text, in a qualitative, relatively fine-grained manner. Translated texts are to some degree different from other, 'native' varieties of language, such as original prose or spontaneous speech, but they have their own systematics and constitute a valid variety of language.
- second, to make first steps in a typological cross-linguistic comparative

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[1] The terms *familiar/informal* and *polite/honorific/formal* seem to be used in free variation in the literature, sometimes even in the same publication. My choice of FAM:HON and *informal:polite* is after HELMBRECHT 2013, for reasons of clarity (WALS being used as a sort of a standard in typology).

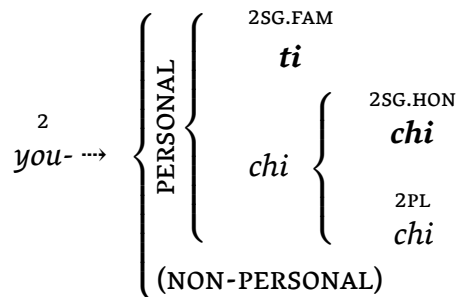[2] > 2SG.FAM in descendant languages (cf. Fr. *tu*) and > 2PL/2SG.HON (cf. Fr. *vous*), respectively.

[3] Welsh (*Cymraeg*) is a Brythonic language of the Celtic branch of the Indo-European language family. It is mainly spoken in Wales (in the south-west part of Britain, bordered by England to the east), by 562,000 speakers (according to the 2011 UK census). These speakers constitute about a fifth of the overall population of Wales, making it the most widely spoken Celtic language today. Typologically, although it is Indo-European and located in Europe, it does not belong in the SAE, along with the other Celtic languages; see HASPELMATH 2001.

project that makes use of *Harry Potter and the Philosopher's Stone* as a parallel text[4] in exploring differences and similarities in the use of T and V. The project is Open Research and the data files are freely available.[5]

2 ∴ *ti:chi*

Similarly to many European languages, Welsh has a politeness distinction in only in the 2SG, the V-form being homonymic with 2PL. The T-form is *ti* and the V-form is *chi*.[6]

$$
you\text{-} \dashrightarrow
\left\{
\begin{array}{l}
\text{PERSONAL}
\left\{
\begin{array}{l}
\text{2SG.FAM} \\
\boldsymbol{ti} \\[1em]
chi
\left\{
\begin{array}{l}
\text{2SG.HON} \\
\boldsymbol{chi} \\[0.5em]
\text{2PL} \\
chi
\end{array}
\right. \\
\end{array}
\right. \\
\text{(NON-PERSONAL)}
\end{array}
\right.
$$

When translating impersonal[7] or 'generic' occurrences of Eng. *you-* the translator usually used a Welsh second person pronoun, reflecting the sociopragmatic interpersonal relation between the speaker and the addressee just like in actual, referential usage. The other, less commonly-used strategy was to use non-personal constructions, as in exx. 1 and 2. In addition, some occurrences of *you-* in more-or-less bound phrases like *tell‿you* or *thank‿you* are not corresponded in the translation with a pronoun, according to the idiomatic valency use in Welsh (e.g. ex. 3).

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[4] See *Sprachtypologie und Universalienforschung* 60.2 (STOLZ 2007), an issue dedicated to linguistic analysis of parallel texts.

It seems that in recent years sociolinguistic description of film translations (either in dubbing or subtitling) concerning the question of the additional information provided by the translator when translating from languages without a T-V distinction into languages that has it has received scholarly attention (e.g. LEVSHINA 2017; MEISTER 2016; PAVESI 2009, 2012).

[5] The one for Welsh: `https://gitlab.com/rwmpelstilzchen/hp-tv/blob/master/research/welsh/english.xml`

[6] Their etymology is from their corresponding PIE pronouns: *ti* < Middle Welsh *ti* < Proto-Brythonic **ti* < Proto-Celtic **tū* < **túh₂* (2SG.NOM) and *chi* < *chwi* < **hwi* < **swīs* (cf. Gaulish **suis*) < **wos, *wēs* (2PL.OBL).

[7] See HELMBRECHT 2015.

The loci of the T-V distinction are in independent as well as dependent pronouns, including the verbal system. One locus which does not correspond to English *you-* is the imperative, which is generally marked by a zero pronoun in English.

I've manually checked the way all occurrences of *you-* were translated, tagging them with 'speaker', 'addressee' and *'ti:chi'* information (viz. who speaks to whom how).[8] By using an automated script that extracts the data and outputs it in a usable form, an intricate map of sociopragmatic relationships emerges from these tags. Using this map, and three topics are to be addressed in this paper:

- change in address form (§2.1),
- addressing someone unidentified (such as someone knocking on the door) or non-specific (§2.2),
- and the relationship between children and grown-ups (§2.3).

2.1 ∴ Change in address form

The relationships between characters are not set in stone; there are some cases in which transitioning from one address form to the other one such a change.

