

GRAMMAR AND TEXTUALITY

A structural linguistic study of text-types in Modern Welsh



A doctoral thesis by Júda Ronén



GRAMMAR *and* TEXTUALITY

A structural linguistic study of
text-types in Modern Welsh



Júda Ronén

A thesis submitted for the degree of Doctor of Philosophy

to the

Senate of the Hebrew University of Jerusalem

February 2023

Jerusalem

COLOPHON

This thesis was typeset using `LuaATeX`. Its typographic design blatantly copies from Aaron Turon's and Friedrich Wiemer's doctoral theses, and its code is based on the latter's *template*. Cell colours are based on Paul Tol's *colour schemes*, which are colour-blind friendly.

The main text is set in *Gentium Plus* (with supplements from *JuniusX*), sans-serif text is set in *Fira Sans* and monospaced text in *Iosevka*. The following fonts are used for non-Latin scripts: *Lateef* for Arabic, *Antinoou* for Coptic, *AR PL UMinG* for Chinese, *JSesh* for Egyptian hieroglyphs, *JuniusX* for Futhark and Gothic, *Gentium* for Greek and Cyrillic, *SBL Hebrew* and *Rutz* for Hebrew, *IPAMinchō* for Japanese, and *Tengwar Annatar* for Tengwar.

Source files and a precompiled PDF file for this thesis are available online (see § D.3.2).

The work presented in this thesis was carried out under the supervision of (in alphabetic order):

- Erich POPPE, Philipps-Universität Marburg
- Lea SAWICKI, Hebrew University of Jerusalem

To Ilil and Reem

for the inspiration and the light

To Adi

for walking this rocky path together, hand in hand

To my Doktoreltern

for endless patience, countless insights and constant encouragement

I Kate

am y Mynydd Grug a'r Lôn Wen

I Ariel

am iaith y nefoedd a'i hastudiaeth wyddonol

To my teachers, friends and colleagues, and cited and uncited scholars

for the knowledge, wisdom, friendship, thoughts and the shoulders of giants

To Donald, Leslie, Bill and Bram

for making sharp axes

To Euterpe

for peace of mind and focus in chaos

To my mother

for unconditional love

In memoriam of my father

אתה חסר לי מאוד

In memoriam of Nimrod and Kyoji

fram ðisum lareopum ic gehyrde pisdom

Abstract

This thesis presents a study of the linguistic means of text construction and organisation in Literary Modern Welsh (Celtic, Indo-European).

Its approach is situated within structural and text linguistics. The former describes language as a *system* of signs (conflations of formal signifiers and functional signifieds) whose structural value is derived from their paradigmatic commutation within syntagmatic environments. The latter is concerned with the linguistic treatment of *texts*, beyond the traditional scope of the sentence. In particular, the focus of this thesis is on the distinct grammatical systems in different text-types and the diverse ways they are structured linguistically, both internally and in relation to other textual components in the broader text.

The data is based on the writings of the 20th century Welsh-language author Kate Roberts (1891–1985). Roberts was a prolific writer in a great variety of forms and genres: short stories (for which she is most famous), novels, novellas, recollections, letters, plays, essays and journalistic writing. This variety presents an opportunity to describe different text-types while the variable of idiosyncratic linguistic features is held constant. Of the plentiful options available, three topics have been chosen, each investigating one text-linguistic component on the basis of two works (which not only strengthens the validity of the findings, but allows a more refined analysis as well):

Chapter 2 explores *anecdotes* in autobiographical texts. These anecdotes are distinct and bound embedded sub-textual units, which show a recurrent macro-syntactic structure consisting of five ordered sections and two movable elements ('anchors'). Each of these constituents exhibits particular linguistic properties and structure. Being succinct narratives — minimal at times — anecdotes offer a glimpse into the essence of narrativity and the grammar of narrative.

The corpus is two memoirs: K. ROBERTS (1960, 1972).

Chapter 3 is dedicated to *reporting of speech in narrative*, focussing on the linguistic 'sewing thread' of the seam between two primary components (or *modes*) of most narratives: dialogue, and the narration in which it is embedded. Three basic syntactic patterns of quotative indexes (*quotation formulae*) are distinguished,

with macro-syntactic signifieds. Their internal structure is characterised, and the distribution between overt and zero quotative indexes is portrayed.

The corpus is two collections of short stories: K. ROBERTS (1981, [1959] 2004).

Chapter 4 deals with *stage directions* in plays. They exhibit unique linguistic characteristics and show interesting interrelations with the dramatic text (i.e. the text which is spoken aloud by the actors) with which they are intertwined. Three different main textual environments in which stage directions occur in relation to the dramatic text are distinguished. The interaction between textual environments and the syntactic forms and functions of stage directions differs in the two plays under discussion, which are dissimilar in performativity and modality (one is a stage play and the other a radio play).

The corpus is two plays: B. E. DAVIES and K. ROBERTS (1920) and K. ROBERTS ([1954] 2014b).

The choice of topics is not incidental, as all three have broader theoretical implications and three themes thread through them all, namely the *linguistic expression* of the following:

- *The structural regularities of textual functions.*
The chapters treat constructions which show regular behaviour on a textual level, often in an organisational way.
- *The interrelation and interconnectivity of textual units or components.*
Anecdotes are inherently embedded within a broader text, reporting of speech by its very nature mediates between two textual components, and stage directions are intertwined with the dramatic text.
- *The multifaceted nature of narrative.*
All three topics deal with aspects of narrative: anecdotes are basic ‘miniature’ narratives, signals of reported speech in narrative have narrative on one end and the reported speech on the other, and stage directions make the narrative spine of the events which unfold on stage.

The diverse writings of Roberts offer an opportunity to uncover linguistic systems that lie at the foundation of text construction and organisation in a minority language which is underresearched with regard to text linguistics. None of the above topics has been hitherto described in Welsh from the perspectives offered in this thesis, and numerous new findings are reported. While these findings contribute to our understanding of the particular topics and language in question, they may also shed some light on core text-linguistic questions.

Contents

(overview)

ABSTRACT	iv
TABLES OF CONTENTS	vi
OVERVIEW	vi
DETAILED	ix
LISTS	xx
LIST OF TABLES	xx
LIST OF FIGURES	xxii
LIST OF FRAGMENTS	xxiii
ABBREVIATIONS	xxiv
SOURCE WORKS	xxiv
LINGUISTIC ABBREVIATIONS	xxiv
SPECIAL NOTATIONS	xxvii
1 INTRODUCTION	1
1.1 TEXT AND LANGUAGE	1
1.2 METHODOLOGY	17
1.3 OBJECT OF STUDY	23
2 ANECDOTES	30
2.1 INTRODUCTION	30
2.2 STRUCTURE OF THE ANECDOTE	33
2.3 FEATURES AND COMPOSITION OF THE COMPONENTS	60
2.4 RELATIONSHIP WITH THE BROADER TEXT	147
2.5 EDGE CASES	158
2.6 COMPARISON OF <i>Y LÔN WEN</i> AND <i>ATGOFION</i>	166
2.7 CONCLUSION	179

3	REPORTING OF SPEECH IN NARRATIVE	181
3.1	INTRODUCTION	181
3.2	TYPES OF QUOTATIVE INDEXES	187
3.3	THE INTERNAL STRUCTURE OF QUOTATIVE INDEXES	224
3.4	OVERT <i>VERSUS</i> ZERO QUOTATIVE INDEX	265
3.5	INTERRUPTION AND RESUMPTION IN CONVERSATION	273
3.6	RELATED TOPICS	282
3.7	CONCLUSION	292
4	STAGE DIRECTIONS	295
4.1	INTRODUCTION	295
4.2	INTRODUCTORY SPECIFICATIONS	300
4.3	STAGE DIRECTIONS ACCOMPANYING THE DRAMATIC TEXT	303
4.4	CONCLUSION	318
5	CONCLUSION	320
5.1	THREE TOPICS AND THREE COMMON THREADS	320
5.2	DATA AND THEORY	322
5.3	THE AIM FULFILLED IN THE THESIS	323
5.4	FURTHER RESEARCH	324
A	APPENDIX TO CHAPTER 2: ANECDOTES	327
A.1	ANNOTATION	327
A.2	<i>Y LÔN WEN</i>	327
A.3	<i>ATGOFION</i>	380
B	APPENDIX TO CHAPTER 3: REPORTING OF SPEECH IN NARRATIVE	393
B.1	ACOUSTIC DIAGRAMS	393
B.2	CONVERSATIONS BETWEEN MULTIPLE PARTICIPANTS	398
C	APPENDIX TO CHAPTER 4: STAGE DIRECTIONS	411
C.1	<i>Y FAM</i>	411
C.2	<i>Y CYNDDRWS</i>	427
D	APPENDIX: META	432
D.1	ACCESSIBILITY	432
D.2	TERMINOLOGY	435
D.3	TECHNICAL NOTES	438

E APPENDIX: GLOSSARY OF TERMS	440
REFERENCES	444
PRIMARY SOURCES	444
TRANSLATIONS OF PRIMARY SOURCES	447
SECONDARY LITERATURE	448
INDICES	488
INDEX OF SUBJECTS	488
INDEX OF LANGUAGES	490
INDEX OF WELSH ELEMENTS	491
INDEX LOCORUM	493

Contents

ABSTRACT	iv
TABLES OF CONTENTS	vi
OVERVIEW	vi
DETAILED	ix
LISTS	xx
LIST OF TABLES	xx
LIST OF FIGURES	xxii
LIST OF FRAGMENTS	xxiii
ABBREVIATIONS	xxiv
SOURCE WORKS	xxiv
LINGUISTIC ABBREVIATIONS	xxiv
SPECIAL NOTATIONS	xxvii
1 INTRODUCTION	1
1.1 TEXT AND LANGUAGE	1
1.1.1 <i>langue</i> and <i>parole</i>	2
1.1.2 Sentence and text	3
1.1.3 Linguistic diversity and text-linguistic typology	5
1.1.4 Interface with other fields of study	5
1.1.4.1 Outside linguistics	5
1.1.4.2 Within linguistics	6
1.1.5 Text-types	7
1.1.5.1 Text-types and structural linguistics	8
1.1.5.1.1 Text-types as structural-semiologic entities	9
1.1.5.1.2 Linguistic signs and grammatical subsystems within different text-types	9
1.1.5.1.2.1 Value as dependent on commutation	9
1.1.5.1.2.2 Case studies of nonuniformity of grammatical categories across text-types	10
	ix

	1.1.5.1.2.3	Conclusion	12
1.1.6		Sub-textual composition	12
	1.1.6.1	Narrative modes	14
1.2		METHODOLOGY	17
1.2.1		Neutral, empirically-based description	17
1.2.2		Structural linguistics	18
1.2.3		Corpus	19
1.2.4		Methodological issues of procedure	20
	1.2.4.1	External and internal definitions of linguistic units	20
	1.2.4.2	Iterative process of defining text-types	21
	1.2.4.3	Neutralisation and selectability	21
1.2.5		Summary	22
1.3		OBJECT OF STUDY	23
1.3.1		Modern Literary Welsh	23
	1.3.1.1	Background	23
	1.3.1.2	Research on text linguistics	25
1.3.2		The corpus	26
1.3.3		Topics and structure of the thesis	27
2		ANECDOTES	30
2.1		INTRODUCTION	30
2.1.1		Background	30
2.1.2		Corpus	31
2.1.3		Annotation	32
2.1.4		Overview of the chapter	32
2.2		STRUCTURE OF THE ANECDOTE	33
2.2.1		Overview of the structure	33
	2.2.1.1	Sections	34
	2.2.1.2	Anchors	35
	2.2.1.3	A note regarding macro- and micro-syntactic segmentation	36
2.2.2		Analysis of two anecdotes	37
	2.2.2.1	Anecdote A: Dei's tragedy	37
	2.2.2.1.1	Abstract	38
	2.2.2.1.2	Exposition	39
	2.2.2.1.3	Development	40
	2.2.2.1.4	Final delimitation	42

2.2.2.2	Anecdote B: Wmffra Siôn faking a fight	43
2.2.2.2.1	Abstract	43
2.2.2.2.2	Exposition	45
2.2.2.2.3	Development	46
2.2.2.2.4	Epilogue	49
2.2.2.2.5	Final delimitation	49
2.2.3	Structural organisation of components	49
2.2.3.1	Optionality of components	50
2.2.3.2	The nucleus of an anecdote	51
2.2.4	Configurations of the components	53
2.2.5	The Labovian model	56
2.2.5.1	Comparison with the structure of the anecdotes	57
2.3	FEATURES AND COMPOSITION OF THE COMPONENTS	60
2.3.1	Abstract	60
2.3.1.1	Abstracts containing a meta-reference	60
2.3.1.1.1	The meta-reference lexeme	61
2.3.1.1.2	Modification of the meta-reference	62
2.3.1.1.2.1	<i>arall</i> '(an)other'	63
2.3.1.1.2.2	Other modifiers	65
2.3.1.1.3	Syntactic form	68
2.3.1.1.3.1	Subject of a main sentence	68
2.3.1.1.3.2	Object of an integrating anchor	70
2.3.1.1.3.3	Object of a verb that does not serve as an integrating anchor	72
2.3.1.1.3.4	Copular construction	73
2.3.1.1.3.5	Other constructions	75
2.3.1.1.3.6	Relative clauses	77
2.3.1.1.3.7	Secondary predication	80
2.3.1.1.3.8	Multiple occurrences of a meta-reference	81
2.3.1.2	Abstracts not containing a meta-reference	82
2.3.1.2.1	With an integrating anchor	82
2.3.1.2.2	Without an integrating anchor	85
2.3.2	Exposition	86
2.3.2.1	Temporal expressions	87
2.3.2.2	Plurality	89
2.3.2.3	Syntactic form	90

2.3.2.3.1	Finite verbs	90
2.3.2.3.1.1	Imperfect	90
2.3.2.3.1.2	Pluperfect	92
2.3.2.3.1.3	Preterite	92
2.3.2.3.1.4	Present	94
2.3.2.3.2	Predicative converbs	96
2.3.2.3.3	Predicative <i>yn</i>	97
2.3.2.3.4	Nominal predication	98
2.3.2.3.5	Content-clause theme	99
2.3.2.3.6	Existential and locative statements	101
2.3.2.3.7	Other forms	104
2.3.3	Development	104
2.3.3.1	Finite preterite	105
2.3.3.2	Finite pluperfect	105
2.3.3.3	Reported speech	107
2.3.3.4	Imperfect subjunctive	108
2.3.3.5	Preverbal particles	109
2.3.3.6	<i>FINV a INF</i>	109
2.3.3.7	Imperfect <i>oedd</i>	110
2.3.3.8	Converb	111
2.3.3.9	Bare NP + predicative <i>yn</i>	111
2.3.3.10	Presentative	112
2.3.3.11	Cleft sentence	113
2.3.3.12	Predicative directional phrase	114
2.3.3.13	Finite imperfect	114
2.3.4	Epilogue	115
2.3.4.1	Meta-reference	117
2.3.4.1.1	‘After’	117
2.3.4.1.2	Meta-references with roles other than ‘after’	118
2.3.4.2	Duration	119
2.3.4.3	Temporal expressions	120
2.3.4.4	Negation	120
2.3.4.5	Preterite forms of <i>bod</i> ‘to be’	121
2.3.5	Conclusion	123
2.3.5.1	Meta-reference	123

2.3.5.2	Tense	124
2.3.5.3	Examples from the corpus	125
2.3.6	Integrating anchor	127
2.3.6.1	<i>Cofiaf</i> ‘I remember’	129
2.3.6.1.1	Infinitival complements	130
2.3.6.1.2	(<i>am</i>) <i>PRO/NP</i> (<i>yn_{CVB} INF</i>) complements	132
2.3.6.1.3	Other complements	134
2.3.6.2	Integrating anchors without <i>cofiaf</i> ‘I remember’	135
2.3.7	Temporal anchor	137
2.3.7.1	Classification into two groups	138
2.3.7.2	Attestation of temporal anchors	139
2.3.7.3	Micro-syntactic constituent order	141
2.3.7.4	Syntactic form and function	143
2.3.7.4.1	First group	143
2.3.7.4.2	Second group	143
2.3.7.5	Macro-syntactic consideration	145
2.4	RELATIONSHIP WITH THE BROADER TEXT	147
2.4.1	Connection and cohesion	147
2.4.1.1	Clusters of anecdotes	150
2.4.1.1.1	Meta-references referring to multiple anecdotes	150
2.4.1.1.2	<i>arall</i> ‘other’ and <i>hefyd</i> ‘also’	153
2.4.1.2	Paragraph division	153
2.4.1.3	Information status and the text	156
2.4.2	Credibility and reportability	157
2.5	EDGE CASES	158
2.5.1	Minimal cases	158
2.5.1.1	Examples for laconic anecdotes	158
2.5.1.2	The question of narrativity	160
2.5.2	Maximal cases	160
2.5.2.1	Embedded narratives	161
2.5.2.1.1	Exposition	162
2.5.2.1.2	Development	162
2.5.2.1.3	Epilogue	163
2.5.2.1.4	Conclusion	163
2.5.3	Other textual units that bear some resemblance to anecdotes	164

2.6	COMPARISON OF <i>Y LÔN WEN</i> AND <i>ATGOFION</i>	166
2.6.1	Broad comparison	166
2.6.1.1	General differences between the two works	166
2.6.1.1.1	Length	166
2.6.1.1.2	Time of writing	166
2.6.1.1.3	Organisation	166
2.6.1.1.4	Subject matter	167
2.6.1.1.5	Media	167
2.6.1.2	Differences related to anecdotes	168
2.6.1.2.1	Quantitative differences	168
2.6.1.2.2	Pluperfect and preterite verbs in the exposition	169
2.6.2	Anecdotes which are retold in <i>Atgofion</i>	170
2.6.2.1	Theoretical background	170
2.6.2.2	Comparison of the shared anecdote	171
2.6.2.2.1	Direct speech segments	172
2.6.2.2.2	Structural differences and similarities	173
2.6.2.2.2.1	Abstract and conclusion	173
2.6.2.2.2.2	Exposition	174
2.6.2.2.2.3	Epilogue	175
2.6.2.2.2.4	Integrating anchor	175
2.6.2.2.2.5	Temporal anchor	175
2.6.2.2.3	Similarity vs. difference and core vs. periphery in story(re)telling	176
2.6.2.3	Instances where anecdotes have counterparts elsewhere in Roberts's writing	177
2.7	CONCLUSION	179
3	REPORTING OF SPEECH IN NARRATIVE	181
3.1	INTRODUCTION	181
3.1.1	Background	181
3.1.1.1	Terminology, framework and object	182
3.1.2	Corpus	184
3.1.3	Annotation	186
3.1.4	Overview of the chapter	186
3.2	TYPES OF QUOTATIVE INDEXES	187
3.2.1	Overview	187

3.2.1.1	Three representative examples	190
3.2.2	Quotative index type 1	191
3.2.2.1	Narrative addenda	193
3.2.2.2	Split quotes with an intraposed QI1	196
3.2.3	Quotative index type 2	198
3.2.3.1	Examples from the corpus	199
3.2.3.1.1	Overcoming an obstacle to speaking	200
3.2.3.1.2	Narrative effects	202
3.2.3.1.3	Explicit reference to speech	204
3.2.3.1.4	The story <i>Haul a Drycin</i>	205
3.2.3.1.5	Other cases of narrative pertinence	209
3.2.3.1.5.1	Syntactic dependence	210
3.2.4	Quotative index type 3	212
3.2.4.1	Aspect and narrative mode	212
3.2.4.1.1	Simple event	212
3.2.4.1.1.1	Examples	213
3.2.4.1.2	Iterative	215
3.2.4.1.2.1	Examples	216
3.2.4.1.3	Habitual	217
3.2.4.1.3.1	Examples	217
3.2.4.1.4	Irrealis	218
3.2.4.2	Quotes	219
3.2.4.3	Imitative quotes	220
3.2.4.4	Complementary data from voice acting	221
3.3	THE INTERNAL STRUCTURE OF QUOTATIVE INDEXES	224
3.3.1	Nuclei of quotative indexes	224
3.3.1.1	Generic speech verbs	226
3.3.1.1.1	Quotative index type 1: <i>meddai</i> and <i>ebe</i>	226
3.3.1.1.1.1	Two semantically vacant markers of speech	226
3.3.1.1.1.2	Non- or semi-verbhood of <i>meddai</i> and <i>ebe</i>	230
3.3.1.1.2	Quotative index type 2: <i>meddai</i> and <i>dweud</i>	233
3.3.1.2	Specific speech verbs	233
3.3.1.3	<i>oddi wrth</i>	237
3.3.1.3.1	Examples from the corpus (QI1)	240
3.3.1.4	Nominal predication	241

3.3.1.4.1	Examples from the corpus (QI1)	244
3.3.1.5	Constructions used for interruption and resumption	245
3.3.2	Speaker	246
3.3.3	Addressee	246
3.3.4	Modification	249
3.3.4.1	Modification of quotative index type 1	249
3.3.4.1.1	Adjunctive converbs	251
3.3.4.1.1.1	<i>gan</i> ‘by’	252
3.3.4.1.1.2	<i>wrth</i> ‘with’	252
3.3.4.1.1.3	<i>heb</i> ‘without’	253
3.3.4.1.1.4	<i>dan</i> ‘under’	254
3.3.4.1.1.5	<i>wedi</i> ‘after’	255
3.3.4.1.1.6	<i>bron â</i> ‘almost’	256
3.3.4.1.1.7	<i>er mwyn</i> ‘in order (to)’	256
3.3.4.1.1.8	<i>i</i> ‘to’	256
3.3.4.1.1.9	<i>yn</i> ‘ <i>yn_{CVB}</i> ’	257
3.3.4.1.2	Deadjectival adverbs	258
3.3.4.1.3	Prepositional phrase	258
3.3.4.1.3.1	<i>gyda</i> ‘with’	259
3.3.4.1.3.2	Other prepositions	259
3.3.4.1.4	Conjunctions	260
3.3.4.1.5	Postposed modification with an anaphoric demonstrative	261
3.3.4.2	Modification of quotative index type 2	263
3.3.4.2.1	Postposed modification with an anaphoric demonstrative	264
3.3.4.3	Modification of quotative index type 3	264
3.4	OVERT VERSUS ZERO QUOTATIVE INDEX	265
3.4.1	Case studies from the corpus	267
3.4.1.1	Conversations between two characters	267
3.4.1.1.1	Begw and her mother in <i>Ymwelydd i De</i>	267
3.4.1.1.2	Begw and Winni in <i>Dianc i Lundain</i>	268
3.4.1.2	Conversations between three characters	268
3.4.2	Interface with rapid narrative-dialogue alternation	270
3.4.3	Opening stories with speech	272
3.5	INTERRUPTION AND RESUMPTION IN CONVERSATION	273
3.5.1	Interruption	273

3.5.2	Resumption	279
3.6	RELATED TOPICS	282
3.6.1	Reciting verses and singing	282
3.6.2	Reported thoughts	285
3.6.2.1	Free indirect speech	285
3.6.2.2	Verbs of cognition	287
3.6.2.3	<i>meddai wrth- ei hun</i> ‘said to oneself’	289
3.6.3	Speech verbs outside of quotative indexes	290
3.7	CONCLUSION	292
4	STAGE DIRECTIONS	295
4.1	INTRODUCTION	295
4.1.1	Background	295
4.1.2	Corpus	298
4.1.3	Annotation	299
4.1.4	Overview of the chapter	300
4.2	INTRODUCTORY SPECIFICATIONS	300
4.2.1	<i>Dramatis personae</i>	300
4.2.2	Place and time	301
4.2.3	Setting	301
4.3	STAGE DIRECTIONS ACCOMPANYING THE DRAMATIC TEXT	303
4.3.1	Distribution of stage directions	303
4.3.2	Syntactic forms	306
4.3.2.1	Verbal forms	306
4.3.2.1.1	The two forms and functions	306
4.3.2.1.2	Preposed environment	309
4.3.2.1.3	Intraposited and extraposited environments	311
4.3.2.2	Deadjectival adverb	312
4.3.2.3	Syntactically independent noun phrase	313
4.3.2.4	Addressee	315
4.3.2.5	Other forms	315
4.3.2.5.1	Prepositional phrase	316
4.3.2.5.2	Converbs	316
4.3.2.5.3	Rare types	317
4.4	CONCLUSION	318

5	CONCLUSION	320
5.1	THREE TOPICS AND THREE COMMON THREADS	320
5.2	DATA AND THEORY	322
5.3	THE AIM FULFILLED IN THE THESIS	323
5.4	FURTHER RESEARCH	324
5.4.1	Other authors	324
5.4.2	Other text-types	325
A	APPENDIX TO CHAPTER 2: ANECDOTES	327
A.1	ANNOTATION	327
A.2	Y LÔN WEN	327
A.2.1	3: <i>Diwylliant a Chymdeithas</i> ‘Culture and Community’	328
A.2.2	4: <i>Diwylliant a’r Capel</i> ‘Culture and the Chapel’	334
A.2.3	5: <i>Mathau Eraill o Ddiwylliant</i> ‘Other Kinds of Culture’	339
A.2.4	6: <i>Chwaraeon Plant</i> ‘Children’s Games’	341
A.2.5	7: <i>Fy Nheulu</i> ‘My Family’	342
A.2.6	8: <i>Fy Nhad</i> ‘My Father’	350
A.2.7	9: <i>Fy Mam</i> ‘My Mother’	356
A.2.8	10: <i>Perthnasau Eraill</i> ‘Other Relations’	367
A.2.9	11: <i>Hen Gymeriad</i> ‘An Old Character’	373
A.2.10	12: <i>Amgylchiadau’r Cyfnod</i> ‘The Circumstances of the Time’	374
A.3	ATGOFION	380
B	APPENDIX TO CHAPTER 3: REPORTING OF SPEECH IN NARRATIVE	393
B.1	ACOUSTIC DIAGRAMS	393
B.2	CONVERSATIONS BETWEEN MULTIPLE PARTICIPANTS	398
B.2.1	<i>Te yn y Grug</i>	398
B.2.2	<i>Ymwelydd i De</i>	405
C	APPENDIX TO CHAPTER 4: STAGE DIRECTIONS	411
C.1	Y FAM	411
C.2	Y CYNDDRWS	427
D	APPENDIX: META	432
D.1	ACCESSIBILITY	432
D.1.1	Translations	433
D.1.2	Interlinear glossing	433

D.1.3	Transcription	434
D.2	TERMINOLOGY	435
D.2.1	Infinitive	435
D.2.2	Converb	436
D.2.3	‘Genitive of respect’	437
D.2.4	Conjunctive pronouns	437
D.3	TECHNICAL NOTES	438
D.3.1	Internal connectivity	438
D.3.2	Digital resources	438
E	APPENDIX: GLOSSARY OF TERMS	440
	REFERENCES	444
	PRIMARY SOURCES	444
	TRANSLATIONS OF PRIMARY SOURCES	447
	SECONDARY LITERATURE	448
	INDICES	488
	INDEX OF SUBJECTS	488
	INDEX OF LANGUAGES	490
	INDEX OF WELSH ELEMENTS	491
	INDEX LOCORUM	493

Lists

LIST OF TABLES

1.1	Use of person in the <i>evolution mode</i> of different types of narratives	11
1.2	An overview of the consonant mutations in Literary Welsh	25
1.3	Works by Kate Roberts which serve as the corpus	26
2.1	The chapters of <i>Y Lôn Wen</i>	31
2.2	The components of the text-linguistic macro-structure of the anecdotes	33
2.3	Attested configurations of the anecdotes' components	54
2.4	Number of anecdotes per section configuration	55
2.5	Number of occurrences of the different anecdote components	56
2.6	The components of the Labovian model	57
2.7	Bird's-eye comparison of the structure of the anecdotes and the Labovian model	58
2.8	Meta-references used in the abstracts of anecdotes	61
2.9	Modifiers of meta-references used in the abstracts of anecdotes	67
2.10	Syntactic roles of meta-referential elements within abstracts	69
2.11	Time expressions in expositions	88
2.12	Imperfect finite verbs in expositions	91
2.13	Pluperfect finite verbs in expositions	92
2.14	Preterite finite verbs in expositions	93
2.15	Present finite verbs in expositions	95
2.16	Predicative converbs in expositions	96
2.17	Predicative <i>yn</i> in expositions	97
2.18	Nominal predication in expositions	99
2.19	Patterns content-clause themes in expositions	101
2.20	Existential and locative statements in expositions	102
2.21	Predicative possession statements in expositions	103
2.22	Other syntactic forms in expositions	104
2.23	Features characterising the epilogue	116
2.24	Preterite forms of <i>bod</i> in epilogues	122
2.25	<i>Cofiaf</i> 'I remember' integrating anchors with conjugated infinitival complements	131

2.26	<i>Cofiaf</i> ‘I remember’ integrating anchors with simple infinitival complements	131
2.27	<i>Cofiaf</i> ‘I remember’ integrating anchors with <i>bod</i> ‘to be’ complements	132
2.28	<i>Cofiaf</i> ‘I remember’ integrating anchors with (am) PRO/NP complements	133
2.29	<i>Cofiaf</i> ‘I remember’ integrating anchors with (am) PRO/NP <i>yn_{CVB} INF</i> complements	133
2.30	<i>Cofiaf</i> ‘I remember’ integrating anchors with complements other than infinitives and (am) PRO/NP (<i>yn_{CVB} INF</i>)	134
2.31	Integrating anchors without <i>cofiaf</i> ‘I remember’, in the abstract	135
2.32	Reported evidence of anecdotes in INTEGRATING ANCHORS	137
2.33	Temporal anchors of the first group and temporal anchors of the second group which modify them (forms with multiple occurrences)	140
2.34	Temporal anchors of the first group and temporal anchors of the second group which modify them (cont. of table 2.33; forms with a single occurrence each)	141
2.35	Temporal anchors of the second group which occur independently of temporal anchors of the first group	142
2.36	Temporal anchors referring back to previous points in the text	146
2.37	Clusters of anecdotes	151
2.38	Correlation between anecdote and paragraph boundaries	154
2.39	Overview of the five longest anecdotes	161
2.40	Comparison of anecdotes which occur in both texts	171
3.1	The stories in <i>Te yn y Grug</i>	184
3.2	The stories in <i>Haul a Drycin</i> that are relevant for chapter 3	184
3.3	Annotations used in chapter 3	186
3.4	Comparison of the three types of quotative indexes	188
3.5	The narrative structure of <i>Haul a Drycin</i> , as reflected in the use of QI2	206
3.6	Distribution of QI3 examples according to two criteria	212
3.7	QI3 quotes and their co-text	220
3.8	Pauses surrounding the quotes in the recordings	223
3.9	Attestation of generic speech verbs in the three types of quotative index	225
3.10	Non-finite verbal nuclei of quotative indexes	226
3.11	Quantitative comparison of <i>meddai</i> and <i>ebe</i> occurrences in QI1	229
3.12	Specific speech verbs in the corpus	234
3.13	The form of QI1 nominal predication quotative indexes	241
3.14	Length of modifications of QI1 quotative indexes (GSV and SSV)	250
3.15	Types of <i>gan</i> -modification in QI1	252
3.16	Deadjectival adverbial modification of QI1	258
3.17	Modification of QI2	263
3.18	Modification of QI3	265

3.19	The conversations annotated and commented upon in § B.2	269
4.1	Comparison of the components that make plays and commonplace narrative texts	298
4.2	Syntactic forms of stage directions and their colour codes in appendix C	299
4.3	The relative portion stage directions make of the text of each play	304
4.4	Textual environments in which stage directions occur and their distribution in each play	304
4.5	Distribution of stage directions by syntactic form and textual environment	305
4.6	Theme-maintaining and theme-switching constructions	308
4.7	Verbal stage directions within the preposed environment (only nuclei are listed)	310
4.8	Converbs within the extraposed environment	311
4.9	Deadjectival adverbial stage directions	312
4.10	Syntactically independent noun phrase stage directions	313
4.11	Addressee stage directions	315
4.12	Prepositional phrase stage directions	316
4.13	Converbal stage directions (excluding [<i>yn_{CVB} INF</i>])	317
4.14	Rare types of stage directions	317
5.1	An overview of the common themes shared by the three topics of the thesis	321
B.1	Legend for the annotations used in § B.2	398
D.1	Translations used for cited examples	433
D.2	Source materials in digital text format	439

LIST OF FIGURES

1.1	External and internal perspectives to text-types and sub-textual units	8
1.2	Shisha-Halevy's division of textemes and narrative modes	15
1.3	Maps portraying the geographical spread of Celtic languages	23
1.4	Location of Rhosgadfan within Gwynedd, and of Gwynedd within Wales	27
2.1	Organisation of components in the anecdote structure	49
2.2	Distribution of anecdote component configurations	55
2.3	Distribution of anecdotes by length	169
3.1	The seam between textual components	181
3.2	A schematic representation of the topic of the chapter	183
3.3	The structural relationship between $QI1^-$ and $QI1^+$	267

5.1	<i>The Blind Men and the Elephant</i> (群盲撫象, 1888), an <i>ukiyo-e</i> (浮世絵) print by Hanabusa Ittyou (英一蝶)	320
B.1	An acoustic diagram for ex. 127	393
B.2	An acoustic diagram for ex. 168	394
B.3	An acoustic diagram for ex. 169	394
B.4	An acoustic diagram for ex. 171	395
B.5	An acoustic diagram for ex. 172	395
B.6	An acoustic diagram for ex. 175	396
B.7	An acoustic diagram for ex. 178	396
B.8	An acoustic diagram for ex. 179	397
B.9	An acoustic diagram for ex. 184	397

LIST OF FRAGMENTS

2.1	Dei's tragedy	38
2.2	Wmffra Siôn faking a fight	44
2.3	Variance of narrative forms in an anecdote	106
2.4	The text between anecs. 106 and 107	152
2.5	The epilogue of anec. 112	163
2.6	A recurrent narrative with <i>cofiaf</i> 'I remember'	164
2.7	A recurrent narrative referred to as a <i>stori</i> 'story'	165
2.8	The 19 th <i>darlun</i> 'picture' from the first chapter of <i>Y Lôn Wen</i>	178
2.9	The part of <i>Marwolaeth Stori</i> 'Death of a Story' where Bilw tells his story	178
3.1	Intertwined use of <i>meddai</i> and <i>ebe</i> in a dialogue	227
3.2	Kate Roberts's metalinguistic reference to <i>meddai</i> and <i>ebe</i>	228
3.3	Overview of interrupted storytelling in <i>Marwolaeth Stori</i>	275
3.4	Dramatic exchange in <i>Pryder Morwyn</i>	279

Abbreviations

SOURCE WORKS

<i>Atgofion</i>	<i>Atgofion I (Kate Roberts's chapter)</i>	(K. ROBERTS 1972)
<i>GB</i>	<i>O Gors y Bryniau</i>	(K. ROBERTS [1925] 1932)
<i>Gobaith</i>	<i>Gobaith a Storiâu Eraill</i>	(K. ROBERTS [1972] 2001a)
<i>HD</i>	<i>Haul a Drycin</i>	(K. ROBERTS 1981)
<i>SG</i>	<i>Stryd y Glep</i>	(K. ROBERTS 1949)
<i>TC</i>	<i>Traed mewn Cyffion</i>	(K. ROBERTS [1936] 1988)
<i>TH</i>	<i>Tywyll Heno</i>	(K. ROBERTS 1962)
<i>TG</i>	<i>Te yn y Grug</i>	(K. ROBERTS [1959] 2004)
<i>YC</i>	<i>Y Cynddrws</i>	(K. ROBERTS [1954] 2014b)
<i>YF</i>	<i>Y Fam</i>	(B. E. DAVIES and K. ROBERTS 1920)
<i>YLW</i>	<i>Y Lôn Wen</i>	(K. ROBERTS 1960)

LINGUISTIC ABBREVIATIONS

<i>yn</i> _{ADV}	adjunctive adverbial <i>yn</i>	AFF	affirmative particle
<i>yn</i> _{CVB}	converbal <i>yn</i>	CIRC	circumposed element
<i>yn</i> _{LOC}	locative <i>yn</i>	CLAUSE	clause
<i>yn</i> _{PRED}	nominal predicative <i>yn</i>	CMP	comparative
1	first person	CNST	construct state
2	second person	COL	collective
3	third person	COM	comitative
ABE	abessive	COND	conditional
ACT	active	CONJ	conjunctive
AD	addressee	CONJINF	conjugated infinitive
ADJ	adjective	COP	copula
ADJP	adjective phrase	CVB	converb
ADV	adverbial	DEF	definite
ADVP	adverbial phrase	DEM	demonstrative

DEP	dependent	N	noun
DER	derivational morpheme	N	neuter
DIM	diminutive	NARR	narrative form
DIR	direct	NAS	nasal mutation
DISJ	disjunctive	NEG	negative
DIST	distal	NMLZ	nominalizer
EQU	equative	NOM	nominative
EXCL	exclusive	NP	noun phrase
EXST	existential	NUM	numerative
F	feminine	OBJ	object
FIN	finite	OBL	oblique
FINV	finite verb	ORD	ordinal
FOC	focus	PAR	partitive
FUT	future	PASS	passive
GOR	'genitive of respect'	PL	plural
GSV	generic speech verb	PLUP	pluperfect
HAB	habitual	PN	proper name
IMP	imperative	POSS	possessive
IMPF	imperfect	PPP	past passive participle
IMPRS	impersonal	PRED	predicative
IND	indicative	PREP	preposition
INDEP	independent	PRESTT	presentative
INDF	indefinite	PRET	preterite
INF	infinitive	PRF	perfect
INT	interrogative	PRO	pronoun
INTANCH	integrating anchor	PRO/NP	pronoun or noun phrase (with necessary changes to co-textual syntactic form)
INTENS	intensive	PROX	proximal
INTERJ	interjection	PRS	present
IRR	irrealis	PRT	particle
LEN	soft mutation (lenition)	PST	past
LIMLEN	limited soft mutation	PTCP	participle
LOC	locative	Q	quote
M	masculine	Q	question particle
MEDI	medial	QI	quotative index
MEDP	mediopassive voice	QIN	quotative index nucleus
MIX	mixed mutation		
MTX	matrix		

QP	quotative predicator	SGV	singulative
RAD	radical	SP	speaker
RECP	reciprocal	SPI	spirant mutation
REFL	reflexive	SSV	specific speech verb
REL	relative	SUP	superlative
RH	rheme	SV	speech verb
RSPV	responsive	TAG	question tag
S	sentence	TH	theme
SBJ	subject	TMP	temporal
SBJV	subjunctive	V	verb
SD	stage direction	VOC	vocative
SG	singular		

Special notations

Several non-standard notations are employed in order to make this thesis as accessible and easy to navigate and read as possible:

- All references (including sections, examples, tables, bibliography items, page numbers, etc.) are hyperlinked within the PDF file and are marked as such by dark scarlet letters; for example: § 2.3.1.2 (a section), ex. 26 (an example) and F. E. MÜLLER and DI LUZIO (1995) (a bibliography item; the year is linked). See § D.3.1 for details.
- A designated symbol (►) in the left margin indicates a paragraph whose purpose is help in orientation through the structure of the text, summarising what has been presented or foreshadowing what is to follow.
- Terms that might be unfamiliar for some, or may be defined differently in different schools of linguistics, are defined in a glossary (appendix E). The first occurrence of each of them in the text is marked with **bold** letters.

The terms defined in the glossary are: *comment mode*, *conjugated infinitive*, *converb*, *evolution mode*, *focalisation (narratology)*, *initial consonant mutation*, *macro-syntax*, *micro-syntax*, *narrator's channel*, *nexus*, *nucleus*, *paradigm*, *pattern*, *predication pattern*, *quotative index*, *reported discourse*, *rheme*, *satellite*, *syntagm* and *theme*.

- Wherever an existing literary translation into English is available (see § D.1.1), it is used as is for accompanying cited Welsh examples, even when the English constructions do not reflect the Welsh ones directly or consistently. But whenever the translation deviates from a literal wording in a way that might cause confusion, I took the liberty to alter it and make it more literal. These cases are indicated by the degree symbol (°).

1

Introduction

- ▶ The introduction chapter lays the theoretical and analytical foundations on which the present study stands.¹ First, the core issue of language and text is examined in general terms, providing necessary theoretical background (§ 1.1), then methodological questions are discussed (§ 1.2) and the particular object of study is defined (§ 1.3).

1.1 TEXT AND LANGUAGE

Let us open the discussion with a seemingly trivial, yet crucial fact: *when people speak, write or sign they produce text* (HALLIDAY 2004, § 1.1). In traditional grammar, as well as many modern branches of linguistics, these texts are not objects of study on their own right, but are *instrumental* as sources of data for studying various other phenomena, such as the phonology of the language represented in given texts, the morphological forms appearing in them, or the syntax of the sentences they contain. Text linguistics (*linguistique textuelle*; *Textlinguistik*), on the other hand, regards texts and the grammatical systems that lie behind them as its objects of study. Over the last half-century this branch of linguistics saw extensive development, from a nascent branch known only to a few researchers (BEAUGRANDE and DRESSLER 1981, ch. 2) to a flourishing one, deepening our understanding of texts and languages.

*Pan ddihunais y bore 'ma fe sylweddol-
ais fod iaith yn yr ystafell gyda mi cyn
i mi agor fy llygaid hyd yn oed.*

*When I woke up this morning I noticed
that language was in the room with me
before I even opened my eyes.*

— *Te Gyda'r Frenhines*, Mihangel
Morgan (M. MORGAN 1994)

¹ All of the issues examined in this introduction — both abstract or theoretical and concrete — are discussed due to their direct relevancy to later chapters. Given the common basis of the chapters, the thesis is organised in such a way that most of the general issues are bundled together in a relatively long introductory chapter. This allows later chapters to be more focussed and concise, and facilitates a broad view of shared core issues. No previous familiarity with the Welsh language or structural- / text-linguistic analysis is assumed.

1.1.1 *langue and parole*

The statement that opened this section leads us back to a fundamental notion of structural linguistics, the Saussurean dichotomy between *langue* — French for ‘language’ — and *parole* ‘speech’ (SAUSSURE [1916] 1995, ch. 0.IV, translated as SAUSSURE 2011, ch. 0.IV)². In essence, *langue* is an abstract, non-linear, socially-constructed, conventional *system* of interrelated signs, which are differentially, relationally and negatively defined. A sign (*signe*) is a systematic conflation of a *signifiant* ‘signifier’ (linguistic form or substance) and a *signifié* ‘signified’ (linguistic function); the value (*valeur*) of a sign derives from its relation to other signs in the system. The other side of the above dichotomy, *parole*, is a concrete, linear, situationally-produced, motivated semiological *output* emanating from a creative communicative process and relying on selecting and combining signs from the *langue*, thus creating a text. The selection of signs corresponds to the **paradigmatic** axis of linguistic analysis, on which signs are commutable; the combination corresponds to the **syntagmatic** axis, on which signs are compatible and concatenated. The exact identity of a given linguistic element stems from its particular intersection of these two axes.³

From an epistemological perspective, researchers cannot avoid treating *langue* and *parole* in a wholly different manner, resulting from the fact that while it is not possible to observe the *langue* — a social-psychological construct — directly, it is possible to observe manifestations of concrete instances of linguistic output (*parole*), analyse them and make deductions on the nature of the underlying *langue* system. Making and communicating these deductions is a chief part of the descriptive task of structural linguistics.