For example, when eleven years old Harry first meets Hagrid he is a stranger, a grown-up man whom he doesn't know, so he speaks to him using the formal *chi* (ex. 4[9]), but as Hagrid tells his story and the close connection between them is revealed, Harry transitions to using *ti* (ex. 5), which he continues to do throughout the book.

Hagrid is a very interesting character sociopragmatically, standing some- where between the teachers and the students. Thus it is not surprising that as the special mixed-age clique of Harry, Hermione, Ron and Hagrid develops over time Hermione starts using *ti* towards Hagrid as well (exx. 6 and 7).

With Vernon, Harry's adoptive father, the analogous transition when

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[8] 1393 occurrences in total — *you:* 1034, *your:* 148, **yeh:* 121, **yer:* 60, *yourself:* 14, *yours:* 8, *yourselves:* 5, **yerself:* 2, **yerselves:* 1. ***=West Country dialectal forms, used by the character Hagrid.

[9] A single underline in the examples appendix is used for *ti*; a double one for *chi*.

speaking to Hagrid bears a completely different meaning: from politeness (even when demanding Hagrid to leave; ex. 8) to direct, straightforward harsh speech (ex. 9) the moment Hagrid is going to tell Harry the secret Vernon fears the most: that Harry is a wizard and his parents, who were wizards as well, were killed magically.

Ex. 10 is of a different kind: Firenze the centaur speaks to what was for him at the moment a random student from the nearby school for magic with *ti*, but when he realizes it is actually Harry he transitions to *chi*, showing him respect (cf. §2.3.3). This is not a development in relationship, but a change caused by not recognizing the addressee correctly at first.

2.2 ∴ Unidentified or non-specific addressee

The *ti:chi* opposition is grounded in the concrete pragmatic situation. When one does not know with whom they speak, *chi* is used exclusively, *ti* being too loaded, too specific for such a situation. This happens in the text when the addressee is hidden or when addressing a non-specific reader:

- Unidentified addressees: ex. 11 (someone behind a door); ex. 12 (something moving in the Forbidden Forest, only to be revealed as Ronan afterwards, whom Hagrid greets with *ti*); ex. 13 (Harry, Hermione and Ron hidden beneath the Invisibility Cloak).
- Non-specific readers:
  - By in-book characters: ex. 14 (in book titles); ex. 15 (in a written puzzle).
  - Literary techniques: ex. 16 (the author uses an impersonal second person, as if she addresses the readers); ex. 17 (Free Indirect Speech)[10].

2.3 ∴ Age and status

Belonging to the boarding school story genre, the corpus offers an opportunity

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[10] This example is interesting, because if one turns the pages back to when 'Gringotts is the safest place etc.' was actually said, it was Hagrid speaking familiarly with Harry (ex. 18). Thus, the use of *chi* here does not mirror the original wording but the norm of this literary technique.

	speaker	addressee	T-V
	student	teacher	*chi*
	student	student	*ti*
T→T	Dumbledore	McGonagall	*ti*
	McGonagall	Dumbledore	*ti*
	Quirrell	Dumbledore	*chi*
	Quirrell	Snape	*ti*
	Snape	Quirrell	*ti*
T→S	Dumbledore	Harry	*ti*
	Madam Hooch	Neville	*ti*
	McGonagall	Draco, Harry, Hermione, Jordan, Neville, Wood	*chi*
	Quirrell	Harry	*chi*
	Snape	Harry, Hermione	*chi*
	Snape	Neville	*ti*

Table 1: Students ↔ Teachers

to examine the linguistic expression of social relationships in which age plays a major role.

2.3.1 ∴ Students and teachers

Table 1 summarizes interactions between students and teachers. As expected, S → S, S → T, T → T students address teachers with *chi* and each other with *ti*, equal staff members address each other with *ti* (McGonagall and Dumbledore are Deputy Headmistress and Headmaster, respectively; Snape and Quirrell are both teachers), and Quirrell addresses Dumbledore, his superior, using *chi*.

What might seem *a priori* surprising is the fact teachers use *chi* toward T → S students, who rank lower in the school hierarchy. According to THOMAS (2006, §4.130) there was a diachronic change regarding this: at least in the 1960s students and teachers used *chi* reciprocally, and this was changed later so that an irreciprocal relationship is now more usual. Therefore, it seems teachers at Hogwarts School of Witchcraft and Wizardry use the older way of addressing. Two reasons may contribute to this choice by the translator: one is that this is what the translator, who was born in 1942, is used to from

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her days at school; the other is that Hogwarts, being an old-fashioned school, is linguistically presented as such. It might be noted that non-teacher staff usually use *ti* towards students.