Now, having briefly discussed necessary terms and concepts, we can proceed to elaborate on the relationship between text, *langue*, *parole* and linguistic inquiry. In saying ‘when people speak, write or sign they produce text’ one describes the communicative process in the antecedent (*when people speak, write or sign*) and its product or output in the consequent (*they produce text*). We observe and study linguistic output, and deduce from it its

² HJELMSLEV (1942, [1943] 1966, [1943] 1969) expands upon this distinction, presenting a more elaborate and arguably better-defined system. For the introductory needs here, however, the Saussurean binary distinction suffices.

³ For a clear and concise overview of the Saussurean theory of linguistic signs and its development by Hjelmslev and Peirce, see JOHANSEN (1996).

underlying system. The goal of text linguistics, thus, is to uncover the linguistic systematic properties and structure of *texts*. Texts are not regarded as unstructured collections of subordinate linguistic units (sentences, clauses, phrases, words, morphemes, phonemes)⁴, but as complex and structured superordinate linguistic units. From the study of the typological regularities of texts distinct types have been discerned (see § 1.1.5). As discussed in § 1.1.6 below, all non-trivial texts are not homogeneous — made of a single, indivisible textual unit — but composite in nature, made of a simple or intricate web of interconnected sub-textual units. These units exhibit distinct linguistic properties.

⁴ Of these the concept of *word* might be regarded as especially ill-defined (BARRI 1977). *Sentence* is not free of complications either (JESPERSEN 1924, p. 305ff.).

1.1.2 *Sentence and text*

Like many fields of research, text linguistics started its way by distinguishing itself from other, already established fields, in particular the study of the syntax restricted to the scope of a single sentence. This limitation of scope — declaring the sentence the ultimate linguistic unit — can be seen in a number of formulations, including BLOOMFIELD (1935, § 11.1):

It is evident that the sentences in any utterance are marked off by the mere fact that each sentence is an independent linguistic form, not included by virtue of any grammatical construction in any larger linguistic form.

LYONS's (1968, §5.2.1) reformulation of Bloomfield's definition is more compact but as bold:

The sentence is the largest unit of grammatical description.

Similarly, BARTHES (1966, § I.1) writes:

On le sait, la linguistique s'arrête à la phrase : c'est la dernière unité dont elle estime avoir le droit de s'occuper; [...]

This idea traces back to THRAX's (1883, § 11 (12 et 13b)) *Τέχνη Γραμματική Τέκῃνῃ Grammatikῆ* 'Art of Grammar' (a 2nd century BCE Greek grammatical treatise, the first in Europe):

Λόγος δέ ἐστι πεζῆς <τε καὶ ἐμμέτρου> λέξεως σύνθεσις διάνοιαν αὐτοτελή δηλοῦσα.⁵

⁵ A key word here is αὐτοτελή *autotelē*, an adjective describing *διάνοιαν diánoian* 'thought, intention'; it is a compound meaning 'complete' or 'self-sufficient', from αὐτός *autós* 'self' and τέλος *télos* 'end'. Note that Thrax describes lesser linguistic units — the word (λέξις *léxis*), the syllable (συλλαβή *sullabé*) and the element (στοιχεῖον *stokhēion*) or the letter (γράμμα *grámma*) — but no unit above the sentence (λόγος *lógos*).

As we know, linguistics stops at the sentence, the last unit which it considers to fall within its scope.

(BARTHES 1977)

A sentence is combination of words, either in prose or verse, making complete sense (or *complete thought*).

(THRAX 1874)

Unsurprisingly, numerous early writings of text linguistics have been devoted to outlining the difference between the study of language that is centred around the sentence as a basic unit and that which studies it in a wider, textual angle. The first chapter of PETŐFI (1973, 'Sentence grammars and text grammars') is a clear example for such a contrastive argumentation, as well as several of the contributions collected in PETŐFI (1979).

The terms *sentence grammar* and *text grammar* are often used for referring to these two approaches. BERRENDONNER's (1990) *micro-syntax* and *macro-syntax* pair (-*syntaxe* in the original French) might be a better alternative, for two reasons. One is that they are not tied to the definition of *sentence*, which in itself is not an unproblematic unit to define (JESPERSEN 1924, p. 305ff.). The other is that they suggest a continuum of the same basic linguistic 'meta-mechanism' of arranging elements together to form composite ones:⁶ micro-syntax operates on a smaller scale and macro-syntax on a larger one.

Language is multifaceted and can be studied in diverse, complementary ways, each focussing on different aspects of this complex construct. Despite the contrastive — or even polemic at times — rhetoric of early publications in text linguistics, perspectives that focus on non-textual phenomena and text-linguistic perspectives are interdependent: knowledge gained from other branches and fields is indispensable for the linguistic study of texts and vice versa. Centuries of fruitful linguistic inquiry can attest that much can be gained from sentence grammar. That being said, the actual properties of many aspects of language cannot be fully recognised and studied within the limited scope of a single sentence or even a small set of sentences (say, a question and a reply). This is true not only of abstracted, idealised sentences concocted by a linguist (LYONS's (1977, § 14.6) *system-sentences*⁷) but also of cases in which true attested sentences are decontextualised to a degree they become more or less meaningless shells of the originals (the originals being akin LYONS's (*ibid.*) *text-sentences*⁸).

⁶ After all, this is the literal meaning of *syntax*, from Ancient Greek σύνταξις *súntaxis* (which appears in THRAX (1883) as well), a compound of σύν *sún* 'together' and τάξις *táxis* 'arrangement'.

⁷ Defined as 'abstract theoretical constructs, correlates of which are generated by the linguist's model of the language-system in order to explicate that part of the acceptability of utterance-signals that is covered by the notion of grammaticality'.

⁸ Defined as 'context-dependent utterance-signals (or parts of utterance-signals), tokens of which may occur in particular texts'. One key difference between Lyon's definition and the use of textual fragments here (see the methodology section, § 1.2) is the word 'may', which is taken as 'do'. Both attestation and recognition of co-text are essential.

1.1.3 *Linguistic diversity and text-linguistic typology*

Linguistic diversity encompasses *all* areas of language, including text linguistics. Just like languages differ in the way they sound, in the structure of their lexicon or the properties their micro-syntax, so do they construct and organise texts differently. For example, two novels — one written in Japanese and the other in Polish — might have common literary extralinguistic features, but from a text-linguistic perspective they are bound to have quite different systems, due to the different ways these languages operate⁹.

A direct consequence of this aspect of linguistic diversity is the value of language-specific descriptions. The interdependence of theory and concrete descriptions is the same here as in any other branch: a general theory cannot be developed and supported without extensive data coming from different languages, and in-depth description of concrete languages cannot be made without a general theory. Unfortunately, at the moment the intersection of the fields of typology and text linguistics seems to remain a *desideratum* for the most part¹⁰, although contrastive and typological works have been published; among them are inquiries on re-telling the much studied¹¹ so-called *frog story* (BERMAN and SLOBIN 1994; STRÖMQVIST and VERHOVEN 2004). Small and minority languages, such as Welsh (§ 1.3.1.1), are of special value and interest for this purpose of investigating the diverse ways languages around the world construct texts. In addition to making a particular contribution to linguistic understanding of Welsh, the present study aims also at providing the research community a case study for more general purposes.

1.1.4 *Interface with other fields of study*

1.1.4.1 *Outside linguistics*

Linguistics deals with a primary facet of humanity, language. As such, it is closely related to other academic disciplines, both within humanities and beyond. The branch of text linguistics in particular has had a fertile exchange of ideas and findings with other disciplines which partially or primarily centre around texts.¹² The closest field outside of linguistics and the one most

⁹ For instance, the ways Japanese and Polish handle textual cohesion are strikingly different; see CLANCY (2020) and SAWICKI (2008, ch. 6) respectively, as well as ENKVIST (1984) for a general discussion of contrastive linguistics and text linguistics.

¹⁰ This is perhaps due to the relative difficulty in formulating and comparing text-linguistic features, in comparison to other branches such as phonology (e.g. phonological inventories, which can even be measured and compared quantitatively; see the extensive PHOIBLE database, which cover 2186 languages, MORAN and McCLOY 2019) or (micro-)syntax (e.g. the different ways languages code polar questions; DRYER (2013b) classify 955 languages into 7 types).

¹¹ See STRÖMQVIST and VERHOVEN (2004, appx. II) for a survey of research that is based on it up until 2004.

¹² BRINKER et al. (2000, part X) is dedicated to this, and covers connections with numerous fields: semiotics, literary studies, philosophy, theology, historiography, jurisprudence and social studies; see GIUFFRÈ (2017) for application to classical studies as well.

cross-fertilisation has been done with is narratology (*narratologie*; *Erzähltheorie*)¹³.

Another field that proves illuminating is film theory, especially to the linguistic study of narrative. Both verbal and cinematic narratives are characterised by dual temporal succession¹⁴, but by virtue of the visual nature of films the terminology developed to describe them is more transparent in comparison to that of verbal narratives. Consequentially, borrowed cinematic metaphors can be very effective for the description of verbal narrative techniques. This is especially true in the case of works by Kate Roberts¹⁵, who utilises the artistic potential of the Welsh language to the fullest, and whose writing can be described as ‘cinematic’; see SHISHA-HALEVY (2003b, § 1.2.b, 2007, § 1.1.1.e) for further discussion.

1.1.4.2 Within linguistics

Within linguistics, discourse analysis is a sister branch to text linguistics. While both branches aim at uncovering the linguistic systematic properties and structure of units at a macro-syntactic level, the core difference between them lies at their different foci and particular aims: while discourse analysis studies linguistic aspects of the *social, interpersonal phenomenon* that is discourse, text linguistics’s focus is on the linguistic aspects of *text structure*. Despite the common association of the terms *discourse* with oral conversations and *text* with written texts, the distinction between these two related branches on the one hand and the modality of communication¹⁶ on the other are in fact perpendicular to a considerable extent. While discourse analysis has been mostly occupied with oral conversations (usually through the perspective of conversation analysis, CA), discourse is not bound to this modality: digital discourse blurs the boundary between written and spoken language and presents a new form of communication — conversation through an immediate, online (AUER 2009) written medium — that calls for new methods in discourse analysis.¹⁷ Likewise, spoken texts can be studied through the lens of text linguistics provided that audio recordings are available.

¹³ FLUDERNIK (2009, ch. 5 and passim) illustrates and discusses the cooperation between text linguistics and narratology.

¹⁴ One is *external* (the duration of presentation) and one is *internal* (the duration of the sequence of events that constitute the plot); see CHATMAN (1990, p. 9). This distinction is directly comparable with GENETTE’s (1972, ch. 1) *temps du récit* and *temps de l’histoire* (translated as *time of narrative* and *time of story* in GENETTE (1980, ch. 1)), G. MÜLLER’s (1974) *Erzählzeit* and *erzählte Zeit*, BONHEIM’s (1982, p. 43 ff.) *narrative time* and *narrated time*, or RIMMON-KENAN’s (2002, ch. 4) *text-time* and *story-time*, respectively.

¹⁵ Whose works make this study’s corpus; see § 1.3.2.

¹⁶ While discourse analytic research on signed languages exists — albeit it is not as developed as that on spoken languages (see METZGER and BAHAN [2001] 2004, passim) — its text-linguistic counterpart seems to be in its infancy.

¹⁷ See MARMORSTEIN (2021) for one particular example, studying Hebrew. For a general discussion of Internet language, with English in focus, see MCCULLOCH (2019).

The present study deals with a written literary language (§ 1.3.2) from a text-linguistic perspective.

An issue that is positioned at the interface between these two branches is the analysis of literary conversations in narratives. On the one hand, they imitate characteristics of spoken discourse to a certain degree, yet are literary artefacts, deliberately composed by an author as constituents within a larger narrative text.¹⁸

1.1.5 *Text-types*

The idea of classifying texts into different *types* dates back to Plato (AUMÜLLER 2014, § 3.1) and Aristotle (TROSBORG 1997, pp. 7 and 12 f.; TINCHEVA 2017, *passim*), and has been studied and developed in literary studies, covered by the term *genre* (*genre*; *Gattung* or *Genre*). Despite the antiquity of the concept, its full realisation in linguistic research is relatively recent, and is tied with developments in text linguistics and adjacent fields, such as narratology. The term used in text linguistics for differentiating texts of distinct kinds is *text-types* (*types de texte*; *Textsorten* or *Texttypen*).¹⁹ Despite the relatedness of *genre* and *text-type*, they should be kept apart; AUMÜLLER (2014, § 1) ascribes the distinction between them to the kinds of bases on which they are defined: while text-types are defined according to *text-internal* data, genres follow a mix of *text-external* and *text-internal* criteria.²⁰

Much has been written about text-types from a theoretical standpoint. Theoretical models are valuable; were it not for them, scholarly knowledge would lack organisation and would be scattered, bound to a myriad of specific unconnected cases. However, as their name suggests, theoretical models are not direct descriptions of concrete data but higher-level abstractions²¹. Consequentially, actual empirical data does not necessarily fit perfectly within the exact particularities of the said models. The present study is a description of *empirical* linguistic data (§ 1.2.1). The studied text-types are *a posteriori* defined, on the basis of regularities found in the corpus (see § 1.2.4.2 for methodological considerations); theoretical models and classifications are acknowledged, referred to and compared with the patterns that emerge from the data, but they are secondary in essence. Some

¹⁸ In the stories and novels of Kate Roberts there is a stark difference between narrative and dialogue portions, even though her narrative writing does show certain dialectal, colloquial features. Within the present study, chapter 3 is concerned with the issue of embedding dialogue in narrative, bridging between two interlocking sub-textual constituents.

¹⁹ Much ink has been spilled on discussing these pivotal terms (*genre* and *text-type*) within various fields of humanities, and different definitions — contradictory at times — have been suggested; see FLUDERNIK (2000), AUMÜLLER (2014), DAMMANN (2000) and BIBER and CONRAD (2019) for discussion (including aspects of the history of science).

²⁰ Text-internal features have to do with the structure of the text and other data that derive from the text as an object of study *per se*. Text-external features, on the other hand, are attributed to the object of study from outside, such as the way members of society view the text within the context of a certain culture. The last point is related to JAUSS's (1982) concept of *Erwartungshorizont* ('horizon of expectation'), the structure gained from past exposure according to cultural codes, through which one comprehends a text.

²¹ These abstractions are, of course, ultimately based on descriptions and analyses of data, in various degrees of (in)directness. In other words, theoretical models are products of research, and are secondarily derived from analysis of primary data.

extralinguistic problems and complications of classification and definition are rendered nonproblems when descending from the realm of abstract theory and when focussing on *linguistic* criteria and definitions.²² One such complication is the fuzzy definition of *genre* discussed above. Another is that which CHATMAN (1990, § 1) presents as the fact that ‘text-types routinely operate *at each other’s service*’ (original emphasis), meaning that text-types (in his definition) can ‘guise’ themselves as other text-types: a fable, for example, is a *narrative* on a surface level yet can act as an *argument* on a deeper level (AUMÜLLER 2014).²³

1.1.5.1 Text-types and structural linguistics

The text-internal nature of criteria through which one discerns text-types fits well with the theory and methods of structural linguistics and thought.²⁴ In structural linguistic terms, the diversity of text-types can be regarded from two complementary perspectives (see § 1.2.4.1 for methodological aspects):

External perspective, from *without* the sub-textual units (§ 1.1.5.1.1).

This perspective regards sub-textual units (instances of text-types) as basic elements which may be interconnected in the text.²⁵

Internal perspective, the grammatical systems and structures *within* sub-textual units (§ 1.1.5.1.2). This perspective ‘zooms in’ into the grammatical systems and structures that make the different text-types.²⁶

These two perspectives can be expressed in a schematic graphical manner in figure 1.1, where in (a) the focus is on the relationship between sub-textual units (dark blue arrows) and in (b) the focus is on the grammatical characteristics of each text-type (dark blue shapes). In the case of the anecdotes if – for the sake of example – we take T_y to be an anecdote, the arrows in figure 1.1a represent its relationship with other textual units (T_x and T_z in the figure). Similarly, the shapes within T_y in figure 1.1b represent the components that make the anecdote (say, the ABSTRACT, EXPOSITION, DEVELOPMENT and CONCLUSION of anec. 88). These components have specific characteristic grammatical features, as

²² In fact, only categories and structures which have a linguistic expression are taken here into account directly, meaning that if a (literary, cultural, etc.) construct has no strict expression through linguistic means it might be at most regarded as complementary. For example, despite the importance of *complication*, *suspense* or *resolution* in narratology, for our purposes they are directly meaningful only if they have a linguistic expression or effect in the studied corpus.

²³ This ‘double duty’ of text-types has direct implications on the properties of the anecdotes discussed in chapter 2 (see §§ 2.1.1 and 2.4). These anecdotes are a *narrative* text-type, but they function within the broader texts in a number of ways.

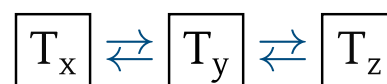
²⁴ See HARWEG (2000) and DRESSLER (2000) for further discussion of the interface between text linguistics and structural linguistics and semiotics, respectively.

²⁵ For example, § 2.4 is concerned with the way anecdotes are connected to the surrounding text in which they are embedded.

²⁶ For example, § 2.2 and § 2.3 are concerned with the internal structure of the anecdotes and the grammatical features of the components that make them.

Figure 1.1: External and internal perspectives to text-types and sub-textual units

(a) External perspective



(b) Internal perspective



discussed in detail in the respective sections of the three chapters that follow this introduction.

1.1.5.1.1 *Text-types as structural-semiologic entities*

The external perspective studies text-types as linguistically-signalled semiologic constructs. Different text-types may be defined in a manner not unlike that of linguistic signs, at least from a procedural aspect: differentially, negatively and relationally to other elements in the system. On another level of analysis, as discussed in the next subsection (§ 1.1.6), since texts are often not indivisible singular units but composite ones, made of interconnected sub-textual units, these sub-textual units and their interrelations and combinations can be studied structurally. Their combinational characteristics are analogous to the syntagmatic axis of analysis discussed above (§ 1.1.1), while their commutational ones are analogous to the paradigmatic axis.²⁷

1.1.5.1.2 *Linguistic signs and grammatical subsystems within different text-types*

The internal perspective is more concrete or ‘low-level’, closer to the foundations of structural linguistics. The intermediate-level components of a textual unit of a particular text-type are yet divisible to more elementary units, down to basic linguistic elements. Here (§ 1.1.5.1.2) follows a discussion regarding an important corollary of the effect of textual environment on linguistic analysis.

As mentioned, the very identity of any linguistic sign derives not from itself but from its place within a relational system of signs. A direct theoretical and analytic corollary is that if two syntactic environments dictate different commutation in certain syntactic slots, linguistic signs in these two environments have different (yet homonymic) linguistic values (*valeurs*), even in cases in which these signs have on the face of it the ‘same’ signifier.²⁸

1.1.5.1.2.1 Value as dependent on commutation

Since basing analytical methods on systemic commutation is not practised in all schools of linguistics, a short explanation follows

²⁷ Thus, texts constitute networks of semiological systems — systems within a system. This multilayered, multifaceted arrangement is constructed and coordinated through linguistic means.

²⁸ In other words, since linguistic value stems from commutation, different commutation classes induce different signs, even when two signs in two commutation classes share a seemingly identical — *homonymic* — signifier.

in order to clarify this fundamental notion, using a deliberately simple concrete example in English (ex. 1; the parallel vertical lines represent the paradigmatic axis, and the ordinary left-to-right flow of the Latin script the syntagmatic axis.).

- (1) a.

She	looked wonderful.
He	
It	
They	
- b. If any linguist_i decides to invent example sentences,

they _i
he _i
[he or she] _i
⋮

 should be extremely cautious about it.
- c.

It	rained yesterday.
----	-------------------

In ex. 1a four referential personal pronouns are selectable, contrasting in gender and number.

Ex. 1b, on the other hand, demonstrates a different commutation class²⁹ in the syntactic slot referring back to *any linguist_i*. The pronouns *they* and *he* in ex. 1b may look on first glance the same as *they* and *he* in ex. 1a, but since they have different commutation they are structurally different entities, being epicene pronouns³⁰ in this structural environment; one can describe them as homonymic *he₁* and *he₂*, and *they₁* and *they₂*. They do not bear the number and gender distinctions carried by *they* and *he* in ex. 1a; the difference between the alternatives in ex. 1b does not encode any referential difference.

An extreme case where there is no actual commutation can be seen in ex. 1c, where *it* is not a referential personal pronoun like in ex. 1a but a non-referential obligatory linguistic element.³¹

1.1.5.1.2.2 Case studies of nonuniformity of grammatical categories across text-types

The implications of the discussed theoretical point on the study of language as it appears in different text-types are direct: different text-types dictate different use of language, and therefore different structural oppositions, resulting in different values of homonymic elements that otherwise would seem identical. This can be demonstrated by the use of two case studies of grammat-

²⁹ Only a handful of the possible forms are listed. There are numerous non-standard alternatives such as *xe* and *ze*, as well as written forms like *s/he* and *(s)he*; see HEKANAHO (2020) for a recent sociolinguistic examination of generic and non-binary gender in English.

³⁰ Respectively termed ‘singular *they*’ and ‘generic *he*’ in English linguistics.

³¹ In fact, this *it* has no structural linguistic value *per se*, as it does not stand in opposition to other signs.

MCGREGOR (2003, § 5.1) presents a semiotic typology of linguistic signs according to a 2×2×2 matrix of binary categories: *substance*, *inherent meaning* and *value*. According to this typology the pronouns discussed in exx. 1a and 1b have all three and are thus dubbed ‘full’ use morphemes, while *it* of ex. 1c lacks VALUE and is dubbed a dummy use morpheme.

ical categories: person³² (the next paragraph) and tense (the one after it).

Common third-person narrative has a particular usage of person, limited to third-person forms in the actual plot-advancing narration (or *evolution mode*; see § 1.1.6.1) and a broader use of persons in commentative portions where narrator may ‘converse’ with the narratee (via the *narrator’s channel* constituent of *comment mode*; these are discussed in § 1.1.6.1 as well). This situation is structurally different from that of first-person narrative, which has both first and third person in *evolution mode* and all persons in the *narrator’s channel*; see table 1.1 for a schematic representation. The third person of a third-person narrative’s *evolution mode* is structurally different not only from that of the *narrator’s channel* but also from that of the *evolution mode* of first-person narratives.³³

Two seminal publications investigate tense in light of text-linguistic analysis of *narrative* and *dialogue*: WEINRICH ([1964] 1977) distinguishes between the *Erzählte Welt* ‘narrated world’ and the *Besprochene Welt* ‘discussed world’, and BENVENISTE ([1959] 1966b) analogically distinguishes between *histoire* and *discours* (etymologically translated as *history* and *discourse* in BENVENISTE ([1966] 1971)). Both scholars arrive — on the basis of linguistic reality (French and a group of several languages, respectively) — at the conclusion that tense cannot be seen as a single simple homogeneous system contained within the limits of a sentence, but has to be treated differently according to text-type³⁴ (see also FLUDERNIK (1993, § 7.1.6) and BANFIELD (1982, § 4)). The commutation and structural relations between tenses in the two text-types differ, resulting in different grammatical subsystems; in more general terms, different text-types make different (text-)gram-

³² For the sake of brevity and focus the following is admittedly an oversimplified representation. Person is by no means a simple category, not only across languages but in any particular language as well; see SIEWIERSKA (2004) for a cross-linguistic survey of structures of person paradigms. A distinction between first and second person (*interlocutive* or *speech act participants*, depending on scholarly nomenclature) and third person (*delocutive*) is widely attested in diverse languages. This distinction can be seen as a part of a greater hierarchy of ‘animacy’ or ‘empathy’ (see DELANCEY 1981; GILDEA and ZÚÑIGA 2016). BENVENISTE ([1946] 1966c) takes the *interlocutive:delocutive* distinction a step further in analysis and excludes the third person as a *non-person* (*non-personne*).

³³ Other types of texts may employ different sets of persons; for example, formal instruction manuals wholly avoid first-person forms.

³⁴ For example, in a given language a ‘preterite’ within a dialogue is not the same linguistic entity as a ‘preterite’ within a narrative, even when they share a morphological form: the first may signal a complete event in the past, while the latter may serve — at least in some types of narrative — as the basic, unmarked narrative carrier among other narrative tenses.

Table 1.1:
Use of person in the *evolution mode* of different types of narratives

Person	Third-person narrative		First-person narrative	
	<i>Evolution mode</i>	<i>Narrator’s channel</i>	<i>Evolution mode</i>	<i>Narrator’s channel</i>
1				
2				
3				

mathematical *environments*. FLEISCHMAN (1990) explores the use of narrative tenses as a factor of the grounding mechanism; they are responsible for texturing and differentiating the background and foreground of the narrative (functions that are quite disparate from the functions of tenses in a dialogue). Furthermore, not all types of narratives are the same; to continue the example from n. 34, a ‘preterite’ within the context of a narrative (or ‘historical’) present subsystem of narrative is different to a ‘preterite’ within the context a common ‘past tense’ narrative.³⁵ The use of tenses in *evolution mode* and the *narrator’s channel* is far from identical too.

³⁵ See POPPE (1995) for discussion of the narrative present in Middle Welsh, as well as BARRI (1978b) for structural text-linguistic considerations regarding this type of narrative.

1.1.5.1.2.3 Conclusion

The purpose of the above § 1.1.5.1.2 can be boiled down to this argument:

- Linguistic value is defined according to commutation.
- Different text-types (and sub-textual units within larger texts) dictate different commutation and structural relations between signs.
- Therefore,
 - the value of linguistic signs is to be studied in a way that is dependent of (sub-)text-type, and
 - (text-)grammatical subsystems should be distinguished and described own their own right.

This is not to say grammar of a certain language is made of completely unrelated, fragmented subsystems that are as distinct as different languages, but that these subsystems call for proper description that takes into consideration the differences between them.

1.1.6 *Sub-textual composition*

As mentioned, apart from the most simple ones, texts are not indivisible and homogeneous but composite. A recipe, for example, might have a title, a list of ingredients, instructions and various kinds of comments (background information, possible variations, etc.). Components such as the title, ingredients and instructions

of a recipe usually occur once each and in a rather rigid order, but there are text-types which are more freely constructed. A narrative, in its most general form, might have plot-advancing portions mixed with dialogues, and commentative or descriptive portions — all interwoven into an intricate textual fabric³⁶. Some texts consist of entries that occur one after the other and share a set of features: a diary has entries arranged by date, and a cookbook is a collection of recipes. Other texts might have distinct sub-textual units embedded within the flow of a surrounding text.³⁷

A structural text-linguistic study of sub-textual components and units may describe the data from two interconnected and mutually complementing perspectives: one is their *internal* structure, and the characteristics of the linguistic elements within them (§ 1.1.5.1.2); the other is their *external* relationship and interaction with other components and units in the text (§ 1.1.5.1.1). The present study describes the studied systems from both perspectives (see also § 1.2.4.1).

A relevant notion, which has been applied to text-linguistic analysis of Welsh as well as other languages³⁸, is that of *texteme*, defined in SHISHA-HALEVY (1998, p. 236) as follows:

Texteme: a subtextual, componental, signalled and bounded unit manifesting a distinctive idiosyncratic and complete system of grammar; or an emic meta-textual type manifesting a distinctive idiosyncratic and complete system of grammar. The dialogue and the narrative are among the basic overhead textemes, further refinable and combinable into numerous others; exposition is another (in some respects manifesting affinities with the dialogue).

The first sentence, the definition *per se*, is somewhat condensed. It describes two entities that share the same term: one is *etic* (up to the semicolon) and one is *emic* (from the semicolon to the full stop).³⁹ In other words, Shisha-Halevy defines one entity which is an *abstraction* that belongs to the realm of systems and one which is an individual and concrete *instance* of the said abstraction. Thus, the term *texteme* can refer both to a given sub-textual unit found in a text (say, one specific and concrete narrative) and to an abstraction that cover that and any other instance thereof (*narrative*

³⁶ Chapter 3 deals with the embedding of dialogue portions in narrative text of another kind (short stories).

³⁷ Chapter 2 describes anecdotes which are embedded this way. Keeping with the culinary theme, these anecdotes can be likened to dried fruits mixed into a *bara brith* (a traditional Welsh tea bread flavoured with tea, dried fruits and spices)...

³⁸ Such as Old Babylonian (COHEN 2006), (Bohairic) Coptic (SHISHA-HALEVY 2007), Irish (ESHEL 2015) and Lithuanian (SAWICKI 2010).

³⁹ These terms call for explanation in and of themselves. They have been coined by PIKE (1967) after *phonetic* and *phonemic* (ch. 2, *ibid.*) and are more concisely defined by NÖTH (1990, § III.3.2.1.1) as follows: 'An emic unit, such as a phoneme or morpheme, is an invariant form obtained from the reduction of a class of variant forms to a limited number of abstract units. The etic unit, the phone or morph, consists of individual and contextual variants of this abstract unit.'

as a text-type). Expanding on the *langue:parole* dichotomy (§ 1.1.1), a text-linguist derives generalisations concerning a texteme (in the emic sense, *langue*) from concrete instantiations of it (etic, *parole*); see §§ 1.2.2 and 1.2.3 for methodological considerations.

1.1.6.1 Narrative modes

As mentioned above, narratives essentially consist of intertwined textual segments. The ways the narrator makes use of these are a prime mechanism of effective storytelling. In the narratological and text-linguistic literature they are referred to by the term *narrative modes*.

Similarly to the classification of text into different types (§ 1.1.5), the distinction between modes of conveying a story can be traced back to Plato as well (ALLAN 2013, § 1). In *Republic* (Πολιτεία *Politeía*; book III, 392c–398b; ADAM 1905) he expounds on the difference between διήγησις *diégēsis* and μίμησις *mimesis*⁴⁰; the one tells, the other shows. *Mimesis* within the context of storytelling can be applied not only to imitating the events dramatically in the act of storytelling⁴¹ but to portions of direct speech as well, which show and do not tell.

The notion of narrative as a mixed genre or text-type is widely accepted among literary scholars, narratologists and linguists (FLUDERNIK 2000): novels, short stories and even historical works are not uniformly ‘plot’ or bare ‘series of events’ but are composed of different modes. Important contributions to the study of these modes have been made by BONHEIM (1975, 1982), who analyses narrative texts as an intermixture of four modes, which can be summarised as follows (based on BONHEIM 1982, p. 9 f. and BONHEIM 1975, p. 333 f.):

Description — ‘the domain of the painter’ — provides details regarding the narrated scene and its participants. It is characterised by adjectives and adverbs.

Report — ‘an essential mode of fiction, [also the domain of] the journalist and the historian’ — unfolds the plot and is ‘the staple mode of narration’. It is characterised by special verb tenses and time markers.

⁴⁰ They are borrowed into English as *diegesis* and *mimesis*; but perhaps they are best rendered as *recounting* and *imitating*, respectively.

⁴¹ Compare with *narration* in GENETTE’s (1972) distinction between *narration* (the act of narrating), *discours* or *récit* (the narrative text) and *histoire* (the basic sequence of events); translated by their English etymological equivalents as *narration*, *discourse* and *story* in GENETTE (1980).

Speech — ‘the domain of the dramatist’ — represents dialogue between characters. Direct speech is the clearest example of *speech*.

Comment — ‘the domain of the preacher, scholar, philosopher, philologist, psychologist, critic, journalist’ — is the narrator’s place to discuss the narrative, somewhat externally. It is characterised by evaluative terms and ‘slanted’ expressions carrying particular connotations.

He goes on and describes essential characteristics of the four narrative modes, including their interrelation, hierarchy, internal structure and subclasses, and the way they interact with narrative time and narrated time.

Bonheim’s approach lies between narratology and text linguistic. A more strictly linguistically-oriented approach can be found in BENVENISTE (1966a, [1966] 1971), who distinguishes between two tense systems according to text-type⁴², namely that of *histoire* (‘history’ in BENVENISTE ([1966] 1971); *narrative* in our terms) and *discours* (*discourse*; *dialogue*). WEINRICH ([1964] 1977) distinguishes along similar lines the *Erzählte Welt* ‘narrated world’ from the *Besprochene Welt* ‘discussed world’. BENVENISTE (1966a, p. 242) touches upon the language’s ability to shift back and forth between *histoire* and *discours* instantaneously in narration:

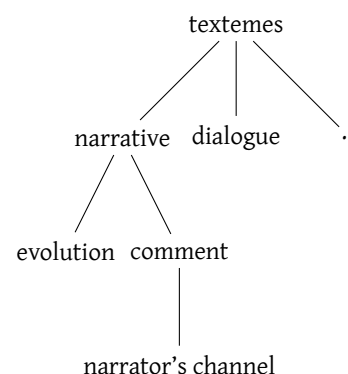
Dans la pratique on passe de l’un à l’autre instantanément. Chaque fois qu’au sein d’un récit historique apparaît un discours, quand l’historien par exemple reproduit les paroles d’un personnage ou qu’il intervient lui-même pour juger les événements rapportés, on passe à un autre système temporel, celui du discours. Le propre du langage est de permettre ces transferts instantanés.

SHISHA-HALEVY (1998) proposes another division of narrative modes, originally developed for Literary Welsh⁴³ and Egyptian (*mutatis mutandis*). It excludes dialogue (Bonheim’s *speech*), which is regarded a different *texteme* (operating at a higher level of analysis); see figure 1.2 for a schematic overview. There are two narrative modes in this model, which are defined as following (*ibid.*, p. 233 f.)⁴⁴:

⁴² His object of description is French, but a generalised distinction between equivalent systems is applicable to many languages, including Welsh. For the sake of comparison, see OZEROV (2015) for discussion concerning narrativity in Burmese, a language with very limited TAM (tense-aspect-mood) distinctions.

⁴³ In fact, SHISHA-HALEVY (1998) deals with the same language and corpus as the present study: the Literary Welsh works of Kate Roberts (§ 1.3.2).

Figure 1.2: Shisha-Halevy’s division of textemes and narrative modes



In practice one passes from one to the other instantaneously. Each time that discourse appears in the midst of a historical narration, for example when the historian reproduces someone’s words or when he himself intervenes in order to comment upon the events reported, we pass to another tense system, that of discourse. The nature of language is to permit these instantaneous transfers.

(BENVENISTE [1966] 1971, p. 209)

⁴⁴ See SHISHA-HALEVY (2007, §§ 1.1.1.c *et seq.*) for a more detailed discussion.

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.

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.

The *comment mode* is yet subdivided and has a special constituent defined as follows (SHISHA-HALEVY 1998, p. 235):

‘*Narrator’s Channel*’ (in narrative grammar): a constituent of the *Comment Mode*, where the narrator presents non-narrative information, typically referable to the narrator’s present or to his privilege of omniscience, and intervening in the narration proper.

The grammatical characteristics of these modes go beyond the limits of tense, each showing a special cluster of grammatical phenomena and particularities.⁴⁵

This division between *evolution mode* and *comment mode* has clear similarities with a dichotomy that has been widely explored in narratology and text linguistics, namely that of *grounding*⁴⁶. In its core, grounding is the hierarchical stratification of two layers: a primary *foreground* and a secondary *background*. Thus, *evolution mode* is comparable to some degree with *foreground* and *comment mode* with *background*. SHISHA-HALEVY (2007, §§ 1.1.1.c et seq.) points out the main differences between the two sets of terms is that *evolution:comment mode* pair is not hierarchical but multi-dimensional, less metaphorical and less ‘flat’⁴⁷ than *foreground:background*. A side effect of using the former pair is freeing the term *background* to be used as one component of many in the *comment mode*, roughly synonymous with ‘setting information’.

Building on Shisha-Halevy’s definitions, ESHEL’S (2015, §§ 1.1.2 and 2) model is based on literary Irish and introduces some changes and additions. It organises its different modes

⁴⁵ The *narrator’s channel* has its own unique grammatical features too (such as the use of person discussed in § 1.1.5.1.2).

⁴⁶ See HOPPER (1979) and FLEISCHMAN (1990), to name two pivotal publications.

⁴⁷ Meaning — if I understand correctly — that it provides information regarding the *function* of the terms in narrative, whereas *foreground:background* pair of terms is more abstract.

on the basis of three scalar classificatory criteria⁴⁸: narrator's subjectivity vs. objectivity, narrator's subjectivity vs. character's subjectivity and character's conscience (scale). Two additional modes are defined as follows (ESHEL 2015, § 2.1):

Mise-en-scène: setting information regarding time, place, backdrop and *décor* (the set). It also includes the portrayal, characterization, insertion and positioning of characters within the narrative.

Consciousness Mode: representing characters' point of view and consciousness as well as speech representation.

- ▶ Having explored the fundamentals of text and language that make the core of the theoretical basis for the present study, we proceed to discussing methodological issues.

1.2 METHODOLOGY

1.2.1 *Neutral, empirically-based description*

The present study is descriptive. The fundamental principle for a sound linguistic description, I believe, is that which MEILLET (1948, p. 228) concisely formulates as follows:

ordonner les faits linguistiques au point de vue de la langue même

As GOLDENBERG (2012, §1.2) writes, this ideal can be characterised as prejudice-free, non-aprioristic and empirically-based⁴⁹, meaning that the descriptive linguist has to approach the object of study without preconceptions about how it is structured, but derive the description from the empirical data itself.⁵⁰ HASPELMATH (2010b) advocates a similar approach, which he calls *framework-free grammatical theory*; see also FRAJZYNGIER's (2010) *non-aprioristic syntactic theory*.

It should be stressed that 'organising the linguistic facts from the point of view of the language itself' does not mean abandoning all theoretical developments and scholarly knowledge that has been accumulated over the years in favour of a naïve, pre-scientific impressionistic approach. On the contrary, it means

⁴⁸ In linear algebraic terms, these can be represented as three linearly dependent vectors in \mathbb{R}^2 .

to organise the linguistic facts from the point of view of the language itself

⁴⁹ The raw data on which the present study is based — i.e. its corpus — is discussed below in § 1.3.2.

⁵⁰ This stands in contrast to some framework-bound approaches — either modern or traditional — that place an array of aprioristic theoretical presuppositions and restrictions before approaching the data.

acknowledging that the differences between languages (or better language varieties) — each exhibiting its own categories and internal organisation⁵¹ — calls for an open-minded description of each on a neutral basis. This acknowledgement does not imply one cannot draw insights from other languages or develop general and theoretical tools for linguistic inquiry, but it does mean one has to be cautious not to impose preconceived notions, either by making unjustified deductions from other languages or by describing a language through the lens of restrictive frameworks.

Laconically put, a language provides its own ‘instruction manual’ in itself, and it is the linguist’s descriptive task to decipher it.

1.2.2 *Structural linguistics*

But what set of tools should the linguist employ for the said deciphering? The approach the present study takes is *structural linguistics*⁵². In essence, structural linguistics can be described as the scientific endeavour to describe and understand languages (*langue*, linguistic system) and texts⁵³ (*parole*, linguistic output) by the means of uncovering the systematic relations of interdependent (i.e. differentially, relationally and negatively defined) signs (*signe*) and describing their value (*valeur*) or function, thus linking signifiers (*signifiant*) with signifieds (*signifié*) and revealing the systemic link binding form and function. A structural linguistic description is fundamentally system-oriented (that is, aims at describing a system and its internal structure) rather than feature-oriented (that is, aims at describing features *in vacuo*).

Originated from the work of Ferdinand de Saussure (SAUSSURE [1916] 1995, 2011) structural linguistics was pivotal in 20th-century thinking as a part of Structuralism. It has been developed since by linguists from different schools — such as the Geneva, Prague and Copenhagen schools⁵⁴ — and has proved apt in inquiries of diverse languages worldwide. According to some views (such as WEINRICH ([1964] 1977, §I.2); see HARWEG (2000) for historical context), text linguistics can be seen in a way as a further

⁵¹ § 1.1.3 above has discussed the issue of linguistic diversity and text linguistics.

⁵² The intersection between structural linguistics and text linguistics has been discussed in §§ 1.1.1 and 1.1.5.1.

⁵³ As HJELMSLEV ([1943] 1966) puts it: *De emner sprogteorien interesserer sig for er texter. Sprogteoriens formaal er at tilvejebringe en fremgangsmaade ved hjælp af hvilken en forelagt text kan erkendes gennem en modsigelsesfri og udtømmende beskrivelse.* ‘The objects of interest to linguistic theory are texts. The aim of linguistic theory is to provide a procedural method by means of which a given text can be comprehended through a self-consistent and exhaustive description.’ (HJELMSLEV [1943] 1969, p. 16).

⁵⁴ To which one might add the Jerusalem school (ROSÉN 2005; SHISHA-HALEVY 2006), which has been occupied for some decades now with developing structural — often text-linguistic — descriptions of particular languages (as opposed to purely theoretical developments), mostly Indo-European and Afro-Asiatic. From these descriptive studies a set of theoretical and generally-applicable developments has been made.

development of structural linguistics, expanding its scope from the sentence to the text as a whole.

1.2.3 *Corpus*

In § 1.2.1 above an empirical approach has been advocated. An immediate corollary from this is the need to define empirical data and base the inquiry on it. The approach taken here is to study data that consists of actual language usage in a naturally occurring, neutral, non-elicited, research-independent environment, ‘in the wild’. From that pre-existing observable concrete *parole* generalisations about the nonobservable *langue* can be inferred (§ 1.1.1). Among the advantages of this approach are:

*Bypassing the Observer’s Paradox*⁵⁵, meaning that this way one can systematically observe how people use language without any external interference caused by the act of observation.

*Refutability*⁵⁶. As the raw data is already given and is research-independent, analyses of that data can be tested and falsified by others. Extensive annotation (see below) makes assessing the proposed analyses more readily accessible.

Unrestricted use of language. Language is complex, and the scope of the parameters pertinent to a studied phenomenon varies in size. Thus, studying complete texts without external research-induced restrictions enables one to observe language use in its fullest without external limitations.

The present study is synchronic⁵⁷ and focusses on the language of a single author: the studied corpus consists of literary works by Kate Roberts (§ 1.3.2), a Welsh-language author who wrote for other native speakers and made a masterful use of the language. By virtue of confining ourselves to the language of a single speaker we gain consistency in our data. One might argue, though, that we lose some breadth and applicability. This is a question of resolution and an unavoidable trade-off⁵⁸. By relying on a large sample of speakers and aiming at describing ‘Welsh’ as an all-encompassing term one can draw conclusions with broader validity but on the down side these conclusions must sacrifice

In specialibus generalia quaerimus.

We seek the generalities in the specifics.

⁵⁵ See LABOV ([1972] 1985, § 8.1, p. 207 ff.); see also ANGROSINO (2004).

⁵⁶ In the Popperian sense; see POPPER ([1963] 2002).

⁵⁷ While most text-linguistic studies are synchronic, not all are by necessity. GÖRLACH (2004), for instance, is concerned with diachronic and comparative aspects of text-types.

⁵⁸ See LABOV ([1972] 1985, p. 192 ff.) for discussion.

‘sharpness’ (if we draw a metaphor from photography) due to variation between speakers, resulting in non-uniform data. However — pursuing this metaphor — if we choose to ‘zoom in’ on the language of a single speaker we gain a sharper image at the expense of field of view. Each approach has its inherent limitations and advantages. In any case, in-depth descriptions of the language of individual speakers and authors *are* valuable to understanding the language of the larger speech community, as these individuals do not live *in vacuo* but share the greater part of their linguistic features with their community⁵⁹. Wider applicability of findings, then, can be tested by comparing several ‘zoomed-in’ or ‘high-resolution’ descriptions.⁶⁰

In the case of the present thesis, three levels of abstraction or processing⁶¹ are available, from *raw material*, through *annotation to analysis*:

Raw material. Digital editions of the whole corpus are available online; see § D.3.2.

Annotation. An catalog of annotated examples found in the corpus is available for each of the chapters.⁶²

Analysis. The analysis makes the main part of the chapters of the thesis *per se*. The primary goal of the analysis is to provide systematic generalisations, but as these are grounded on particular examples the latter are often discussed (especially if they pose a complication or are interesting and relevant in another way). Even when not discussed explicitly, references to examples are often provided in tabular or other form.

1.2.4 *Methodological issues of procedure*

1.2.4.1 *External and internal definitions of linguistic units*

Upon attempting to define any complex linguistic unit, one faces a problem: in order to define the unit in question, one has to define its components, but the definition of components is dependent on the definition of the unit itself, resulting in cyclic definitions⁶³. This problem is discussed in HJELMSLEV ([1943] 1966, § 10, [1943] 1969, § 10), with the proposed solution of creating

⁵⁹ Cf. HJELMSLEV’s (1942) notions of *schéma*, *norme* and *usage*. See also Coşeriu’s triad *langue/sistema* (language system), *norme/norma* (traditions of discourse) and *parole/habla* (speech itself) and BARTHES’s ([1964] 1968, ch. I) discussion.

⁶⁰ From my own experience of reading Literary Welsh text, a large portion of the findings described here are widely applicable (with due adaptations), but certain specific features that pertain to the particular linguistic signature of Kate Roberts do exist.

⁶¹ These are resemblant but not identical to WALLIS and G. NELSON’s (2001, § 4.1) notion of *3A perspective: Annotation—Abstraction—Analysis*.

⁶² Chapter 2: Appendix A is dedicated to structural annotation of anecdotes.

Chapter 3: Two conversations are annotated and commented upon in § B.2. The description proposed in this chapter distinguishes three types of **quotative indexes**, as explained there: QI1, QI2 and QI3. All of the examples of QI2 and QI3 in the corpus are annotated in the chapter itself (§§ 3.2.3 and 3.2.4). In addition, the all of the modification components (of QI1, QI2 and QI3) are categorised in § 3.3.4

Chapter 4: All stage directions in the corpus are colour-coded according to their syntactic form in appendix C.

⁶³ The mathematical or computer science equivalent of this would be *mutual recursion*: A calls B, while B calls A.

a set of interdependent — yet not cyclic — definitions, whereby each unit is defined twice:

External definition: first, as a component of a class within a larger environment.

Internal definition: secondly, as a class which itself consists of components or smaller units.

In practice the *entire text* makes the ultimate unit of analysis.

This method can be applied to micro-syntactic linguistic units⁶⁴ as well as to macro-syntactic ones. Looking back at the discussion regarding text-types and structural linguistics (§ 1.1.5.1), the definition of sub-textual units (or *textemes* in the etic sense) within the surrounding text (§ 1.1.5.1.1) is *external* and the definition of the components making these sub-textual units (§ 1.1.5.1.2) is *internal*.

⁶⁴ See BARRI (1978a) for a concise implementation of this theoretical idea with regard to substantivised adjectives and adjectivised substantives in Hebrew.

1.2.4.2 Iterative process of defining text-types

As discussed in § 1.1.5, in defining a text-type (as opposed to the extralinguistic notion of *genre*) one should rely on text-internal characteristics alone. In order to make a text-linguistic definition of a certain text-type one has to delineate the features that make that text-type a distinctive and consistent subsystem of grammar.

The *results* of the systematic observation of linguistic features are presented here, but the *process* of defining and discovering a text-type and its internal structure is not done in a single step but in numerous *iterative* steps, each refining the definition on the basis of the data given in the corpus, as each iteration builds on the previous ones and enables the linguist to better understand and describe the systems in question.

1.2.4.3 Neutralisation and selectability

Another procedural principle is that which ROSÉN (2005) formulates as follows:

[Isolate] the cases of neutralization and archi-elements first, in order to be able to effectively examine the functions of the

forms under scrutiny in conditions of genuine opposition and selectability.

The application of this principle is quite straightforward: in order to sift out environments in which structural opposition does occur and linguistic elements do have a structural value, one has first to identify neutralising⁶⁵ environments in which such opposition does not occur and linguistic elements have no structural value. Once the neutralising environments are taken out, one can focus on describing the opposition between the signs in the environments which remain, delineating the systematic relationship between signifiers (forms) and signifieds (functions).

⁶⁵ See BARRI (1979) for a structural linguistic critique of the notion of *neutralisation*.

1.2.5 *Summary*

DE FINA and GEORGAKOPOULOU (2012, § 1.5) list five research parameters for narrative analysis. Adapting their focus on narrative to a more general textual purpose, the present study can be described as follows:

Object of analysis. The objects of analysis are the texts themselves and their language; not events related in them, identities or social phenomena nor the act of writing as a communicative, interactional process.

General methodological approach. Qualitative, with quantitative elements. Not experimental.

Methods of data collection. Based on natural non-elicited, research-independent (not experimental) corpus.

Types of data. Written; not oral/interactional nor multimodal.

Data analysis. Focus on language, as opposed to content, themes, interactional processes or social practices.

Concluding the key points so far, the present study aims at providing a structural, qualitative, empirical and corpus-based text-linguistic (macro-syntactic) analysis of Literary Modern Welsh, with focus on certain text-types and sub-textual composition, striving to organise and describe the linguistic facts from the point of view of the language itself.

Byddaf yn hoffi medru dehongli cys-trawen yn fathemategol hollol.

I would like to be able to interpret syntax in a completely mathematical manner.

(If I understand correctly, by *yn fathemategol* '(lit.) mathematically' she means 'in a systematic, methodical manner'. J. R.)

— LEWIS and K. ROBERTS 1992, KR at SL, 2 Chwefror 1933, no. 75

1.3 OBJECT OF STUDY

- ▶ Having discussed the general theoretical (§ 1.1) and methodological (§ 1.2) basis, here follows a definition of the object of study: first an overview of the language in question is provided (§ 1.3.1), followed by a definition of the corpus (§ 1.3.2) and the particular topics of investigation (§ 1.3.3).

1.3.1 *Modern Literary Welsh*

1.3.1.1 *Background*

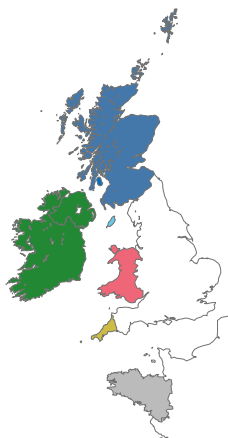
Welsh is a Brythonic Celtic language (Indo-European) spoken mainly in Wales (Britain, Europe); see figure 1.3a for basic geographic and genealogical information. Current estimates suggest 562,000 (2011 Census (2012)) to 883,600 (2020 Annual Population Survey (2021)) speakers aged 3 and above (including L2 speakers), constituting 18.3% to 29.1% of the population of Wales; see figure 1.3b for a map of areal distribution according to the 2011 United Kingdom census⁶⁶. Since the end of the 20th century virtually all Welsh speakers in Wales are bilingual with English, with no (adult) monolingual speakers left (2011 Census 2012, chart 1). In addition, there are speakers of Welsh in Y Wladfa, Welsh settlements in Patagonia, Argentina.⁶⁷

⁶⁶ At the moment results from the recent 2021 decennial census are yet to be fully published, and to the best of my knowledge no map representing the 2020 Annual Population Survey results is publicly available.

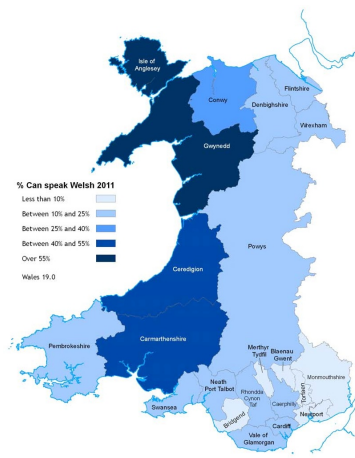
⁶⁷ Estimations regarding the number of speakers are roughly around 5,000, making a very small minority of the population (REES 2021).

Figure 1.3: Maps portraying the geographical spread of Celtic languages

(a) Ethno-political map of the extant Celtic languages



(b) Proportion of people (aged 3 and over) able to speak Welsh, by local authority, 2011



Source and copyright: (a) Wikimedia Commons (<https://w.wiki/3dpK>, altered); (b) 2011 Census (2012).

(a) The extant Celtic languages fall into two branches: Brythonic (● Welsh, ● Breton and ● Cornish) and Goidelic (● Irish, ● Scottish Gaelic and ● Manx). This map represents broad ethno-political borders; the distribution of speakers and their percentage in the population vary greatly.

(b) Darker shades represent a higher proportion of Welsh speakers.

The shape of the modern Welsh language is the result of both internal and external factors throughout its history. Very little is known about the pre-Celtic population of Britain and the languages they spoke (KOCH 2006a; G. PRICE 1985, ch. 1), but after the migration of Celtic people to Britain in the iron age two languages had a major influence: one is Latin (mainly during the Roman rule, 43 BCE to 410 CE; see G. PRICE 1985, ch. 12 and LEWYS 1980) and the other is English (G. PRICE 1985, ch. 12), whose influence began with the Anglo-Saxon invasion and settlement in Britain and is still ongoing.

The sociolinguistic situation of Welsh is characterised by a diglossic relationship between a literary language (DEF language literary) (*yr iaith lenyddol*) and a colloquial, spoken one (DEF language speech) (*yr iaith lafar*); see M. J. BALL, GRIFITHS, and G. E. JONES (1988, p. 192f.) and KAYE (2002, p. 382).⁶⁸ Literary Welsh has a long and rich written history, going back in one form or another about a thousand years into the past (for a historical overview of the Welsh language, see KOCH 2006b). Naturally, for the most part Colloquial Welsh is only sporadically and unsatisfactorily documented before modern times.⁶⁹

From a typological point of view, many of the linguistics features of Welsh differ markedly from these of other, non-Celtic neighbouring European languages (HASPELMATH 2001)⁷⁰. These include features that are not only areally exceptional but also cross-linguistically rare (PHILLIPS 2007), of which the most prominent is the **initial consonant mutation** system⁷¹, which is (morpho-)syntactical in what it marks yet phonological in how it is marked it. This system marks various grammatical categories and relations by apophonic distinctions on the initial consonants of morphemes; see table 1.2 for a schematic overview of the different mutations in Welsh.

Among the grammatical systems that contribute to text construction in Welsh two stand out. One is information structure and information status. Welsh is sensitive to distinctions related to flow of information in the text, which is reflected in an array of constructions and distinctions that come together to structure that flow and make the text cohesive. These include but are not limited to the use of different pronoun series and indexing, pre-verbal particles, cleft sentences, articles, clause models and

⁶⁸ The difference between the two is stark and encompasses all aspects of language. It is not unlike the difference between Modern Standard Arabic and the colloquial Arabic varieties (FIFE 1986).

⁶⁹ For an overview of Literary Welsh and its relation to the colloquial language, see D. G. JONES (1988). For a recent study of another layer of diglossia, namely between Welsh and English, see A. R. PRICE (2020).

⁷⁰ There is, however, evidence for features in which English diverged from Continental West Germanic (or Gallo-Romance) and converged with Celtic, resulting in what can be described as a linguistic area encompassing Britain and Ireland (DEDIO, RANACHER, and WIDMER 2019).

⁷¹ For descriptions and typological discussions, see GRIJZENHOUT (2011), HANNAHS (2011), IOSAD (2010), ZIMMER (2005), HICKEY (1996), and M. J. BALL and N. MÜLLER (1992).

Table 1.2:
An overview of the consonant mutations in Literary Welsh

RAD		LEN		NAS		SPI	
p	/p/	b	/b/	mh	/m̥/	ph	/f/
t	/t/	d	/d/	nh	/n̥/	th	/θ/
c	/k/	g	/g/	ngh	/ŋ̥/	ch	/x/
b	/b/	f	/v/	m	/m/		
d	/d/	dd	/ð/	n	/n/		
g	/g/	∅	/ /	ng	/ŋ/		
m	/m/	f	/v/				
ll	/l̥/	l	/l/				
rh	/r̥/	r	/r/				

constituent order. The other grammatical system is that of tense. The rather complex tense system of Literary Welsh consists of several synthetic tenses as well as compound, periphrastic tenses, most of which are founded on **converbal** (§ D.2.2) phrases.⁷²

1.3.1.2 Research on text linguistics

The Welsh language has received scholarly attention in numerous branches of linguistics, including phonology, morphology, micro-syntax (sentence syntax), sociolinguistics, lexicography, etymology, typology, language contact and historical linguistics, as well as in related fields like philology. However, with few exception not much research has been conducted on Welsh text linguistics.

Two scholars who dedicated much effort in the last decades to the description of Welsh syntax with a focus on textual factors are Erich Poppe and Ariel Shisha-Halevy. Poppe's work is concerned with medieval Celtic languages; some of his publications concerning Welsh syntax include POPPE (1989, 1990, 1991, 1995, 1999, 2000, 2003, 2012b, 2014, 2017, 2022) and HARLOS, POPPE, and WIDMER (2014). Shisha-Halevy's publications concerning Modern Welsh are SHISHA-HALEVY (1997, 1998, 2003b, 2005, 2010, 2015, 2016, 2022)⁷³; Kate Roberts's works make the main corpus for his research on Modern Welsh.

Thus, the field of Welsh text linguistics is not a *terra incognita*, but it is far from being fully charted. The present study aims at

Notes: Empty cells mean no alternation. The terms *soft mutation* and *lenition* (LEN) are interchangeable. A consonant affected by LEN is described as *lenited*. Lenited *g-* is zeroed (cf. radical *gardd* 'a garden' and lenited *yr ardd* 'the garden'). For conciseness two mutations are not represented in the table: one is the *limited soft mutation* (LIMLEN), which operates like LEN but does not affect *ll-* and *rh-*; the other is the *mixed mutation* (MIX), which operates like spirant mutation (SPI) on *p-*, *t-* and *c-* and like LEN on the other consonants.

⁷² The rich tense system is employed differently in different text-types (§ 1.1.5), including minute distinctions of narrative tenses, which are often impossible to render in translation.

⁷³ He also published a series of two articles concerning Middle Welsh syntax (SHISHA-HALEVY 1995, 1999), which include specific references to and several excursus on Modern Welsh syntax.

contributing to our understanding of Welsh text syntax, making this *terra* somewhat *cognitior*.

1.3.2 *The corpus*

Given the synchronic nature of description, the scope of the present study is limited to a specific period in the history of Literary Welsh: the twentieth century. Fortunately, that century has produced some remarkable works of literature by Welsh writers, including the 1936 novel *Traed mewn Cyffion* ‘Feet in Chains’ by Kate Roberts (K. ROBERTS [1936] 1988), the linguistically motley (MORRIS 2018, p. 91 and passim) 1948 drama *Blodeuwedd* ‘The Woman of Flowers’ by Saunders Lewis (LEWIS [1948] 2017a), the 1953 novel *Cysgod y Cryman* ‘Shadow of the Sickle’ by Islwyn Ffowc Elis (ELIS [1953] 2021) and the 1961 novel *Un Nos Ola Leuad* ‘One Moonlit Night’ by Caradog Prichard (PRICHARD [1961] 1999). The problem one faces is *choosing* among the available options, which are intriguing and rich both language-wise and content-wise... The answer lays not only in one’s personal aesthetic preferences but in the research question: aiming at deepening our understanding of the linguistic expression of text-types and their interrelation, the choice of works by Kate Roberts (1891–1985) appears only natural. Roberts — commonly acknowledged as *Brenhines ein Llên* ‘the Queen of our Literature’ (HUMPHREYS 1983) — was a prolific writer in a noteworthy variety of genres and media⁷⁴. One thesis cannot encompass all the text-types in which Roberts has written over the span of several decades in an adequate depth; see § 1.3.3 for an overview of the three topics chosen for the present study and table 1.3 for an overview of the corpus. As evident from the

Rydw i'n cael y teimlad weithiau [...] nad ydw i fy hun yn ddim byd ond iaith — dim byd ond geiriau a brawddegau. Fyddwn i ddim yn bod oni bai am iaith.

Sometimes I get the feeling [...] that I myself am nothing at all but language — nothing but words and sentences. I would not exist were it not for language.

— *Te Gyda'r Frenhines*, Mihangel Morgan (M. MORGAN 1994)

⁷⁴ Her *œuvre* includes numerous short stories (for which she is most famous), novels, novellas (including a novella in the form of a diary), recollections, letters (LEWIS and K. ROBERTS 1992), plays, essays and journalistic writing.

Table 1.3:
Works by Kate Roberts which serve as the corpus

Year	Title	Genre	Chapter	Reference
1920	<i>Y Fam</i>	Play	chapter 4	(B. E. DAVIES and K. ROBERTS 1920)
1954	<i>Y Cynddrws</i>	Play (radio drama)	chapter 4	(K. ROBERTS [1954] 2014b)
1959	<i>Te yn y Grug</i>	Short stories	chapter 3	(K. ROBERTS [1959] 2004)
1960	<i>Y Lôn Wen</i>	Memoir	chapter 2	(K. ROBERTS 1960)
1972	<i>Atgofion</i>	Memoir (radio episode)	chapter 2	(K. ROBERTS 1972)
1981	<i>Haul a Drycin</i>	Short stories	chapter 3	(K. ROBERTS 1981)

table, each chapter covers two works; this not only strengthens the validity of the findings in comparison to one work each, but also allows a more refined analysis as well. The works which constitute the studied corpus range from her earliest published work (B. E. DAVIES and K. ROBERTS (1920), when she was 29) to the last one (K. ROBERTS (1981), 61 fruitful years later).

Although Roberts is widely celebrated in Wales as an author and a public figure, arguably '[occupying] a position in Welsh literature analogous to that enjoyed by Virginia Woolf in English literature' (GRAMICH 2011a, p. v; see also RHYDDERCH 2000), her works — although considered classics and are taught in schools and universities — remain 'critically neglected' according to GRAMICH (2011b) and she is little known outside of Wales despite the fact that much of her fiction has been translated into English (with a few works translated into other languages as well). Nevertheless, some scholarly publications about her and her writing have been published, including monographs (EMYR 1976; G. W. JONES 2010), doctoral theses (D. JONES 2014; RHYDDERCH 2000), collections of articles (Bobi JONES 1969; R. WILLIAMS 1983), as well as biographies and biographic and literary overviews (GRAMICH 2011a; LLWYD 2011; D. L. MORGAN [1974] 1991; E. L. ROBERTS 1994).

The focus on a single writer determines another variable in addition to the three discussed above⁷⁵, namely *dialect*. Roberts grew up and spent her formative years (linguistically and otherwise) in Rhosgadfan, a rural village in the county of Gwynedd⁷⁶, North Wales (see figure 1.4). In general the grammatical system of Literary Welsh cuts across dialect boundaries, but a writer's personal background, including dialectal factors, does have an influence on their writing. This is particularly true in the case of Roberts, whose writing reflects many local features, not only in dialogues representing the speech of local characters but in other portions of the texts as well.

1.3.3 *Topics and structure of the thesis*

- ▶ Now that all of the necessary foundations have been laid, we can proceed to defining the topics that are examined.⁷⁷

⁷⁵ The language as Welsh, the language variety or register as literary, and the synchronic period as 20th century.

⁷⁶ Historically in Caernarfonshire, until the Local Government Act 1972, which reorganised the local authorities in England and Wales.

Figure 1.4: Location of Rhosgadfan within Gwynedd, and of Gwynedd within Wales



Source and copyright: 'Rhosgadfan' on Wikipedia (<https://en.wikipedia.org/wiki/Rhosgadfan>).

⁷⁷ See also the abstract (p. iv ff.) for an overview of the topics dealt with in this thesis.

The subject of the relationship between text and language is vast, and many monographs, theses and articles have been dedicated to it. Thus, for the sake of effective, focussed description that can draw conclusions based on empirical data, three topics have been chosen. The choice of topics is not incidental, as all have broader theoretical implications beyond the specific linguistic facts that are arranged and described⁷⁸, and all share common themes (see below).

Chapter 2 deals with a distinct embedded text-type — *the anecdote* — which is defined, characterised and examined according to a recurrent systematic macro-syntactic structure (§§ 2.2 and 2.3) that emerges from analysing the studied corpus⁷⁹. Many of the anecdotes are rather concise; that makes them a perfect candidate for the study of features of one of the most complex text-types — narrative — under ‘controlled conditions’ that highlight the essence of narrativity and its relation with grammar. The anecdotes are dependent upon the surrounding text and serve as means for elaboration and corroboration of statements, claims, comments and descriptions by means of concrete narrative instances (§ 2.4). The description of complex structures can benefit from considering edge cases, which can help improve our understanding of the common, more average cases, by delineating the boundaries (§ 2.5). The corpus for this chapter is made of two source texts which have much in common, but have some dissimilarities as well; § 2.6 concludes this chapter by exploring aspects of similarity and difference, including a comparison of anecdotes from one text which are retold in the other.

Chapter 3 is dedicated to *reporting of speech in narrative*, focussing on the seam between two primary components (or *modes*) of most narratives: dialogue and the narration in which it is embedded. The source material here is two collections of short stories (K. ROBERTS 1981, [1959] 2004). Several aspects of this seam are examined: the micro- and macro-syntax of the three types of quotative indexes⁸⁰ (§§ 3.2 and 3.3); the system that governs overt quotative indexes and zero ones

⁷⁸ Hopefully from the point of view of the language itself, as suggested in § 1.2.1.

⁷⁹ Two autobiographical texts (K. ROBERTS 1960, 1972), which contain in total more than 150 such narrative miniatures.

⁸⁰ Also known as *quotation formulae* or *inquit formulae* in the scholarly literature, among a plethora of other terms.

(§ 3.4); interruption and resumption of conversations (§ 3.5); and a few related topics (§ 3.6).

Chapter 4 is an inquiry of the text-grammatical characteristics of a unique type of textual component: *stage directions* in plays. Two plays (B. E. DAVIES and K. ROBERTS 1920; K. ROBERTS [1954] 2014b) make the data for this chapter: one is a stage play and the other is a radio play. Stage directions display unique linguistic characteristics and are especially interesting thanks to their interrelation to the dramatic text⁸¹ with which they are intertwined, as well as their inherent performativity and connection to extralinguistic, dramatic aspects⁸² and the question of the target audience ('who reads stage directions?'). This shorter chapter consist of two parts: one (§ 4.2) discusses the introductory specifications (*dramatis personae*, place and time, and setting); the other (§ 4.3) examines stage directions which accompany the dramatic text, on the basis of two axes of analysis (textual environment and syntactic form).

As evident from this bird's-eye view, three themes thread through all chapters, namely the linguistic expression of (a) structural regularities of textual functions, (b) the interrelation and interconnectivity of textual units or components and (c) the multifaceted nature of narrative. By shedding light on core text-linguistic questions from 3×3 angles, my hope is that this thesis offers a whole that is greater than the sum of its parts⁸³. Welsh presents an exceptionally fascinating text-linguistic grammatical system, of which much is yet to be studied and researched, and the diverse writings of Kate Roberts present an opportunity to study it. Thus, the goal of the present thesis is to offer new findings that both contribute to the particular topics and language in question, and are beneficial for text linguistics in a broader sense.

- ▶ 'Meta' matters are discussed in a dedicated appendix (appendix D). These include issues of accessibility (§ D.1) and terminology (§ D.2), as well as some technical notes (§ D.3).

⁸¹ The text which is spoken aloud by the actors.

⁸² The different modality of the two plays plays a pertinent role in this: stage directions for a theatre are different from stage directions for an acoustic performance.

⁸³ While each of the topics can in theory make a stand-alone description of a particular aspect of language, the combination of all three makes a holistic outcome that may not only elucidate these aspects better (in comparison to three independent studies) but also assist in advancing other, related text-linguistic topics.

2

Anecdotes

2.1 INTRODUCTION

2.1.1 *Background*

Narrative is an extremely varied form of communication: be they as dissimilar as a lengthy novel, a bedtime story or a person telling their experiences that day, all consist of a chronologically ordered (CHATMAN 1990, p. 9) and causally connected (PRINCE 1987) unique sequence of events (HERRING 1986, as cited in FLEISCHMAN (1990, § 4.2.2)), representing a possible world (HERMAN 2002) and communicating human experience through characters of human nature operating in that world (FLUDERNIK 2009, p. 6). With respect to narrative as a text-type, it is considered a low-level one in typologies proposed by both narratologists and linguists, including WERLICH (1976, distinguishing narration, description, exposition, argumentation and instruction), LONGACRE (1976, narration and procedural, hortatory and expository discourse), BEAUGRANDE and DRESSLER (ch. 9 in 1981, narrative, argumentative, descriptive), ADAMS (1996, narrative, description, and exposition) and CHATMAN (ch. 1 in 1990, narrative, description and argument).¹ Some, like VIRTANEN (1992), go further and regard the narrative as even more fundamental than other text types (see also DE FINA and GEORGAKOPOULOU 2012, § 1.2).

In spite of their common narrativity, types of narrative differ greatly in form, length, function, composition and structure. This

*Ond yn lle edrych yn ôl ar y gorffennol,
dechreuais edrych i mewn i mi fy hun
ac ar fy mhrofiadau.*

*But instead of looking back to the past,
I began to look inside myself and on my
experiences.*

— *Atgofion*, p. 35

¹ See also GEORGAKOPOULOU (2005) and DE FINA and GEORGAKOPOULOU (2012, § 1.1) for discussions on text-types that focus on narrative. For discussion on autobiography within the context of narratology, see AUMÜLLER (2014).

chapter explores the text-linguistic features of a particular type of narrative — the anecdote — as it is manifested in two autobiographical texts by Kate Roberts: *Y Lôn Wen* ‘The White Lane’ (K. ROBERTS 1960) and *Atgofion* ‘Recollections’ (K. ROBERTS 1972).

These anecdotes are spatiotemporally anchored and linguistically signalled and delimited short accounts of specific (i.e. not habitual or generic) past occurrences that are pertinent to the topic under discussion.² They are common in both sources³, and are embedded into the fabric of the larger text: these small-scale narratives possess a degree of text-linguistic independence yet are always connected to the encompassing text, as discussed in § 2.4.

This embedding has formal implications and functional motivation. In both texts the anecdotes are used in order to support, illustrate or expand upon topics discussed in the text. Thus, the anecdote as a textual unit is of a subordinative nature and functions as an eyewitness or reported testimonial (see F. E. MÜLLER and DI LUZIO 1995): its basic textual function is to substantiate statements, claims and comments by means of concrete narrative instances.⁴

2.1.2 Corpus

As stated above, the corpus for this chapter consists of two autobiographical texts by Kate Roberts.

One — *Y Lôn Wen* ‘The White Lane’ (K. ROBERTS 1960), subtitled *Darn o hunangofiant* ‘a piece of autobiography’ — is centred around the rural Welsh community in Arfon, north Wales, where Roberts (b. 1891) grew up (LLYWELYN-WILLIAMS 1969; see figure 1.4 for a map). While not an anthropological or sociological study *per se*, it is not an autobiography in the usual sense of the word either: instead of chronologically portraying the author’s life from infancy up to the time of writing — when she was almost seventy years old — it presents the author’s observations and memories regarding her childhood community (chs. 2–6 and 12) and members of family and social circles (chs. 7–11) in a thematically structured manner, as well as painting ‘memory pictures’ in chronological order (chs. 1 and 13); see table 2.1. The first (*Darluniau* ‘Pictures’)

² Cf. POLANYI’s (1986) definition of a story as a specific (vs. generic) past-time narrative that has a plot and makes a point (cited in FLEISCHMAN 1990, § 4.3).

³ *Y Lôn Wen* (148 pages long; more than 58,000 words) has 112 anecdotes. *Atgofion* (30 pages long; more than 10,000 words) has 38 anecdotes.

⁴ This use of anecdotal narratives as evidence conforms with BRUNER’s (1986) distinction between two *modes of thought*: the logico-scientific one (which dismisses anecdotes) and the narrative one.

Table 2.1: The chapters of *Y Lôn Wen*

1	<i>Darluniau</i> Pictures	pict.
2	<i>Fy Ardal</i> My Neighbourhood	
3	<i>Diwylliant a Chymdeithas</i> Culture and Community	community
4	<i>Diwylliant a’r Capel</i> Culture and the Chapel	
5	<i>Mathau Eraill o Ddiwylliant</i> Other Kinds of Culture	
6	<i>Chwaraeon Plant</i> Children’s Games	family and social circles
7	<i>Fy Nheulu</i> My Family	
8	<i>Fy Nhad</i> My Father	
9	<i>Fy Mam</i> My Mother	
10	<i>Perthnasau Eraill</i> Other Relations	
11	<i>Hen Gymeriad</i> An Old Character	comm.
12	<i>Amgylchiadau’r Cyfnod</i> The Circumstances of the Time	
13	<i>Y Darlun Diwethaf</i> The Final Picture	pict.

and last (^{DEF} ^{picture} ^{last} *Y Darlun Diwethaf* ‘The Final Picture’, ch. 13) chapters are of a wholly different kind in comparison to the others. ^{picture.PL} *Darluniau* consists of twenty-two ‘pictures’ from the author’s reminiscences of her childhood and adolescence and ^{DEF} ^{picture} ^{last} *Y Darlun Diwethaf* describes her in the age when she writes the book. Both contain no anecdotes *sensu stricto* as defined here and both exhibit striking linguistic differences with respect to the rest of the book. The sixth chapter is also unique — thematically, structurally and linguistically — as it is a description of the children’s games of the author’s childhood.

The other text — *Atgofion* ‘Recollections’ (K. ROBERTS 1972) — was published twelve years later. It makes one chapter in K. ROBERTS et al. (1972), a volume based on ^{DEF} ^{path.PL} ^{early.CMP} *Y Llwybrau Gynt* ‘The Former Paths’, a radio series of personal memoirs by well-known Welsh figures (GRAMICH 2011a, p. 3).⁵ It begins with a vivid and detailed image of the author’s childhood home, ^{field-DEF} ^{marsh} *Cae’r Gors* in Rhosgadfan⁶, and its surroundings, seamlessly moving to depicting her life’s journey⁷ (see GRAMICH 2011b).

These two texts share many linguistic and non-linguistic features. Even though the latter was originally read as a radio episode, both are literary texts, written in Literary Welsh with distinct influence of the local colloquial language, which is characteristic of the author’s writing in general (EMYR 1976, ch. 6). See § 2.6 for a comparison of the two texts.

2.1.3 Annotation

Appendix A covers anecdotes from the corpus. For convenience, the numbering of anecdotes from *Atgofion* begins from 201, so references to the two texts can be easily distinguished. The examples in the appendix are translated into English and are segmented and annotated according to the structure described in § 2.2 below, following a typographical convention as specified in § A.1.

2.1.4 Overview of the chapter

Five sections follow this introduction. § 2.2 outlines the linguistically-signalled structure of the anecdotes and deals with general issues. Each of the seven components presented in § 2.2 is further

⁵ A short two-minute fragment of Kate Roberts’s episode (1971) is available on the BBC website at <https://bbc.co.uk/sounds/play/p06s6zss>. Judging from it, it seems that our written version follows the radio episode quite closely, but the exact wording does differ ever so slightly at times.

⁶ See TOMOS (2009) for more information and figure 1.4 for a map.

⁷ The last decades of her life until the time of writing are sketched in a less detailed manner and make only a few paragraphs, as they were less eventful.

discussed in § 2.3. As the anecdotes are dependent on the text in which they are embedded, § 2.4 portrays the interaction between the two. In spite of sharing core features, the anecdotes are by no means uniform; § 2.5 touches upon the boundaries of their structural diversity. § 2.6 concludes the chapter with a comparative examination of the anecdotes in the two source texts.

Thus, by examining the text-linguistic patterns that recur in the anecdotes, the next three sections deal with qualities that define them as distinct bound sub-textual narrative units⁸ and the two last sections explore diversity and unity⁹.

⁸ Their internal macro-syntactic structure in §§ 2.2 and 2.3 and their external relationship with the surrounding text in § 2.4.

⁹ Between the extremities of simplicity and complexity in § 2.5 and between versions of the same occurrences to in the two texts in § 2.6.

2.2 STRUCTURE OF THE ANECDOTE

2.2.1 Overview of the structure

The large number of anecdotes in the corpus offers an opportunity to uncover their internal structure by describing the way recurrent text-linguistic elements operate in them. From this inquiry a macro-syntactic pattern emerges; the purpose of this subsection is to describe it and its components. This basic macro-syntactic pattern is common to the anecdotes in both of the two source texts.

As stated above, no anecdote stands on its own in the text *in vacuo*. The structure that follows is never fully autonomous from the surrounding text and the claim or topic which the anecdote refers back to and which usually immediately precedes it. This textual reciprocal relation is the topic of § 2.4 below.

The emergent pattern has seven components in total, as shown in table 2.2, of which one (DEVELOPMENT) is obligatory. Five of the components are textual *sections* (ABSTRACT, EXPOSITION, DEVELOPMENT, EPILOGUE and CONCLUSION), which vary in length and complexity and may range from being rather bare and minimal to being long, complex and well developed. The other two (INTEGRATING ANCHOR and TEMPORAL ANCHOR) are not *sections*, but smaller-scale phrases of certain linguistic structures that are contained *within* any of the first three of the aforementioned sections (ABSTRACT, EXPOSITION and DEVELOPMENT). See

Table 2.2: The components of the text-linguistic macro-structure of the anecdotes

Component	Type
ABSTRACT] sections
EXPOSITION	
DEVELOPMENT	
EPILOGUE	
CONCLUSION	
INTEGRATING ANCHOR] anchors
TEMPORAL ANCHOR	

§ 2.2.4 for an examination of the different configurations in which the components are attested.

The labels chosen for the components are self-explanatory to a degree, but in order to clarify what each label stands for before delving into details, a short explanation of each follows, illustrated by examples: first the sections (§ 2.2.1.1) and then the anchors (§ 2.2.1.2).

2.2.1.1 Sections

The ABSTRACT (§ 2.3.1) cataphorically refers to the anecdote as a whole. Most abstracts in the corpus contain a meta-reference element — such as the semantically general *stori* (ex. 2a) or *enghraifft*, or the more specific *trychineb* or *trasiedi* — but some encapsulate the anecdote without one (such as in ex. 2b, where the anecdote explains *how* exactly she made a fool of herself).

- (2) a. [...] mae arnaf chwant adrodd stori am f'ewythr Harri
 be.PRS.3SG on.1SG desire tell.INF story about 1SG.POSS-uncle PN
 [...]

 b. Gwnês i ffwl ohonof fy hun yn fuan iawn wedi
 make.PRET.1SG 1SG fool of.1SG 1SG.POSS self y₁ADV quick very after
 mynd i Aberdâr.
 go.INF to PN

°[...] I want to tell a story about my uncle Harri [...]

YLW, ch. 7, p. 81; anec. 43

I made a fool of myself very soon after moving to Aberdâr.

Atgofion, p. 30; anec. 233

The EXPOSITION (§ 2.3.2) provides background information and/or setting for the DEVELOPMENT. In ex. 3 the fact that ostrich feathers were fashionable and expensive is pertinent to the events which unfold in the DEVELOPMENT that follows the EXPOSITION.

- (3) Yr oedd plu estrys yn ffasiynol ar hetiau y pryd hynny,
 PRT be.IMP.F.3SG feather ostrich y₁PRED fashionable on hat.PL DEF time DEM.DIST.N
 ac yn eitha drud.
 and y₁PRED extreme expensive

Ostrich feathers were fashionable on hats that time, and extremely expensive.

Atgofion, p. 16; anec. 210

The DEVELOPMENT (§ 2.3.3) is the component that narrates the events which make the core of the anecdote. It can be long and complex, but can be as short and simple as ex. 4.

- (4) Pan gyrhaeddodd hi'r drws un tro, dyma mam
 when arrive.PRET.3SG 3SG.F-DEF door one time PRESTT.PROX 1SG.POSS\mother
 yn dweud, heb gymaint â gofyn sut yr oedd, 'Ble
 yn_{CVB} say.INF without big.EQU with ask.INF how REL.OBL be.IMP.F.3SG where
 cest ti'r hen ambarél blêr yna?'
 get.PRET.2SG 2SG-DEF old umbrella untidy DEM.MEDI

°When she arrived at the door one time Mam said, without even asking her how she was, 'Where did you get that shabby old umbrella?'

YLW, ch. 9, p. 113; anec. 85

The EPILOGUE (§ 2.3.4) is reserved for information about the results of the events which have unfolded in the DEVELOPMENT or other pertinent posterior information. It is characterized by temporal disjunction from the DEVELOPMENT.

- (5) Ni bu diwedd byth ar edliw mam ynglŷn
 NEG be.PST.3SG end ever on upbraid.INF 1SG.POSS\mother concerning
 a'r bregeth yna. Nid oedd wiw i neb sôn am
 with-DEF sermon DEM.MEDI NEG be.IMP.F.3SG apt to no_one mention.INF about
 yr amgylchiad yn ei chlyw.
 DEF event yn_{Loc} 3SG.F.POSS hearing

°There was no end ever to Mam's complaining about that sermon. °No one dared bring the event up in her hearing.

YLW, ch. 9, p. 111; anec. 80

The CONCLUSION (§ 2.3.5) is a rare section — occurring only in nine anecdotes — in which the author refers back to the anecdote, commenting about it as a whole, externally.

- (6) Mae honyna cystal enghraifft â'r un o'i ffordd o
 be.PRS.3SG DEM.MEDI.F good.EQU example(F) with-DEF one of-3SG.F.POSS way of
 drugarhau.
 be_kind.INF

That is as good an example as any of her sympathetic ways.

YLW, ch. 9, p. 106; anec. 75

As discussed in more details in § 2.2.3 below, in a way the CONCLUSION and EPILOGUE can be seen as a 'mirror images' of the ABSTRACT and EXPOSITION, respectively.

2.2.1.2 Anchors

- ▶ Having glanced over the five sections, we turn now to the two anchors. As mentioned above, these are phrases that are contained within the first three sections.

The INTEGRATING ANCHOR (§ 2.3.6) functions as a signal that anchors the anecdote in the flow of the surrounding text, integrating it textually. In most cases it is in present tense, connecting the anecdote to the author's present; specifically, the first-person singular present verb *cofiar* 'I remember' with a complement is

conventionalised in this slot (ex. 7a), but other expressions occur as well, as exemplified in ex. 7b. In most cases, but not all, it occurs at the beginning of first section of the anecdote. So it is in the below examples, where the INTEGRATING ANCHOR opens the initial ABSTRACT: ex. 7a demonstrates an INTEGRATING ANCHOR – *cofiaf* – that occurs after several sentences that deal with harvesting and marks the beginning of an anecdote about that topic (see anec. 112 for context), while ex. 7a occurs right after another anecdote (anec. 83), and marks the beginning of a new anecdote in a cluster.

- (7) a. Cofiaf am un amgylchiad doniol ynglŷn â thorri
remember.PRS.1SG about one occasion funny concerning with break
 gwair.
 hay
- b. Rhof enghraifft arall o'r ysbryd hwn.
give.PRS.1SG example other of-DEF spirit DEM.PROX.M

I remember one funny incident to do with mowing hay.

YLW, ch. 12, p. 146; anec. 112

I'll give another example of this spirit.

YLW, ch. 9, p. 112; anec. 84

The TEMPORAL ANCHOR (§ 2.3.7) sets the temporal deictic centre (*origo*) at some point in the past. In many cases this also signals the beginning of the DEVELOPMENT after preceding sections. It is most commonly as simple and general as *unwaith* 'once' or *un tro* 'one time'. The syntagm *Rhyw brynhawn Sadwrn* in ex. 8 is a TEMPORAL ANCHOR.

- (8) 'Rhyw brynhawn Sadwrn', daeth cefndyr i'm tad o
INDF afternoon Saturday come.PRET.3SG cousin.PL to-1SG.POSS father from
 Lanrug i edrych amdano [...]
PN to look about.3SG

'One Saturday afternoon', cousins of my father from Llanrug came to visit him [...]

YLW, ch. 12, p. 150; anec. 113

The term *temporal anchor* (and variations thereof) occurs in the literature¹⁰, but *integrating anchor* does not. My choice of this two-worded term stems from both its function and an intention to link it to *temporal anchor*: it denotes an element that *anchors* and *integrates* the anecdote as a sub-textual unit in the surrounding text.

¹⁰ See, for example, FLEISCHMAN (1990, § 1.1), BERMAN and SLOBIN (1994, p. 662), and FLUDERNIK (2009, p. 6).

2.2.1.3 A note regarding macro- and micro-syntactic segmentation

Although there is a strong correlation where the seam between the sections of an anecdote coincides with micro-syntactic and

typographic boundaries, this correlation is not absolute, as evident from a non-trivial number of cases where more than one section share a single sentence¹¹. The relationship between punctuation and grammar in a written language is in itself a complex issue¹². While there is a connection between the delimiting force of the full stop and the delimitation between the textual components in question, the definition of the latter is independent of punctuation *per se*. It is their structural features — as described and discussed in this chapter — that distinguish and delimit the anecdote’s components.

On a related note, sporadic use of paragraph breaks as a supplementary device for marking the internal boundary between components of anecdotes can be seen in cases such as *anec. 91* — where there is a paragraph break between the long EXPOSITION and the even longer DEVELOPMENT — but it is relatively rare and not systematic.¹³ The use of paragraph breaks in marking the external boundaries of anecdotes is discussed in § 2.4.1.2.

2.2.2 Analysis of two anecdotes

Similarly to Roberts’s use of anecdotal examples for supporting general claims, this subsection examines two anecdotes, thus providing concrete reference points, facilitating the abstract discussion below. A relatively detailed analysis of each anecdote follows, the objective of which is general rather than concrete: the motivation is to foreshadow some of the points to be discussed later in the chapter and not to treat these two particular anecdotes for their own sake.

The two anecdotes demonstrate all components but the CONCLUSION. All CONCLUSION sections are referred to explicitly and discussed in § 2.3.5 (there are only nine instances), so exemplifying a CONCLUSION here is unnecessary.