Ex. 19 is from another corpus (ROBERTS 1960), and as the situation depicted in it took place at the beginning of last century, it agrees with THOMAS's (2006, §4.130) older, reciprocal, system. It is quite an extreme example: headmaster addressing a student using *chi* just before caning her. Thus, kindness and politeness are two different things, on two different planes. This can help one understand why Quirrell the Defence Against the Dark Arts teacher, continues to use *chi* with Harry even after being revealed as a villain (ex. 20). In the same situation Voldemort, the antagonist, addresses Harry with *ti* (ex. 21), but he is not Harry's teacher (and do not wish to show him any respect).

There are a few cases in which teachers do address students using *ti*. Neville is addressed with *ti* by Madam Hooch the Flying teacher (ex. 22) and Professor Snape the Potions teacher (ex. 23) in two situations: in both cases this happens just after he acted very clumsily, which resulted in a broken wrist in one case and a mayhem in class in the other. Therefore, it is understandable why these teachers did not address him using *chi* in these particular situations. The exclusive and systematic (more than sixty occurrences) use of *ti* by Dumbledore the Headmaster toward Harry is less clear. This is the same address form he uses with the staff members Hagrid and McGonagall. In all three situations[11] in which Dumbledore talks to Harry they speak alone — or quietly enough so that only Harry can hear — and these are not class or a class-like situations. My hypothesis is that the use of *ti* by Dumbledore signals special closeness, not considering Harry as 'just another Hogwarts students' to be addressed by the distancing *chi*.

2.3.2 ⸫ Children and their (adoptive) parents

THOMAS (2006, §4.130) states there is a strong tendency to use *ti* reciprocally within the family in the current generation. This is the case in the Weasley family (ex. 24). The relationship between the Dursleys and their adopted

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[11] On Harry's way to the Mirror of Erised; after a Quidditch game; in the hospital wing.

child Harry, on the other hand, is not a loving one. This is reflected by the irreciprocal use of second person (exx. 25 and 26), as opposed to the reciprocal one with their biological son Dudley (ex. 27).

2.3.3 ⁘ Grown-ups *chi*-ing Harry

SHOWING RESPECT

The first part of the book revolves around one main theme: how Harry the 'ugly duckling' turns up to be an admired wizard, 'a beautiful swan'. The respect people show Harry, who defeated the dreaded Voldemort, is expressed by linguistic means (cf. ex. 10 in §2.1). This is most pronounced in the Leaky Cauldron pub, where strangers are delighted to see Harry (ex. 28). Later on Harry and Hagrid's visit to Diagon Alley they meet Ollivander the wand-maker, who speaks to Harry in *chi* (ex. 29), which stands in contrast with his use of *ti* towards Hagrid (ex. 30).[12]

3 ⁘ Conclusion

THE WELSH T-V SYSTEM

This short paper described some aspects of the T-V system in Welsh on the basis of a specific corpus. This description is far from being exhaustive, not for this corpus let alone for the wider scope of Welsh sociopragmatics in diverse situations, media and language types.

TYPOLOGICAL PROJECT

The comparative project this paper makes the first steps of is corpus-based, making use of a parallel text. This differentiate it from similar projects like the Melbourne Address Projects[13]. The use of a shared text in translation, despite having drawbacks, can facilitate systematic charting of what parameters matter across different languages (and to different translators) in the distribution of T and V. Comparing the maps of (speaker, addressee, address form) tuples (see p. 3, PROCEDURE) is to be done both quantitatively and qualitatively[14]. *Harry Potter and the Philosopher's Stone* makes a good corpus

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[12] *Chi* is not socially obligatory in seller → buyer relationships; see ex. 31.

[13] https://arts.unimelb.edu.au/rumaccc/research/melbourne-address-projects

[14] Comparing differences and similarities per instance in the text. There are several syntagms in the original which seem to be good candidates for being interesting comparative 'crossroads'.

for such comparative typological project because it was translated into many languages (74 in total, constituting a 'massively parallel text', see Cysouw and Wälchli 2007) from a language lacking a T-V distinction, and portrays diverse interpersonal relationships in numerous portions of dialogue.

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Examples appendix

(1) generic *you* ⤳ non-personal   (c. 12, p. 145/156)

Unfortunately, **you** GENERIC needed a specially signed note from one of the teachers to look in any of the restricted books [...]

Yn anffodus, roedd angen *was* *need* nodyn *note* wedi ei ar-wyddo'n arbennig gan un o'r athrawon i edrych yn un o'r llyfrau cyfyngedig, [...]

(2) generic *you* ⤳ *rhywun* 'someone' / ∅   (c. 11, p. 134/144)

Snape and Filch were inside, alone. Snape was holding his robes above his knees. One of his legs was bloody and mangled. Filch was hand-ing Snape bandages.

Doedd neb yno ond Sneip a Filch. Daliai Sneip ei ddillad uwch ei ben0gliniau. Gwaedai un o'i goesau'n ddifrifol, gan edrych fel petai wedi cael ei llarpio gan rywbeth, ac roedd Filch yn estyn rhwymyn iddo.

'Blasted thing,' Snape was saying. 'How are **you** GENERIC supposed to keep **your** GENERIC eyes on all three heads at once?'

'Damia fo!' meddai Sneip. 'Sut mae bosib i *how* *is* *possible for* rywun gadw llygad ar y tri phen ar unwaith?' *someone* *keep-INF* *eye*

(3) *tell you* ⤳ *dweud*   (c. 4, p. 41/38)

'Call me Hagrid,' he said, 'everyone does. An' like I told **yeh**, I'm Keeper of Keys at Hogwarts – yeh'll know all about Hogwarts, o' course.'

'Hagrid ma' pawb yn 'y ngalw i,' meddai. 'Gwna ditha hefyd. Ac fel dudish i, fi ydi Ceid-*and as speak-PST.1SG 1SG* wad Allweddi Hogwarts — glywaist ti am Hog-warts, wrth gwrs?'

(4) Harry → Hagrid (A)   (c. 4, p. 40/37)

Harry looked up at the giant. He meant to say thank you, but the words got lost on the way to his mouth, and what he said instead was, 'Who are **you**?'

Edrychodd Harri i fyny ar y cawr. Bwriadai ddweud diolch, ond aeth y geiriau ar goll ar y ffordd i'w geg, a'r hyn a ddywedodd o oedd, 'Pwy **dach chi**?'

The giant chuckled.

Chwarddodd y cawr.

'True, I haven't introduced meself. Rubeus Ha-grid, Keeper of Keys and Grounds at Hogwarts.'

'Digon gwir, dwi ddim wedi 'nghyflwyno fy hun. Rubeus Hagrid, Ceidwad Allweddi a Thi-roedd Hogwarts.'

(5) Harry → Hagrid (B)   (c. 4, p. 46/44)

Harry, meanwhile, still had questions to ask, hundreds of them.

'But what happened to Vol– sorry – I mean, **You**-Know-Who?'

Yn y cyfamser, roedd gan Harri gwestiynau i'w gofyn, cannoedd ohonyn nhw.

'Ond beth ddigwyddodd i Vol — ddrwg gen i — **Wyddost-Ti**-Pwy, dwi'n feddwl?'

(6) Hermione → Hagrid (A)   (c. 11, p. 141/151)

The afternoon's events certainly seemed to have changed her mind about Snape.

'I know a jinx when I see one, Hagrid, I've read all about them! **You**'ve got to keep eye contact, and Snape wasn't blinking at all, I saw him!'

Roedd digwyddiadau'r pnawn yn amlwg wedi newid ei meddwl ynghylch Sneip.

'Dwi'n nabod melltith pan wela i un, Hagrid. Dwi wedi darllen amdanyn nhw! Mae'n rhaid **ichi** gadw cyswllt llygad, a doedd amrannau Sneip ddim yn symud o gwbl. Welais i o!'

(7) Hermione → Hagrid (B)   (c. 14, p. 169/184)

'Oh, come on, Hagrid, **you** might not want to tell us, but **you** *do* know, **you** know everything that goes on round here,' said Hermione in a warm, flattering voice. Hagrid's beard twitched and they could tell he was smiling.

'O, **ty'd** 'laen, Hagrid, ella nad **wyt ti** ddim isio dweud wrthon ni, ond *rwyt* **ti**'n gwybod. **Rwyt ti**'n gwybod *popeth* sy'n digwydd yn y lle yma,' meddai Hermione, a'i llais yn fêl i gyd. Sbonciodd barf Hagrid. Roedd yn ddigon hawdd dweud ei fod yn gwenu.

(8) Vernon → Hagrid (A)   (c. 4, p. 40/37)

Uncle Vernon made a funny rasping noise.

'I demand that **you** leave at once, sir!' he said. '**You** are breaking and entering!'

Gwnaeth Yncl Vernon sŵn crafu rhyfedd.

'Dwi'n mynnu **eich** bod **chi**'n gadael ar unwaith!' meddai. '**Rydych chi**'n torri'r gyfraith!'

(9) Vernon → Hagrid (B)   (c. 4, p. 41/39)

'But yeh must know about yer mum and dad,' he said. 'I mean, they're famous. You're famous.'

'What? My – my mum and dad weren't famous, were they?'

[...]

'Yeh don' know what yeh are?' he said finally.

Uncle Vernon suddenly found his voice.

'Stop!' he commanded. 'Stop right there, sir! I forbid **you** to tell the boy anything!'

'Ond ma'n rhaid dy fod ti'n gwbod rwbath am dy fam a dy dad,' meddai. 'Hynny ydi, ma'n nhw'n *enwog*. Rwyt *ti'n* enwog.'

'Be? Doedd — fy mam a 'nhad i ddim yn enwog, oedden nhw?'

[...]

'Wyddost ti ddim be *wyt* ti?' meddai o'r diwedd.