2.2.2.1 Anecdote A: Dei’s tragedy

The first anecdote analysed is *anec. 11*, which is repeated here as fragment 2.1 for convenience. It is given by the author in the fourth chapter of *Y Lôn Wen — Diwylliant a’r Chapel* ‘Culture and the Chapel’ — as a case of *exceptio firmat regulam* in order to affirm

¹¹ An extreme example can be seen in *anec. 209*, where the ABSTRACT, EXPOSITION and the beginning of the DEVELOPMENT share a sentence.

Such cases can be queried by running a search of this regular expression on the source files of the thesis (§ D.3.2) under `appendices/anecdotes/`:

```
!A\w*{\n\s*(\A\w*{?}[a-zâêîôûÿ].*#!
```

¹² In particular, a *sentence* is not unproblematic notion from a linguistic point of view. See JESPERSEN (1924, p. 305ff.) for a theoretical discussion, and LEECH and SHORT (1981, § 7.4.2) regarding graphical segmentation and syntax. The contrast between the sentence and the text is extensively discussed in PETÓFI (1979).

¹³ Another sporadic, unsystematic use of paragraph breaks is to mark the boundary between episodes in the plot, like in *anec. 233* where it — together with *modd bynnag* ‘anyway’ — separates the part at the school and the part where the author and her friend ran and arrived at the meeting. The more complex and developed *anec. 55* has two paragraph breaks in the DEVELOPMENT.

the previous claim, *Ni fedrai dim ein tynnu o'r ysgol Sul* 'Nothing could draw us away from Sunday school', as if saying 'it took a tragedy to draw Dei away from it once'.

2.2.2.1.1 Abstract

The anecdote follows the claim immediately, opening with an **ABSTRACT**:

- (9) *«Cofiaf», fodd bynnag, i «un drasiedi» rwystro fy mrawd ieuengaf rhag mynd i'r ysgol Sul «unwaith».* °«I remember», however, that «one tragedy» kept my youngest brother from going to Sunday school «once».
- remember.PRS.1SG however to one tragedy prevent 1SG.POSS brother
young.SUP PREP go.INF to-DEF school Sunday once

It begins with an INTEGRATING ANCHOR element, *cofiaf* 'I remember'. The use of the present marks a divergence from the habitual past-centred discourse of describing the way things used to be, of which the imperfect is the main form: either synthetic imperfect (as in *Ni fedrai* 'could not' just before the anecdote) or the periphrastic habitual imperfect that is formed with *bydd-*

Fragment 2.1:

Dei's tragedy

[...] Ond gallwn ddweud fod cyd-gynnull yn beth diddorol i bawb, a'r pryd hwnnw, nid oedd cynulliaidau eraill i'n tynnu oddi wrth gyfarfodydd y capel. Ni fedrai dim ein tynnu o'r ysgol Sul. **ABSTRACT** *Cofiaf, fodd bynnag, i UN DRASIEDI rwystro* fy mrawd ieuengaf rhag mynd i'r ysgol Sul unwaith.

EXPOSITION Cawsai Dei gath bach yn anrheg ryw brynhawn Sadwrn, un bach gron, dew fel powlen. **DEVELOPMENT** Rhowd hi yn y beudy mewn gwair dros nos. Ond, erbyn y bore, yr oedd wedi diflannu, ac ni wyddai neb yn iawn sut, heblaw mae'n siŵr, mai o dan y drws. Cyn wyth o'r gloch y bore, yr oedd Dei wedi curo ar bob drws yn y pentref i holi am ei gath, ond i ddim pwrpas. Yr oedd mam wedi mynd i huno cysgu wrth y tân ar ôl cinio, a dyma hi'n deffro yn sydyn a gweld ei bod yn ddau o'r gloch ar y cloc. Neb yn y gegin ond Dei, 'Wel O,' meddai hi, wedi dychryn, 'dyma hi'n ddau o'r gloch a chditha ddim yn yr ysgol Sul.' 'Fasa chitha ddim yn mynd yno 'chwaith tasa gynnoch chi gimint o boen â fi,' meddai yntau.

A'u cymryd drwodd a thro, byddai gennym athrawon deallus. [...]

[...] But I can say that being sociable is attractive to us all, and in those days there was nothing else to tempt us from the chapel meetings. Nothing could draw us away from Sunday school. **ABSTRACT** °I remember, however, that **ONE TRAGEDY** kept my youngest brother from going to Sunday school once.

EXPOSITION °Dei had got a kitten as a present some Saturday afternoon, one small, round and fat as a bowl. **DEVELOPMENT** °She was put in the byre in the hay over night. °But by morning she had disappeared, and no one knew exactly how, except that it must have been under the door. By eight o'clock in the morning Dei had knocked on every door in the village to ask about his cat, to no avail. °Mam had fallen asleep by the fire after lunch, and here she woke suddenly and saw that it was two o'clock. °No one in the kitchen but Dei, 'Well! Oh!' said she, surprised, 'It's two o'clock and you're not at Sunday school.' 'You wouldn't go either if you were as worried as I am,' he said.

On the whole we had bright teachers. [...]

stem and imperfect suffixes (see THOMAS 2006, § 3.33). The shift in *cofiaf* is not limited to tense and aspect, but involves person as well, momentarily shifting from the generic and remote reminiscent past to the author's here-and-now (*nynégocentrique* in DAMOURETTE and PICHON's (1911–1940) terminology). Thus the rather formulaic *Cofiaf* serves as a boundary marker, signalling the end of one unit (description of the past, concluding with a strong claim) and the beginning of another (the anecdote, supporting that claim) through a linguistic shift. The parenthetical rhetorical *fodd bynnag* 'however' indicates that the rest of the abstract serves as a special case, excluded from the claim. The complement of *cofiaf* is a nominalised clause¹⁴, *i un drasiedi rwystro [...]* 'that one tragedy prevented [...]'.
remember.PRS.1SG

The nominal phrase *un drasiedi* 'one tragedy'¹⁵ is a meta-reference to the anecdote that follows. Semantically general meta-references (such as *peth*) require an adnominal modification in this slot, but *trasiedi* is specific enough to remain unmodified (§ 2.3.1.1.2).
one tragedy

The adverbial phrase *unwaith* serves as a general TEMPORAL ANCHOR. It is semantically unmarked and constitutes the most common one. TEMPORAL ANCHORS, however non-descriptive they are, mark the anecdotes as bounded to a particular instance.
once

2.2.2.1.2 Exposition

A paragraph break¹⁶ divides the EXPOSITION from the ABSTRACT, leaving the rest of the anecdote (EXPOSITION and DEVELOPMENT) in its own paragraph; cf. POLANYI's (1986) grouping of the orientation and plot together under 'narrative' (see fig. 9 in FLEISCHMAN 1990, p. 95).¹⁷

The EXPOSITION consists of one sentence with one verb, *cawsai* 'had got':
get.PLUP.3SG

- (10) 'Cawsai, Dei gath bach yn anrheg ryw brynhawn Sadwrn,
get.PLUP.3SG PN cat small yn_{PRED} present ADV\some afternoon Saturday
 un bach gron, dew fel powlen.
one small round fat like bowl

The use of the pluperfect is noteworthy; the function of this verb-form here is to set the background needed for the DEVELOPMENT.

¹⁴ For syntactic description of this construction, the *conjugated infinitive*, see THOMAS (2006, § 6.93) and SHISHA-HALEVY (1998, p. 264); for diachronic consideration, see D. G. MILLER (2004).

¹⁵ Note that Welsh has a binary article system consisting of a definite article *yr* (with morphophonological variants) and a zero indefinite article. *un* 'one' is thus not an obligatory indefinite article like English *a(n)*, French *un(e)* or German *ein(e)* but a numeral 'one' that denotes indefiniteness implicitly. For typological and areal aspects, see HASPELMATH (2001, § 2.1); for the relation of *un* and (in)definiteness, see SHISHA-HALEVY (1998, § 2.2.2.2).

¹⁶ Typographical markers and punctuation are indeed a *special* group of linguistic signifiers in the written language, but they are linguistic signifiers nonetheless. See NUNBERG (1990, p. 141) for discussions of the paragraph as a unit.

¹⁷ This use is not widespread or systematic: within an anecdote paragraph breaks are used only sporadically between components, for dividing some of the longer DEVELOPMENTS into episodes (see § 2.5.2), or for turn-taking in some of the longer dialogues. After an anecdote it is more common for a paragraph break to occur (see § 2.4.1.2).

'Dei 'had got, a kitten as a present 'some Saturday afternoon, one small, round and fat as a bowl.

Structurally, there are at least two different homonymic synthetic ‘pluperfects’ in Literary Welsh. One, ‘PLUP₁’, is used in environments like this one and marks events and states as antecedent to the main tense (in narrative, this is used for commenting upon the plot or preparing the setting, as here); the other, ‘PLUP₂’, is used in counterfactual conditions (see THORNE 1993, § 309).

The adverbial¹⁸ phrase *ryw brynhawn Sadwrn* ‘on some Saturday afternoon’ is a second TEMPORAL ANCHOR, setting the events that follow in a more specific temporal frame, albeit still vague and indefinite, by defining a temporal *origo*. This bears some resemblance to the twofold situation in the classic English-language folktale, beginning with *Once upon a time* (~our ^{once} *unwaith*) in its very beginning and continuing with *One day*¹⁹ to indicate the starting point of the plot (~our *ryw brynhawn Sadwrn*, although it does not perform the same function here²⁰). The comparison is not one-to-one, but it does help in explaining how two temporal expressions can have different textual use. Anecdotes with two TEMPORAL ANCHORS of this kind are not common in the corpus; see § 2.3.7 for the types which do occur more commonly together.

2.2.2.1.3 Development

The end of the EXPOSITION and the beginning of the DEVELOPMENT is marked by the first event, encoded by the preterite verb ^{put.PRET.IMPRS} *rhowd* ‘was put’²¹:

(11) ^rRhowd_i hi yn y beudy mewn gwair dros nos.
 put.PRET.IMPRS 3SG.F y_{nLoc} DEF byre in hay over night

The narrative tense of the next three events (exx. 12–14) is not the unmarked preterite but a periphrastic *bod wedi INF* construction, that presents the situation from a point of view that is posterior to the event itself. This construction has been bundled together in grammatical descriptions with the synthetic pluperfect (e.g., THORNE 1993, § 309). Although there are semantic commonalities between the two, their textual functions in the corpus are distinct: while the synthetic pluperfect is a commentative tense *par excellence* (that is, pertains to the *comment mode*), the

¹⁸ Adverbiality is marked here by lenition (*rh-* /*r̥-*/ → *r-* /*r-*/, the radical form being *rhyw*). As discussed in § 2.3.7 below, this apophonic marking is not always obligatory.

¹⁹ Similar formulaic constructions are common in the world’s languages and folk traditions; cf. Jewish Zakho Neo-Aramaic narrative-initiating *xá yōma* ‘one day’ (SCHWARTZBART 2009; COHEN 2012, § 5.3.1).

²⁰ The TEMPORAL ANCHOR *Un noson* ‘One night’ of the next anecdote (§ 2.2.2.2), in comparison, does.

²¹ It is in the impersonal, the core function of which is to reduce the valency of the verb by one actant (THOMAS 2006, § 2.1); the cat was put in the byre, but it is not indicated by whom.

*She ^r‘was put_i in the byre in the hay over night.

periphrastic *bod wedi INF* construction can advance the plot in the narrative *evolution mode*, such as here.

- (12) Ond, erbyn y bore, yr oedd wedi diflannu, ac ni
 but by DEF morning PRT be.IMPF.3SG after disappear.INF and NEG
 wyddai neb yn iawn sut, heblaw mae'n siŵr, mai
 know.IMPF.3SG no_one *yn*_{ADV} good how except be.PRS.3SG-*yn*_{PRED} sure NMLZ
 o dan y drws.
 from under DEF door

*But by morning she had disappeared, and no one knew exactly how, except that it must have been under the door.

The above is the state of things as the family wakes up in the morning — the cat is gone, but no one saw her going. A comment follows, a conjoined negated imperfect (*ac ni wyddai neb yn iawn sut* ‘and no one knew exactly how’) modified by a restrictive clause (*heblaw mae'n siŵr, mai o dan y drws* ‘except that it is certain that (it was) under the door’). The imperfect is common in comments. Two additional features contribute its commentative, non-eventual nature: the negation (*ni wyddai neb* ‘no one knew’) and the discursive characteristics of *mae'n siŵr* ‘it is certain’ and its elliptic nominalised complement (*mai o dan y drws* ‘that (it was) under the door’).

- (13) Cyn wyth o'r gloch y bore, yr oedd Dei wedi curo ar
 before eight of-DEF bell DEF morning PRT be.IMPF.3SG PN after hit.INF on
 bob drws yn y pentref i holi am ei gath, ond i ddim
 every door *yn*_{LOC} DEF village to ask.INF about 3SG.M.POSS cat but to NEG
 pwrpas.
 purpose

By eight o'clock in the morning Dei had knocked on every door in the village to ask about his cat, to no avail.

The narrative spotlight, communicated by the said analytic construction, is on the quick action by Dei: rather early in the morning he had *already finished* the task of looking for the cat in every house in the village²².

²² In a Welsh-like paraphrase, *he was after knocking on every door*.

- (14) Yr oedd mam wedi mynd i huno cysgu wrth y
 PRT be.IMPF.3SG 1SG.POSS\mother after go.INF to sleep.INF sleep.INF with DEF
 tân ar ôl cinio, a dyma hi'n deffro yn sydyn a
 fire after lunch and PRESTT.PROX 3SG.F-*yn*_{CVB} wake_up.INF *yn*_{ADV} sudden and
 gweld ei bod yn ddau o'r gloch ar y cloc.
 see.INF 3SG.F.POSS be.INF *yn*_{PRED} two of-DEF bell on DEF clock

*Mam had fallen asleep by the fire after lunch, and here she woke suddenly and saw that it was two o'clock.

Here the main point is the hour she woke up, too late for Dei to go to Sunday school. This is the communicative peak of this

anecdote and the reason it was told here in the first place. Two syntactic constructions are relevant for our discussion of narrative structuring are the presentative ^{PRESTT.PROX}*dyma* ^{ynCVB}*SBJ yn* ^{INF}*INF* complex of ^{PRESTT.PROX}*dyma* ^{3SG.F-ynCVB}*hi'n deffro* ^{Wake_up.INF}‘(lit.) here she (is) waking up’ (SHISHA-HALEVY 2016, 2022, § 1.9) and the concatenated infinitive of *a gweld*, that bears affinities with the narrative compound-event high-juncture ^{and}*FINV a INF* construction (SHISHA-HALEVY 1997, § 1.1)²³. The first functions as a signal of theatrical narrative staging of the events by the narrator, which has much to do with low anticipatedness²⁴. The concatenated infinitive seems to be dependent on the previous construction, as if waking up and seeing what hour was it constitutes one complex event²⁵.

The final part of the DEVELOPMENT consists of a dialogue between the mother and son:

- (15) *Neb yn y gegin ond Dei, ‘Wel O,’ meddai hi, wedi
no_one ynCVB DEF kitchen but PN INTERJ INTERJ GSV.IMPF.3SG 3SG.F after
dychryn, ‘dyma hi’n ddau o’r gloch a chditha ddim
fear.INF PRESTT.PROX 3SG.F-ynPREP two of-DEF bell and 2SG.CONJ NEG
yn yr ysgol Sul.’ ‘Fasa chitha ddim yn mynd yno
ynLOC DEF school Sunday NEG\be.COND 2PL.CONJ NEG ynCVB go.INF MEDI.LOC
'chwaith tasa gynnoch chi gimint o boen â fi,’ meddai
either be.COND by,2PL 2PL big,EQU of worry with 1SG GSV.IMPF.3SG
yntau.
3SG.M.CONJ*

It begins with a stative description — expressed using the *N + ADV* construction ^{no_one ynLOC}*Neb yn y gegin ond Dei* ‘No one in the kitchen but Dei’, which is non-eventual in essence — followed by two turns of dialogue. The dialogue is short, and is typeset without paragraph breaks (inline).

2.2.2.1.4 Final delimitation

The anecdote ends with a paragraph break, followed by a change of topic in a sentence that uses the habitual imperfect ^{be.IMPF.HAB.3SG}*byddai* (ex. 16), marking it as joining back with the main flow of the text, after the end of the anecdote that was embedded into it, moving from the particular to the general.

²³ SHISHA-HALEVY (1997, § 1.1) organises different forms of narrative concatenation in Literary Welsh according to juncture. Some forms — such as *PRET + yna + PRET* ‘PRET + then + PRET’ — signal delimitation (that is, having linkage-negation features) while others — such as *PRET + a + INF* (a special narrative case of *FINV + a + INF*) — signal linkage (high cohesion).

²⁴ In our case low anticipatedness is additionally indicated by a set of signals that includes *yn sydyn* ‘suddenly’ and *Wel O* ‘Well! Oh!’ in the dialogue.

‘No one in the kitchen but Dei, ‘Well! Oh!’ said she, surprised, ‘It’s two o’clock and you’re not at Sunday school.’ ‘You wouldn’t go either if you were as worried as I am,’ he said.

²⁵ Compare with the presentative construction in the next anecdote analysed (*dyma Wmffra Siôn yn troi at fy nhad ac yn bygwth ei leinio a’i alw’n bob enw*).

(16) A'u cymryd drwodd a thro, byddai gennym
 and-3PL.POSS take.INF through.ADV and turn be.IMPF.HAB.3SG by.1PL
 athrawon deallus. [...]
 teacher.PL intelligent

On the whole we had bright teachers.
 [...]

The above analysis demonstrates aspects of the rich linguistic toolbox utilized even in a short span of text, creating a compact mini-narrative.

- ▶ The following anecdote is different in some respects, such as the lack of an INTEGRATING ANCHOR and the presence of a more complex EXPOSITION and an EPILOGUE (which the above anecdote lacks). The purpose of providing two analysed anecdotes is to offer a more rounded discussion of concrete examples before moving on to general treatment.

2.2.2.2 Anecdote B: Wmffra Siôn faking a fight

The second anecdote is *anec. 3* (fragment 2.2). It is taken from the third chapter of *Y Lôn Wen, Diwylliant a Chymdeithas* 'Culture and Community'. One aspect of the community and its culture that is regarded in the chapter is the custom of people calling in neighbours' houses after dark (with Kate Roberts's personal focus on the importance of being able to tell a story in these calls). One such visitor who had a talent for storytelling is a person called 'Wmffra Siôn' (Wmffra Jones), her father's partner in the slate quarry, who has been granted a cluster of anecdotes about him in the book (see § 2.4.1.1).

This anecdote about Wmffra Siôn is sandwiched between two other anecdotes, *anecs. 2* and *4*, and occupies its own paragraph. In addition to the paragraph break, the cataphoric meta-reference *un peth* 'one thing' and a change of topic, as well as the switch into the synthetic imperfect first person form *edmygwn* 'I admired'²⁶, all contribute to the seam between the anecdotes.

²⁶ See FLEISCHMAN (1990, § 6.6) for discussion of an analogous phenomenon in the segmentation of narrative texts into units.

2.2.2.2.1 Abstract

Fragment 2.2:

Wmffra Siôn faking a fight

[STORI] ¶ [ABSTRACT] Edmygwn yn fawr UN PETH a wnaeth Wmffra Siôn yn hollol ddirybudd. [EXPOSITION] Ers talwm, cyn amser y bysiau, byddai chwarelwyr yn cerdded yn orymdaith drefnus o'r chwarel, a chas beth ganddynt fyddai gweled merched ar bennau'r tai yn edrych arnynt. Ac os buoch erioed yn cerdded mewn gorymdaith, gwyddoch pa mor hunan-ymwybodol y gellwch fod, a pha mor gas gennyh fydd teimlo fod llygaid pobl arnoch. I chwi sydd yn yr orymdaith, mae beirniadaeth ym mhob llygad a fo yn eich gwyllo. Cyn cyrraedd Rhos y Cilgwyn, ar ôl pasio Pen yr Inclên, mae rhes o dai o'r enw Glasfryn, a bob nos byddai merched o'r tai hyn ar ben y drws yn chwedleua pan âi'r chwarelwyr adref. [DEVELOPMENT] Un noson, yn hollol ddirybudd, dyma Wmffra Siôn yn troi at fy nhad ac yn bygwth ei leinio a'i alw'n bob enw. ((Cofier nad oedd nhad yn gwybod dim am hyn ymlaen llaw)), a dyma yntau, wedi gweld fel fflach beth oedd yr amcan, yn neidio i'r abwyd, ac yn ymosod yn ôl ar Wmffra Siôn. 'Tyst ohonoch chi! Tyst ohonoch chi!' meddai Wmffra Siôn ar dop ei lais. 'Mae'r dyn yma wedi ymosod arna i.' Fe ddiplannodd pob dynes fel llygoden i'w thŷ, [EPILOGUE] ac ni phoenwyd chwarelwyr y Cilgwyn WEDYN gan ferched yn eu gwyllo ar bennau'r tai. ¶ [STORI]

[ANECDOTE] ¶ [ABSTRACT] °I admired ONE THING very much that Wmffra Siôn did quite unexpectedly. [EXPOSITION] °In the old days, before the time of the buses, the quarrymen would process in an orderly fashion home from the quarry, and it was hateful for them seeing the women on their doorsteps watching them. °If you have ever walked in a procession, you know how self-conscious you can be, and how hateful it is to feel people's eyes upon you. To you in the procession, there is judgement in every eye watching you. Before reaching Rhos y Cilgwyn, after passing Pen yr Inclên, there's a row of houses called Glasfryn, and every night the women from these houses would be on their doorsteps talking when the quarrymen went home. [DEVELOPMENT] °One night, quite without warning, Wmffra Siôn turned to my father threatening to beat him up and calling him names. ((°Remember my father knew nothing of it in advance).) °And here he, having seen the point in a flash, took the bait and attacked Wmffra Siôn back. °'You are a witness! You are a witness!' shouted Wmffra Siôn at the top of his voice. 'This man here attacked me.' The women all vanished like mice into their houses, [EPILOGUE] and the quarrymen of the Cilgwyn were never bothered AFTER THAT by women watching them from their doorsteps. ¶ [ANECDOTE]

(17) 'Edmygwn_{remember.PRS.1SG} yn fawr un peth a wnaeth Wmffra Siôn yn
admire.IMPF.1SG yn_{ADV} big one thing REL.DIR do.PRET.3SG PN yn_{ADV}
hollol ddirybudd.
complete unexpected

°'I admired_{remember.PRS.1SG} very much one thing that
Wmffra Siôn did quite unexpectedly.

This anecdote does not contain an INTEGRATING ANCHOR such as *cofiar* 'I remember' from the previous anecdote (see § 2.3.6).

The main verb in the ABSTRACT is *edmygwn*. There is a pertinent difference between *cofiar* and *edmygwn* in both tense and performativity: the former is a first-person singular present²⁷ form that conjoins the described action with the author's present and the act of writing, while the latter — albeit being a first-person singular form as well — is an imperfect form. The imperfect form is used here to denote an ongoing, habitual aspect. The object of *edmygwn* is a cataphoric reference to the anecdote by metonymy, *un peth a wnaeth Wmffra Siôn [...]* 'one thing [...]'.

²⁷ Or *aorist* in SHISHA-HALEVY's (1997) terminology.

2.2.2.2.2 Exposition

- (18) [⌈]Ers talwm_⌋, [⌈]cyn amser y bysiau_⌋, [⌈]byddai_⌋
 since considerable_period before time DEF bus.PL be.IMPF.HAB.3SG
 chwarelwyr yn cerdded yn orymdaith drefnus o'r chwarel,
 quarryman.PL *yn_{CVB}* walk *yn_{PRED}* procession orderly from-DEF quarry
 a chas beth ganddynt [⌈]fyddai_⌋ gweled merched ar
 and hate INDF by.3PL REL.DIR\be.IMPF.HAB.3SG see.INF girl.PL on
 bennau'r tai yn edrych arnynt.
 head.PL-DEF house.PL *yn_{CVB}* look.INF on.3PL

°[⌈]In the old days_⌋, [⌈]before the time of the buses_⌋, [⌈]the quarrymen [⌈]would_⌋ process in an orderly fashion home from the quarry, and it [⌈]was_⌋ hateful for them seeing the women on their doorsteps watching them.

The EXPOSITION is overtly marked as providing anterior background information from the distant past by the use of the temporal phrase ^{since considerable_period} *Ers talwm* 'In the old days' and the appositive ^{before} *cyn amser y bysiau*, [...] 'before the time of the buses'. Two habitual imperfect constructions with *byddai* follow: *byddai chwarelwyr yn cerdded* [...] 'the quarrymen would walk [...]' and the cleft sentence²⁸ *a chas beth ganddynt fyddai gweled* [...] 'and it was a hateful thing for them seeing [...]'. The habitual imperfect — which can be roughly compared to the English *used to INF* — is not only a primary tense of the general descriptions in the text outside of the anecdotes, but it is also used in commentative portions like this one.

The next two sentences continue by addressing the implied reader with second person polite forms, which are homonymic with the plural²⁹:

- (19) a. Ac os [⌈]buoch_⌋ erioed yn cerdded mewn gorymdaith,
 and if be.PST.2PL ever *yn_{CVB}* walk.INF in procession
[⌈]gwyddoch_⌋ pa mor hunan-ymwybodol y gellwch fod,
 know.PRS.2PL Q so self-conscious REL.OBL can.PRS.2PL be.INF
 a pha mor gas gennyich [⌈]fydd_⌋ teimlo fod llygaid
 and Q so hateful by.2PL be.PRS.HAB.3SG feel.INF be.INF eye.PL
 pobl arnoch.
 people on.2PL
- b. I chwi [⌈]sydd_⌋ yn yr orymdaith, [⌈]mae_⌋ beirniadaeth
 to 2PL be.REL.PRS.3SG *yn_{LOC}* DEF procession be.PRS.3SG judgement
 ym mhob llygad a [⌈]fo_⌋ yn eich gwyllo.
yn_{LOC} every eye REL.DIR be.PRS.SBJV.3SG *yn_{CVB}* 2PL.POSS watch.INF

²⁸ See SHISHA-HALEVY (1998, § 3.4.4).

²⁹ See RONÉN (2018, § 2.2) for this use of the second person polite/plural forms when addressing the audience.

°If [⌈]you have_⌋ ever walked in a procession, [⌈]you know_⌋ how self-conscious you can be, and how hateful [⌈]it is_⌋ to feel people's eyes upon you.

To you ([⌈]that is_⌋) in the procession, [⌈]there is_⌋ judgement in every eye ([⌈]that would be_⌋) watching you.

The first sentence (ex. 19a) is constructed as a condition with ^{be.PST.2PL} *buoch* + *CVB* form in the protasis and a present ^{know.PRS.2PL} *gwyddoch* 'you know'

verb and a present habitual ^{LEN\be.PRS.HAB.3SG} *fydd* form in the apodosis. The second sentences (ex. 19b) uses the present forms ^{be.REL.PRS.3SG} *sydd* and ^{be.PRS.3SG} *mae*, as well as the present subjunctive ^{be.PRS.SBJV.3SG} *bo*, as atemporal forms.

After asserting through empathy³⁰ that having eyes looking at one while walking in procession makes one uneasy, the EXPOSITION concludes with describing the geography of the area (ex. 20a) and laying the setting (ex. 20b) for the DEVELOPMENT the follows, which is the reason for this rather lengthy EXPOSITION. In ex. 20a the existential ^{be.PRS.3SG} *mae* is in the present tense (as presumably this row of houses was still standing at the time of writing), and in ex. 20b the imperfect habitual form appears (^{be.IMPF.HAB.3SG} *byddai*), denoting a consuetudinal state of affairs.³¹

- (20) a. Cyn cyrraedd Rhos y Cilgwyn, ar ôl pasio Pen yr Inclên,
 before arrive.INF PN after pass.INF PN
 mae rhes o dai o'r enw Glasfryn,
 be.PRS.3SG row of house.PL from-DEF name PN
- b. a bob nos byddai merched o'r tai hyn
 and every night be.IMPF.HAB.3SG woman.PL from-DEF house.PL DEM.PROX.PL
 ar ben y drws yn chwedleua pan âi'r chwarelwyr
 on head DEF door *yn*_{CVB} chat.INF when go.IMPF.3SG-DEF quarryman.PL
 adref.
 home.ADV

³⁰ This is the pragmatic function of the second-person forms here.

³¹ Note that only *bod* (be.INF) has a distinct *habitual* imperfect form. The form *âi* (go.IMPF.3SG; the dictionary form is *mynd* 'to go') in the temporal clause does not distinguish habitual-ity, as there is no special (non-)habitual form of *mynd*.

Before reaching Rhos y Cilgwyn, after passing Pen yr Inclên, there's a row of houses called Glasfryn,

and every night the women from these houses would be on their doorsteps talking when the quarrymen went home.

As evident from this exposition, the EXPOSITION section of the anecdote makes use of a variety of forms, some of which usually belong to the dialogue sphere.

2.2.2.2.3 Development

After bridging the gaps of knowledge with the assumed reader (see STALNAKER 2002) and providing the setting, the author proceeds to the DEVELOPMENT.

- (21) «Un noson», yn hollol ddirybudd, dyma Wmffra Siôn yn
 one night *yn*_{ADV} complete without_warning PRESTT.PROX PN *yn*_{CVB}
 troi at fy nhad ac yn bygwth ei leinio a'i
 turn to 1SG.POSS father and *yn*_{CVB} threaten.INF 3SG.M.POSS beat and-3SG.M.POSS
 alw'n bob enw.
 call.INF-*yn*_{PREP} every name

«One night», quite without warning, Wmffra Siôn turned to my father threatening to beat him up and calling him names.

The lack of a concrete temporal reference (save the non-singular *Ers talwm, cyn amser y bysiau* 'In the old days, before

the time of the buses’) changes when the TEMPORAL ANCHOR ^{one night} *Un noson* ‘One night’ is introduced. It defines a temporal deictic centre *point* (take note of ^{one} *un*) from which the following chain of narrative events flows and upon which it depends. Thus, the setting of a particular temporal reference (however vague and non-descriptive) marks the beginning of the DEVELOPMENT. Given the general ^{ADV\every night} *bob nos* ‘every night’ described in the previous sentence (in the EXPOSITION), ^{one night} *un noson*³² implies not only time but also the situation of returning home in a procession after a day’s work at the quarry.

A major factor contributing to the reportability (see § 2.4.2 and LABOV 1997, § 5) of this episode is the total surprise by which Wmffra Siôn’s actions took Kate Roberts’s father.³³ In a manner similar to the previous anecdote, here the unexpectedness is grammatically coded using the presentative ^{PRESTT.PROX} *dyma* SBJ ^{ynCVB} *yn* INF construction in the very first narrative event: ^{PRESTT.PROX} *dyma* ^{ynCVB} *Wmffra Siôn yn troi at fy nhad ac yn bygwth ei leinio a’i alw’n bob enw* ‘(lit.) here Wmffra Siôn (is) turning to my father and threatening to beat him up and calling him names’. Three predicative infinitives occur in the matrix sentence: ^{turn.INF} *troi*, ^{threaten.INF} *bygwth* and ^{call.INF} *galw*³⁴; the first two are preceded by *yn* to form converbs but the third is not. Further research is needed, but from this example and others it seems that the difference is of staging, bracketing and internal narrative juncture: the turning is coded as one action (^{ynCVB} *yn [troi]*), and the verbal threatening and calling names are coded as a second, complex action (^{ynCVB} *yn [bygwth + galw]*).

At this point a comment interrupts the evolution of the plot:

(22) (Cofier nad oedd nhad yn gwybod dim
remember.IMP.IMPRS NMLZ.NEG be.IMP.F.3SG 1SG.POSS\father ^{ynCVB} know.INF NEG
am hyn ymlaen llaw),
about DEM.PROX.N in_front hand

³² The lexical difference between the semantically and etymologically related *nos* and *noson* is curious, but not directly relevant to our discussion.

³³ In fact the surprise is mentioned three times in a relatively short span of text: *yn hollol ddirybudd* ‘quite without warning’ twice (once in the ABSTRACT and once in the DEVELOPMENT) and the parenthesized comment *Cofier nad oedd nhad yn gwybod dim am hyn ymlaen llaw* ‘Remember my father knew nothing of it in advance’.

³⁴ The lenited form *alw* appears as a result of the lenition-triggering third person masculine possessive article ‘*i*’ (*ei*), which serves as an object marker.

It is graphically marked by a pair of round brackets, and linguistically it diverges from the narrative chain by the modal form ^{remember.IMP.IMPRS} *cofier* ‘remember!’, a Literary Welsh impersonal imperative. The comment is dependent on the plot, which is reflected by the use the demonstrative ^{DEM.PROX.N} *hyn* ‘this’ that refers back to the previous event.

(°Remember my father knew nothing of it in advance).

as in *the plan did work* does seem to be quite an apt equivalent in information-structure terms.

2.2.2.2.4 *Epilogue*

As discussed in § 2.2.1.3, the segmentation into macro-syntactic narrative components does not necessarily coincide with the micro-syntactic one, nor with that of punctuation. In our case the second half of the last (graphical) sentence makes the EPILOGUE:

(26) ac ni phoenwyd chwarelwyr y Cilgwyn wedyn gan
 and NEG bother.PRET.IMPRS quarryman.PL DEF PN after.DEM.PROX.N by
 ferched yn eu gwyllo ar bennau'r tai.
 young_or_unmarried_woman.PL yncvb 3PL.POSS watch.INF on head.PL-DEF house.PL

and the quarrymen of the Cilgwyn were never bothered AFTER THAT by women watching them from their doorsteps.

The temporal disjunction, breaking from the narrative sequence, is a key feature of the EPILOGUE, which is of commentative, non-narrative nature. Note the use of the negated preterite *ni phoenwyd* ‘were not bothered’ — not a narrative event — and the use of the temporal adverb *wedyn*, referring back to the narrative as a whole.³⁸ If we return back to the folktale template (§ 2.2.2.1.2) for a moment, this part is analogous to the happy ending formula *and they lived happily ever after*, where the adverbial *ever after* correlates more or less to *wedyn*.

³⁸ Diachronically, *wedyn* is a contraction of *wedi hyn* ‘after that’ (a prepositional phrase combining the preposition *wedi* ‘after’ and the neuter proximal demonstrative *hyn* ‘this’). The referential power of the demonstrative holds synchronically as well.

2.2.2.2.5 *Final delimitation*

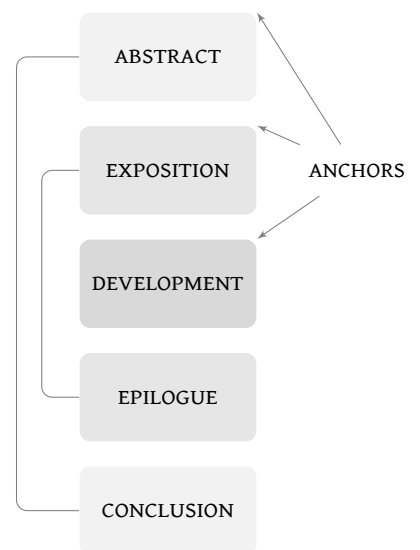
As stated above, a paragraph break separates the discussed anecdote from the next one in the cluster.

- ▶ Having seen the text-linguistic makeup of two concrete examples, we proceed to general discussion, which makes the rest of the chapter.

2.2.3 *Structural organisation of components*

The five sections of the anecdote are arranged in a form that can be likened to the concentric shape of an onion (see figure 2.1), where the DEVELOPMENT makes the internal core, the EXPOSITION and EPILOGUE make an intermediate layer, closely connected to it, and the ABSTRACT and the CONCLUSION make an external layer,

Figure 2.1: Organisation of components in the anecdote structure



further removed from the core. The ABSTRACT and EXPOSITION are introductory in nature, while the EPILOGUE and CONCLUSION are conclusory. The arrows pointing from the ANCHORS to the first three sections represent their position: the INTEGRATING ANCHOR occurs at the beginning of the ABSTRACT, EXPOSITION or DEVELOPMENT, and the TEMPORAL ANCHOR occurs in any of them but not necessarily in an initial position.

The first two sections and the two anchors are preparatory: the ABSTRACT is cataphoric, metatextual by nature and the EXPOSITION lays the foundations for the DEVELOPMENT in terms of setting and background information the author deems necessary. The INTEGRATING ANCHOR — which bridges between the embedding text and the embedded anecdote — tends to occur at the beginning of the first section of the anecdote. The TEMPORAL ANCHOR sets the temporal frame of the events that follow, and occasionally acts as a signal for the beginning of their unfolding.

Analogously, the last two sections are conclusory: the EPILOGUE provides non-narrative information regarding the results of the events told in the DEVELOPMENT and the CONCLUSION refers back to the anecdote as a whole.

Thus, the intermediate sections — EXPOSITION and EPILOGUE — are closely connected to the DEVELOPMENT and are essentially commentative: they do not advance the plot but rather supply additional information, which may be anterior or atemporal (in the EXPOSITION), or posterior (in the EPILOGUE). The exterior sections — ABSTRACT and the CONCLUSION — relate to the anecdote as a whole from an external point of reference that lays in the surrounding text.³⁹

2.2.3.1 Optionality of components

All anecdotes in the corpus consist of a proper subset (\subsetneq) of the aforementioned macro-syntactic components, where one or more of the non-obligatory ones does not participate. This does not diminish the validity of the proposed description or its explanatory power, but is an expected condition of complex systems of this kind. The lack of such an exhaustive example

³⁹ If I may venture a self-referential remark, this structure can be compared to that of theses like this one, although they are non-narrative. The preparatory ABSTRACT and EXPOSITION are analogous to the front matter and the introduction chapter, respectively; the DEVELOPMENT to the main matter; the conclusory EPILOGUE and CONCLUSION to the appendices and the conclusion of the back matter, respectively (although their order is reversed: the conclusion of a thesis appears *before* the appendixes). Not only the general functions of these, but also the onion-like internal relationships between them are — *grosso modo* — resemblant (with the last two swapped, as mentioned).

seems to be incidental, there is no inherent structural constraint preventing it.

This is directly comparable with the optionality of components in the Labovian model (§ 2.2.5), or more loosely with the 31 *functions of dramatis personae* in PROPP ([1928] 1968). By analogy, it can be indirectly likened to micro-syntactic patterns: a description of such a pattern remains valid even if cases in which *all* of its slots are filled are rare or non-existent.⁴⁰ Structurally defined, a pattern depends on its external interrelation with other linguistic entities and the properties of its components and their internal interrelations; nothing necessitates the occurrence of all components in all cases.

2.2.3.2 The nucleus of an anecdote

One type of structural relation that is central in a number of schools of linguistics is that between a **nucleus** and its **satellite(s)** (also labeled *head* and *dependent(s)*, depending of the terminological tradition). Different meanings were attributed to these terms, leading to dissimilar analyses and interpretations. Can the relation between the components of the anecdote and their relation to the anecdote as a whole be described in terms of *nucleus* and *satellite(s)*?⁴¹ If so, which is to be regarded as nucleus?

PITTMAN (1948) proposes ten premises for labelling constituents as *nuclei* and *satellites*, the first of which is *independence*: the ability of one constituent (the nucleus) to occur alone and the inability of others (satellites) to do so. If we take this criterion, the obvious candidate to a nucleic status in our case is the DEVELOPMENT; as demonstrated in § 2.2.4, it is not only the sole component that is obligatory in all anecdotes, but can also stand on its own.⁴² Without the narrative component recounting the events of an anecdote, there can be no anecdote; it is the core (nucleus) of the anecdote and all other components are supplementary and revolve around it as satellites.

Pittman's article is not unproblematic; some of his ten premises might be self-contradictory in some cases of linguistic analysis, as these premises are not governed by an underlying theoretical principle but are heuristic and follow a vague idea of

⁴⁰ One extreme case of such micro-syntactic complex patterns are the verbal templates in many polysynthetic languages like Navajo, which consist of numerous ordered positions that may be filled by concatenated elements (YOUNG and W. MORGAN 1987).

⁴¹ Historically, most of the early research on constructions consisting of a nucleus and satellites used to centre on noun phrases (see BARRI (1975, § 1.1) for references, going as early as JACOBI (1897)), but the research has been expanded to other micro-syntactic constructions since. Our consideration here expands the application of this structural relation yet beyond micro-syntax.

⁴² In fact, if we take only the five sections into consideration — without regarding the anchors — the configuration consisting of a DEVELOPMENT on its own is not only possible but it is also by far the most common one, as demonstrated in table 2.4 below.

‘centrality’. Nevertheless, it is noteworthy that five more of the premises are applicable to the DEVELOPMENT in our case, while the other four are not relevant for the scope of analysis or the type of constituents in question:⁴³

Class size (2), meaning that a constituent belonging to a larger class (i.e. with more members) is considered central. While in micro-syntax and morphology substitution classes are more easily definable, it is also clear here that the DEVELOPMENT shows more diversity in form than other components. The internal structural restrictions of the components are described in § 2.3.

A notion related to *Endocentricity* (4), is dealt with below.

Class frequency (5), meaning that a class of constituents that occurs more often is considered central. The striking frequency difference is demonstrated in table 2.5 below.

Length (8), meaning that longer constituents tend to be nuclei. In almost all of the occurrences the DEVELOPMENT is longer than the other components.⁴⁴ See § 2.5.2 for extreme cases of length and complexity.

Meaning (9). The core meaning of the anecdote and its *raison d'être* within the text (see § 2.4.1) lays within the events narrated in its DEVELOPMENT.

An alternative to Pittman’s large number of heuristic criteria — the use of which is sometimes hit-and-miss — is following an underlying theoretical principle from which the definition is derived. Such is BARRI’s (1975) approach, that proposes one defining criterion:⁴⁵

The nucleus is the part which is responsible for the appurtenance of the construction to a given substitution class.

This criterion belongs within the structuralist, semiological schools of linguistics thought, favouring structural and relational definitions. The relation between the construction and its nucleus according to this definition is akin to that between

⁴³ ZWICKY (1985) examines eight candidate criteria for the identification of a constituent as a syntactic head, but his are even less applicable to macro-syntactic units, as opposed to micro-syntactic ones.

⁴⁴ Only the EXPOSITION is second to it, other components being of limited length and complexity.

⁴⁵ He goes on and demonstrates this criterion by analysing derivational affixes and the article as nuclei (§§ 2 and 3 *ibid.*), analyses which are not relevant to our consideration here.

endocentric constructions and their head in the Bloomfieldian sense (see BLOOMFIELD 1935, § 12.10)⁴⁶, which is analogous to ZWICKY's (1985) notion of *distributional equivalence*.

According to this approach, which seems more grounded theoretically, what would be the nucleus of an anecdote? Here the answer is 'DEVELOPMENT' as well, as this component is responsible for the identity of the whole complex it is part of as an anecdote. Textual units like an anecdote do not constitute a substitution class in the strict structural sense, but they do have structural identity that is defined by their constituents (internal definition) and their distributional privilege and function within the broader text (external definition).