Yn sydyn cafodd Yncl Vernon hyd i'w lais.

'**Taw**!' gorchmynnodd. '**Taw**'r munud yma! **Paid** â meiddio dweud dim byd wrth yr hogyn!'

(10) Firenze → Harry (A+B)

'Are **you** all right?' said the centaur, pulling Harry to his feet.

'Yes — thank **you** — what was that?'

The centaur didn't answer. He had astonishingly blue eyes, like pale sapphires. He looked carefully at Harry, his eyes lingering on the scar which stood out, livid, on Harry's forehead.

'**You** are the Potter boy,' he said. '**You** had better get back to Hagrid. The Forest is not safe at this time — especially for **you**. Can **you** ride? It will be quicker this way.

'**<u>Wyt ti</u>**'n iawn?' gofynnodd y dynfarch, gan godi Harri ar ei draed.

'Ydw — diolch — be *oedd* hwnna?'

Atebodd y dynfarch ddim. Roedd ganddo lygaid gleision syfrdanol, fel saffir gwelw, a chraffodd ar Harri, gan oedi ar y graith ddulas, gleisiog ar ei dalcen.

'Harri Potter **<u>ydych chi</u>**,' meddai, 'Well **<u>ichi</u>** fynd yn ôl at Hagrid. Dydi'r Goedwig ddim yn ddiogel ar yr adeg yma — yn arbennig i **<u>chi</u>**. **<u>Fedrwch chi</u>** farchogaeth? Bydd yn gyflymach fel hyn.

(11) Vernon → ? (=Hagrid)

There was a crash behind them and Uncle Vernon came skidding into the room. He was holding a rifle in his hands – now they knew what had been in the long, thin package he had brought with them.

'Who's there?' he shouted. 'I warn **you** – I'm armed!'

Clywyd trwst mawr tu cefn iddyn nhw a sglefriodd Yncl Vernon i mewn i'r ystafell. Cydiai mewn reiffl — a sylweddolodd pawb beth fu yn y parsel hir, cul roedd o wedi dod gyda nhw.

'Pwy sy 'na?' gwaeddodd. 'Dwi'n eich rhybuddio **<u>chi</u>** — mae gen i wn!'

(12) Hagrid → ? (=Ronan)

They walked more slowly, ears straining for the faintest sound. Suddenly, in a clearing ahead, something definitely moved.

'Who's there?' Hagrid called. 'Show **yerself** – I'm armed!'

[...]

'Oh, it's **you**, Ronan,' said Hagrid in relief. 'How are **yeh**?'

Ymlaen â nhw'n arafach, gan glustfeinio am y smic lleiaf o sŵn. Yn sydyn, mewn llannerch o'u blaenau, symudodd rhywbeth.

'Pwy sy 'na?' galwodd Hagrid. '**<u>Dowch</u>** i'r golwg; ma' gin i arfa!'

[...]

'O, **<u>chdi</u>** sy 'na, Collwyn,' meddai Hagrid mewn rhyddhad. 'Sut **<u>wyt ti</u>**?'

(13) Peeves → ? (=Harry + Hermione + Ron)   (c. 16, p. 199/217)

They didn't meet anyone else until they reached the staircase up to the third floor. Peeves was bobbing halfway up, loosening the carpet so that people would trip.

'Who's there?' he said suddenly as they climbed towards him. He narrowed his wicked black eyes. 'Know **you**'re there, even if I can't see **you**. Are **you** ghoulie or ghostie or wee student beastie?'

Welson nhw neb arall nes iddyn nhw gyrraedd y grisiau a arweiniai i'r trydydd llawr. Roedd y Piwsiwr yn sboncio o gwmpas hanner y ffordd i fyny, yn llacio'r carped er mwyn i bobl faglu.

'Pwy sy 'na?' meddai'n sydyn wrth iddyn nhw ddringo tuag ato. Culhaodd ei lygaid duon maleisus. 'Wn i **eich** bod **chi** yna, hyd yn oed os na fedra i **eich** gweld **chi**. Be **ydych chi**, el-lyll neu ysbryd neu ddisgybl?'

(14) Book title → ?   (c. 4, p. 39/36)

Hagrid almost had to drag Harry away from *Curses and Counter-Curses (Bewitch **your** Friends and Befuddle **your** Enemies with the Latest Revenges: Hair Loss, Jelly-Legs, Tongue-Tying and much, much more)* by Professor Vindictus Viridian.

'I was trying to find out how to curse Dudley.'

Bu raid i Hagrid fwy neu lai lusgo Harri oddi wrth *Melltithion a Gwrthfelltithion (**Rheibiwch Eich** Ffrindiau a **Dryswch Eich** Gelynion Drwy Dalu'r Pwyth yn ôl: Colli Gwallt, Coesau Jeli, Clymu Tafod a llawer iawn, iawn mwy)* gan yr Athro Daniel Dialydd.

'Ceisio darganfod sut y medra i felltithio Dudley oeddwn i.'

(15) Writer of the puzzle → ?   (c. 16, p. 206/226)

'Look!' Hermione seized a roll of paper lying next to the bottles. Harry looked over her shoulder to read it:

*Danger lies before **you**, while safety lies behind,*

*Two of us will help **you**, whichever **you** would find,*

*One among us seven will let **you** move ahead,*

Another will transport the drinker back instead,

[...]

'Edrych!' Cythrodd Hermione i rolyn o bapur wrth ochr y poteli. Edrychodd Harri dros ei hysgwydd i'w ddarllen:

***O'ch** blaen mae perygl, ond mae'n ddiogel tu cefn,*

*Bydd dwy ohonom yn help, ond **ichi** weld y drefn,*

*Gadael **ichi** symud ymlaen wnaiff un ymysg saith,*

A'r llall — dod â'r yfwr yn ôl yw ei gwaith,

[...]

(16) Author → 'Readers' (generic) (c. 10, p. 130/139)

Harry then did something that was both very brave and very stupid: he took a great running jump and managed to fasten his arms around the troll's neck from behind. The troll couldn't feel Harry hanging there, but even a troll will notice if **you** stick a long bit of wood up its nose, and Harry's wand had still been in his hand when he'd jumped – it had gone straight up one of the troll's nostrils.

Yna gwnaeth Harri rywbeth oedd yn ddewr iawn a hefyd yn andros o ffôl: rhedodd at yr ellyll gan neidio a llwyddo i daflu ei freichiau amdano o'r tu cefn. Fedrai'r ellyll ddim teimlo Harri'n hongian yno, ond bydd hyd yn oed ellyll yn sylwi os **gwthiwch chi** ddarn hir o bren i fyny'i drwyn, ac roedd hudlath Harri yn ei law tra oedd o'n neidio — ac wedi mynd yn syth i fyny un o ffroenau'r ellyll.

(17) Free Indirect Speech (c. 9, p. 120/128)

But Hermione had given Harry something else to think about as he climbed back into bed. The dog was guarding something … What had Hagrid said? Gringotts was the safest place in the world for something **you** wanted to hide – except perhaps Hogwarts.

Ond roedd Hermione wedi rhoi rhywbeth arall i Harri feddwl amdano wrth iddo ddringo'n ôl i'w wely. Roedd y ci'n gwarchod rhywbeth… beth oedd Hagrid wedi ei ddweud? Banc Gringrwn oedd y lle mwyaf diogel yn y byd ar gyfer rhywbeth **roeddech chi** eisiau'i guddio — heblaw Hogwarts, efallai.

(18) Hagrid → Harry (c. 5, p. 50/49)

'Yeah – so yeh'd be mad ter try an' rob it, I'll tell yeh that. Never mess with goblins, Harry. Gringotts is the safest place in the world fer anything **yeh** want ter keep safe – 'cept maybe Hogwarts. [...]

'Ia — felly fe fyddat ti'n gwbl wallgo i geisio dwyn o'no, dwi'n deud 'that ti. Paid byth â thynnu coblyn yn dy ben, Harri. Banc Gringrwn ydi'r lle mwya diogal yn y byd i gyd ar gyfar rhwbath **rwyt ti** angan ei warchod — heblaw Hogwarts, ella. [...]

(19) Headmaster → Kate Roberts, age 10–15 (1901–1906) (Y Lôn Wen (ROBERTS 1960); translation: Gillian Clarke (ROBERTS 2009))

[...] mae un o'r bechgyn yn lluchio pysen tuag ataf. Try'r ysgolfeistr yn ei ôl a gofyn i mi yn Saesneg pwy a'i taflodd. Dywedaf na wn, a rhoi fy nwy wefus ar ei gilydd yn dynn. 'Fe **ddylech** wybod,' medd ef, a rhoi dwy gansen gïaidd i mi, un ar bob llaw, mor galed ag y gall. Ond nid wyf yn crïo. Deil fy ngwefusau yn dynn ar ei gilydd.

[...] one of the boys lobs a pea at me. The headmaster turns back and asks me in English who threw the pea. I say I don't know, and keep my lips tight together. '**You** should know,' he says, and he gives me two fierce strokes of the cane, one on each hand, with all his might. But I don't cry. I keep my lips tight shut.

(20) Quirrell → Harry (c. 17, p. 209/229)

It was Quirrell.

'*You!*' gasped Harry.

Quirrell smiled. His face wasn't twitching at all.

'Me,' he said calmly, 'I wondered whether I'd be meeting **you** here, Potter.'

Quirrél oedd o.

'*Chi!*' ebychodd Harri.

Gwenodd Quirrél. Doedd ei wyneb ddim yn plycio o gwbl.