Another candidate one might entertain is the INTEGRATING ANCHOR. The rationale behind this choice is functional — as described above, the function of the INTEGRATING ANCHOR is to anchor the anecdote in the flow of the surrounding text, usually appearing at the beginning of the first section of the anecdote and signalling to the reader that the following portion of the text *makes an anecdote*. The basic role of the INTEGRATING ANCHOR is *systemic*, as it operates in the domain of organising elements within a system. Since it contributes more to the structuring of the text than to the content thereof, it can be likened to grammemes that have structure-internal function but bear little or no lexical value. While this suggestion has its merits from a structural point of view, the DEVELOPMENT is still the better candidate. A key reason for that is the fact that not only *can* it occur independently⁴⁷, but it *has* to occur, as no anecdote lacks it. Being an obligatory component that is responsible for the identity of the anecdote as such, the conclusion is that it should be considered as its nucleus component.

⁴⁶ The difference is that Bloomfield's definition is narrower: not only the head is responsible for the class (named *form-class* there) of the whole construction, as it is the case in Barri's definition, but it also has to be of the same class. The ability of the nucleus/head to occur alone is not considered a *sine qua non* for Barri's nor Bloomfield's definition.

⁴⁷ Note that this is not a required nor sufficient condition for being a nucleus.

2.2.4 *Configurations of the components*

As mentioned in § 2.2.3, none of the components other than DEVELOPMENT is obligatory. Table 2.3 summarises the attested configurations of components in the corpus.

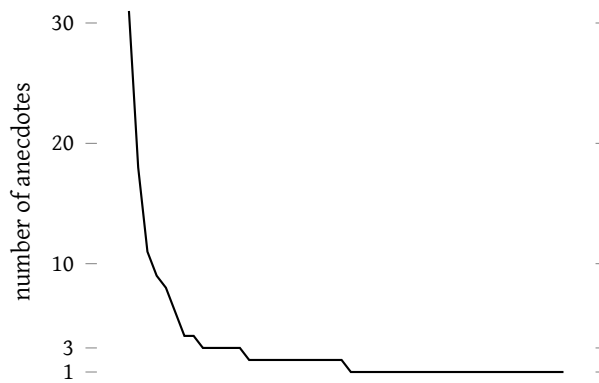
At least impressionistically, the distribution of examples among the different configuration follows a pattern akin to Zipf's

Table 2.3:
Attested configurations of the anecdotes' components

ABS	EXP	DEV	EPI	CON	Y Lôn Wen	Atgofion
■◆					42	
■		◆			91, 106	
■					112, 78	
		◆			3, 80	
					209, 233
■		◆			1	
		◆			88	
■◆	◆				11	
■◆					61	
■		◆			32, 55, 77, 84	
■					105	237
◆		◆			71	
◆					13, 21, 28	
	◆	◆			222
		◆			40, 43, 97, 109	202, 214
					35 ^{int}	210
		◆			7	
■◆					79	231
■					205
◆					56	201, 224
		■◆			54	
		◆			207, 208
					22	
		◆			6	
	◆				220
					33, 50	
	◆	◆			75	
		◆			108	
■◆	◆	◆			203
■		◆			69, 85	217
■					102	218
◆		■			96	
◆		◆			74, 221
		■			24	
		◆			2, 4, 5, 15, 39, 68, 86, 89, 107	211, 225
					18, 35 ^{ext} , 49	
		■◆			12, 36, 57	
		◆■			51	
		■			38	
		◆			10, 52, 72	227
		■◆			94	
		■			92	
		◆			83	
					238
		■◆			14, 16, 27, 30, 46, 58, 62, 64, 65, 66, 67, 73, 87, 90, 93	204, 229, 236
		■			17, 26, 29, 31, 44, 45, 53, 70	
		◆			8, 23, 25, 47, 48, 59, 60, 63, 76, 81, 82, 95, 98, 99, 100, 101, 103, 104, 110, 111, 113	206, 215, 216, 219, 223, 226, 228, 230, 232, 234
					9, 19, 20, 34, 37, 41	212, 213, 235

Green cells represent that the respective section occurs in the examples of the same row. A blue square (■) represents an INTEGRATING ANCHOR, and a red rhombus (◆) a TEMPORAL ANCHOR.

Figure 2.2:
Distribution of anecdote component configurations



The data for this graph is derived from table 2.3, taking into account the anchors (which are omitted from table 2.4). On the left the more common configurations appear (such as DEVELOPMENT with a TEMPORAL ANCHOR), while as one progresses to the right less common configuration appear. Configurations with a single anecdote each account about a half of the configurations attested in the corpus.

law (ZIPF 1936) and other long-tail distributions, as demonstrated graphically in figure 2.2. That means that a great number of anecdotes share a small number of common configurations, while there are many configurations that are represented by a small number of anecdotes (often one, two or three, in a decreasing order).

Table 2.4 is derived from the same basic data of table 2.3, but it takes into account only the sections, without regarding the use of anchors and their position. This lower resolution, zoomed-out table can elucidate our understanding of the distribution of the different section configurations: anecdotes consisting of a single DEVELOPMENT section are by far the most common, followed

Table 2.4:
Number of anecdotes per section configuration

ABS	EXP	DEV	EPI	CON	#
					66
					24
					21
					10
					9
					9
					4
					3
					2
					2
					1
					1

by adding an EXPOSITION section and then an ABSTRACT. This inverse correlation between prevalence and complexity stops after the third row, where a number of rarer constellations are represented by the last seven rows.

The number of occurrences of the different components is as described in table 2.5. The sections make a general bell shape: the middle, obligatory third section is the most prevalent, obviously, and the second and fourth are more prevalent than the first and fifth, respectively. The two introductory sections are more prevalent than the two conclusory ones.

2.2.5 *The Labovian model*

- ▶ Now we turn to expand on the theoretical side by comparing the proposed structure with a widely-applied general model.

The proposed structure is derived from analysis of the corpus and the recurrent text-linguistic **patterns** that emerge from it. Narration in general and using narration as a discursive device in particular (such as our anecdotes) are by no means unique to one culture or language, although particular details may differ. Therefore, it is of no surprise that the structure matches to some degree descriptions made of other texts and languages⁴⁸, and is congruent with general theory.

One notable theoretical model of narrative is the Labovian model, initially proposed in LABOV and WALETZKY ([1967] 1997) and later developed and refined in subsequent publications (prominently LABOV 1972, 1997).⁴⁹ It was originally derived from

⁴⁸ Striking commonalities can be found with the anecdotes in Agnieszka Osiecka’s *Galeria Potworów* ‘Gallery of Monsters’ in Polish, as described by SAWICKI (2013). Both *Y Lôn Wen* and *Galeria Potworów* contain social commentaries with ample anecdotal accounts. There are obvious differences in style, language, content and form, but with regard to our interest here the similarity is noteworthy.

⁴⁹ See DE FINA and GEORGAKOPOULOU (2012, § 2.1) for an overview of the model and FLEISCHMAN (1990, § 5.II) for an application of it to another corpus, of early Romance texts.

Table 2.5: Number of occurrences of the different anecdote components

Component	#	
ABSTRACT	43	██████████
EXPOSITION	62	██████████
DEVELOPMENT	152	██
EPILOGUE	23	██████
CONCLUSION	9	██
INTEGRATING ANCHOR	59	██████████
TEMPORAL ANCHOR	113	████████████████████

Occurrences of more than one TEMPORAL ANCHOR in an anecdote are counted as one per anecdote.

work on spontaneous speech in oral English-language narratives of personal experience collected by the researchers, which were initiated through elicitation in an interview setting.⁵⁰ From analysis of hundreds of such narratives Labov and Waletzky derived a model, which was later adopted and adapted as a general, cross-linguistic one by numerous scholars from diverse fields (including narratology and text linguistics, for our perspective here), working on different languages. Both our structure and the Labovian model are composed of ordered components, most of which are optional. The components of the latter are listed in table 2.6 and are defined as follows (after LABOV 1997):

An **ABSTRACT** is an initial clause in a narrative that reports the entire sequence of events of the narrative.⁵¹

An **ORIENTATION** clause gives information on the time, place of the events of a narrative, the identities of the participants and their initial behavior.

A clause of **COMPLICATING ACTION** is a sequential clause that reports a next event in response to a potential question, “And what happened [then]?”.

A **RESOLUTION** of a personal narrative is a set of complicating actions that follow the most reportable event.

A **CODA** is a final clause which returns the narrative to the time of speaking, precluding a potential question, “And what happened then?”

An **EVALUATION** of a narrative event is information on the consequences of the event for human needs and desires.

2.2.5.1 Comparison with the structure of the anecdotes

The two schemes have a common basic goal – to describe the structure of the narratives in their respective corpora. They differ, though, in the nature of the texts from which they are derived (and the languages in which these texts were told), in the methods employed in the inquiry, and in the focus of the conclusions that are reached. Nevertheless, both do share features, as delineated

⁵⁰ Despite this, the external observer bias (ANGROSINO 2004) seems to have quite a minor effect, as the main role of the interviewer was merely to help informants lowering their monitor on speech production by engaging in a conversation.

Table 2.6: The components of the Labovian model

Component
Abstract
Orientation
Complicating action
Resolution
Coda
Evaluation

⁵¹ DE FINA and GEORGAKOPOULOU (2012, § 2.1.1) give two examples: *something funny happened to me the other day* and *did I ever tell you about the day I fell from a boat?*.

Table 2.7:
Bird's-eye comparison of the structure of the anecdotes and the Labovian model

Anecdote		Labovian model	Legend:
ABSTRACT	=	ABSTRACT	= basically identical
EXPOSITION	⊃	ORIENTATION	≈ resemblant
NARR. DEVELOPMENT	≈	{ COMPLICATING ACTION RESOLUTION	⊂ subset
EPILOGUE	⊂	CODA	⊃ superset
CONCLUSION	⊂	EVALUATION	— no direct equivalent
INTEGRATING ANCHOR		—	
TEMPORAL ANCHOR	⊂	ORIENTATION	

in table 2.7 and elaborated below.

An ABSTRACT component exists in both schemes, that is an initial component that relates to the sub-textual unit in its entirety.

The EXPOSITION of our anecdotes and the ORIENTATION of Labov and Waletzky's oral narratives seem to have a considerable degree of correspondence, the latter having a subset of the functions of the former.⁵² As the ORIENTATION is defined as a clause that gives 'information on the time, [...] of the events of a narrative [...]', the TEMPORAL ANCHOR may be included in this comparison under its scope as well, but with two restrictions:

- The TEMPORAL ANCHOR is not limited to the EXPOSITION (which is the closest equivalent to the ORIENTATION) and can appear in the ABSTRACT and DEVELOPMENT as well. When appearing in the DEVELOPMENT it may have a secondary function of marking the beginning of the actual events unfolding in the narrative.
- The said 'information on the time' is not uncommonly not very informative and specific in our corpus, when vague phrases like *unwaith*^{once} are being used.

What is covered by the DEVELOPMENT in our scheme seems to be split into two components in the Labovian model: COMPLICATING ACTION and RESOLUTION. The distinction between the COMPLICATING ACTION and the RESOLUTION seems not to be linguistic but literary or narratological. At any rate, in our

⁵² Both share the function of providing the setting for the events themselves, but as demonstrated in § 2.2.2.2.2 above, the EXPOSITION section can contain more than just setting, providing any kind of background information deemed by the author as necessary or beneficial for comprehending the anecdote and appreciate the manner in which it supports the text.

corpus there seems to be no consistent linguistically-signalled distinction between a complication and its resolution, justifying separating them into two distinct components in the proposed structure of the anecdote.

The CODA acts as a bridge between the oral story world and the present interpersonal discourse situation. The pragmatic situation in our corpus is different, being two written texts.⁵³ The notion of ‘present’ (or ‘time of speaking’ in the above definition of the CODA), then, is essentially different. Nonetheless, within the domain of the CODA can lie any information that connect the narrative to the present, such as present effects of the events, a character’s evolution after the story has ended, or a moral lesson (see DE FINA and GEORGAKOPOULOU 2012, § 2.1.1). In this regard, our EPILOGUE can be seen as a special case of a CODA.

Similarly, by examining the semantic content of the CONCLUSION sections, they can be seen as a kind of EVALUATION⁵⁴. Both are external, meta-textual elements.

The INTEGRATING ANCHOR of the anecdotes has no direct parallel in the Labovian model. Three factors may be suggested as contributory to this difference:

Uniformity vs. diversity. Our corpus is relatively uniform, written by one author. Labov and Waletzky’s corpus, on the other hand, consists of hundreds of interviews and interactions by people of diverse backgrounds and ages. This diversity means the informants told different kinds of stories and in different ways, and consequentially a model that aims at a description that encompasses them all cannot include particularities of storytelling (among which the INTEGRATING ANCHOR formulae might be numbered).

Literary vs. spoken texts. Our corpus was written by a literary author over a period of time; therefore, the author could make use of deliberate communicative techniques fitting her objectives. This is different from spontaneous speech spoken-language stories recounted on the spot in an interview setting.

Complex surrounding texts vs. elicited narratives. The anecdotes in *Y Lôn Wen* and *Atgofion* are embedded in the text for literary

⁵³ *Y Lôn Wen* is a purely written text and while *Atgofion* was indeed performed orally on the radio it is not implausible it was read from paper, which was presumably edited and adapted by Roberts for publication in K. ROBERTS et al. (1972) (the original manuscripts are kept at the National Library of Wales (K. ROBERTS 1969–1972)). In any case the original radio episode did not take place in an interpersonal setting (interview or otherwise), but was recited as a continuous, non-interactive and non-spontaneous text, and the published version makes a literary written work.

⁵⁴ The EVALUATION part of the model was revised in LABOV (1972). For our purpose, having the EVALUATION as a special final section of the model – as opposed to considering evaluative devices interspersed throughout the story – serves the comparison.

or argumentative reasons, and INTEGRATING ANCHORS serve as text-linguistic means for integrating the anecdotes into the text. The narratives of Labov and Waletzky, on the other hand, are responses to elicitations by the interviewers and as such need no integrating component.

2.3 FEATURES AND COMPOSITION OF THE COMPONENTS

- ▶ The following seven subsections are dedicated to deeper and broader description of the components, their interrelations and composition: the first five describe the five sections (ABSTRACT in § 2.3.1, EXPOSITION in § 2.3.2, DEVELOPMENT in § 2.3.3, EPILOGUE in § 2.3.4 and CONCLUSION in § 2.3.5) and the last two describe the anchors (INTEGRATING ANCHOR in § 2.3.6 and TEMPORAL ANCHOR in § 2.3.7).

⁵⁵ Meta-referential elements are marked in the appendix and the examples in this subsection using SMALL CAPITALS (see § A.1 for a full list of annotations used in the appendix).

2.3.1 Abstract

As defined in § 2.2.1.1, the ABSTRACT section refers to the anecdote as a whole in a cataphoric, synoptic manner. Of the anecdotes containing an ABSTRACT, the majority contain an explicit meta-reference⁵⁵ expressed by nouns such as *stori*, *peth* or *amgylchiad* (§ 2.3.1.1), while a minority describe it without making use of such an element (§ 2.3.1.2). The two types differ in their internal linguistic structure, but both should be described as instances of the same component in the scheme of the anecdote: although their *internal* structure varies, their *function* with respect to the textual interrelations with the other components is the same, and it is the latter that determines the identity of the components⁵⁶.

'A oes gynnoch chi stori, Bilw?' ¶ *'Oes, un ffresiach na honna, newydd ddwâd o'r popty. Mae hi wedi bod yn storm yn tŷ ni.'* ¶ *'O' oddi wrth bawb.*

"Do you have a story, Bilw?" ¶ *"Yes, a fresher one than that, just come out of the oven. There's been a storm at our house."* ¶ *"Oh," from everyone.*

— TG, Marwolaeth Stori (ch. 3)

2.3.1.1 Abstracts containing a meta-reference

- ▶ The discussion is divided into three parts, progressing outwards: the different lexemes attested for the meta-referential element (§ 2.3.1.1.1), the syntactic modification of the said meta-reference (§ 2.3.1.1.2), and the syntactic form of the ABSTRACT (§ 2.3.1.1.3).

⁵⁶ Favouring *function* within the text over internal particularities can be seen in other fields; e.g. when PROPP ([1928] 1968) describes the structure of the Russian folk-tales as an ordered series of functions of *dramatis personae* (as opposed to the particular nature of these *dramatis personae*).

Table 2.8:
Meta-references used in the abstracts of anecdotes

Lexeme	Total	Form and collocations	Anecdotes
<small>story</small> <i>stori</i>	13	<small>one story</small> <i>un stori</i> <small>story</small> <i>stori</i> <small>story other</small> <i>stori arall</i> <small>DEF story other DEM.DIST.F</small> <i>y stori arall honno</i> <small>story.PL</small> <i>storiâu</i> <small>one other of-DEF story.PL</small> <i>un arall o'r straeon</i>	one story 40, 43, 55, 88, 208, 214 a story 32, 105, 106 another story 71 this other story 209 stories 207 another of the stories 210
<small>thing</small> <i>peth</i>	6	<small>one thing</small> <i>un peth</i> <small>thing</small> <i>peth</i> <small>thing.PL</small> <i>pethau</i> <small>INDF.PL thing.PL</small> <i>rhai pethau</i>	one thing 3, 7 a thing 21 things 22, 222 some things 205
<small>example</small> <i>enghraifft</i>	3	<small>one example</small> <i>un enghraifft</i> <small>example other</small> <i>enghraifft arall</i>	one example 1, 77 another example 84
<small>occasion</small> <i>amgylchiad</i>	3	<small>occasion other</small> <i>amgylchiad arall</i> <small>one occasion</small> <i>un amgylchiad</i>	another occasion 78, 79 one occasion 112
<small>disaster</small> <i>trychineb</i>	3	<small>few disaster.PL</small> <i>y chydig drychinebau</i> <small>disaster</small> <i>trychineb</i> <small>disaster other</small> <i>trychineb arall</i>	a few disasters 97 a disaster 201 another disaster 202
<small>time</small> <i>tro</i>	2	<small>time other</small> <i>tro arall</i> <small>DEF time last DEM.DIST.M</small> <i>y tro olaf/hwnnw</i>	another time 28 the last time / this time 91
<small>tragedy</small> <i>trasiedi</i>	1	<small>one tragedy</small> <i>un drasiedi</i>	one tragedy 11
<small>experience</small> <i>profiad</i>	1	<small>one experience</small> <i>un profiad</i>	one experience 80

2.3.1.1.1 The meta-reference lexeme

Table 2.8 summarises the eight different meta-reference lexemes used in the ABSTRACT. It lists them in different forms and close collocations, but does not include information regarding the syntax of the clauses they are part of (which is discussed in § 2.3.1.1.3).

story
stori is the most common meta-reference, with 13 occurrences, followed by a number of other lexemes. The semantic range of Welsh *stori* is not the same as English *story*, whence it had been borrowed, but it is not far removed from it⁵⁷. In the context of *Y Lôn Wen* and *Atgofion*, *stori* can refer to the anecdotal stories that are of our concern here or ‘stories’ in a general (exx. 27a–b) or metaphorical sense (ex. 27c).⁵⁸

⁵⁷ GPC (2014–, § *stori*¹, *ystori*¹) defines it as *Adroddiad am ddigwyddiadau dychmygol neu rai'r gorffennol, hanes (cwrs bywyd person, sefydliad, &c.), naratif, chwedl, anecdote; naratif neu blot nofel, drama, ffilm, &c.; celwydd, anwiredd* and provides these English equivalents: ‘story, history, narrative, tale, anecdote; storyline; lie, fib, untruth’.

⁵⁸ See also n. 237 on p. 152, which expands on the relation between *stori* and our anecdotes.

- (27) a. Yng ^{yn_{LOC}} nghegin Cae'r Gors byddem [...] yn ^{yn_{CVB}} darllen 'storïau'
 kitchen PN be.IMPF.HAB.1PL read.INF story.PL
 a phapurau newydd [...] and paper.PL new
- b. 'Storïau' antur sy'n apelio fwyaf at blant.
 story.PL adventure be.REL.PRS.3SG-yn_{CVB} appeal.INF ADV\most to child.COL
- c. Mae gennyf 'stori' bur wahanol i'w dweud am
 be.PRS.3SG by.1SG story pure different to-3SG.F.POSS say.INF about
 deulu fy nhad.
 family 1SG.POSS father

In the kitchen of Cae'r Gors we used to [...] read 'stories' and newspapers [...]

Atgofion, p. 12

°It is adventure 'stories' that appeal the most to children.

YLW, Hen Gymeriad (ch. 11), p. 132

I have quite a different 'story' to tell about my father's family [*meaning the two families were remarkably different.* J. R.].

YLW, Fy Nheulu (ch. 7), p. 81

2.3.1.1.2 Modification of the meta-reference

The semantic load of the nouns used as meta-references is not uniform: while *trychineb*^{disaster} and *trasiedi*^{tragedy} convey particular information about the content of the anecdote to which they refer, namely an unfortunate turn of events, the other do not. *stori*^{story} merely characterises it as a narrative; *amgylchiad*, *tro* and *profiad* vaguely hint the type of occurrences that are described; and *peth*^{thing} is blank with regard to semantics (providing the most general scope).

This semantic difference correlates with syntactic behaviour. Both *trychineb*^{disaster} and *trasiedi*^{tragedy} can occur without adnominal modification (ex. 28), while none of the others do: the first are 'complete' enough to stand on their own, while the latter need a complement. Using nucleus and satellite (or *head* and *dependent*) analysis⁵⁹, the noun used as a meta-reference is the nucleus, and the adnominal modification (wherever it occurs) — its satellite.

- (28) a. Bu 'TRYCHINEB' yn un o'r cypyrddau hyn un
 be.PST.3SG disaster yn_{LOC} one of-DEF cupboard.PL DEM.PROX.PL one
 tro.
 time
- b. Cofiaf, fodd bynnag, i 'UN DRASIEDI' rwystro fy
 remember.PRS.1SG however to one tragedy prevent 1SG.POSS
 mrawd ieuengaf rhag mynd i'r ysgol Sul unwaith.
 brother young.SUP PREP go.INF to-DEF school Sunday once

⁵⁹ Cf. § 2.2.3.2 for macro-syntactic, textual analysis, whereas here we deal with micro-syntactic analysis.

There was a 'DISASTER' in one of these cupboards one time.

Atgofion, p. 9; anec. 201

°I remember, however, that 'ONE TRAGEDY' kept my youngest brother from going to Sunday school once.

YLW, ch. 4, p. 43; anec. 11

2.3.1.1.2.1 *arall* ‘(an)other’

One modification of the meta-referential nouns that operates within the sphere of textual organisation is *arall*^{other}. As discussed in a more general manner in § 2.4.1.1 below, *arall* is being used as an element signalling an additional (i.e. non-initial) anecdote in a cluster of anecdotes (in this syntactic environment and others). For example, anecs. 208 to 210 (repeated below as ex. 29) are part of such a cluster, relating stories about Wmffra Siôn⁶⁰.

- (29) a. 「UN STORI」_J yr eid drosti yn amal oedd
 one story(F) REL.OBL go.IMPF.IMPRS over.3SG.F y_nADV frequent COP.IMPF.3SG
 HONNO [...] DEM.DIST.F
- b. A「R STORI ARALL HONNO」_J wedyn [...] and-DEF story other DEM.DIST.F after.DEM.PROX.N
- c. 「UN ARALL」_J O「R STRAEON fyddai HONNO amdano
 one(F) other of-DEF story.PL COP.IMPF.HAB.3SG DEM.DIST.F about.3SG.M
 ef a Nani, ei wraig, yn mynd i「r Sŵ yn Belle Vue, Manceinion.
 3SG.M and PN 3SG.M.POSS woman y_nCVB go.INF to-DEF zoo y_nLoc
 PN PN

⁶⁰ Anec. 209 (ex. 29b) is a shorter version from *Atgofion* of the anecdote analysed in § 2.2.2.2; see § 2.6 for a comparison.

「ONE STORY」_J that was frequently repeated was THAT, [...]

Atgofion, p. 16; anec. 208

And 「THAT OTHER STORY」_J after that, [...]

Atgofion, p. 16; anec. 209

「ANOTHER OF THE STORIES」_J would be THAT ONE about him and Nani, his wife, going to the zoo in Belle Vue, Manceinion.

Atgofion, p. 16; anec. 210

This cluster is located within a section of the text concerned with visitors telling stories; the first anecdote (anec. 208 / ex. 29a) opens the cluster with *un stori*^{one story}, followed by two variants that uses *arall*^{other}: anec. 209 (ex. 29b) and anec. 210 (ex. 29c). One (29b) has a definite noun phrase with demonstrative and the second (29c) has instead of the lexematic *stori* the pro-form *un*^{one} (here within a partitive [*NP o「r NP.PL*] ‘NP of the NP.PL’ construction). *un* stands for the ellipsed feminine noun *stori*, as evident from the anaphoric gender agreement of *honno*^{DEM.DIST.F}⁶¹.

(A lexicographical digression. The exact synchronic semantic difference between the two plural forms of *stori* (*storiâu*, as appears in anec. 207, and *straeon*, as appears in anec. 210 / ex. 29c) is not clear. GPC (2014–) lists *straeon* as its own entry, but does not provide specific information about the difference in use between it and *storiâu*. Recent and ongoing research deals with this issue (see NURMIO 2019 and ARBES 2019), but to the best of my know-

⁶¹ See SHISHA-HALEVY (1998, § 2.1) regarding *un* and SHISHA-HALEVY (1998, § 3.1.2) regarding the nominal **prediction pattern**.

ledge no results that can shed light on the structural difference between these two plural forms have been published.)

Similar clusters of anecdotes where an ABSTRACT with a meta-referential noun modified by *arall* can be seen in exx. 30–33.

Ex. 30 shows a change in nominal lexeme. After a paragraph dealing with the author's mother's quick tongue a long example (anec. 77 / ex. 30a) is given in order to demonstrate it, with a cataphoric internal reference to the whole anecdote (*un enghraifft*) in its ABSTRACT. Two anecdotes follow it, which use *amgylchiad* instead (anec. 78 / ex. 30b and anecd. 79 / ex. 30c).

- (30) a. Mae 「UN ENGHRAIFFT」 o'i phlaendra yn fyw
 be.PRS.3SG one example of-3SG.F.POSS plainness *yn*_{PREP} alive
 iawn yn fy nghof.
 very *yn*_{LOC} 1SG.POSS memory
- b. Cofiaf 「AMGYLCHIAD ARALL」 pan ddywedodd fy
 remember.PRS.1SG occasion other when say.PRET.3SG 1SG.POSS
 mam bethau pur hallt wrth ryw ddynd.
 mother thing.PL pure salty with INDF man
- c. Cofiaf 「AMGYLCHIAD ARALL」 ychydig cyn ei
 remember.PRS.1SG occasion other a_little before 3SG.F.POSS
 marw pan orweddaï ar wely cystudd.
 death when recline on bed illness

「ONE EXAMPLE」 of her plain speaking is very much alive in my memory.

YLW, ch. 9, p. 107; anecd. 77

°I remember 「ANOTHER OCCASION」 when my mother said some rather sharp things to some man.

YLW, ch. 9, p. 108; anecd. 78

I remember 「ANOTHER OCCASION」 a little before her death when she was lying on her sickbed.

YLW, ch. 9, p. 109; anecd. 79

Exx. 29 and 30 demonstrate a textual-scale equivalent of a common syntactic pattern: [*un*^{one} NP ... NP *arall*] 'one NP ... another NP'. THOMAS (2006, § 4.174) discusses the interaction of definiteness and number in this context and gives an example, cited as ex. 31a. Most commonly (as in ex. 31a and exx. 29a–b), the two nouns are homolexic⁶³, but there exist rarer cases in which they are not. This is demonstrated in ex. 30 (*un enghraifft ... amgylchiad arall*) in a textual scale and ex. 31b (*un llaw ... y fraich arall*) in a smaller scale, within one sentence. As demonstrated in the two examples, the two nouns are semantically close: within the context of substantiating general statements⁶⁴ by way of anecdotal examples (ex. 30) *enghraifft* and *amgylchiad* are close, and within the context of using the body in a wild dance (ex. 31b) *llaw* and *braich* (the radical, unmutated form of *fraich*) are close.

⁶² As discussed in n. 15 on p. 39, *un* is not an indefinite article but a numeral.

⁶³ Or, alternatively, the second can be replaced with an *un* pro-form (*un arall* 'another one').

⁶⁴ In our case: *Yr oedd fy mam yn ddynes blaen iawn ei thafod, os cynhyrfd hi gan rywbeth* 'My mother was a woman with a quick tongue if she were upset by anything', before anecd. 77.

- (31) a. Chwiliwch chi mewn [┐]un cwpwrdd_┘ ac edrychaf finnau
 search.IMP.2PL 2PL in one cupboard and look.PRS.1SG 1SG.CONJ
 mewn [┐]cwpwrdd arall_┘.
 in cupboard other
- b. Gafaelodd yng nodre ei sgerg ag [┐]un llaw_┘ a dal
 hold.PRET.3SG y_{Loc} hem 3SG.F.POSS skirt with one hand and hold.INF
[┐]y fraich arall_┘ i fyny.
 DEF arm other upwards

Search in [┐]one cupboard_┘ and I [*contrastive*, 'I on the other hand'] will look in [┐]another cupboard_┘.

THOMAS (2006)

She grasped the hem of her skirt with [┐]one hand_┘ and held [┐]the other arm_┘ up.

TG, Te yn y Grug (ch. 4), p. 45

Similarly to ex. 29a–29b, which combine both homolexemicity and ^{other}*arall* as signals of textual cohesion, anec. 202 (ex. 32) uses ^{disaster}*trychineb* ^{other}(*arall*), like the preceding anec. 201 (ex. 28a). Note that it has ^{disaster}*trychineb* ‘a disaster’, not ^{one}*un trychineb* ‘one disaster’.

- (32) Digwyddodd [┐]TRYCHINEB ARALL_┘ [...]
 happen.PRET.3SG disaster other

[┐]ANOTHER DISASTER_┘ happened [...]

Atgofion, p. 9; anec. 202

In ex. 33, on the other hand, ^{other}*NP arall* is used with no ABSTRACT in the preceding anecdotes. Anec. 84 (ex. 33a) is the third of a cluster of three anecdotes (anecs. 82–83–84). The two anecdotes before anec. 84 (ex. 33a) do not have an ABSTRACT section, and ^{example}*enghraifft arall* ‘another example’ (modified by ^{other}*o’r ysbryd hwn* ‘of this spirit’) refers back to them. Similarly, in anec. 28 (ex. 33b) ^{time}*tro*⁶⁵ ^{other}*arall* ‘another time’ binds it together with the preceding anecdote (anec. 27), making a cluster of two anecdotes of specific events that alleviated the monotony of school life⁶⁶.

⁶⁵ The lenition in *dro* ‘time, occasion’ (radical form *tro*) is discussed in § 2.3.1.1.3.6 below.

⁶⁶ The text that opens the paragraph before anec. 27 is: *Anaml iawn y deuai dim i amrywio ar undonedd bywyd yr ysgol* ‘It was very rarely that anything came and made a change in the monotony of school life’.

- (33) a. Rhof [┐]ENGHRAIFFT ARALL_┘ o’r ysbryd hwn.
 give.PRS.1SG example other of-DEF spirit DEM.PROX.M
- b. [┐]DRO ARALL_┘ y tynnwyd y partisiynau i lawr
 time other REL.OBL pull.PRET.IMPRS DEF partition.PL to floor
 oedd i gael araith ymadawol y plismon plant.
 COP.PRS.3SG to get speech of_farewell DEF police_officer child.COL

I’ll give [┐]ANOTHER EXAMPLE_┘ of this spirit.

YLW, ch. 9, p. 112; anec. 84

^o[┐]ANOTHER TIME_┘ when the partitions were taken down was for the truancy officer’s farewell speech.

YLW, ch. 5, p. 61; anec. 28

2.3.1.1.2.2 Other modifiers

As stated above (§ 2.3.1.1.2), all nominal meta-references other than the semantically and syntactically self-standing ^{disaster}*trychineb* and ^{tragedy}*trasedi* require a complement. While *arall* was discussed in depth due to its role in textual organisation, several other modi-

fiers are documented as well. These make use of a number of adnominal modification constructions, as summarised in table 2.9⁶⁷. Although there are not enough examples in the corpus to draw conclusive conclusions, several tentative generalisations can still be drawn from the data.

The complements introduced by *am* are attested only with *stori*. Apart from anecd. 207⁶⁸ all occurrences refer to characters on which the anecdotes focus (see ex. 34a). *ynglŷn â* is used with *peth* and *amgylchiad* for an analogous purpose.

Similarly, complements introduced by *o* are attested with *enghraifft* only: twice (anecd. 1 / ex. 30a and anecd. 77 / ex. 34b) with a noun phrase indicating the theme of the example (*o' i phlaendra* 'of her plain speaking' and *o gymwynas a gawsom ni mewn pryd* 'of timely help we received', respectively) and once (anecd. 84 / ex. 33a) with the set phrase *o'r ysbryd hwn* 'of this spirit' (which has a different syntactic relation).

- (34) a. UN ^{STORI} am y gŵr hwnnw_J oedd HON.
 one story about DEF man DEM.DIST.M be.IMP.F.3SG DEM.PROX.F
- b. Rhof ^{UN ENGHRAIFFT}_J, a dim ond un o lawer
 give.PRS.1SG one example and nothing but one of many
 ydyw, ^{o gymwynas a gawsom ni mewn pryd}_J
 COP.PRS.3SG of favour REL.DIR get.PRET.1PL 1PL in time

Adjectives and relative clauses seem to be used in a free manner, modifying the meta-references regardless of lexeme. The choice of adjectives depends on the content rather than the form, but it is noteworthy that describing an anecdote as humorous is relatively common in the few examples of adjectival modification in this environment ((*stori/peth*(*au*)) *digrif* '(a) funny (story/thing(s))' in anecs. 21, 106 and 205 and (*amgylchiad*) *doniol* '(an) amusing (occasion)' in anecd. 112)⁶⁹. The reason for this, apart from the personal associations and preferences of the author, is that humour is a contributing factor in reportability, and marking an anecdote as such signals this to the reader (see also § 2.4.2).

⁶⁷ Examples where *arall* is the sole complement are omitted from the table.

⁶⁸ *Byddai ganddi storïau am yr amser yr oedd yn gweini yn Llanwnda mewn ffarm, [...]* 'She used to have stories about the time she was in service in Llanwnda in a farm, [...]'.
 [Other examples omitted]

[ONE STORY about that man_J was this ONE.

Atgofion, p. 17; anecd. 214

I offer [AN EXAMPLE_J], one of many, [of timely help we received_J.

YLW, ch. 3, p. 31; anecd. 1

⁶⁹ The other two adjectives used are (*stori*) *dda* '(a) good (story)' in anecd. 105 and (*y tro*) *olaf* '(the) last (time)' in anecd. 91.

Table 2.9: Modifiers of meta-references used in the abstracts of anecdotes

Lexeme	Anec.	(not arall) ADJ	REL	GOR	about <i>am</i>	on <i>ar</i>	before <i>cyn</i>	by <i>gan</i>	of <i>o</i>	concerning <i>ynglŷn â</i>	when <i>pan</i>	other <i>arall</i>	CVB
story <i>stori</i>	208		■										
	106	■						■					
	40		■										
	88			■	■								
	105	■		■	■								
	55		■		■								
	43				■								
	207				■								
	32				■								
	214				■								
	210				■							■	
	209										■	■	■
thing <i>peth</i>	21	■											
	205	■											
	222	■											
	3		■										
	22		■										
example <i>enghraifft</i>	7		■							■			
	1							■					
	77							■					
occasion <i>amgylchiad</i>	84							■				■	
	112	■							■				
	78									■			
time <i>tro</i>	79						■				■		
	91	■	■										
disaster <i>trychineb</i>	28		■									■	
	97					■							
experience <i>profiad</i>	202										■		
	80		■										

Legend: adjective (ADJ); relative clause (REL); ‘genitive of respect’ (GOR, see § D.2.3); prepositional phrases (with *am*, *cyn*, *gan*, *o*, *ynglŷn â*); a clause introduced by a conjunction (*pan*); converbal adjunct (CVB).

2.3.1.1.3 Syntactic form

- ▶ Having described the attested meta-references, the ways in which they are modified and the relation between the two, we turn to the syntax of the ABSTRACT. The meta-reference can fill several syntactic slots, as summarised in table 2.10. The following (§§ 2.3.1.1.3.1 to 2.3.1.1.3.8) is an examination of the data schematically represented in the table.

2.3.1.1.3.1 Subject of a main sentence

In the matrix subject position two structures occur. One is as the subject of the preterite tense of *digwydd*, appearing with *peth* (e.g. ex. anec. 21 / ex. 35) and *trychineb* (anec. 97 and anec. 202 / ex. 32). The preterite form is used for past events that are completed (as opposed to the imperfect) and are not staged as anterior to other events (as opposed to the pluperfect). Unlike the use of this tense in narrative, here there is no concatenation of events but a singular condensed description.

- (35) 「Digwyddodd PETH digrif」 pan bregethai un nos Sul braf
 happen.PRET.3SG thing funny when preach.IMP.3SG one night Sunday pleasant
 o haf yn Rhosgadfan.
 of summer in PN

◦「SOMETHING funny happened」 when he preached one fine summer evening in Rhosgadfan.

YLW, ch. 4, p. 52; anec. 21

The other is as the subject of the idiomatic present periphrastic form *Mae NP yn fyw iawn yn/ar fy nghof (i)* ‘NP is very much alive in my memory/mind’, which serves as an INTEGRATING ANCHOR (see § 2.3.6.2 for discussion). Anecs. 77 (ex. 30a) and 91 (ex. 55) differ slightly: the first has *un enghraifft* in the subject position and *yn fy nghof* ‘in my memory’ while the latter has *(y)r tro hwnnw* ‘that time’ and *ar fy nghof i* ‘on my memory [lit. on my memory I]’. The difference in preposition (*yn : ar*) might be a case of free variation⁷⁰. The non-obligatory emphasising auxiliary pronoun (*rhagenw ategol* in THOMAS 2006, §§ 4.148 *et seqq.*) *i* in the latter seems to do with the contrastive nature of the two sentences constituting the ABSTRACT of anec. 91, as discussed with regard to ex. 55 below. The two anecdotes described as vivid in the author’s memory are personal experiences from around the same time; both are relatively lengthy, with an ABSTRACT and a detailed EXPOSITION.

⁷⁰ Unless a meaning-bearing opposition is shown in this syntactic environment.

Table 2.10:
Syntactic roles of meta-referential elements within abstracts

Lexeme	Anec.	SBJ § 2.3.1.1.3.1	OBJ of INTANCH § 2.3.1.1.3.2	Other OBJ § 2.3.1.1.3.3	Copular § 2.3.1.1.3.4	Other § 2.3.1.1.3.5
^{story} <i>stori</i>	40	glynu ₂	cofio _{1,2}	clywed ₂		
	55		dweud ₁	dweud ₁		
	43		bod chwant adrodd			
	71			cael		
	88			adrodd		
	105			adrodd		
	106			clywed		
	32			dweud		
	208				... oedd honno	mynd dros
	210				... fyddai honno	
	214				... oedd hon	
	207					possessive
	209					a
	^{thing} <i>peth</i>	3			edmygu	
				gwneud		
7		digwydd				
		bod yn loes				
21		digwydd				
222		digwydd				
^{example} <i>enghraifft</i>	22	cyrraedd		dweud		
	205	digwydd	cofio am			
	77	bod yn fyw				
	1		rhoi			
^{occasion} <i>amgylchiad</i>	84		rhoi			
	112		cofio am			
	78		cofio			
	79		cofio			
^{time} <i>tro</i>	91	bod yn fyw ₂	cofio ₁			ADV ₁
	28				... oedd i INF	ADV
^{tragedy} <i>trasiedi</i>	11	rwystro	(cofio i NP INF)			
	^{disaster} <i>trychineb</i>	97	digwydd			
201						EXST
202		digwydd				
^{experience} <i>profiad</i>	80	gyrru		cael		

- The cells are colour-coded according to syntactic position:

Colour	Position	Discussion
● green	the matrix sentence	§§ 2.3.1.1.3.1 to 2.3.1.1.3.5
● blue	a relative clause	§ 2.3.1.1.3.6
● yellow	a secondary predication	§ 2.3.1.1.3.7

- Verbs and *bod* ‘to be’ are cited in their infinitive for simplicity.
- The subscripted numbers follow the order of multiple occurrences (§ 2.3.1.1.3.8).

2.3.1.1.3.2 Object of an integrating anchor

Four verbal lexemes whose object is a meta-reference act as INTEGRATING ANCHOR: *cofio*, *rhoi*, *dweud* and *adrodd*. As discussed in § 2.3.6 below, *cofiar* ‘I remember’ (citation form: *cofio*) is the most common TEMPORAL ANCHOR.

Anec. 55 (ex. 36) exemplify the periphrastic construction *yr wyf am INF* ‘I am about to INF’ with *dweud* as its infinitive:

(36) [...], ^{remember.PRS.1SG}yr ^{give}wyf ^{say}am ^{tell}ddweud ^{remember.PRS.1SG}STORI_J ^{remember.INF}amdano [...]. [...]

[...], ‘I am going to tell a STORY_J’ about him [...]. [...]

YLW, ch. 8, p. 92; anec. 55

This periphrastic construction has been described by the term *tempus instans*⁷¹ in SHISHA-HALEVY (2010, p. 273), that is a present-based imminent tense⁷². THOMAS (2006, § 3.15) describes it in terms of volition (*dymuniad*) and intention (*bwriad*)⁷³ in addition to temporal terms (*yn mynd i ddigwydd yn y dyfodol* ‘going to happen in the future’)⁷⁴. The ABSTRACT of anec. 55 (ex. 36) is comparatively complex and has an apologetic nature (see the full example in the appendix). The use of this construction here seems to do with cataphoric text-organising. This can be demonstrated by the use of the same construction in ex. 37:

(37) Nid ^{will}yr ^{intend}wyf ^{go.INF}am ^{to}ymddiheuro_J ^{happen.INF}am ^{future}roi ^{DEF}pennod ^{DEF}ar ^{DEF}chwareaon ^{DEF}plant ^{DEF}yn ^{DEF}y ^{DEF}fan ^{DEF}yma, ^{DEF}oblegid ^{DEF}credaf ^{DEF}eu ^{DEF}bod ^{DEF}gymaint ^{DEF}rhan ^{DEF}o’n ^{DEF}diwylliant ^{DEF}â ^{DEF}dim; [...]

‘I am not going to apologise_J’ for including a chapter on children’s games here, because I believe they are as much a part of our culture as anything, [...]

YLW, Chwaeron Plant (ch. 6), p. 64

This example is the first sentence of chapter six, which deals with children’s games; its function is cataphoric and text-organising. In both cases the author feels the need to explain — *justify* in fact — a subsequent piece and uses the same construction. For further discussion of the spatiotemporal metaphors of texts (including written ones, as in our case) see NÖTH (1996).