'Fi,' meddai'n ddigyffro. 'Ro'n i'n meddwl tybed a fyddwn i'n **eich** cyfarfod **chi** yma, Potter.'

(21) Voldemort → Harry (c. 17, p. 213/233)

'[...] Unicorn blood has strengthened me, these past weeks... **you** saw faithful Quirrell drinking it for me in the Forest... and once I have the Elixir of Life, I will be able to create a body of my own... Now... why don't **you** give me that Stone in **your** pocket?'

'[...] Yr wythnosau diwethaf yma fe'm cryfhawyd gan waed uncorn... **welaist ti** Quirrél ffyddlon yn ei yfed i mi yn y Goedwig... ac unwaith y bydd Elicsir Bywyd gen i, byddaf yn medru creu fy nghorff fy hun... Nawr... pam na **roi di**'r Maen yna sydd yn **dy** boced i mi?'

(22) Madam Hooch → Neville (c. 9, p. 109/116)

But Neville, nervous and jumpy and frightened of being left on the ground, pushed off hard before the whistle had touched Madam Hooch's lips.

'Come back, boy!' she shouted, but Neville was rising straight up like a cork shot out of a bottle [...]

[...]

'Broken wrist,' Harry heard her mutter. 'Come on, boy – it's all right, up **you** get.'

Ond gan fod Nefydd yn nerfus ac yn ofni cael ei adael ar y ddaear, gwthiodd i ffwrdd yn gryf cyn i'r bib gyffwrdd gwefusau Madam Heddwen.

'**Ty'd** yn ôl, hogyn!' gwaeddodd, ond roedd Nefydd yn codi'n syth i fyny fel corcyn yn saethu allan o botel [...]

[...]

'Wedi torri'i arddwrn,' clywodd Harri hi'n mwngial. '**Ty'd** 'laen, hogyn — popeth yn iawn, **cod** ar **dy** draed.'

(23) Snape → Neville (c. 8, p. 103/109)

[...] Neville had somehow managed to melt Seamus's cauldron into a twisted blob and their potion was seeping across the stone floor, burning holes in people's shoes. [...]

'Idiot boy!' snarled Snape, clearing the spilled potion away with one wave of his wand. 'I suppose **you** added the porcupine quills before taking the cauldron off the fire?'

[...] Rywfodd, roedd Nefydd wedi llwyddo i doddi crochan Seamus yn llanast meddal, a llifai eu dracht ar hyd y llawr, gan losgi tyllau yn esgidiau pobl. [...]

'Hogyn hurt!' chwyrnodd Sneip, gan glirio'r llanast ag un chwifiad o'i hudlath. 'Mae'n debyg **iti** ychwanegu'r pigau porciwpein cyn tynnu'r crochan oddi ar y tân.'

(24) Fred ↔ Molly (c. 6, p. 70/72)

'Fred, **you** next,' the plump woman said.

'I'm not Fred, I'm George,' said the boy. 'Honestly, woman, call **yourself** our mother? Can't you tell I'm George?'

'Sorry, George, dear.'

'Only joking, I am Fred,' said the boy, and off he went. His twin called after him to hurry up, [...]

'Fred, **chdi** nesa,' meddai'r wraig nobl.

'George ydw i, nid Fred,' meddai'r bachgen. 'A **tithau**'n **dy** alw **dy** hun yn fam inni, wir! **Wyddost ti** ddim mai George ydw i?'

'Ddrwg gen i, George, 'ngwas i.'

'Pryfocio o'n i! Fred ydw i,' meddai'r bachgen, ac i ffwrdd ag o. Galwodd ei efaill arno i frysio, [...]

(25) Harry → Vernon (c. 6, p. 66/69)

'Er – Uncle Vernon?'

Uncle Vernon grunted to show he was listening.

'Er – I need to be at King's Cross tomorrow to – to go to Hogwarts.'

Uncle Vernon grunted again.

'Would it be all right if **you** gave me a lift?'

Grunt. Harry supposed that meant yes.

'Thank **you**.'

'Ym — Yncl Vernon?'

Rhochiodd Yncl Vernon i ddangos ei fod yn gwrando.

'Ym — dwi angen bod yn King's Cross fory i — i fynd i Hogwarts.'

Rhochiodd Yncl Vernon drachefn.

'Fyddai'n bosib i **chi** roi reid imi?'

Rhoch. Cymerodd Harri fod hynny'n golygu iawn.

'Diolch i **chi**.'

(26) Petunia, Vernon → Harry (c. 2, p. 20/15)

'In the car crash when **your** parents died,' she had said. 'And don't ask questions.'

Don't ask questions – that was the first rule for a quiet life with the Dursleys.

Uncle Vernon entered the kitchen as Harry was turning over the bacon.

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

'Yn y ddamwain car pan laddwyd **dy** rieni,' roedd hi wedi'i ddweud. 'A **phaid** â holi a stilio.'