A similar present-based construction which is more on the lexical side of the lexical-grammatical continuum and has a stronger volitional sense occurs in anec. 43 (ex. 38a), following an explicit text-organising reference (*Cyn gadael teulu Pantcelyn* ‘Before parting with the subject of the Pantcelyn family’, after discussing

⁷¹ The difference might be attributed to implication (volition and intention can be implied by imminence, but not necessarily) or difference in the linguistic object of study: SHISHA-HALEVY (2010) describes 20th century Literary Welsh (Kate Roberts, Saunders Lewis, Islwyn Ffowc Elis and T. Rowland Hughes) while THOMAS (2006) covers more recent language and Colloquial Welsh as well.

the maternal side of her family, *Pantcelyn* being the name of her maternal grandparents). The construction under discussion has the following tripartite form [*bod*^{be} *ar-*^{on} *NP*]⁷⁵, which is based upon the existential clause pattern (lit. *there is on me desire of telling of a story about my uncle Harri*):

- The first slot is third-person singular a form of *bod*, here occupied by *mae*. Person and number are obligatory, while different tenses can be selected.
- The second slot has the preposition *ar* with its object, here a first-person singular form. Many Welsh prepositions, *ar* included, are inflected according to their object; in our case the inflected form is *arnaf*.
- The third slot can be occupied by a more or less closed group of nominal phrases. Some, like *chwant* (ex. 38a) or *ofn* (ex. 38b), can take potentially complex complements (infinitives with their own complements in the following examples), while others, like *annwyd* (ex. 38c), do not take complements.

- (38) a. Cyn gadael teulu Pantcelyn ^{be}mae ^{on}arnaf ^{be.INF}chwant ^{on.1SG}adrodd
before leave.INF family PN be.PRS.3SG on.1SG desire tell.INF
STORI_J am f'ewythr Harri [...]
story about 1SG.POSS-uncle PN
- b. ^{be}Yr ^{be.IMPF.3SG}oedd ^{ar.3SG.F}arni ^{fear}ofn ^{3PL.POSS}eu ^{see}gweld ^{yn}yn ^{break.INF-yn}torri'n
PRT be.IMPF.3SG ar.3SG.F fear 3PL.POSS see yn_{CVB} break.INF-yn_{PRED}
gratsien_J gan mor denau oeddynt.
crash by so thin.PL COP.IMPF.3PL
- c. [...] ^{be}mae ^{on.1SG}arnaf ^{cold}annwyd_J ^{because}oherwydd ^{DEF}y ^{weather}tywydd ^{disagreeable}diflas.
- d. is mian liom
be.PRS.AFF.MTX.3SG desire.NOM.SG with.1SG

⁷⁵ The second and third slots can change places, at least in some linguistic varieties; see THOMAS (2006, § 5.47).

Irish has a comparable construction, as demonstrated in ex. 38d.

°Before parting with the subject of the Pantcelyn family, 'I want to tell a STORY_J about my uncle Harri [...]

YLW, ch. 7, p. 81; anec. 43

'She feared to see them break_J in a crashing sound, because they were so thin.

Atgofion, p. 11; anec. 203 (not in an ABSTRACT)

'I have a cold_J because of the bad weather.

YLW, *Darluniau* (ch. 1), p. 8

I wish [*lit. there is a desire with me*]

With regard to structural commutation and combination, *cofiar* has a wider range of objects in comparison to *rhof* 'I give', which co-occurs with *enghraifft* (anecs. 1 and 84) alone in this environment in the corpus: *cofio* takes a direct object (anecs. 40 (ex. 53), 78 (ex. 30c), 79 (ex. 30c), 91 (ex. 55)), an indirect object

with the preposition ^{about} *am* (anec. 112 / ex. 7) and two constructions of secondary predication (anecs. 11 and 205, discussed in § 2.3.1.1.3.7 as exx. 52a and 52c respectively).

2.3.1.1.3.3 Object of a verb that does not serve as an integrating anchor

Meta-references that are objects of INTEGRATING ANCHOR constructions were discussed in § 2.3.1.1.3.2; here cases in which the meta-references are objects of verbs that do not serve as an INTEGRATING ANCHOR are discussed. Three types of relations can be distinguished, and yet again linguistic form and function contribute together to the greater task of building the text.

One type indicates the source of narratives not experienced by Kate Roberts (ex. 39). This is done from the author's receiving direction (*clywais*) in anecs. 106 (ex. 39a; in the main sentence) and 40 (ex. 39b; in a relative clause), from the source's direction in anecs. 32 (ex. 39c; *dywedir stori*) and 88 (ex. 39d; *adroddid un stori*) or a combination of both in anec. 105 (ex. 39e; the matrix sentence has *clywais* 'I heard', while its object is the complex *ef yn adrodd stori [...]* 'him telling a story [...]', a secondary predication in which *stori* is the object of *adrodd*)⁷⁶. Note that all five have *stori* as their meta-reference.

- | | |
|---|---|
| <p>(39) a. <i>Clywais</i> ^{hear.PRET.1SG} <i>lawer</i> ^{story} <i>lauer</i> ^{funny} <i>ddigri</i> ^{by} <i>gan</i> ^{1SG.POSS} <i>fy</i> ^{brother} <i>mrawd</i>.</p> | <p>I heard many funny STORIES from my brother.</p> <p style="text-align: right;">YLW, ch. 12, p. 143; anec. 106</p> |
| <p>b. <i>Cofiaf</i> ^{remember.PRS.1SG} ^{one story} <i>UN STORI</i> ^{REL.DIR} <i>a</i> ^{hear.PRET.1SG} <i>glywais</i> ^{by} <i>gan</i> ^{1SG.POSS} <i>fy</i> ^{mother} <i>mam</i>,
[...]</p> | <p>°I remember ^{one STORY} I heard from my mother, [...]</p> <p style="text-align: right;">YLW, ch. 7, p. 79; anec. 40</p> |
| <p>c. ^{say.PRS.IMPRS} <i>Dywedir</i> ^{story} <i>STORI</i> ^{about} <i>am</i> ^{1SG.POSS} <i>fy</i> ^{grandmother} <i>nain</i> ^{and-3SG.F.POSS} <i>a'i</i> ^{brother} <i>brawd</i>
<i>hynaf</i>, [...]
^{old.SUP}</p> | <p>A STORY is told of my grandmother and her eldest brother, [...]</p> <p style="text-align: right;">YLW, ch. 7, p. 73; anec. 32</p> |
| <p>d. ^{tell.IMPF.IMPRS} <i>Adroddid</i> ^{one story(F)} <i>UN STORI</i> ^{worth} <i>gwerth</i> ^{3SG.F.POSS} <i>EI</i> ^{second-tell.INF} <i>hail-adrodd</i> ^{about.3SG.F} <i>amdani</i>.</p> | <p>°ONE STORY was told about her, which is worth repeating.</p> <p style="text-align: right;">YLW, ch. 10, p. 119; anec. 88</p> |
| <p>e. ^{hear.PRET.1SG} <i>Clywais</i> ^{3SG.M} <i>ef</i> ^{yn_{CVB}} <i>yn</i> ^{tell.INF} <i>adrodd</i> ^{story} <i>STORI</i> ^{good} <i>dda</i> ^{about.3SG.M} <i>amdan</i> ^{3SG.M.POSS} <i>ei</i>
<i>hun</i> ^{REFL} <i>ar</i> ^{on board} <i>fwrdd</i> ^{DEF} <i>y</i> ^{ship} <i>llong</i>.</p> | <p>°I heard him tell a good STORY about himself on board the ship.</p> <p style="text-align: right;">YLW, ch. 12, p. 142; anec. 105</p> |

⁷⁶ See § 2.3.1.1.3.7.

Another type is demonstrated in ex. 40. It has *cafodd* ‘^{get.PRET.3SG}xe got’ and a meta-reference as an object (the respective examples in the appendix, anecs. 71 and 80, provide prior context). The preterite tense of *cafodd* refers to the time the events told in the anecdote happened (as opposed to the preterite tense of *clywais* in ex. 39, which refers to the time of hearing the anecdote), in a similar manner to that of *digwyddodd* in § 2.3.1.1.3.1.

- (40) a. Ar un o’r achlysuron hyn ^{get.PRET.3SG}cafodd STORI ARALL_J yn
on one of-DEF occasion.PL DEM.PROX.PL get.PRET.3SG story other yn
ychwanegiad.
addition
- b. ^{get.PRET.3SG}Cafodd hi UN PROFIAD_J a yrrodd bregethwyr
get.PRET.3SG 3SG.F one experience REL.DIR drive.PRET.3SG preacher.PL
yn is fyth yn ei golwg.
_{yn}PRED low.CMP ADV\ever _{yn}LOC 3SG.F.POSS sight

On one of these occasions ^{get.PRET.3SG}she had AN-OTHER STORY_J as well.

YLW, ch. 9, p. 105; anec. 71

^{get.PRET.3SG}She had ONE EXPERIENCE_J that drove preachers even lower in her estimation.

YLW, ch. 9, p. 111; anec. 80

Two other examples are the ABSTRACT of anec. 3 (41a) and the second sentence of the ABSTRACT of 55 (41b). Both are imperfective in aspect (*edmygwn* in ex. 41a is a synthetic imperfect tense verb form and *wrth ddweud* in ex. 41b is a converbal adjunct to a habitual imperfect analytic construction) and describe attitudes towards the events told in the anecdotes: *un peth* ‘one thing’ in ex. 41a refers to Wmffra Siôn’s actions (*un peth a wnaeth WS* ‘one thing that WS did’) and *y stori hon* ‘this story’ refers to the whole series of events.

- (41) a. ^{admire.IMPF.1SG}Edmygwn yn fawr UN PETH_J a wnaeth Wmffra Siôn
admire.IMPF.1SG _{yn}ADV big one thing REL.DIR do.PRET.3SG PN
yn hollol ddirybudd.
_{yn}ADV complete without_warning
- b. Byddai’n chwerthin nes byddai’r dagrau yn
be.IMPF.HAB.3SG-_{yn}CVB laugh.INF until be.IMPF.HAB.3SG-DEF tear.PL _{yn}CVB
powlio o’i lygaid ^{with say.INF}wrth ddweud_J Y STORI HON.
roll of-3SG.M.POSS eye.PL with say.INF DEF story DEM.PROX.F

^{admire.IMPF.1SG}This predication pattern is akin to SHISHA-HALEVY’s (1998, § 3.2) copular pattern of nominal predication — if not the same pattern — expanded to other tense forms (see SHISHA-HALEVY (1998, § 3.0.4) for a different view).

^{admire.IMPF.1SG}I admired ONE THING very much_J that Wmffra Siôn did quite unexpectedly.

YLW, ch. 3, p. 34; anec. 3

He would laugh till the tears ran from his eyes as he told ^{with say.INF}THIS STORY_J.

YLW, ch. 8, p. 92; anec. 55

2.3.1.1.3.4 Copular construction

Ex. 42 demonstrates a [TH COP RH] copular construction⁷⁷. Exx. 42a–c share several characteristics, while ex. 42d show

a different form. The syntactic pattern of the copular construction consists of three constituents:

- A **theme**⁷⁸ (similar to *topic, subject, given* or *old information*; the choice of terms depends at least partially on linguistic school and preference). The theme in all four is indefinite; in exx. 42a–c it has an ^{one} *un*-headed nominal phrase with ^{story one} *stori* (*un stori* ‘one story’ or *un arall o’r straeon* ‘another of the stories’) and ^{time other} *dro arall* in ex. 42d.
- A copula (^{COP.IMPF.3SG} *oedd* ‘was’ or ^{COP.IMPF.HAB.3SG} *fyddai* ‘would be’).
- A **rheme** (similar to *comment, predicate* or *new information, respectively*). Exx. 42a–c have a gender-agreeing feminine demonstrative pronoun (^{DEM.PROX.F} *hon* ‘this one’ or ^{DEM.DIST.F} *honno* ‘that one’) agreeing in gender with *stori* and cataphorically referring to the anecdotal story. Demonstratives play a crucial role in the textual make-up and cohesion (HALLIDAY and HASAN 1976, § 2.4) of texts; the difference between the proximal ^{DEM.PROX.F} *hon* / ^{DEM.PROX.M} *hwn* / ^{DEM.PROX} *hyn* and the distal ^{DEM.DIST.F} *honno* / ^{DEM.DIST.M} *hwinnw* / ^{DEM.DIST} *hynny* within the context of *textual* deixis is yet to be closely examined to the best of my knowledge. The rheme of ex. 42d is an adverbial phrase (^{to get.INF} *i gael arraith ymadawol y plismon plant* ‘for the truancy officer’s farewell speech’), priming the setting of the anecdote that follows.

⁷⁸ See HALLIDAY (2004, § 3.1)

- (42) a. 「UN STORI yr eid drosti yn amal」 「oedd」 「HONNO」 [...]
- one story(F) REL.OBL go.IMPF.IMPRS over.3SG.F y_{ADV} frequent COP.IMPF.3SG DEM.DIST.F
- 「ONE STORY that was frequently repeated」 「was」 「THAT」, [...]
- Atgofion, p. 16; anec. 208
- b. 「UN ARALL O’R STRAEON」 「fyddai」 「HONNO」 amdano ef a Nani, ei wraig, yn mynd i’r Sŵ yn Belle Vue, Manceinion.
- one(F) other of-DEF story.PL COP.IMPF.HAB.3SG DEM.DIST.F about.3SG.M 3SG.M and PN 3SG.M.POSS woman y_{LOC} go.INF to-DEF zoo
- 「ANOTHER OF THE STORIES」 「would be」 「THAT ONE about him and Nani, his wife, going to the zoo in Belle Vue, Manceinion」.
- Atgofion, p. 16; anec. 210
- c. 「UN STORI am y gŵr hwnnw」 「oedd」 「HON」.
- one story about DEF man DEM.DIST.M COP.IMPF.3SG DEM.PROX.F
- 「ONE STORY about that man」 「was」 「THIS ONE」.
- Atgofion, p. 17; anec. 214

- d. 「DRO ARALL y tynnwyd y partisiynau i lawr」
 ADV\time other REL.OBL pull.PRET.IMPRS DEF partition.PL to floor
 「oedd」 「i gael araith ymadawol y plismon plant」.
 COP.PRS.3SG to get.INF speech of_farewell DEF police_officer child.COL

°「ANOTHER TIME when the partitions were taken down」 「was」 「for the truancy officer's farewell speech」.

YLW, ch. 5, p. 61; anec. 28

Exx. 42a–c are from two pages (16 and 17) of *Atgofion*. The use of this formula in proximity might suggest influence of external factor in addition to internal, textual factors.⁷⁹ Text-internally, anecs. 208 (ex. 42a), 209, 210 (ex. 42b) and 211 make a cluster of anecdotes (see § 2.4.1.1). As discussed in § 2.3.1.1.2.1, this cluster has a larger context, a section of the text concerned with visitors telling stories, which opens with: *Un peth a hoffem yn fwy na dim fyddai gweld pobl yn galw gyda'r nos yn enwedig os byddent yn bobl ddiddorol ac yn gallu dweud straeon*. ‘One thing we used to love more than anything was seeing people calling in the evening, especially if they were interesting people and could tell stories’ (Atgofion, p. 15). Thus *Un story yr eid drosti yn amal* ‘One story that was frequently repeated’ in ex. 42a refers back to *straeon*. Similarly, *Un stori am y gŵr hwnnw* ‘One story about that man’ in ex. 42c refers back to *A’r straeon am gymeriad o’r enw “Ned Ryd”* ‘And the stories about a character called “Ned Ryd”’. *Dro arall* ‘Another time’ in ex. 42d refers back to *Anaml iawn y deuai dim i amrywio ar undonedd bywyd yr ysgol* ‘It was rarely that things happened to relieve the boredom of school life’ a few lines above it and is the third of three examples in which ‘the partitions were taken down’. Judging from these examples, it seems this micro-syntactic copular construction in this macro-syntactic ABSTRACT environment has to have a textual reference point to build upon. In other words, in information-structure terms, its topic has to be selected from a (contextually bound and temporarily) available group (ERTESCHIK-SHIR 2007, § 2.1.5). This is different from the other syntactic forms discussed here (§ 2.3.1.1.3).

⁷⁹ It is not hard to imagine that these pages were written in one sitting, for example. This is of course not provable or falsifiable without external, non-linguistic evidence, such as the original manuscripts (K. ROBERTS 1969–1972).

2.3.1.1.3.5 Other constructions

A few ABSTRACTS have their meta-reference in other syntactic statuses than as an actant of a verb or a theme of a copular sentence. Anec. 201 (ex. 43) demonstrates another syntactic feature that has to do with the semantic load of *trychineb* (see § 2.3.1.1.2):

it can occur in a bare existential clause. This use of the semantically vacant *bu* ‘(there) was’ with *trychineb* can be compared with that of the more specific *digwyddodd* ‘happened’ with *ychedig drychinebau*⁸⁰ and *trychineb arall* in *anec. 97* and *anec. 202* (ex. 32), respectively. It seems *trychineb* within this existential construction is not structurally commutable with a more generic lexeme, *say peth* (? *Bu peth yn un o’r cypyrddau hyn un tro*).

(43) 「Bu TRYCHINEB_J yn un o’r cypyrddau hyn un tro.
be.PST.3SG disaster y_{NLOC} one of-DEF cupboard.PL DEM.PROX.PL one time

⁸⁰ The plural form refers to a cluster of anecdotes (97-98-99), as discussed in § 2.4.1.1.

「There was a DISASTER_J in one of these cupboards one time.

Atgofion, p. 9; *anec. 201*

According to the typology proposed in STASSEN (2013), Welsh has *locational predicative possession*.⁸¹ Its basic pattern in the North Wales variety is [*bod gan- LEN\NP.INDF*], for example *Mae gan Begw lyfr* ‘*Begw* has a book (*lit.* (there) is by *Begw* book)’. The ABSTRACT of *anec. 207* (ex. 44) has such a construction, and is followed by an example of one of these *storiâu*. Although Welsh predicative possessive clauses are (micro-)syntactically based on existential clauses⁸², the lexical substitution class of *storiâu* in ex. 44 and of *trychineb* in ex. 43 is different.

(44) Byddai ganddi STORIÂU am yr amser yr oedd yn
be.IMPF.HAB.3SG by.3SG.F story.PL about DEF time REL.OBL be.IMPF.3SG y_{NcvB}
gweini yn Llanwnda mewn ffarm, a’r Parch. Richard Humphreys,
serve.INF y_{NLOC} PN in farm and-DEF Rev. PN
Bontnewydd, hen lanc yn lletya ar y ffarm.
PN old lad y_{NcvB} lodge.INF on DEF farm

⁸¹ For a typological discussion that includes a section about Welsh, see STOLZ (2001). For a wider discussion, see STASSEN (2009).

⁸² See also STASSEN (2013, § 2).

She used to have STORIES about the time she was in service in Llanwnda in a farm, while Rev. Richard Humphreys, of Pontnewydd, was an old bachelor lodging in the farm.

Atgofion, p. 15; *anec. 207*

Anec. 209 (ex. 45) is unique in that its ABSTRACT has no independent clause but a simpler syntactic structure: a noun phrase (*’r stori arall honno*) preceded by a conjunction (*a*).⁸³ Indeed, this structure is not syntactically independent, and has to rely on a greater structure. In our case, this structure is the greater cluster of anecdotes (208-209-210-211; see § 2.4.1.1): the author presents several anecdotes (opening with *anec. 208* (ex. 42a) with a greater textual section discussed above in § 2.3.1.1.3.4), and this is one of them, within a list of stories about a character told one after the other. The use of *a NP* ‘and NP’ cannot be understood without taking the larger text-linguistic context into consideration.

⁸³ As discussed in § 2.2.1.3, some anecdotes combine two or more components into a single sentence. Ex. 45 is such an example, as its ABSTRACT (and its EXPOSITION as well, for that matter) does not make an independent clause.

- (45) ^ʳA'R STORI ARALL HONNO wedyn_ᵛ wrth ddyfod adre
 and-DEF story(F) other DEM.DIST.F after.DEM.PROX.N with come.INF home.ADV
 o'r chwarel, pan ddaru'r ddau smalio cwffio o flaen rhyw
 from-DEF quarry when PRET-DEF two.M fake.INF fight.INF of front INDF.PL
 res o dai, [...]
 row of house.PL

And ^ʳTHAT OTHER STORY_ᵛ after that,
 when the two faked a fight in front
 of some row of houses coming home
 from the quarry, [...]

Atgofion, p. 16; anec. 209

2.3.1.1.3.6 Relative clauses

By their very nature, antecedents of relative clauses have a double role: they have a syntactic role within the main clause and one within the relative subordinate clause that modifies them. The strategies different languages employ to mark these syntactic relations vary (see LEHMANN (1986) for a typology and POPPE (2006) for evaluation of the plausibility of Celtic-English contact-induced phenomena within this context). One pertinent feature of Literary Welsh syntax is the distinct signalling of ‘direct’ and ‘indirect’ (or ‘oblique’) positive relative clauses, with respect to the function of the antecedent within the relative clause (see BORSLEY, TALLERMAN, and D. WILLIS (2007, § 4.2), who use different terms):

- The ‘direct’ relative clauses (REL.DIR) are used when the antecedent acts as a subject (ex. 46a)⁸⁴ or an object (ex. 46b) of a finite verb, and are marked with a relative marker ^{REL.DIR} *a* ‘that’, which triggers lenition.
- The ‘indirect’ or ‘oblique’ relative clauses (REL.OBL), on the other hand, are used in all other cases, and are marked with a relative marker ^{REL.OBL} *y(r)* ‘that’⁸⁵, which does not trigger a mutation. In ex. 46c the function of the referent of the antecedent is as the complement of the preposition ^{to} *i* (the referent is represented by a resumptive third-person singular feminine inflected form of the preposition, ^{to.3SG.F} *iddi* ‘to her’); in ex. 46d the relation is possessive, and the referent is represented by a resumptive third-person singular masculine possessive pronoun, ^{3SG.M.POSS} *ei*.

⁸⁴ Ex. 46 is taken from BORSLEY, TALLERMAN, and D. WILLIS (2007). The glosses have been adapted to the system used in this thesis (§ D.1.2).

⁸⁵ *yr* and *y* are allomorphs with phonological conditioning: *yr* occurs before vowels and *h-* while *y* occurs in all other cases.

- (46) a. *y dyn* ^ʳ*a* *gafodd y wobr*
 DEF man REL.DIR get.PRET.3SG DEF prize

the man ^ʳwho_ᵛ got the prize

Ex. 54 (adapted) in § 4.2.1

- b. y ffrwydrad ^{「a」} glywais i wedyn
DEF explosion REL.DIR hear.PRET.1SG 1SG afterwards the explosion ^{「that」} I heard then
 Ex. 55 (adapted) in § 4.2.1
- c. y wraig ^{「y」} gwerthodd Ieuan y ceffyl iddi
DEF woman(F) REL.OBL sell.PRET.3SG PN DEF horse to.3SG.F the woman ^{「that」} Ieuan sold the horse to
 Ex. 67 in § 4.2.3
- d. y dyn ^{「y」} gwelais ei chwaer
DEF man REL.OBL see.PRET.1SG 3SG.M.POSS sister the man whose sister I saw
 Ex. 71 in § 4.2.4

When the relative clause (either ‘direct’ or ‘indirect’) is negative ^{REL.NEG} *na(d)* ‘that (not)’ is used, as demonstrated in ex. 48, which is negative and ‘indirect’. The system of relative clauses in Welsh is more complex, but the above description suffices for our needs here.

Table 2.10 in § 2.3.1.1.3 marks the syntactic function of the meta-referential antecedent within the relative clause in blue (●).

Unlike the matrix subject position (§ 2.3.1.1.3.1), within the relative clause ^{adhere} *glynu* (anec. 40), ^{be y_{NPRED} agony} *bod yn loes* ‘be an agony’ (anec. 7 / ex. 47) and ^{drive} *gyrru* (anec. 80) do not serve a text-organising function of encapsulating the whole anecdote as if it were a single event (^{happen.PRET.3SG} *digwyddodd*) or connect the anecdote to the author’s present (^{be.PRS.3SG y_{NPRED} alive very y_{LOC} on 1SG.POSS memory 1SG} *Mae NP yn fyw iawn yn/ar fy nghof (i)* ‘NP is very much alive in my memory/mind’), but provides secondary, adjunct information about the anecdote represented by the meta-reference.

- (47) Digwyddodd ^{「UN PETH」} ynglŷn â Mos ^{「a」} fu’n
happen.PRET.3SG one thing connected with PN REL.DIR be.PST.3SG-y_{NPRED} ^{「ONE THING」} happened involving
 loes fawr i mi.
agony big to 1SG Mos, ^{「that made a great agony for me」}.
 YLW, ch. 3, p. 37; anec. 7

In the object position, ^{hear} *clywed* of 40 and ^{do} *gwneud* of 3 have been discussed in § 2.3.1.1.3.3 as ex. 39b and ex. 41a respectively. ^{say} *dweud* in the relative clause of anec. 55 (ex. 48) repeats the *dweud* of the main clause.

- (48) [...], yr wyf am ^{「ddweud」} ^{「STORI」} amdano ^{「na」} buaswn
PRT be.PRS.1SG about say,INF story(F) about.3SG.M REL.NEG be.PLUP.1SG [...], I am going to ^{「tell」} ^{「a STORY」}
 yn ei ^{「dweud」} efallai [...].
y_{CVB} 3SG.F.POSS say,INF maybe about him ^{「that maybe I would not tell」} [...].
 YLW, ch. 8, p. 92; anec. 55

Ex. 49 exemplifies an oblique relative clause: while the function of *y tro olaf* ‘the last time’ in relation to *cofiaf* is as a direct object, the relation between the former and the relative clause in which it also operates is as adjunct adverb (paraphrasable as ‘(the last time) *in which* I saw her’). As described above, the relative marker used in a case like this is *y(r)*.

(49) Cofiaf ^{def time last}「Y TRO OLAF」^{remember.PRS.1SG}「y gwelais hi」 yn dda
remember.PRS.1SG DEF time last REL.OBL hear.PRET.1SG 3SG.F *yn*_{ADV} good
iawn.
very

°I remember 「THE LAST TIME」 「I saw her」 very well.

YLW, ch. 10, p. 122; anec. 91

The syntax of ex. 50, on the other hand, is not as straightforward. In the matrix sentence, *dro arall* ‘another time’, modified by a relative clause (*y tynnwyd y partisiynau i lawr* ‘that the partitions were taken down’), makes the theme of a copular construction⁸⁶, as discussed in § 2.3.1.1.3.4. Within the relative clause it functions in a manner similar to ex. 49, that is as an adjunct adverb (paraphrasable as ‘(another time) *in which* the partitions were taken down’).

(50) 「DRO ARALL」^{ADV\time other}「y tynnwyd y partisiynau i lawr」
REL.OBL pull.PRET.IMPRS DEF partition.PL to floor
oedd [...] .
COP.IMPF.3SG

⁸⁶ For the sake of brevity and focus, the rhematic part of the equation is omitted from ex. 50.

°「ANOTHER TIME」 「when the partitions were taken down」 was [...].

YLW, ch. 5, p. 61; anec. 28

What makes this example curious is the lenition in *tro* (*dro*). Such free-standing lenition, not triggered by another element, is commonly used for signalling adverbial syntactic status (e.g. *ddydd a nos* ‘day and night (in the adverbial sense of *at all times*)’, *dydd* being the radical form, or *bob yn un* ‘one by one’, *pob* being the radical form). Thus, there appears to be a clash between the syntactic status of *dro arall* ‘another time’ as the theme of a copular construction and its marking as an adverb by the *t*- → *d*-lenition. Taking the author’s writing as a whole into consideration, it seems implausible that this constitutes a genuine rare ‘paradoxical’ syntactic construction. It is more likely that this is a scribal error or an incomplete rewriting of a sentence, as true adverbial initial *Dro arall* ‘Another time (ADV)’ occurs multiple times in *Y Lôn Wen* and elsewhere, cf. ex. 51.

(51) 「Dro arall」 cyfarfu Owen Williams â Wil Huws ar y Maes
 ADV\time other meet.PRET.3SG PN with PN on DEF PN
 yng Nghaernarfon, [...]
 yⁿLoc PN

「Another time」 Owen Williams met
 Wil Hughes on the Maes in Caernar-
 fon, [...]

YLW, *Amgylchiadau'r Cyfnod*
 (ch. 12), p. 146

2.3.1.1.3.7 Secondary predication

Similarly to relative clauses, constructions of secondary predication have both external and internal syntactic faces. Table 2.10 in § 2.3.1.1.3 marks the syntactic function of the meta-referential element within a secondary predication construction in yellow (●); the marked examples are provided as ex. 52. In these three a subordinate **nexal** complex serves as an object of the main verb (*cofiar* ^{remember.PRS.1SG} ‘I remember’ in exx. 52a and 52c and *clywais* ^{hear.PRET.1SG} in ex. 52b). Welsh has several linguistic devices for marking dependent clauses, both finite and non-finite, of these two are employed here:

- As mentioned in § 2.2.2.1.1, the object of *cofiar* ^{remember.PRS.1SG} in ex. 52a consists of a nominalised clause that has the form of a conjugated infinitive (to use D. G. MILLER’s (2004) term): its basic structure is *i* ^{to} with a complement (pronominal or nominal, here *un drasiedi* ^{one} marking the agent, followed by a lenited infinitive (here *rwystro* ^{LEN\prevent.inf}, radical form *rhwystro*, with its own complex complement).⁸⁷
- Exx. 52b–c share a [*PRO/NP yn*_{CVB} *INF*] complement, not dissimilar in form and function to the English *OBJ V-ing* complex in *I found her dancing*, a converb-based adnexal expansion (see SHISHA-HALEVY 2010, p. 271 ff.).

⁸⁷ To a certain degree, the form and function of this structure resembles *for us to wait* in the English *it is necessary for us to wait*.

(52) a. Cofiaf, fodd bynnag, 「i 「UN DRASIEDI」 「rwystro fy
 remember.PRS.1SG however to one tragedy prevent 1SG.POSS
 mrawd ieuengaf rhag mynd i’r ysgol Sul unwaith」.
 brother young.SUP PREP go.INF to-DEF school Sunday once

‘I remember, however, 「that 「ONE TRAGEDY」 「kept my youngest brother from going to Sunday school once」」.

YLW, ch. 4, p. 43; anec. 11

b. Clywais 「「ef」 「yn adrodd STORI dda [...]」.
 hear.PRET.1SG 3SG.M yⁿCVB tell.INF story good

I heard 「「him」 「tell a good STORY」 [...].

YLW, ch. 12, p. 142; anec. 105

C. Cofiaf am ^{「「rai} PETHAU digrif, ^{「yn} digwydd
remember.PRS.1SG about INDF.PL thing.PL funny ^{yn_{CVB}} happen.INF

yn y seiat_J.
^{yn_{LOC}} DEF seiat

I remember ^{「「some amusing THINGS_J}
^{「happening in the seiat_J}.

Atgofion, p. 14; anec. 205

2.3.1.1.3.8 Multiple occurrences of a meta-reference

A few examples exhibit a more complex ABSTRACT structure, where not one but two meta-referential elements co-occur, repeating the same lexeme.

In ex. 53 the repeated part (^{story REL.DIR adhere.PRET.3SG yn_{LOC} 1SG.POSS memory} *stori a lynodd yn fy nghof*
^{because 3SG.F.POSS sadness} *oherwydd ei thristwch* ‘a story that stayed in my mind because it
was so sad’) is appositive to the first one (^{one story REL.DIR hear.PRET.1SG by} *un stori a glywais gan*
^{1SG.POSS mother} *fy mam* ‘one story I heard from my mother’); both are indefinite
(the first time has an ^{one} *un* numeral and the other a zero article) and
share a parallel relative adnominal structure.

(53) ^{「Cofiaf} UN STORI a glywais gan fy mam_J
remember.PRS.1SG one story REL.DIR hear.PRET.1SG by 1SG.POSS mother

^{「STORI a} lynodd yn fy nghof oherwydd ei
story(F) REL.DIR adhere.PRET.3SG yn_{LOC} 1SG.POSS memory because 3SG.F.POSS

thristwch_J
sadness

◦I remember one STORY I heard from
my mother, ^{「a STORY that stayed in}
my mind because it was so sad._J

YLW, ch. 7, p. 79; anec. 40

Ex. 54 has a relatively lengthy ABSTRACT, defending the author’s choice of telling a possibly unflattering anecdote about her father. The first sentence (^{PRT be.PRS.1SG about say.INF story about.3SG.M} *yr wyf am ddweud stori amdano* ‘I am going to tell a story about him’) presents the story in an indefinite manner (^{story} *stori* ‘a story’), while in the second one it is anaphorically referred to in a definite manner (^{DEF story DEM.PROX.F} *y stori hon*). A third sentence (not cited here) zooms out and describes the author’s father wit and sense of humour⁸⁸, where ^{story} *stori* does not refer to the particular story under discussion but to stories in general.

(54) ^{「[...], yr} wyf am ddweud STORI amdano [...]_J
PRT be.PRS.1SG about say.INF story about.3SG.M

^{「Byddai’n} chwethin nes byddai’r dagrau yn
be.IMPF.HAB.3SG-yn_{CVB} laugh.INF until be.IMPF.HAB.3SG-DEF tear.PL yn_{CVB}

powlio o’i lygaid wrth ddweud Y STORI HON_J [...]
roll of-3SG.M.POSS eye.PL with say.INF DEF story DEM.PROX.F

⁸⁸ *Mwy na hynny, yr oedd ei synnwyr digrifwch mor gynnif fel y gwyddai’n iawn beth oedd gwir golyn* ^{「stori_J} ‘More than that, his sense of humour was so subtle that he knew what was the true ‘sting’ of ^{「a story_J}’.

^{「[...], I am going to tell a STORY about him [...]_J} ^{「He would laugh till the tears ran from his eyes as he told THIS STORY_J} [...]

YLW, ch. 8, p. 92; anec. 55

The ABSTRACT of ex. 55 refers to a specific, definite instance (y tro olaf ‘the last time’), and then rephrase the statement using a different syntactic form, rhetorically emphasised by the use of the auxiliary *i* (in fy nghof *i* ‘my memory’) and *beth bynnag*. As in ex. 54, the second reference is expressed with a demonstrative [DEF NP DEM] construction.

(55) ^{DEF time last} Cofiaf Y TRO OLAF y gwelais hi yn dda
 remember.PRS.1SG DEF time last REL.OBL hear.PRET.1SG 3SG.F yn_{ADV} good
 iawn. ^{1SG 1SG.POSS memory 1SG} Mae’r TRO HWNNW yn fyw iawn ar fy nghof
 very be.PRS.3SG-DEF time DEM.DIST.M yn_{PRED} alive very on 1SG.POSS memory
 i, ^{1SG whatever} beth bynnag.

‘I remember THE LAST TIME I saw her very well.’ THAT TIME at least is very alive in my mind.

YLW, ch. 10, p. 122; anec. 91

2.3.1.2 Abstracts not containing a meta-reference

- ▶ Having discussed in § 2.3.1.1 the form and function of anecdotes containing a meta-referential element — the identity of the said element and its text-linguistic interrelationship with other elements that make and organise the text in general and the ABSTRACT in particular — we proceed to anecdotes whose ABSTRACT lacks such an element. Two subtypes are distinguished: ABSTRACTS in which the synoptic summary of the anecdote is encoded as a complement of the INTEGRATING ANCHOR ^{remember.PRS.1SG} *cofiaf* (§ 2.3.1.2.1) and ABSTRACTS in which it makes the matrix sentence (§ 2.3.1.2.2).

2.3.1.2.1 With an integrating anchor

The few examples below exhibit some possible complements of ^{remember.PRS.1SG} *cofiaf*.

In exx. 56a–b an infinitive serves as an object of ^{get.INF} *cael* (fy ^{1SG.POSS hurt.INF} *mrifo* ‘get (hurt)’ and ^{call.INF in one house} *galw* (mewn un tŷ) ‘to call (in a house)’ respectively. Bare infinitives lack person marking, and implicitly indicate involvement of the person of the main verb, here the first-person singular ^{remember.PRS.1SG} *cofiaf*. In ex. 56a *cael* is a constituent of a periphrastic passive construction involving a form of ^{get} *cael*⁸⁹, followed by an infinitive with a possession marking that agrees with the subject of ^{get} *cael* (here an implicit singular first person, as stated); see THOMAS (2006, §§ 6.200 *et seqq.*) and BORSLEY, TALLERMAN,

⁸⁹ The structural similarity to the English *get* passive, in form and function (although there are dissimilarities in both), is obvious.

and D. WILLIS (2007, § 8.3.1), whence ex. 56c (where *cael*^{get} is finite and has an overtly marked person) is cited for comparison.⁹⁰

- (56) a. Cofiaf ^{「「}gael_J fy mrifo'n fawr unwaith yno,
 remember.PRS.1SG get.INF 1SG.POSS hurt.INF-*yn*_{ADV} big once MEDI
 er na ddaeth neb i wybod hynny_J.
 although NMLZ.NEG come.PRET.3SG anyone to know.INF DEM.DIST.N
- b. Cofiaf ^{「「}alw_J mewn un tŷ lle'r oedd
 remember.PRS.1SG call.INF in one house where-PRT be.IMPF.3SG
 gŵr a gwraig a phedwar o blant yn byw mewn dwy
 man and woman and four of child.COL *yn*_{CVB} live.INF in two
 ystafell_J.
 room
- c. Cafodd Emrys_i ei_i daro (gan Rhodri).
 get.PRET.3SG PN 3SG.M.POSS hit.INF by PN

°I remember ^{「「}getting_J really hurt one time there, although nobody got to know about it_J.

YLW, ch. 7, p. 80; anec. 42

I remember ^{「「}calling_J in one house where the husband and wife and four children lived in two rooms_J.

Atgofion, p. 33; anec. 237

Emrys got hit (by Rhodri).

Ex. 94a (adapted) in BORSLEY, TALLERMAN, and D. WILLIS (2007, § 8.3.1)

Ex. 57 has a conjugated infinitive (*imi* (*ei*) *chael* (*yn iawn*) 'that I got it (right); lit. for me to get (it right), meaning that she was reproached by him').⁹¹ Exx. 56a–b demonstrate that a bare infinitive object retains the subject of the main verb. As the subject of the finite verb *cofiaf* and the conjugated infinitive *imi* (*ei*) *chael* complex is the same, first-person singular, the question of the difference between the wording of ex. 57 and the possible alternative *Cofiaf ei chael yn iawn ganddo unwaith* 'I remember getting it right from him once' (that is, with a bare infinitive). In other words, if the subject (or *agens*, agent) of the infinitive can be inferred from the main verb, why signal it redundantly? Structurally put, what is the *signifié* of the opposition between these two signs (a bare infinitive and a conjugated infinitive with the same object as the main verb)?

⁹⁰ Note also AWBERY (2009, *passim*), whose approach is generative, dealing with transformational grammar.

⁹¹ The object of infinitives in Welsh is always possessive; for example, *fy ngweld* 'to see me [lit. my to-see]' or *gweld Begw* 'to see Begw [lit. to-see (of) Begw]'. Here we have *ei chael* 'to get it [lit. her to-get]', with a non-referential (or 'dummy') third-person singular feminine possessive pronoun (cf. the morphological 3SG.F independent pronoun *hi* in *mae hi'n bwrw glaw* 'it is raining [lit. she is throwing rain]').

- (57) Cofiaf ^{「「}imi ei chael_J yn iawn ganddo unwaith_J.
 remember.PRS.1SG to.1SG 3SG.F.POSS get.INF *yn*_{ADV} proper by.3SG.M once

I remember ^{「「}that I got it_J right from him once_J.

Atgofion, p. 24; anec. 224

In the light of other cases of 'redundant' pronominal repetition in Literary Welsh — such as *i* in *fy nghof i* 'my memory [lit. my memory I]', as discussed in § 2.3.1.1.3.1 above regarding ex. 35 — the answer lies in the co(n)text. Welsh grammar is very sensitive to information structure, differentiating shades of contrastivity and comparison across several interconnected subsystems. Pro-

nouns play an important role in this, and at least three levels can be distinguished (see WATKINS (1977, p. 151 ff.) and THOMAS (2006, § 4.148)); for example:

- *arnaf*^{on.1SG} ‘on me’ (unmarked; no independent pronoun added to the morphological infection of the preposition *ar*),
- *arnaf i*^{on.1SG 1SG} ‘on *me*’ (with a simplex auxiliary pronoun),
- *arnaf innau*^{on.1SG 1SG.CONJ} ‘on me’ (with a conjunctive pronoun; see § D.2.4).

Depending on the syntactic environment infinitives have an analogous distinction:

- a bare infinitive (*cael*)^{get.INF} as the unmarked level,
- a conjugated infinitive with a simplex pronoun (*imi gael*)^{to.1SG LEN\get.INF} as an intermediary level,
- a conjugated infinitive with a conjunctive pronoun (*i minnau gael*)^{to 1SG.CONJ LEN\get.INF} as a marked and relatively rare option.

Taking the previous sentences into consideration, the difference between ex. 57 and exx. 56a–b becomes clear: speaking about her college teacher John Morris-Jones⁹², the author opens the paragraph by saying she and the other students had a respectful fear of him, especially in the (all too familiar...) situation when he used to give them a piece of text to translate, the reaction of the students to which is cited as ex. 58, appearing just before ex. 57. Thus, the choice of the conjugated infinitive construction poses her own case of having a fearful reaction in anecd. 224 (ex. 57) in comparison to the general fear they had of him. Exx. 56a–b, on the other hand, have no such co-text and use the infinitive without conjugating it.

- (58) Byddai pawb yn cilio i du ôl yr ystafell, ond dim
 be.IMP.F.HAB.3SG everyone yn_{CVB} retreat to side back DEF room but NEG
 ods, byddai'r Athro ar eu holau gyda'i
 difference be.IMP.F.HAB.3SG-DEF Teacher on 3PL.POSS back.PL with-3SG.M.POSS
 gwestiwn, “Have you translated before, Mr. So & So?”; ac nid oedd
 question and NEG be.IMP.F.3SG
 modd dianc.
 way escape.INF

⁹² A prominent Welsh grammarian and academic, as well as a bard (see T. PARRY 1953). Among other publications, he wrote MORRIS-JONES (1913, 1931).

Everyone would retreat to the back side of the room, but it made no difference: the Teacher would be after them with the question, ‘Have you translated before, Mr. So & So?’ and there was no escape.

Ex. 59 has an [*PRO/NP yn_{CVB} INF*] converbial construction as a secondary predicative object of *cofiaf*. Compare with exx. 52b–c in § 2.3.1.1.3.7 above: here the construction directly describes the event told in the anecdote, as opposed to describing it one degree of abstraction removed (representing the events as meta-references that take part in the said construction).

(59) Cofiaf ^{remember.PRS.1SG} ^{PN} ^{yn_{CVB}} ^{come.INF} ^{to} ^{preach.INF} ^{to} ^{one} ^{of-DEF}
 remember.PRS.1SG PN yn_{CVB} come.INF to preach.INF to one of-DEF
 capeli rhyw brynhawn Sul_J.
 chapel.PL ADV\INDF afternoon Sunday

I remember ^{remember.PRS.1SG} ^{PN} ^{yn_{CVB}} ^{come.INF} ^{to} ^{preach} ⁱⁿ ^{one} ^{of} ^{the} ^{chapels} ^{some} ^{Sunday} ^{afternoon}.

Atgofion, p. 28; anec. 231

Ex. 60 is of a different kind. The object of *cofiaf* is not a verbal form — infinitival or converbial — but a noun phrase (^{day} *diwrnod yr arwerthiant*, modified by *pan ymadawem â Chae'r Gors* ‘when we were leaving Cae'r Gors’). This noun phrase represents the occasion described in the anecdote, i.e. the auction. From a narrower sentence grammar point of view, this example is no different in essence from the examples discussed in § 2.3.1.1.3.2 (ABSTRACTS with a meta-reference serving as an object of an INTEGRATING ANCHOR), but from a structural text linguistic point of view they are distinct: not only the nominal object here has a different textual relation to its referent (being a concrete description, as opposed to a general meta-reference) but the substitution class of the slot filled by *cofiaf* is different.

(60) Cofiaf yn dda ^{remember.PRS.1SG} ^{OBJ\day} ^{DEF} ^{auCTION} ^{when} ^{we} ^{were} ^{leaving} ^{Cae'r} ^{Gors}.
 remember.PRS.1SG yn_{ADV} good OBJ\day DEF auCTION when
 ymadawem â Chae'r Gors_J.
 leave.IMP.F.1PL with PN

°I remember well ^{remember.PRS.1SG} ^{DEF} ^{the} ^{day} ^{of} ^{the} ^{auCTION} ^{when} ^{we} ^{were} ^{leaving} ^{Cae'r} ^{Gors}.

YLW, ch. 8, p. 96; anec. 61

2.3.1.2.2 Without an integrating anchor

Concluding the subsection dedicated to the features and composition of the first constituent of the anecdote, we turn now to the simplest form of ABSTRACT perhaps, devoid of a meta-reference or an INTEGRATING ANCHOR.

Most of the examples (ex. 61) consist of a short sentence foreshadowing the ‘point’ or ‘punch line’ of the anecdote before it is told in full, as a kind of a title. The storytelling value of this

verbal technique is clear, to captivate the attention of the reader or listener. Exx. 61a–d has ABSTRACTS that contain a preterite finite verb; the condensing, non-concatenating, non-narrative quality of the preterite here is the same as in § 2.3.1.1.3.1 above. Ex. 61e has an imperfect verb form (^{say.IMP.F.3SG}*Dywedai* ‘He said, He used to say’), as it does not describe a single event⁹³. Ex. 61f is very similar, but has a periphrastic deontic construction (in the imperfect tense too) instead of a finite verb.

- (61) a. Ond dro arall, fe ^{roes} Evan sioc heb ei
but ADV\time other AFF give.PRET.3SG PN shock(F) without 3SG.F.POSS
disgwyl inni yn y seiat ei hun.
expect to.1PL *yn*_{LOC} DEF seiat(F) 3SG.F.POSS REFL
YLW, ch. 4, p. 48; anec. 13
- b. Ond fe'i ^{daliwyd} ryw ddiwrnod.
but PRT-3SG.POSS catch.PRET.IMPRS ADV\INDEF day
YLW, ch. 8, p. 94; anec. 56
- c. ^{Dysgodd} un wraig sut i gadw ei drwyn ar y
learn.PRET.3SG one woman how to keep.INF 3SG.M.POSS nose on DEF
maen.
stone
YLW, ch. 12, p. 145; anec. 109
- d. ^{Gwnês} i ffwl ohonof fy hun yn fuan iawn wedi
make.PRET.1SG 1SG fool of.1SG 1SG.POSS self *yn*_{ADV} quick very after
mynd i Aberdâr.
go.INF to PN
Atgofion, p. 30; anec. 233
- e. Dywedai ef bethau a gyrrhaeddai'n o ddwfn,
say.IMP.F.3SG 3SG.M thing.PL REL.DIR reach.IMP.F.3SG-*yn*_{LOC}? from? deep
YLW, ch. 4, p. 52; anec. 22
- f. Yr oedd yn rhaid rhoi sylfaen hyd yn oed i fwgan
PRT be.IMP.F.3SG *yn*_{PRED} need give foundation even to hobgoblin
brain.
crow.PL
YLW, ch. 8, p. 92; anec. 54

°But another time Evan ‘gave’ us an unexpected shock in the *seiat* itself.

YLW, ch. 4, p. 48; anec. 13

But he ‘was caught’ out one day.

YLW, ch. 8, p. 94; anec. 56

One woman ‘discovered’ how to keep his nose to the grindstone.

YLW, ch. 12, p. 145; anec. 109

I ‘made’ a fool of myself very soon after moving to Aberdâr.

Atgofion, p. 30; anec. 233

He said things that cut deep,

YLW, ch. 4, p. 52; anec. 22

There had to be a foundation even for a scarecrow.

YLW, ch. 8, p. 92; anec. 54

⁹³ Take note of the plural *pethau* ‘things’ (it is not one thing (*peth*) that he said once, but many things over many events) and *megis* ‘like’ in the beginning of the DEVELOPMENT (which marks the anecdote as an example of him saying such things). Although *peth* ‘thing’ can serve as a meta-reference (referring to the anecdote as a whole), here *pethau* ‘things’ refers to the *what* he used to say, not to the *stories* about these things.

2.3.2 Exposition

- ▶ After discussing the ABSTRACT in the previous subsection (§ 2.3.1), we proceed now to the next component of the anecdote, the EXPOSITION.

A technical note. This subsection has multiple rather long tables demonstrating linguistic constructions from the corpus. In order to make the tables readable and convenient to use, four choices have been made: (a) each row contains only a directly relevant fragment, which may be incomplete (otherwise the rows would be too long and cumbersome); (b) the rows of the table are

not glossed, but interlinear glosses do appear when a syntagm is reproduced as a numbered example; (c) the most pertinent segment in each row is set in bold letters; (d) the English translations, which are only approximations, are taken from existing literary translations (§ D.1.1) and modified only if needed⁹⁴.

As defined in § 2.2.1.1, the EXPOSITION section provides background information and setting for the DEVELOPMENT. Of the two preparatory sections of the anecdote, it is more closely connected to the DEVELOPMENT, as discussed in § 2.2.3.

The EXPOSITION is not as rigidly structured as the ABSTRACT. Instead, it is more free in form, yet still well-defined as a section that is dedicated to providing the said background information and setting for the main narrative section. This textual function is characterised not only by content, but also by linguistic form. Two linguistic domains are central to the way EXPOSITIONS are formed: temporal expressions (§ 2.3.2.1) and the syntactic form of the clauses which make it (§ 2.3.2.3). Another factor, which delimits the EXPOSITION and thereby makes an indirect contribution to its textual definition, is the TEMPORAL ANCHORS which often occur in the beginning of the DEVELOPMENT.⁹⁵ Even though both the temporal expressions of § 2.3.2.1 and the TEMPORAL ANCHORS have *temporal* in their name, their nature is different: the latter refer to concrete, singular instances (e.g. *unwaith*), while the former on the whole do not.

2.3.2.1 Temporal expressions

Table 2.11 lists a representative (but not comprehensive) selection of temporal expressions used in the EXPOSITION section. They can be divided into three types:

- *Durative*. These indicate a state that has been taking place for some duration: *ers tro* ‘for some time’ (anec. 40), *trwy’r nos* ‘all night’ (71), *am wythnos* ‘for a week’ (84), *am ychydig amser* ‘for a little while’ (89).
- *Frequentative*. Recurring actions. *bob NP*⁹⁶ occurs in several cases: *bob dydd* ‘every day’ (2), *bob tair wythnos* ‘every three weeks’ (6), *bob amser* ‘every time, all the time’ (85 and 225), *bob Sul* ‘every Sunday’ (86). The other two forms in the table

⁹⁴ This means inconsistencies do occur, such as different ways of mapping the same Welsh construction to English constructions.

⁹⁵ See § 2.3.6 below for a more detailed discussion of the function of the TEMPORAL ANCHOR. The subsections dedicated to the two anchors appear after the ones dedicated to the five sections, as outlined in the orientation paragraph (►) that opens § 2.3.

⁹⁶ A *p*- → *b*- lenition of *pob* ‘every’ signals the adverbial status of the phrase.

Table 2.11:
Time expressions in expositions

Type	Anec.	Welsh	English
Durative	40	<i>Yr oedd cymdoges i'm nain yn wael dan y diciâu ers tro</i>	One of my grandmother's neighbours had been ill with TB for some time
	71	<i>Buasai ef a mam ar eu traed trwy'r nos gyda'm chwaer-yng-nghyfraith</i>	*He and Mam had been up all night with my sister-in-law
	84	<i>Daeth mam i aros yma atom i Ddinbych am wythnos yn 1936</i>	Mam came to stay for a week with us in Denbigh in 1936
	89	<i>deuai i fyny atom ni am ychydig amser yn yr haf</i>	*my grandmother would come up to us for a while in the summer
	Frequentative	2	<i>Troai nhad heibio [...] bob dydd yn y dyddiau hynny</i>
	4	<i>fe âi chwarelwyr weithiau i Fanceinion</i>	sometimes the quarrymen went to Manchester
	6	<i>Cai'r gweithwyr docyn [...] dros y Sul bob tair wythnos</i>	The workers were given a [...] ticket [...] for the week-end every three weeks
	85	<i>Gwisgai fy modryb ddillad da, trwsiadus bob amser</i>	*My aunt wore good, neat clothes all the time
	86	<i>Ar un cyfnod deuai nith garedig [...] â'i chinio iddi bob Sul</i>	*At one period a kind niece [...] used to bring her dinner every Sunday
Time Reference	214	<i>Byddai Ned ar ôl yn cyrraedd y chwarel o hyd ac o hyd</i>	*Ned used to come late to the quarry time and again
	225	<i>Byddai bob amser yn hwyr yn ei ddarlithiau</i>	He used to be late to his lectures all the time
	2	<i>Troai nhad heibio [...] bob dydd yn y dyddiau hynny</i>	*Dad went by [...] every day those days
	4	<i>Prin iawn fyddai triapiau yn y dyddiau hynny</i>	In those days trips were very rare
	50	<i>Cedwid ysgol yn Rhostryfan y pryd hynny</i>	There was a school in Rhostryfan at the time
	35 ^{ext}	<i>Ar y pryd, yr oedd Owen Jones [...] yn y carchar</i>	At the time , Owen Jones [...] was in prison
	210	<i>Yr oedd plu estrys yn ffasiynol ar hetiau y pryd hynny</i>	Ostrich feathers were fashionable on hats that time
	1	<i>Diwedd 1897 ydoedd, a thri ohonom o dan y clefyd coch (scarlet fever)</i>	It was the end of 1897 and three of us with scarlet fever
	6	<i>Yn ystod rhyfel 1914–18 caewyd y rhan fwyaf o chwareli bychain</i>	During the 1914–1918 war , most of the smaller [...] quarries were closed
	107	<i>Fe aeth nifer i'r fan honno hefyd tua 1912 a 1913</i>	Others also went around 1912 and 1913
91	<i>Ers talwm, cyn amser y bysiau, byddai chwarelwyr yn cerdded yn orymdaith</i>	It was the Easter holidays, 1917	
3	<i>Ers talwm, cyn amser y bysiau, byddai chwarelwyr yn cerdded yn orymdaith</i>	* In the old days, before the time of the buses , the quarrymen would process	
86	<i>Ar un cyfnod deuai nith garedig [...] â'i chinio iddi bob Sul</i>	* At one period a kind niece [...] used to bring her dinner every Sunday	
89	<i>Yn ei blynnydoedd olaf pan oedd fy nain yn byw gyda'i merch [...]</i>	In her last years, when she was living with her daughter [...]	

are ^{ADV\time.PL} *weithiau* ‘sometimes’⁹⁷ (4) and the idiomatic ^{of length and of length} *o hyd ac o hyd* ‘time and again’ (214).

- *Time reference*. These provide a reference — in various degrees of vagueness — to the time the background information relates to. They can be grouped into several groups:

- Referring to the time discussed previously in the text, with an anaphoric definite or demonstrative form: ^{on DEF} *ar y ^{time} pryd* ‘at the time’ (35^{ext}), *y ^{DEF time DEM.DIST.N} pryd hynny* ‘that time’ (50, 210), ^{yn LOC DEF day.PL DEM.DIST.PL} *yn y dyddiau hynny* ‘in those days’ (2, 4).

- Reference to a period based on dates, as a matrix nominal sentence (*^{end} Diwedd 1897 ydoedd* ‘It was the end of 1897’ in anec. 1 and *^{holiday.PL Easter be.IMPF.3SG 3SG.F} Gwyliau Pasg 1917 oedd hi*⁹⁸ ‘It was the Easter holidays, 1917’ in 91) or as an adverbial phrase (*^{yn LOC course} Yn ystod*

⁹⁷ The same type of lenition (*gweithiau* ‘times, occasions’ → *weithiau*) occurs here as well; see table 1.2.

⁹⁸ The 3SG.F form (*hi* here) can be used non-referentially; see n. 91 on p. 83.

^{war} *rhyfel* 1914–18 ‘During the 1914–1918 war’ in 6 and ^{around} *tua* 1912 and a 1913 ‘around 1912 and 1913’ in 107).

- A vague reference, such as *Ers talwm, cyn amser y bysiau* ‘In the old days, before the time of the buses’ (3) or *Ar un cyfnod* ‘at one period’ (86).
- The last row, anec. 89, demonstrates a relative reference (*Yn ei blynyddoedd olaf* ‘in her last years’) and a *pan*-clause (*pan oedd fy nain yn byw gyda’i merch [...]* ‘when she was living with her daughter [...]').

As evident from the table the three types can co-occur in the same EXPOSITION. Anecs. 2 and 86 have both a *time reference* temporal expression and *frequentative*, where the former sets the time frame for the latter: every so-and-so within a certain frame. In anec. 4 the two temporal expressions occur in different clauses.

2.3.2.2 Plurality

Another related characteristic of EXPOSITION clauses depicting non-singular events or states is the use of plural nouns. This is demonstrated above with the temporal expressions ^{ADV\time.PL} *weithiau* ‘sometimes’ (anec. 4) and *Yn ei blynyddoedd olaf* ‘in her last years’ (89). Plural nouns occur in other cases as well, such as ex. 62a (where ^{lie-name.PL} *ffug-enwau* ‘noms de plume’ and ^{competition.PL} *cystadleuthau* indicate a repeating action⁹⁹) or ex. 62b, where ^{lecture.PL} *darlithiau* refers to repeating lectures¹⁰⁰.

- (62) a. Yr un bachgen a fyddai’n rhoi ‘ffug-enwau,
 PRT one boy REL.DIR be.IMPF.HAB.3SG-yn_{CVB} give lie-name.PL
 doniol wrth gystadlu, a hynny mewn ‘cystadleuthau’ y
 amusing with compete.INF and DEM.DIST in competition.PL DEF
 tu allan i’n hardal ni.
 side out to-1PL.POSS region 1PL
- b. Byddai bob amser yn hwyr yn ei
 be.IMPF.HAB.3SG ADV\every time yn_{PRED} late yn_{LOC} 3SG.M.POSS
 ‘ddarlithiau’, yn enwedig y ddarlith gyntaf yn y bore.
 lecture.PL yn_{ADV} special DEF lecture early,SUP yn_{LOC} DEF morning

⁹⁹ In conjunction with the habitual imperfect form (*a fyddai*, which is discussed in § 2.3.2.3.2 below.

¹⁰⁰ The form *darlith* ‘lecture’ in *y ddarlith gyntaf yn y bore* ‘the first lecture in the morning’ refers to a repeating event as well (the first lecture every time), but it is singular.

‘It was that same boy who thought up comic ‘noms de plume’ when competing, and that in ‘competitions’ outside our neighbourhood.

YLW, ch. 4, p. 48; anec. 15

He used to be late to his ‘lectures’ all the time, especially the first lecture in the morning.

Atgofion, p. 25; anec. 225

In ex. 63 the highlighted syntagm does not have a morphological plural form, but does indicate plurality in an explicit manner.

Table 2.12:
Imperfect finite verbs in expositions

Person	HAB	Anec.	Welsh	English
IMPRS		78	<i>ychydig iawn o help a geid</i>	°very little assistance was given
		88	<i>troid un o'r parlyrau ar y llawr, yn ystafell wely</i>	one of the parlours on the ground floor was turned into a bedroom
1SG		211	<i>Fel yna y treulid gyda'r nos</i>	The evenings were spent like this
		50	<i>Cedwid ysgol [...] gan ryw ddyn a fedrai ychydig Saesneg</i>	°A school [...] was kept by a man who had a little English
		15	<i>Fe gynhelid cymanfa blant bob blwyddyn</i>	Every year a children's festival was held
3SG		91	<i>awn i lawr i'r Waun-fawr</i>	I went down to Waun-fawr
		∴	<i>Dylwn egluro fod Alltgoed Mawr hanner y ffordd o'm cartrefi'r Waun-fawr</i>	I should explain that Alltgoed Mawr is halfway between my home and Waun-fawr
3SG		∴	<i>Dylwn egluro hefyd mai allt ofnadwy yw'r allt</i>	I should also explain that the hill is a terrible hill
		2	<i>Troai nhad heibio i alw amdano i fyned i'r chwarel bob dydd yn y dyddiau hynny</i>	Dad called for him every day to go to the quarry then
3SG		6	<i>Arhosai fy nhad yn nhŷ fy mrawd yn Bootle, a lletyai XY yn Birkenhead</i>	My father stayed in my brother's house in Bootle, and XY lodged in Birkenhead
		61	<i>syniai fy nhad</i>	my father thought
		85	<i>Gwisgai fy modryb ddillad da, trwsiadus bob amser</i>	My aunt always wore good, neat clothes
		∴	<i>fe ddôi â rhyw hen ambarel gyda hi</i>	she would bring some old umbrella with her
		86	<i>Ar un cyfnod deuai nith garedig, [...], â'i chinio iddi bob Sul</i>	°At one period a kind niece, [...], used to bring her dinner every Sunday
		88	<i>Cai'r brawd hwn yr enw</i>	°This brother used to be known
		89	<i>deuai i fyny atom ni am ychydig amser yn yr haf</i>	°my grandmother would come up to us for a while in the summer
		97	<i>Er hynny daliai i allu neidio cystal ag erioed</i>	°Despite this she kept being able to leap as well as ever
		106	<i>a chai'r un drafferth gyda'i Saesneg yno</i>	and he had the same trouble with his English there
		39	<i>deuai â myfyriwr arall adref gydag ef</i>	he would bring other students home with him
		202	<i>ac fe neidiai'r gath dros ein dwylo</i>	and he would jump over our hands
		109	<i>Gwnâi iddo wagio ei boced</i>	°She would make him empty his pocket
		∴	<i>rhoddai hwynt mewn jug</i>	°she would put them in a jug
		∴	<i>a dywedai y cai hwynt</i>	°and would say he could have them
		∴	<i>Nid heb lawer o ymliw ac erfyn yr âi Wil i'r cae</i>	°Only after much argument and pleading would Wil go to the field
3SG (PL)		220	<i>Eisteddai y tu ôl i mi</i>	She was sitting behind me
		4	<i>ond fe âi chwarelwyr weithiau i Fanceinion</i>	but sometimes the quarrymen went to Manchester
		6	<i>Cai'r gweithwyr docyn rhad i fynd adref dros y Sul bob tair wythnos</i>	°The workers got a cheap ticket to go home for the weekend every three weeks
		5	<i>llithrai'r oriau heibio'n rhy gyflym</i>	°the hours used to pass too quickly
		18	<i>arferai'r plant eistedd gyda'i gilydd</i>	the children used to sit together
		91	<i>Nid âi ceir i lawr hyd-ddi y pryd hynny</i>	°Cars did not go down it then

imperfect¹⁰⁴: e.g. *byddai* vs. *oedd*. The imperfect forms of verbs other than *bod* can cover a habitual meaning, but it is not distinguished from the non-habitual one. In fact, the majority of imperfect finite verbs in the EXPOSITION section are habitual, as demonstrated by the green cells in table 2.12.¹⁰⁵

The non-habitual examples can be divided into two groups. One is an outcome of a morphological constraint: *dylwn* 'I should, I ought' (two instances in anec. 91) is a defective verb which has only imperfect and pluperfect forms (THOMAS 2006, § 2.43; THORNE 1993, § 296). Its use here with an infinitive *eglu*ro object

¹⁰⁴ Also termed *consuetudinal imperfect*; see (THORNE 1993, § 277).

¹⁰⁵ *arferai* 'used to' (anec. 18) is also lexically habitual.

is as an organising ('meta') element, which the author uses for introducing a comment; although imperfect by form, *dylwn* is comparable with finite *present* forms of similar verbs. The other group has *awn* of anec. 91, *syniai* of 61 and *eisteddai* of 220. These have true imperfect meaning (as opposed to *dylwn*), yet are not habitual but are bound to a specific past situation which is pertinent to the DEVELOPMENT.

Anec. 109 is noteworthy. Its EXPOSITION has four matrix imperfect forms (see table), which have internal temporal sequencing. Despite this sequencing, the exposition does not constitute a temporally-bound unique sequence of events¹⁰⁶ that is prototypical of narratives. This non-particularity of events, or rather recurring nature of a series of events, is communicated by the choice of imperfect forms. Had the tense of the verbs been the preterite, they would read as a particular concrete narrative, which would render the TEMPORAL ANCHOR *unwaith* that opens the DEVELOPMENT incongruous, since its very purpose is to single out a *particular* temporal anchor for the narrative.

¹⁰⁶ See HERRING (1986), as cited in FLEISCHMAN (1990, § 4.2.2). General features of narrative are referred to in § 2.1.1.

2.3.2.3.1.2 Pluperfect

Pluperfect forms (listed in table 2.13) are much less prevalent. Their function is to set the verb as anterior to a past reference; they do not function independently, but are relative and add a layer of temporal depth where one piece of prior information is set as anterior to another.

2.3.2.3.1.3 Preterite

While the imperfect is used here mostly for habitual meaning and occasionally for non-habitual, incomplete or continuing meaning,

Table 2.13:
Pluperfect finite verbs in expositions

Person	Anec.	Welsh	English
IMPRS	91	<i>Clwyfasid ef yn drwm iawn</i>	He had been very badly injured
	77	<i>clwyfasid ef yn Salonica</i>	he was wounded in Salonica
3SG	91	<i>daethai'r newydd i mi yn Ystalyfera</i>	the news reached me in Ystalyfera
	11	<i>Cawsai Dei gath bach</i>	Dei had got a kitten
	28	<i>Daethai ei dymor i ben</i>	His term of service had come to an end
	107	<i>Aethai ef cyn y rhyfel i weithio</i>	Before the war he went to work
	80	<i>Ni chlywsai erioed mo'r Parch. John Williams ... yn pregethu</i>	She had never heard the Reverend John Williams [...] preaching

Table 2.14:
Preterite finite verbs in expositions

Person	Anec.	Welsh	English
IMPRS	6	<i>Yn ystod rhyfel 1914–18 caewyd y rhan fwyaf o chwareli bychain Dyffryn Nantlle</i>	During the 1914–1918 war, most of the smaller Dyffryn Nantlle quarries were closed
	77	<i>torrwyd ei goes i ffwrdd</i>	his leg was amputated
	:	<i>Torrwyd ei daith ym Malta</i>	His journey was broken in Malta
1SG	91	<i>methwyd gwella ei glwyfau</i>	they had failed to heal his wounds
	5	<i>Llawer stori gyffelyb a glywais i tan y simdde fawr yng Nghae'r Gors</i>	I heard many a similar story by the hearth at Cae'r Gors
3SG	6	<i>ac aeth y rhan fwyaf o'r dynion i weithio i Lerpwl</i>	and most of the men went to find work in Liverpool
	43	<i>Priododd ef â merch yr Hendre Ddu</i>	He married the daughter of Hendre Ddu
	:	<i>a daeth [...] yn Catherine [...] Cadwaladr ar ôl priodi</i>	and [...] she became Catherine [...] Cadwaladr after her marriage
	55	<i>Digwyddodd hyn pan oedd yn briod y tro cyntaf</i>	It happened when he was married for the first time
	77	<i>cychwynnodd adref</i>	he set off for home
	:	<i>cafodd 'dysentery'</i>	he caught dysentery
	84	<i>Daeth mam i aros yma atom i Ddinbych am wythnos</i>	Mam came to stay for a week with us in Denbigh
	106	<i>Aeth William Jones y soniais amdano uchod i Bootle</i>	John James went to Bootle after that
	107	<i>Fe aeth nifer i'r fan honno hefyd tua 1912 a 1913</i>	Others also went around 1912 and 1913
	108	<i>Aeth John James wedi hynny i weithio i Bootle</i>	John James went to Bootle after that
	112	<i>ond ni ddaeth</i>	but he didn't come
	32	<i>fe aeth i fyw i Gaernarfon</i>	he went to live in Caernarfon
	35 ^{int.}	<i>penderfynodd nifer o'r chwarelwyr fyned</i>	a number of quarrymen decided to go

and the pluperfect takes a step back in time, the preterite in its core meaning marks an event as completed (listed in table 2.14). The events, which are packaged as complete past point events viewed in their entirety without regard to internal temporal constituency¹⁰⁷, can be 'historical' (such as in ex. 64a) or 'personal'/'biographic' (such as ex. 64b).

- (64) a. *Yn ystod rhyfel 1914–18 caewyd y rhan fwyaf o*
y_{LOC} course war close.PRET.IMPRS DEF part big.SUP of
chwareli bychain
quarry.PL small.PL
- b. *Daeth mam i aros yma atom i Ddinbych*
come.PRET.3SG 1SG.POSS\mother to stay.INF PROX.LOC to.1PL to PN
am wythnos
about week

¹⁰⁷ See COMRIE's (1976, § 0.3) seminal work for general theory.

During the 1914–1918 war, most of the smaller [...] quarries were closed

YLW, ch. 3, p. 36; anec. 6

Mam came to stay for a week with us in Denbigh

YLW, ch. 9, p. 112; anec. 84

The basic narrative tense¹⁰⁸, carrying the plot forward, is the preterite of finite verbs, but that does not mean every instance of a preterite finite verb takes part in a concatenated narrative chain of events; many of the preterite finite verbs in the EXPOSITIONS are in fact one-time completed events with no narrative progression (with no *temporal junction*, as defined in LABOV and WALETZKY [1967] 1997).

¹⁰⁸ See § 2.3.3 regarding the main narrative section in our anecdotes, the DEVELOPMENT.

Of all but one of the anecdotes whose EXPOSITION make use of the preterite tense in finite verbs have a TEMPORAL ANCHOR that marks the beginning of the DEVELOPMENT; that, among other signals, contribute to the distinction between the two adjacent sections.¹⁰⁹ The one exception is *anec. 112* (ex. 65); the negation of the preterite clause (*ond ni ddaeth* ‘but he didn’t come’) helps to avoid mistaking it for a narrative event¹¹⁰.

(65) Yr oedd John Jones [...] i fod i ddyfod yn y bore, ond
 PRT be.IMPF.3SG PN to be.INF to come.INF y_{LOC} DEF morning but
 ni ddaeth
 NEG come.PRET.3SG

¹⁰⁹ See § 2.3.7.5 below for further discussion.

¹¹⁰ It depends on the semantics of the verb, but generally speaking negated clauses tend not to make narrative events (at least in the narrow sense).

‘John Jones [...] was expected to come in the morning, but he didn’t come’

YLW, ch. 12, p. 146; *anec. 112*

Meta-references are central for the ABSTRACT section (§ 2.3.1.1). *Anec. 55* provides an interesting case of a meta-reference: after a rather lengthy ABSTRACT which discusses the story and the protagonist’s sense of humour and keen understanding of stories, the EXPOSITION sets the time and context (ex. 66¹¹¹), and goes on describing the pertinence of that information to the story. The demonstrative pronoun *hyn* ‘this’ refers cataphorically to the events described in the anecdote; it does not refer back to the feminine-gender lexeme *stori*, since if it were, we would expect the gender-agreeing feminine form *hon* instead of the neuter *hyn*. This type of meta-referential element is different from the ones we have seen in § 2.3.1, which goes together with the different text-linguistic profiles of the two sections.

(66) Digwyddodd HYN pan oedd yn briod y tro cyntaf.
 happen.PRET.3SG DEM.PROX.N when be.IMPF.3SG y_{PREP} married DEF time early.SUP

¹¹¹ The small capital letters (HYN / IT) are my annotation indicating a meta-referential element.

¹¹² As discussed in n. 121 on p. 249 below, the basic gender system of Welsh is binary (feminine and masculine), but demonstratives have a three-way distinction, where the neuter can refer to metalinguistic elements, among other uses.

It happened when he was married for the first time.

YLW, ch. 8, p. 92; *anec. 55*

2.3.2.3.1.4 Present

The use of the finite present tense (listed in table 2.15) differs in different persons.

The first person has numerous instances of *cofiaf* ‘I remember’ which serve as INTEGRATING ANCHORS, connecting the anecdote to the author’s present. The complement can be of various types: a content clause (*anecs. 78, 85 and 203*); a simple object (with (69) or without (218) *am*); a compound *am PRO/NP CVB* construc-

Table 2.15:
Present finite verbs in expositions

Person	Complement	Anec.	Welsh	English
1SG	to i NP ^{LEN} INF	75	<i>Cofiaf unwaith i berthynas imi gollu bachgen</i>	*I remember once a relation of mine losing a [...] boy
	NMLZ y be,INF bod	85	<i>Cofiaf y byddai fy modryb Elin [...] yn dyfod</i>	I remember my aunt Elin [...] would come
		203	<i>Cofiaf unwaith fod tri ohonom o dan y clefyd coch</i>	I remember once that three of us had the scarlet fever
	NP about am NP	69	<i>Cofiaf yn dda wyliau Nadolig 1917</i>	I well remember the winter of 1917
		218	<i>Cofiaf am un cyfarfod arbennig yn y Guild Hall</i>	I remember a special meeting in the Guild Hall
	about am NP (CVB)	102	<i>Cofiaf am un teulu mawr wedi cael cryn dipyn o golledion [...]</i>	I remember one big family that had suffered quite a few losses and [...]
		217	<i>Cofiaf am un ferch yn gwisgo botwm â llun Lloyd George arno</i>	I remember one girl wearing a pin with a picture of Lloyd George
	INT	24	<i>Ni chofiaf o gwbl faint oedd fy oed yn cystadlu y tro cyntaf</i>	I don't remember at all how many of my age were competing for the first time
		24	<i>Ni chofiaf ychwaith beth oedd yr arholiad</i>	*Nor do I remember what exam it was
	NMLZ mai which one whether whether	24	<i>credaf mai oddeutu saith</i>	about seven, I think
	pa un ai X ai Y	88	<i>ni wn pa un ai ym Mhrysgol [...] ai yn rhywle yn ymyl</i>	I don't know whether it was in Prysgol [...] or somewhere nearby
2PL	INT	3	<i>[...] gwyddoch pa mor hunan-ymwybodol y gellwch fod</i>	[...] you know how self-conscious you can be
3SG	—	91	<i>rhed y tir i lawr ar rediad syth at Afon Wyrfai</i>	the land runs straight down to the river Gwyrfai

tion (anecs. 102 and 217); and an interrogative construction (also termed an *indirect question*, anec. 24 twice¹¹³). The two other examples of first-person singular are of verbs of cognition: *credaf* ‘I believe, I think (something is true)’ with an elliptic *mai* construction (24: *credaf mai oddeutu saith* ‘I believe that (it was) about seven (of my age who were competing for the first time)’ and a negated *gwn* ‘I know’ (dictionary form *gwybod*) with a *pa un ai X ai Y* ‘whether X or Y’ exclusive disjunctive construction (88).

The one second-person plural form is also of the same lexeme, *gwybod* (anec. 3). It is generic statement that is presented as a second-person present form, but in fact is *impersonal* and *atemporal* (HELMBRECHT 2015; KITAGAWA and LEHRER 1990).

The one third-person singular describes a feature of the local landscape: *rhed y tir i lawr ar rediad syth at Afon Wyrfai* ‘the land runs straight down to the river Gwyrfai’ (anec. 91). The use of the present form for describing things which stayed the same to the time the text was composed recurs in other cases as well, such as *mae* (§ 2.3.2.3.6) and *yw* (§ 2.3.2.3.4) as well.

¹¹³ As discussed in § 2.3.6, these negative clauses do not exactly count as INTEGRATING ANCHORS.

2.3.2.3.2 *Predicative converbs*

Welsh has a complex verbal system, consisting of synthetic finite verbs¹¹⁴ (cf. *sings* in *she sings*) as well as analytic, periphrastic constructions (cf. *is singing* in *she is singing*). The latter, which in their basic form are composed of a form of *bod* ‘to be’ as an auxiliary verb (cf. *is* in the above example) and a converb (cf. *singing*), are listed in table 2.16. Untangling the exact distribution and systematic relation between the two subsystems lays far beyond the limits of our current discussion.

¹¹⁴ Discussed in § 2.3.2.3.1 above.

Only imperfect forms of *bod* are attested in the EXPOSITION. As mentioned above (§ 2.3.2.3.1.1), *bod* has a morphological distinction between a non-habitual (e.g. *oedd*) and habitual (e.g. *byddai*) imperfect forms. As the name suggests, the habitual form indicates how things used to be, as a general habit¹¹⁵.

¹¹⁵ Often rendered into English by *would V* or *used to V*.

Several kinds of converbs can fill the predicated converbal slot (all followed by an infinitive), as demonstrated in the table:

Table 2.16:
Predicative converbs in expositions

Tense	Converb	Anec.	Welsh	English	
IMPF	^{yn_{va}} <i>yn</i>	88	<i>Yr oedd hi a'm nain yn gweini</i>	°She and my grandmother were serving	
		237	<i>Yr oedd ef yn dioddef oddi wrth silicosis</i>	He was suffering from silicosis	
		33	<i>Yr oedd merch ifanc yn cyd-weini gyda'm nain, ac yn caru gyda ffrind i'm taid</i>	°A young girl was serving with my grandmother, and courting a friend of my grandfather	
	^{after} <i>wedi</i> ^{to} <i>i</i>	13	<i>Nid oedd wedi gwneud y camgymeriad</i>	He had not made the mistake	
		112	<i>Yr oedd John Jones ... i fod i ddyfod</i>	John Jones [...] was expected to come in the morning	
	^{new} <i>newydd</i> ^{without} <i>heb</i>	233	<i>Yr oeddwn i fynd gyda ffrind i'r Cymrodorion</i>	I was to go to the <i>Cymrodorion</i> society	
		237	<i>Yr oedd [...] a newydd ddyfod adref</i>	and had just come home	
		^{int.} 35	<i>Yr oedd gweithwyr chwarel y Cilgwyn yn 1847 heb eu talu</i>	in 1847 the workers of Cilgwyn quarry had not been paid	
	IMPF.HAB	^{yn_{va}} <i>yn</i>	3	<i>byddai chwarelwyr yn cerdded yn orymdaith drefnus o'r chwarel</i>	quarrymen would process in an orderly fashion home from the quarry
			55	<i>byddai fy nhad yn mynd, ar ben mis</i>	at the end of the (=each) month my father would go
202			<i>Byddem yn rhoi ein dwylo efo'i gilydd</i>	We would put our hands together	
97			<i>Byddem yn rhoi ein dwylo wrth ei gilydd</i>	We would put our hands together	
∴			<i>a byddai'r gath yn neidio dros ein breichiau</i>	and the cat would jump over our arms	
15		<i>Yr un bachgen a fyddai'n rhoi ffug-enwau doniol</i>	°It was that same boy who used to make up comic <i>noms de plume</i>		
^{after} <i>wedi</i>	15	<i>Byddai arholiadau ysgrythurol wedi digwydd ymlaen llaw</i>	°Scripture exams would be held in advance		

- $yn_{CVB} INF$ ('in') is the most common one here and in general, the unmarked form (cf. *V-ing* in English).
- $wedi_{after} INF$ marks a perfect or resultative posterior state (cf. the past participle in English, to some degree).
- $newydd_{new} INF$ ¹¹⁶ is similar to $wedi_{after}$, but with proximity to the time reference (THOMAS 2006, § 3.12).¹¹⁷ It is commonly rendered by *have just V-ed* in English. In anec. 237 the time reference to which *newydd* is relative is the time of the events told in the anecdote.
- $i_{to} INF$ is a deontic future converb (SHISHA-HALEVY 2010, p. 273; GPC 2014–, § i².9.e): John Jones in anec. 112 was expected to come (yet he did not).
- $heb_{without} INF$ is a negative converb, which neutralises the distinctions between the other, affirmative forms (SHISHA-HALEVY 2010, p. 275).

¹¹⁶ *newydd INF* is the only Welsh converb that does not have a preposition (or rather, a preposition homonym) in its first slot, but an element which is homonymic with an adjective (*newydd* 'new').

¹¹⁷ Interestingly, a similar semantic connection with the notion of *new* can be seen in Indonesian *baru*, which also fills a dual function: both as an adjective meaning *new* (e.g. *baju baru* 'a new shirt' in Indonesian or *crys newydd* in Welsh) and as a marker of the 'recent perfect' (e.g. *Dia baru tiba* 'xe has just arrived' or *Mae hi/efnewydd gyrraedd*, respectively); see SNEDDON (1996, § 2.150).

2.3.2.3.3 Predicative *yn*

- ▶ In §§ 2.3.2.3.1 and 2.3.2.3.2 the use of verbal forms in expositions has been analysed; their function is to present preceding events which one needs to be familiar with for a full comprehension of the DEVELOPMENT. Here in § 2.3.2.3.3 and in § 2.3.2.3.4 nouns and adjectives are predicated, either directly in nominal predication constructions (the latter) or indirectly in adverbial predication pattern, mediated by yn_{PRED} which converts them to an adverbial status (listed in table 2.17). See appendix E and § D.1.2 for an ex-

Table 2.17:
Predicative *yn* in expositions

Type	Anec.	Welsh	English
yn_{PRED} NP	112	<i>Yr oeddwn yn eneth go fawr erbyn hynny</i>	I was quite a big girl by then
	105	<i>Yr oedd William Jones yn ddyn tal, glandeg</i>	*William Jones was a tall, handsome man
	217	<i>yr oedd ei thad yn Rhyddfrydwr mawr</i>	her father was a great Liberal
yn_{PRED} ADJ	40	<i>Yr oedd cymdoges i'm nain yn wael dan y diciâu ers tro</i>	One of my grandmother's neighbours had been ill with TB for some time
	55	<i>Bu ei wraig gyntaf yn wael</i>	His first wife was ill
	68	<i>Yr oedd dyn ifanc 38 oed yn sâl dan y diciâu</i>	A young man, 38 years old, was sick with tuberculosis
	210	<i>Yr oedd plu estrys yn ffasiynol ar hetiau y pryd hynny, ac yn eitha drud</i>	Ostrich feathers were fashionable on hats that time, and extremely expensive
	75	<i>Yr oedd y teulu yn ddigon tlawd</i>	The family was quite poor
	108	<i>Yr oedd pethau'n ddrwg iawn gyda'r Cynghreiriaid</i>	*Things were bad for the Allies
	225	<i>Byddai bob amser yn hwyr yn ei ddarlithiau</i>	He used to be late to his lectures all the time

planation and examples of predication patterns and the different types of *yn*, respectively.

The structural relationship between the two constructions is complex, but for our purpose here it suffices to regard the core difference between them on the lines of a difference between *inherent* (essential, absolute) and *incidental* (circumstanced, contingent) predication¹¹⁸, not unlike the Spanish *ser:estar* distinction (exx. 67a) or the structurally and genetically closer Irish distinction between the copular *is-* construction (67b) and the existential/locative *tá-* construction (67c), respectively¹¹⁹.

- (67) a. *ser* *enfermo* : *estar* *enfermo*
be₁.INF ill(M) be₂.INF ill(M)
- b. *Is* *bán* *an* *páipéar* *é*.
COP.PRS.INDEP.AFF white.M DEF.M.NOM paper(M) 3SG.M.DISJ
- c. *Tá* *an* *páipéar* *bán*.
be.PRS.INDEP.AFF.3SG DEF.M.NOM paper(M) white.M.NOM

The predicative *yn* construction is used for characterising participants of the anecdote (such as *Yr oedd WJ yn ddyn tal, glandeg* ‘WJ was a tall, handsome man’, anec. 105, or *Yr oedd y teulu yn ddigon tlawd* ‘The family was quite poor’, 75) or for ascribing some relevant attribute (such as *Yr oedd plu estrys yn ffasiynol* ‘Ostrich feathers were fashionable’, 210).

2.3.2.3.4 *Nominal predication*

Examples of nominal predication patterns are listed in table 2.18; such patterns — which are grouped together on the grounds of general structural affinity even though some of them are rather dissimilar — are classified and discussed in SHISHA-HALEVY (1998, § 3). The examples attested in the corpus include idiomatic predication of time expressions which set the temporal frame (such as *Gwyliau Pasg 1917 oedd hi* ‘It was the Easter holidays, 1917’, anec. 91), naming constructions (*CE oedd ei henw morwynol* ‘Her maiden name was CE’, 43), etc. Here too tense plays a primary role in the nature of the statement, creating a multilayered struc-

¹¹⁸ COMRIE (1976, p. 104, n. 2) treats the difference between the two Welsh constructions as one of ‘emphasis’, with no further details on what ‘emphasis’ actually means, nor any concrete data or context/co-text for the examples he provides (see SHISHA-HALEVY (1998, § 3.6.f) for discussion).

to be a disabled or unhealthy person : to be sick
 BUTT, BENJAMIN, and RODRÍGUEZ ([1988] 2019, § 33.4.4)

The paper is white (inherently, meaning that is its colour).

COMRIE (1976, § 5.2.1.2)

The paper is white (incidentally, e.g. it has not yet been written on).

idem

¹¹⁹ In both pairs of examples the glosses have been adapted to conform with the method used here (§ D.1.2), and the translations altered to make the relevant point clear.

For *ser enfermo* BUTT, BENJAMIN, and RODRÍGUEZ ([1988] 2019, § 33.4.4) provide the translation ‘to be an invalid’, which is commonly held nowadays as an offensive choice of words.