Peidio holi a stilio — dyna'r rheol gyntaf ar gyfer bywyd tawel gyda'r Dursleys.

Daeth Yncl Vernon i'r gegin fel roedd Harri'n troi'r cig moch drosodd.

'**Rho** grib drwy **dy** wallt, wir!' oedd ei gyfarchiad boreol.

(27) Dudley → Vernon (c. 2, p. 25/20)

Dudley stood with his nose pressed against the glass, staring at the glistening brown coils.

'Make it move,' he whined at his father. Uncle Vernon tapped on the glass, but the snake didn't budge.

'Do it again,' Dudley ordered. [...]

Safodd Dudley â'i drwyn ar y gwydr, yn rhythu ar y torchau brown, sgleiniog.

Dechreuodd swnian ar ei dad. '**Gwna** iddi symud.' Curodd Yncl Vernon yn ysgafn ar y gwydr â'i fysedd, ond symudodd y neidr ddim.

'Eto!' gorchmynnodd Dudley. [...]

(28) People at the Leaky Cauldron → Harry   (c. 5, p. 54/54)

Then there was a great scraping of chairs and, next moment, Harry found himself shaking hands with everyone in the Leaky Cauldron.

'Doris Crockford, Mr Potter, can't believe I'm meeting **you** at last.'

'So proud, Mr Potter, I'm just so proud.'

'Always wanted to shake **your** hand – I'm all of a flutter.'

'Delighted, Mr Potter, just can't tell **you**. Diggle's the name, Dedalus Diggle.'

Bu sŵn mawr crafu cadeiriau, a'r eiliad nesaf roedd pawb yn y Gogor-Grochan yn ysgwyd llaw â Harri.

'Cadi Morgan, y Bonwr Potter. Fedra i ddim credu 'mod i'n <u>**eich**</u> cyfarfod <u>**chi**</u> o'r diwedd.'

'Braint fawr, y Bonwr Potter, braint fawr.'

'Wedi dyheu erioed am gael ysgwyd llaw efo <u>**chi**</u> — dwi wedi cynhyrfu'n lân!'

'Yn falch o'<u>**ch**</u> cyfarfod <u>**chi**</u>, y Bonwr Potter, yn falch dros ben. Dyfyr ydi'r enw, Dyfyr Drwyn-dwn.'

(29) Ollivander → Harry   (c. 5, p. 63/64)

An old man was standing before them, his wide, pale eyes shining like moons through the gloom of the shop.

'Hello,' said Harry awkwardly.

'Ah yes,' said the man. 'Yes, yes. I thought I'd be seeing **you** soon. Harry Potter.' It wasn't a question. '**You** have **your** mother's eyes. [...]

Safai hen ŵr o'u blaenau, ei lygaid llydan, gwelwon yn disgleirio fel lleuadau drwy fwrllwch y siop.

'Helô,' meddai Harri'n chwithig.

'A, ie,' meddai'r dyn. 'Ie. Ie. Roeddwn i'n meddwl y byddwn i'n <u>**eich**</u> gweld <u>**chi**</u> cyn bo hir, Harri Potter.' Nid cwestiwn oedd o. 'Mae llygaid <u>**eich**</u> mam <u>**gynnoch chi**</u>. [...]

(30) Ollivander → Hagrid   (c. 5, p. 64/65)

'Rubeus! Rubeus Hagrid! How nice to see **you** again … Oak, sixteen inches, rather bendy, wasn't it?'

'It was, sir, yes,' said Hagrid.

'Good wand, that one. But I suppose they snapped it in half when **you** got expelled?' said Mr Ollivander, suddenly stern.

'Rubeus! Rubeus Hagrid! Dda gen i <u>**dy**</u> weld <u>**di**</u> eto... derw, un fodfedd ar bymtheg, eithaf ystwyth, yntê?'

'Ia, syr, ia,' meddai Hagrid.

'Hudlath dda, honna. Ond mae'n debyg iddyn nhw ei thorri hi'n glec yn ei hanner pan **gest ti** dy ddiarddel,' meddai Onllwyn ab Oswallt, gan droi'n chwyrn yn sydyn.

(31) Madam Malkin → Harry   (c. 5, p. 59/60)

'Hogwarts, dear?' she said, when Harry started to speak. 'Got the lot here – another young man being fitted up just now, in fact.'

[a conversation between Harry and Draco]

But before Harry could answer, Madam Malkin said, 'That's **you** done, my dear,' [...]

'Hogwarts, 'ngwas i?' meddai hi, cyn gynted ag yr agorodd Harri ei geg. 'Mae'r cwbl gen i yn fan'ma — a dweud y gwir mae 'na ŵr ifanc arall yn cael ei ffitio ar y funud hefyd.'

—

Ond cyn i Harri gael cyfle i ateb, meddai Malan Meirion, 'Dyna **<u>ti</u>**'n barod, 'ngwas i,' [...]