Table 2.18:
Nominal predication in expositions

Form	Anec.	Welsh	English
^{COP.IMPF.3SG} RH <i>oedd</i> (TH)	1	<i>Diwedd 1897 ydoedd</i>	It was the end of 1897
	21	<i>Capel â'r sêl fawr wrth y drws oedd ein capel ni</i>	Ours was a chapel where the Big Pew was by the door
	43	<i>Catherine Ellis oedd ei henw morwynol</i>	Her maiden name was Catherine Ellis
	91	<i>Gwyliau Pasg 1917 oedd hi</i>	It was the Easter holidays, 1917
	:	<i>Dyna oedd y newydd a dderbyniais</i>	That was the news I heard
^{COP.IMPF.3SG} TH <i>oedd</i> RH	88	<i>hon oedd yr ystafell wely orau</i>	this was the best chamber in this house
^{COP.IMPF.1SG} RH <i>oeddwn</i> (TH)	203	<i>Rhwng chwech a saith oed oeddwn i</i>	I was between six and seven years old
^{LEN\COP.IMPF.HAB.3SG} RH <i>fyddai</i> TH	3	<i>a chas beth ganddynt fyddai gweled merched ar ben-nau'r tai yn edrych arnynt</i>	and it was hateful for them seeing the women on their doorsteps watching them
	4	<i>Prin iawn fyddai triplau yn y dyddiau hynny</i>	In those days trips were very rare
^{LEN\be.PRS.HAB.3SG} RH <i>fydd</i> TH	3	<i>a pha mor gas gennyfch fydd teimlo fod llygaid pobl arnoch</i>	°and how hateful it is for you to feel people's eyes upon you
^{COP.PRS.3SG} RH <i>yw</i> TH	91	<i>Tir fferm y Cynnant yw'r tir hwn</i>	°This land is a land of Cynnant farm

ture: imperfect (*oedd*, *oeddwn*) for plain statements on the past, habitual imperfect (^{LEN\be.IMPF.HAB.3SG} *fyddai*) for habitual statements, habitual present or future (*fydd*) in a hypothetical generic second-person statement¹²⁰, and present (*yw*) in a statement that still holds for the author's present (cf. *rhed* in *rhed y tir i lawr ar rediad syth at Afon Wyrfai* 'the land runs straight down to the river Gwyrfai', in the same anecdote, § 2.3.2.3.1.4).

¹²⁰ As discussed above in § 2.3.2.3.1.4, this such statements are *second-person* and *present* only in form, but in actuality are *impersonal* and *atemporal*.

2.3.2.3.5 Content-clause theme

Welsh has a class of lexemes which can fill the rhematic (i.e. *predicated*) slot in a special bipartite nominal predication pattern: [RH TH], where the theme is a content clause (see SHISHA-HALEVY (1998, § 3.4.1) for a structural description and comparative background).

The rheme slot houses lexemes such as *amhosibl*, ^{impossible} *rhyfedd*, ^{strange} *da*, ^{NEG} *nid* (here in the sense of 'it's not the case (that) [...]'), ^{hope.INF} *gobeithio* (here in the sense of 'let's hope (that) [...]'), ^{perhaps} *efallai*, and others, making a semi-open paradigm. Take note this paradigm cuts across traditional parts of speech. Of the lexemes given here the first three are 'adjectives', the fourth is a 'negative particle' (in GPC's (2014–, § *nid*²) words, *geiryn negyddol*), the fifth is an 'infinitive', and the sixth is defined as an 'adverb' or an 'adverbial phrase' (in GPC's (*ibid.*, § *efallai*, *ef allai*, *ef a allai*), *adferf neu ymadrodd adferfol*). Since structural value of semiotic elements

within a certain paradigm is derived from their interrelations and commutation (§ 1.1.5.1.2.1), each of the elements within the class in question has a different value from its homonym(s) in other environments and paradigms. For example, *da* ‘good’ here is a different structural entity to the adnominal adjective *da* in, say, *llyfr da* ‘a good book’.

The theme slot is much more limited, and includes three types of grammatical elements:

- A nominaliser, that is an element that signals the syntactic status of a clause as nominal (cf. English *that* in *It’s nice that you came*): the positive ^{NMLZ} *y(r)* and ^{NMLZ} *mai* (see ex. 68a) and the negative ^{NMLZ.NEG} *na* ‘that not’.
- An infinitive, including ^{LEN\be.INF} *fod* and conjugated infinitives (see ex. 68b).
- A neuter pro-form, anaphorically referring back to a previous **nexus** or content: ^{DEM.PROX.N} *hyn* (see ex. 68c¹²¹) or ^{DEM.DIST.N} *hynny*.

- (68) a. [Rhaid] [mai’r adeg y cafodd fy nain
 need NMLZ-DEF time RELOBL get.PRET.3SG 1SG.POSS grandmother
 ddamwain ydoedd], [...]
 accident PRT-COP.IMPF.3SG
- b. [...] [rhaid] [imi ddweud] [...]
 need to.1SG say.INF
- c. [Nid da gan yr hen bregethwr] [mo hyn].
 NEG good by DEF old preacher NEG-of DEM.PROX.N

¹²¹ In this particular *hyn* is mediated by the negative *mo* (THOMAS 2006, § 6.174), historically a contraction of *(d)dim o* ‘nothing of’; this is reminiscent to some degree with the genitive of negation in Slavic languages (see S. BROWN and PRZEPIÓRKOWSKI (2006) for comparative treatments and SWAN (2002, p. 333 f.) for the particular case of Polish).

°(It) must (be) that it was the time my grandmother had had an accident, [...]

YLW, ch. 7, p. 80; anec. 42

[...] I have to say [lit. need for me to say][...]

YLW, ch. 9, p. 106; anec. 75

°That was not good in the eyes of the old preacher.

YLW, ch. 4, p. 52; anec. 18

The discussion of the strict bipartite [RH TH] pattern can be extended to a related construction that has a form of *bod + yn*,^{be.INF yIPRED} resulting in table 2.19, which combines the two: as evident from the *Pattern* column, some rows are of the simple [RH TH] pattern and some are of the extended form. Notice that no pronoun (not even a non-referential *hi* or *ef*) is inserted between *bu* / *byddai*^{3SG.F 3SG.M be.PST.3SG be.IMPF.HAB.3SG} / *mae* and *yn*^{be.PRS.3SG yIPRED} (postvocalic ‘n).

Here too tense discerns types of sentences: with the epistemic *rhaid*, *siŵr*, *sicr* and *tebyg* ‘(here:) it is probable, it seems’, the bare [RH TH] or the present [*mae’n RH TH*]^{be.PRS.3SG-yIPRED} examples refer to the author’s present ability to know or deduce about the past, while the preter-

Table 2.19:
Patterns content-clause themes in expositions

Lexeme	Pattern	Theme	Anec.	Welsh	English
^{need} <i>rhaid</i>	<i>RH TH</i>	NMLZ <i>mai</i>	42	<i>Rhaid mai'r adeg y cafodd fy nain ddam-wain ydoedd</i>	°It must have been the time my grandmother had had an accident
		CONJINF	74	[...] <i>rhaid imi ddweud [...]</i>	[...] I have to say [...]
	^{be.PST.3SG-yIPRED} <i>bu'n</i> <i>RH TH</i>	CONJINF	78	<i>bu'n rhaid i mam ofyn</i>	Mam had to ask
	^{be.IMPF.HAB.3SG-yIPRED} <i>byddai'n</i> <i>RH TH</i>	INF	55	<i>Byddai'n rhaid cerdded y pedair milltir yno ac yn ôl</i>	°He had to walk the four miles there and back
^{good} <i>da</i>	<i>RH TH</i>	DEM.PROX.N <i>hyn</i>	18	<i>Nid da gan yr hen bregethwr mo hyn</i>	°It was not good in the eyes of the old preacher
^{sure} <i>siŵr</i>	^{be.PRS.3SG-yIPRED} <i>mae'n</i> <i>RH TH</i>	LEN\be-INF <i>fod</i>	32	<i>Mae'n siŵr fod Hugh gryn ugain mlynedd yn hŷn na'm nain</i>	°It is for sure that [...]
^{sure} <i>sicr</i>	^{be.PRS.3SG-yIPRED} <i>mae'n</i> <i>RH TH</i>	NMLZ <i>mai</i>	24	<i>ond mae'n sicr mai arholiad llafar ar y maes llafur ydoedd</i>	but it must have been an oral exam on the set subject
^{similar} <i>tebyg</i>	^{be.PRS.3SG-yIPRED} <i>mae'n</i> <i>RH TH</i>	LEN\be-INF <i>fod</i>	^{int} 35	<i>Mae'n debyg fod y gweithwyr yn gwerthu'r llechi ar eu liwt eu hunain</i>	°It's probable that the workers were selling slates on their own behalf
	^{be.PRS.3SG-yIPRED} <i>S mae'n</i> <i>RH</i>	<i>S</i>	50	[...], <i>mae'n debyg</i>	[...], it seems

ite form in ex. 69a and the habitual imperfect in ex. 69b indicate the deontic obligation of characters within the storyworld in the past. Although ex. 69c is the bare pattern and bears no tense indication, it still refers to the storyworld, and the preacher's stance within it, in the narrated past.

- (69) a. *bu'n rhaid i mam ofyn*
^{be.PST.3SG-yIPRED} need to 1SG.POSS\mother LEN\ask.INF
 Mam had to ask
 YLW, ch. 9, p. 108; anec. 78
- b. *Byddai'n rhaid cerdded y pedair milltir yno ac yn ôl*
^{be.IMPF.HAB.3SG-yIPRED} need walk.INF DEF four.M mile MEDI.LOC and
 back
 °He had to walk the four miles there and back
 YLW, ch. 8, p. 92; anec. 55
- c. *[Nid da gan yr hen bregethwr] [mo hyn].*
 NEG good by DEF old preacher NEG-of DEM.PROX.N
 °That was not good in the eyes of the old preacher.
 YLW, ch. 4, p. 52; anec. 18

2.3.2.3.6 Existential and locative statements

Table 2.20 combines purely existential statements (cf. *there is a problem* or *there is a book on the table*) and locational predicates (cf. *the book is on the table*); both share structural properties in Welsh.¹²² Moreover, the locational statements are not homogeneous in type, ranging from plain physical locations (such as ex. 70a) to various degrees of conventionalised metaphors (such as exx. 70b and 70c¹²³).

¹²² The exact relation between them is a complex topic that involves a number of related issues, such as definiteness, specificity, syntactic form and information structure. The exact details are interesting, but are largely perpendicular to our discussion here. For a general theoretical discussion on the related notions of *thetic* and *categorical* statements, see KURODA (1972).

Table 2.20:
Existential and locative statements in expositions

Tense	LOC	Anec.	Welsh	English	
IMPF	— on ar	203	<i>nid oedd dim i'w wneud ond ein rhoi efo'n gilydd</i>	there was nothing to do but to put us together	
		18	<i>Yr oedd arno eisiau sylw ei holl gynulleidfa</i>	°He had to have (<i>lit.</i> there was a want on him) the full attention of the congregation	
		75	<i>ac yr oedd llawer iawn o'r bai ar y fam am hynny</i>	°much of the blame for it was on the mother	
		221	<i>Yr oedd ein hystafell ddosbarth fechan ar y trydydd llawr</i>	Our small classroom was on the third floor	
		ADV\home gartref	77	<i>Yr oeddwn i gartref</i>	I was at home
			112	<i>Yr oeddwn [...] gartref ar wyliau</i>	°I was [...] home on holidays
		Yn _{loc} yn	35 ^{ext}	<i>yr oedd Owen Jones [...] yn y carchar</i>	Owen Jones [...] was in prison
			112	<i>Yr oeddwn ... yn yr Ysgol Sir</i>	I was [...] at the County School
		MED\LOC yno	108	<i>ac yr oedd yno ym misoedd olaf y rhyfel</i>	and he was there in the last months of the war
	IMPF.HAB	on ar	3	<i>byddai merched [...] ar ben y drws [...]</i>	the women [...] would be on their doorsteps [...]
	on back ar ôl	214	<i>Byddai Ned ar ôl yn cyrraedd y chwarel o hyd ac o hyd</i>	Ned used to come late to the quarry all the time	
PLUP	on ar	71	<i>Buasai efa mam ar eu traed trwy'r nos</i>	°Mam had been on their feet all night	
	from o [...] i	77	<i>Buasai o bared i bost, o ysbyty i ysbyty</i>	°He had been (moved) from pillar to post, from hospital to hospital	
PRS	—	3	<i>mae rhes o dai o'r enw Glasfryn</i>	there's a row of houses called Glasfryn	
	Yn _{loc} yn	3	<i>mae beirniadaeth ym mhob llygad a fo yn eich gwyllo</i>	there is judgement in every eye watching you	
	← on ar	91	<i>Ar ei gwaelod mae tro ar groes-gongl a gwal ddigon isel hefyd ar y tro</i>	At the bottom there is a right angle turn and rather a low wall on the bend	
—	ADV\home gartref	69	<i>Neb arall gartref ond fy mam ac Evan fy mrawd</i>	Nobody else at home except Mam and my brother Evan	

- (70) a. *yr oedd Owen Jones [...] yn y carchar*
PRT be.IMPF.3SG PN Yn_{loc} DEF prison
Owen Jones [...] was in prison
YLW, ch. 7, p. 75; anec. 35^{ext}
- b. *Buasai efa mam ar eu traed trwy'r nos*
be.PLUP.3SG 3SG.M and 1SG\mother on 3PL.POSS foot.PL through-DEF night
°Mam had been on their feet all night
YLW, ch. 9, p. 105; anec. 71
- c. *Byddai Ned ar ôl yn cyrraedd y chwarel*
be.IMPF.HAB.3SG PN on back Yn_{CVB} arrive.INF DEF quarry
Ned used to come late to the quarry
Atgofion, p. 17; anec. 214

Similarly to the nominal-lexeme predicates discussed above, existential and locational statements — as well as possession predicates which are discussed below — are also descriptive or commentative in nature (as opposed to verbal constructions, which can be plot-advancing in principle). Thus, it is not surprising one finds them in abundance in the EXPOSITION, as a part of the system that portrays the necessary preparatory information for the reader of the anecdote, presenting elements which are pertinent to the story and/or describing where they were.

¹²³ The noun *ôl* on its own covers meanings more or less equivalent to 'track, trace, back, etc.'. With the preposition *ar* 'on', the phrase *ar ôl* has no less than seven sub-entries for meaning in GPC (2014–, § *ôl*¹), including our '(to be) late'.

Forms of *bod* (in the examples presented in the table: ^{be.INF}*oedd*, ^{be.IMPF.1SG}*oeddwn*, ^{be.IMPF.HAB.3SG}*byddai*, ^{be.PLUP.3SG}*buasai* and ^{be.PRS.3SG}*mae*) are common both to existential and locational statements. As discussed above, tense makes a key factor in the layering of the text, and binding the statements within particular temporal and textual frames. The non-habitual imperfect presents a concrete, non-habitual state; the habitual imperfect a habitual or recurring state; the pluperfect is preparatory; and the present describes states that holds for the author’s present (such as features of the local surroundings) or generic atemporal ones (ex. 71a). Ex. 71b is noteworthy, as it lacks any form of *bod* (it could have been ^{be.INF}*Nid oedd* ^{NEG} ^{be.IMPF.3SG} ^{no_one} ^{other} ^{ADV\home} *neb arall gartref* ‘There was nobody else at home’). What is signalled by this syntactic construction, what is its function in literary writing and how does negation play a role here – these are interesting questions what require further research on the basis of additional examples.

- (71) a. ^{be.PRS.3SG} *mae* ^{beirniadaeth} *ym* ^{mhob} *llygad* ^a *fo* there is judgement in every eye watch-
^{yn} *eich* ^{gwylio} ing you
^{yn} ^{eich} ^{gwylio} YLW, ch. 3, p. 34; anec. 3
be.PRS.3SG judgement ym_{LOC} every eye REL.DIR be.PRS.SBJV.3SG ym_{CVB} 2PL.POSS watch.INF
- b. ^{no_one} *Neb* ^{other} *arall* ^{ADV\home} *gartref* ^{but} *ond* ^{1SG.POSS} *fy* ^{mam} *ac* ^{PN} *Evan* ^{1SG.POSS} *fy* ^{mrawd} *mrawd* Nobody else at home except Mam and
my brother Evan
YLW, ch. 9, p. 104; anec. 69
no_one other ADV\home but 1SG.POSS mother and PN 1SG.POSS brother

As mentioned in § 2.3.1.1.3.5, Welsh has *locational predicative possession* (for example, ^{be.PRS.3SG} *Mae gan* ^{by} *Begw* ^{PN} ^{book} *lyfr* ‘*Begw* has a book (lit. (there) is by *Begw* book)’). Table 2.21 lists predicative possession statements in the EXPOSITIONS.

Table 2.21: Predicative possession statements in expositions

Form	Anec.	Welsh	English
^{be.IMPF.3SG} <i>oedd</i>	61	<i>Nid oedd gan yr un ohonom y syniad lleiaf</i>	None of us had any idea
	88	<i>Yr oedd gan y wraig frawd</i>	The wife had a brother
	96	<i>Yr oedd ganddi siwt liw hufen unwaith</i>	°She had a cream suit once
	97	<i>Yr oedd gennym gath gloff</i>	We had a lame cat
	202	<i>Yr oedd gennym gath gloff</i>	We had a lame cat
222	<i>Yr oedd gan wyth ohonom arholiad mewn trigonometry</i>	Three of us had an exam in trigonometry	
^{be.IMPF.HAB.3SG} <i>byddai</i>	86	<i>a byddai ganddi hithau, felly, amser i ddarllen yn y bore</i>	she had time to read in the morning
	^{be.PLUP.3SG} <i>buasai</i>	78	<i>ni buasai gan y gŵr hwn arian i’w rhoi oni bai am mam a rhai tebyg iddi</i>
^{be.REL.PRS.3SG} <i>sydd</i>		43	<i>Cof bychan iawn iawn sy’ gennyf amdani</i>
^{be.PST.3SG} <i>bu</i>	74	<i>Bu gennym gath a alwem yn ‘Lisi Blac’ unwaith</i>	We once had a cat we called Lisi Black

2.3.2.3.7 *Other forms*

Three examples (table 2.22) have syntactic forms which do not belong in any of the above types.

Two of them are of the unique *bu farw* ‘died’ construction, whose syntax is peculiar (see MAC CANA 1997). It looks like a third-person singular preterite form of *bod* (*bu*) with a lenited form of the adjective *marw*, but this particular syntactic construction is not found elsewhere productively, and its semantics is not of a state or a condition ((*xe*) *is dead*) but of an event ((*xe*) *died*)¹²⁴.

The other is an adjunctive converb. Converbs which make the main predicate of their matrix sentences have been discussed in § 2.3.2.3.2. In anec. 209 *wrth ddyfod* is adjunctive, dependent form. As mentioned in § 2.2.1.3 above, the textual macro-syntactic sections of the anecdote and micro-syntactic segmentation do not always align at the boundary between sentences. Anec. 209 conflates several sections within one micro-syntactic unit, where the EXPOSITION is not micro-syntactically independent.

¹²⁴ Semantically it might be grouped with preterite verbs.

2.3.3 *Development*

The DEVELOPMENT is the main section of the anecdote, the only one which is obligatory (§§ 2.2.3.1 and 2.2.3.2); as defined in § 2.2.1.1, it narrates the events which make the core of the anecdote. It follows two optional introductory sections (ABSTRACT and EXPOSITION) and precedes two optional conclusory ones (EPILOGUE and CONCLUSION); see § 2.2.3.

If ABSTRACTS exhibit a rather strict set of forms, and EXPOSITIONS a freer form, the DEVELOPMENT is the least rigid component of the anecdote, showing a great variety of forms. In fact, it seems to make full use of the narrative ‘toolbox’ or ‘palette’ the Welsh language provides, as seen in other, more elaborate narrative texts, such as short stories and novels. This makes it

Un peth a hoffem yn fwy na dim fyddai gweld pobl yn galw gyda’r nos yn enwedig os byddent yn bobl ddiddorol ac yn gallu dweud straeon.

One thing we used to love more than anything was to see people calling in the evening, especially if they were interesting people and could tell stories.

— *Atgofion*, p. 15

Table 2.22: Other syntactic forms in expositions

Form	Anec.	Welsh	English
^{be.PST.3SG LEN\dead} <i>bu farw</i>	77	<i>a bu farw</i>	°and (he) died
	49	<i>Bu farw fy ewythr Robert</i>	My uncle Robert died
<i>adjunctive converb</i>	209	<i>wrth ddyfod adre o’r chwarel</i>	coming home from the quarry

impossible and unfitting to try to cover the whole system that governs the DEVELOPMENT here in this subsection, as that would mean more or less describing the narrative grammar of Welsh in its entirety, a task that would span over the length of more than one thesis... In lieu of that, let us pursue the ‘palette’ metaphor further and consider the colourful¹²⁵ fragment 2.3 (anec. 110), which demonstrates the richness of forms which has to do with narrative grammar. The purpose of this quick overview is not to offer a comprehensive and systematic general description nor to describe this particular anecdote for any particular merit – this anecdote is not special or outstanding in any way – but to offer a glimpse into the kind of linguistic signs that affect the structure and ‘texture’¹²⁶ of narrative.¹²⁷ The forms are referred to in the order of their first instance in the fragment.

2.3.3.1 ● Finite preterite

Preterite finite verbs (PRET) make the backbone of narrative. They are the unmarked narrative form, which carries the *evolution mode* plot forward in main clauses.¹²⁸ Unsurprisingly, they are the most common form in the DEVELOPMENT of this and other anecdotes; but as seen in § 2.2.2, other types of anecdotes (for example, with shorter DEVELOPMENTS which focus on the element of surprise and not on developing a plotline) may consist mainly of other forms.

2.3.3.2 ● Finite pluperfect

Two occurrences of the pluperfect finite verb form are found in the fragment, incidentally of the same verb (*gwelsai*; infinitival dictionary form *gweld*); see ex. 72¹²⁹.

The first instance (ex. 72a) occurs in a main sentence within the narrative. It provides commentative information about a prior point in time (y *noson gynt* ‘the night before’) in relation to the basic surrounding time reference, which is anchored by the TEMPORAL ANCHOR *ryw ddiwrnod* ‘one day’ and advanced mainly by preterite verbs (*Daeth WH* ‘WH came’ in the previous sentence and *a dywedodd wrth ei wraig* ‘and told his wife’ in the next one). The function of the pluperfect in narrative texts can be likened

¹²⁵ Both fragment 2.3 and appendix C (see table 4.2 for a legend) make use of coloured segments for marking grammatical forms. The colours of the two are unrelated and bear no iconic significance (except for the nonsaturated or ‘colourless’ grey for *other* in appendix C).

¹²⁶ See § 3.1.1 for a short etymological discussion of *text*, *textile* and *texture*.

¹²⁷ Other analyses of two particular anecdotes, including their DEVELOPMENT, can be found in § 2.2.2.

¹²⁸ On top of this skeletal narrative form numerous other text-grammatical constructions flesh out a multilayered and complex system, some of which are sketched below in the following subsections.

¹²⁹ The lack of initial *g-* in ex. 72b is due to a mixed mutation triggered by *na* ‘NMLZ.NEG, that ... not’ (see table 1.2).

Fragment 2.3:

Variance of narrative forms in an anecdote

^{PRET}Daeth Wil Huws i weithio i dŷ Owen Williams, Plas Ffynnon, ryw ddiwrnod. ^{PLUP}Gwelsai ef yn rhywle y noson gynt a ^{PRET}dywedodd wrth ei wraig ^{indirect speech}→ y ^{be.IMPF.SBJV}byddai yno fore trannoeth ^{←indirect speech}, a ^{PRET}rhybuddiodd hi ar boen ei bywyd am gadw ei drwyn ar y maen. ^{PRT}Fe ^{PRET}ddaeth Wil Huws. ^{PRET}Cafodd frecwest campus, ac ^{PRET}aeth ati i ddyrnu â ffust. Toc, ^{PRET}daeth i'r tŷ ^{a INF}ac egluro i Maggie Williams ^{indirect speech}→ nad ^{be.IMPF}oedd y ffust yn un dda iawn ^{←indirect speech}, ^{CVB}gan ddangos ei gwendidau. ^{free indirect speech}→ Ond yr ^{be.IMPF}oedd gan Elis Jones yn y Gaerwen ffust dderw gampus, ac ni ^{be.IMPF.SBJV}byddai fawr o dro yn rhedeg yno i nôl ei benthg — yr eglurhad hwn i gyd ^{YIPRED}yn glên iawn ac ^{YIPRED}yn berffaith resymol. ^{←free indirect speech} ^{PRESTT}Dyna'r olwg ddaethaf a welodd Maggie Williams arno y diwrnod hwnnw. Pan ^{PRET}ddaeth ei gŵr adref o'r chwarel, yr ^{be.IMPF}oedd yn lloerig, a ^{PRET}thyngedodd y mynnai gael gafael arno y noson honno. ^{PRET}Aeth i lawr i'r Gaerwen, ac yr ^{be.IMPF}oedd ar y trywydd iawn. ^{PRET}Sbeciodd drwy dwll clicied rhagddor y sguor, ac yno ^{cleft}yr ^{be.IMPF}oedd Wil Huws ^{CVB}yn gorwedd mewn sach ar swp o wair glân. ^{PRET}Dyrnodd Owen Williams y drws fel dyn cynddeiriog, ^{CVB}gan fygwth mwrdrwr a phethau gwaeth. ^{PRET}Neidiodd Wil Huws ac ^{direction}allan o'i sach yn noeth lymun (^{IMPF}tystiai O.W. wedyn na welsai neb cyn laned), ^{PRET}brysiodd wisgo amdano ^{CVB}gan hanner crïo'n edifeiriol. ^{direct speech}→ 'Rydw i yn dwad rŵan, Owen bach, ydw wir.' ^{←direct speech} ^{PRT}Mi ^{PRET}gafodd ddigon o fraw y tro hwn i gyflawni ei addewid i ddyrnu yn bur fuan.

One day Wil Hughes ^{PRET}came to work at the house of Owen Williams, Plas Ffynnon. °He ^{PLUP}had seen him [Wil] somewhere the previous night and ^{PRET}told his wife he ^{be.IMPF.SBJV}would be there the next morning, and ^{PRET}warned her on pain of her life to keep the man's shoulder to the wheel. Wil Hughes ^{PRT}{fe} ^{PRET}arrived. °He ^{PRET}got an excellent breakfast, and ^{PRET}went to begin threshing with a flail. °Soon he ^{PRET}came into the house ^{a INF}and explained to Maggie Williams that the flail ^{be.IMPF}was not a very good one, ^{CVB}showing her its faults. ^{free indirect speech}→ But Elis Jones in the Gaerwen had (*lit. there* ^{be.IMPF}was by EJ) an excellent oak flail, and it ^{be.IMPF.SBJV}wouldn't take long to run there and borrow it — this whole explanation ^{YIPRED}{yn} very agreeable and ^{YIPRED}{yn} perfectly reasonable. ^{←free indirect speech} ^{PRESTT}That was the last that Maggie Williams saw of him that day. When her husband ^{PRET}came home from the quarry he ^{be.IMPF}was livid, and ^{PRET}swore he'd get hold of him that night. °He ^{PRET}went down to Gaerwen, and he ^{be.IMPF}was on the right track. He ^{PRET}spied through the latch hole in the half door of the barn, and it was there ^{cleft}that Wil Hughes ^{be.IMPF}was ^{CVB}lying in a sack on a pile of clean hay. Owen Williams ^{PRET}banged on the door like a madman, ^{CVB}threatening murder and worse things. °Wil Hughes ^{PRET}jumped and ^{direction}out of his sack naked (O.W. ^{IMPF}swore he'd never seen anyone so clean), ^{PRET}rushed to get dressed ^{CVB}half crying repentantly. ^{direct speech}→ °'I'm coming now, Owen bach, really I am. ^{←direct speech} ^{PRT}{Mi} he ^{PRET}got enough of a fright this time to keep his promise to do the threshing soon.

— Source: YLW, ch. 12, p. 145; anec. 110

to some extent to flashbacks in cinema: a temporary shift back in time, which provides complementary information; see LEE (2020) and § 1.1.4.¹³⁰

The second instance (ex. 72b), on the other hand, occurs within a subordinate content clause, itself within a commentative parenthetical clause. That parenthetical clause deviates from the basic surrounding time reference as well, but not to anterior reference but posterior one: after the whole series of events told in the anecdote has been over, Owen Williams commented upon the events (presumably when he told and retold the story) and

¹³⁰ Such temporal shift is sometimes crucial to the point of the anecdote. For instance, in anec. 22 the shift signalled by the pluperfect *aethai* 'had gone' is necessary for solving the question as to how Rev. Rawson Williams did come to Rhosgadfan despite the fact the author's grandfather did not offer him an engagement. After the first pluperfect establishes the shifted temporal reference, preterite forms are used (*aeth* 'xe went' twice).

said that he had not seen anyone as clean as Wil Huws when he got out of the sack naked.¹³¹

- (72) a. 「Gwelsai」 ef yn rhywle y noson gynt [...]

see.PLUP.3SG 3SG.M y_{n,loc} INDF.SG.place DEF night early.CMP
- b. (tystiai O.W. wedyn na 「welsai」 neb

testify.IMP.F.3SG PN after.DEM.PROX.N NMLZ.NEG see.PLUP.3SG anyone

cyn laned)

EQU clean.EQU

「He had seen」 him [Wil] somewhere the previous night [...]

(O.W. 「swore」 「he'd」 never 「seen」 anyone so clean)

2.3.3.3 ● Reported speech

The short fragment exhibits three types of reported speech:

- *Indirect speech* (exx. 73a-b), introduced with verbs of speaking (*dywedodd* and *egluro*, respectively) and mediated by nominalisers (the positive *y(r)* ‘that’ and the negative *nad* ‘that ... not’), which are complemented with a clause.
- A kind of *free indirect speech* (ex. 73c), representing what a character said without such syntactic framing.¹³²
- *Direct speech* (ex. 73d), marked with quotation marks.

- (73) a. [...] dywedodd wrth ei wraig 「y byddai yno

say.PRET.3SG with 3SG.M.POSS woman NMLZ be.IMP.F.SBJV.3SG MEDI.LOC

fore trannoeth」 [...]

ADV\morning following_day
- b. [...] ac egluro i Maggie Williams 「nad oedd y

and explain.INF to PN NMLZ.NEG be.IMP.F.3SG DEF

ffust yn un dda iawn」 [...]

flail(F) y_{n,PRED} one.F good very
- c. Ond yr oedd gan Elis Jones yn y Gaerwen ffust dderw

but PRT be.IMP.F.3SG by PN y_{n,loc} DEF PN flail(F) oak

gampus, ac ni byddai fawr o dro yn rhedeg

excellent and NEG be.IMP.F.SBJV.3SG PRED\big of time y_{n,CVB} run.INF

yno i nôl ei benthyg [...]

MEDI.LOC to bring 3SG.F.POSS borrow.INF [...]
- d. “Rydw i yn dwad rŵan, Owen bach, ydw

PRT.be.PRS.1SG 1SG y_{n,CVB} come.INF now PN small be.PRS.1SG

wir’

ADV\true

¹³¹ In other words, we leap forward in time (with *tystiai* ‘testified, swore’; see § 2.3.3.13) and then back in the subordinate content clause (our *na welsai* ‘that he had not seen’).

¹³² The topic of *free indirect speech* is discussed in § 3.6.2.1 in the context of *reported thoughts* in another corpus, as a topic related to *reported speech* (the signalling of which is explored in chapter 3).

(He) [...] told his wife 「he would be there the next morning」 [...]

[...] and explained to Maggie Williams 「that the flail was not a very good one」 [...]

But Elis Jones in the Gaerwen had an excellent oak flail, and it wouldn’t take long to run there and borrow it [...]

‘I’m coming now, Owen bach, really I am.’

The formal distinction between the three types lies in two axes:

- Between the direct and indirect ones: where the deictic centre — or *point of reference* — is (the speaking character's or the common narrative's frame of reference, respectively). This overlaps with whether the reported speech is presented as a quote of the actual words the speaking character says or not.

Both tense and person are two pertinent deictic categories.

With regard to tense, we see the imperfect subjunctive form ^{be.IMPF.SBJV.3SG} *byddai* 'would be' in the two indirect segments (see § 2.3.3.4), which has its anchor in the temporal reference of the narrative; a direct equivalent would be the future ^{be.FUT.3SG} *bydd* 'will be'. Similarly, in the indirect segments we see the reference to the contemporary point in the narrative as imperfect indicative ^{be.IMPF.3SG} *oedd* 'was' (whose direct equivalent would be the present ^{be.PRS.3SG} *mae*), while in the direct speech we see the present ^{PRT.be.PRS.1SG} (*r*)*ydw* 'I am' (whose indirect equivalent would be the imperfect indicative ^{be.IMPF.3SG} *oedd* 'was', with a shift in person as well). Take note of ^{now} *rŵan*, which is also deictic (here-and-now, *nynégocentrique*).

The vocative diminutive ^{PN} *Owen* ^{small} *bach* 'dear Owen' (ROSIAK 2013, p. 301. ff.) and the final echo repetition ^{be.PRS.1SG ADV\true} *ydw* *wir* 'really I am' are both interlocutory colloquial forms, aiming at persuading Owen Williams.

- Between the *indirect speech* and the *free indirect speech*: whether the indirect content is syntactically mediated as subordinate or not, respectively.

As stated the indirect speech segment is framed by ^{say.PRET.3SG} *dywedodd* ^{with 3SG.M.POSS woman NMLZ} *wrth ei wraig y* '(he) told his wife that' while the free indirect speech one is not framed in such a way.

2.3.3.4 ● Imperfect subjunctive

The imperfect subjunctive (IMPF.SBJV) is a form found in the inflection of ^{be.INF} *bod* and some compound forms of *bod*¹³³. Depending on analysis and the exact language variety, the imperfect subjunctive form may be homonymic with the habitual imperfect ^{be.IMPF.HAB.3SG} *byddai* and ^{be.IMPF.SBJV.3SG} *byddai*, for example).

In our fragment ^{be.IMPF.SBJV.3SG} *byddai* occurs twice. Once in a nominalised ^{NMLZ} *y* 'that' clause that makes the object of ^{say.PRET.3SG} *dywedodd* (^{be.IMPF.SBJV.3SG} *byddai* ^{MEDI.LOC} *yno* ^{ADJ\morning} *fore*

¹³³ Such as *gwybod* 'to know (things and facts)' and *adnabod* 'to know (people, places, etc.), to recognise', although they are not very common even in 20th century Literary Welsh. Morphologically, this kind of composition is not unlike *-sum* compounds in Latin — such as *absum* 'I abandon, I am away' or *obsum* 'I am against, I hinder, I hurt' — in which the final part conjugates like *sum* 'I am'.

following_day
trannoeth ‘that he would be there next morning’). And a second time in another segment that represents the speech of a character indirectly¹³⁴: *ni byddai fawr o dro yn rhedeg yno i nôl ei benthg* ‘it wouldn’t take long to run there and borrow it’. Both times *byddai* indicates a future reference in relation to the current point in the narrative when the character speaks¹³⁵.

2.3.3.5 ● Preverbal particles

As mentioned above in § 2.2.2.2.3, the system of clause-initial, preverbal particles (PRT) in Welsh is not trivial at all (AWBERY 2004; SHISHA-HALEVY 2015).¹³⁶ There are two such particles in the fragment. One is *fe*, whose function is – generally speaking – to mark an affirmative focus: here Wil Hughes was to come to the Williamses, and he *did* come (the English *did* INF is a suitable approximation to *fe*). The other is *mi*, the exact function of which is less tangible and easy to put one’s finger on. According to SHISHA-HALEVY (2015, § 2), it is a ‘non-concatenating converter, combined with the Preterite (not the Imperfect) in narrative, [...]. [...] we encounter a pronounced affinity of the *mi*- form with the *perfectum praesens* tense’. How the subjective and locutive, *nynégoцентриque* (DAMOURETTE and PICHON 1911–1940), nature of *mi*¹³⁷ is expressed in our case and similar cases is yet to be fully understood in light of a systematic description of this elusive particle.

2.3.3.6 ● FINV a INF

Similarly to how *phrasing* is used in music to group notes together into phrases that make complete musical sense (NATTIEZ [1987] 1990, § 7.2) or how smaller micro-syntactic units are grouped to make larger phrases, the narrator can stage the textual consistency of the events so two or more events are joined to make larger units (and so on, making episodes, scenes, etc.). The high-juncture [*FINV* ^{and} *a* *INF*] construction is such a ‘glue’ that joins two events closely into a compound event, making it an information-chunking¹³⁸ narrative technique¹³⁹.

In our case (*daeth i’r tŷ ac egluro i MW* ‘he came into the house and explained to MW’) the two verbs do not present two

¹³⁴ This time without a quotative index framing the segment as attributed to a certain character in the story. Chapter 3 is dedicated to quotative indexes in another corpus and text-type.

¹³⁵ This creates in the first occurrence three temporal layers which are signalled by grammatical tense: the anterior pluperfect *gwelsai* ‘had seen’, the plot-carrying preterite *dywedodd* ‘said’ and the posterior imperfect subjunctive *byddai* ‘would be’.

¹³⁶ *fe* has been mentioned in § 2.2.2.2.3 above, in the context of analysing another DEVELOPMENT.

¹³⁷ Which is diachronically a development of **me-*, the oblique form of the Indo-European first-person singular pronoun.

¹³⁸ Keeping with the musical analogy, this construction signals a *legato*, connecting notes/events together, as opposed to unmarked or even *staccato* articulation (see SHISHA-HALEVY 1997, § 1.1.5).

¹³⁹ It was discussed above in § 2.2.2.1.3; see SHISHA-HALEVY 1997, § 1.1 for structural description.

¹⁴⁰ *a* ‘and’ and *ac* are preconsontal and prevocalic allomorphs, respectively.

independent individually-delimited concatenated events that simply occur one after the other (*he came; he explained*), but a compound ‘hyper-event’. The relationship between the events that make this construction (minimally two, and occasionally more: [*FINV, INF a INF*], etc.) is object- or goal-oriented, where each link leads to the one that follows. Here ‘explaining’ (*ac egluro*) is the end of ‘coming’ (*daeth*); this is expressed Clarke’s English translation¹⁴¹: *he came into the house to explain*.

2.3.3.7 ● Imperfect *oedd*

Various constructions are built on the basis of *bod*, whose most common and unmarked form in narrative is *oedd*. These include the following:

- Adverbial predication pattern¹⁴², whose predicative slot includes:
 - adverbialised nominals, whose adverbial status is marked by *yn*; ex. 74a (a noun phrase with *un* as nucleus) and ex. 74c (an adjective).
 - locative predicates; used metaphorically¹⁴³ in ex. 74d.
 - converbs; ex. 74e (as the *glose*¹⁴⁴ of a cleft sentence).
- The locational predicative possession construction, as in ex. 74b.

- (74) a. [...] *ac egluro i Maggie Williams nad* ^{and explain.INF to PN} *ffust* ^{NMLZ.NEG} *yn un dda iawn* ^{be.IMPF.3SG DEF} [...] ^{flail(F) y^{MPRED} one.F good very}
- b. *Ond yr oedd gan Elis Jones yn y Gaerwen* ^{but PRT be.IMPF.3SG by PN y_{LOC} DEF PN} *ffust dderw gampus* ^{flail} [...] ^{oak excellent}
- c. *Pan ddaeth ei gŵr adref o'r chwarel, yr oedd yn lloerig* ^{when come.PRET.3SG 3SG.F.POSS man homewards from-DEF quarry PRT be.IMPF.3SG y^{MPRED} lunatic} [...] ^{lunatic}
- d. *Aeth i lawr i'r Gaerwen, ac yr oedd ar y trywydd iawn* ^{go.PRET.3SG to down to-DEF PN and PRT be.IMPF.3SG on DEF track right}

¹⁴¹ In order to make the translation more transparent, I modified it above, as ‘he came into the house to explain’ would normally correspond to *daeth i'r tŷ i egluro*, with an *i INF* ‘to INF’ causal converb.

¹⁴² See appendix E.

¹⁴³ Cf. the English equivalent to *be on the right track* or the Norwegian *være på rett spor*.

¹⁴⁴ DAMOURETTE and PICHON (1911–1940) term *vedette* the focal part of a cleft sentence, and *glose* the other part.

[...] and explained to Maggie Williams that the flail ‘was’ not ‘a very good one’ [...]

But Elis Jones in the Gaerwen had (*lit.* there ‘was’ ‘by EJ’) ‘an excellent oak flail’, [...]

When her husband came home from the quarry he ‘was’ ‘livid’, [...]

‘He went down to Gaerwen, and he ‘was’ ‘on the right track’.

e. [...], ac yno yr «oedd» Wil Huws «yn gorwedd»
and MEDI.LOC REL.OBL be.IMP.F.3SG PN yn_{CVB} lie.INF
 mewn sach ar swp o wair glân.
in sack on heap of hay clean

[...], and it was there that Wil Hughes
 «was» «lying» in a sack on a pile of
 clean hay.

2.3.3.8 ● **Converb**

Converbs (CVB) make up an important part of the Welsh grammatical system. Broadly speaking, the two primary syntactic status converbs be in are predicative (rhematic) and adjunctive, and each of the two has a different paradigm (commutation class) for the preposition component of the converb: the predicative status has a more limited selection in comparison to the adjunctive one.

Incidentally, our fragment has three adjunctive converbs with the preposition *gan*: *gan ddangos* ‘showing’, *gan fygwth* ‘threatening’ and *gan hanner crïo* ‘half crying’. They expand upon the main verb, adding another layer of information. The only predicative converb is *yn gorwedd* ‘lying’, within a cleft sentence (*yno yr oedd WH yn gorwedd [...]* ‘it was there that WH was lying [...]’; see § 2.3.3.11)¹⁴⁵. In addition, there are ‘purpose converbs’ with the preposition *i* (not marked in colour): *i weithio*, *i ddyrnu*, *i nôl* and *i gyflawni*.

¹⁴⁵ Had the punctuation been slightly different, with a comma between *WH* and *yn*, that would unambiguously communicate an adjunctive status of *yn gorwedd* ‘lying’ and an existential-locative use of *oedd* ‘was’: *yno yr oedd WH, yn gorwedd [...]* ‘it was there that WH was, lying [...]’. Cf. ex. 83 in BORSLEY, TALLERMAN, and D. WILLIS (2007, § 4.3), which demonstrate a simple existential-locative use of *bod* ‘to be’ in a cleft sentence.

2.3.3.9 ● **Bare NP + predicative yn**

In addition to *yn* that occurs with *oedd*, which has been discussed above in § 2.3.3.7, there are two concatenated instances of *yn* which follow a noun phrase without *oedd* or any other form of auxiliary *bod*: ex. 75. As such, this construction in this textual environment is not anchored to a specific time frame but serves as an atemporal comment by the author, referring back to Wil Hughes’s explanation (with the demonstrative metalinguistic *yr eglurhad hwn i gyd* ‘this whole explanation’) and portraying it as agreeable and reasonable, thus providing a motivation to its implied acceptance by Maggie Williams.

(75) [EGLURHAD] — «yr eglurhad hwn i gyd» «yn
DEF explanation(M) DEM.PROX.M to combination yn_{PRED}
 glân iawn» ac «yn berffaith resymol».
agreeable very and yn_{PRED} perfect reasonable

[EXPLANATION] — «this whole explanation» (was/is) «very agreeable» and «perfectly reasonable».

[*PRO/NP yn_{PREL} ADJ*] can be classified under a more general umbrella [*PRO/NP ADVP*] construction (where *yn_{PREL} ADJ* constitutes an *ADVP* in our case). The function, (text-)syntactic behaviour and structural value of this construction — which also includes [*PRO/NP CVB*] — differs in different text-types. Ex. 76a demonstrates it in diary-like narrative writing¹⁴⁶ (a), description of actions portrayed in images (b, from a random Welsh Wikipedia article, written under an image of an Ancient Egyptian relief) and describing states in laconic public signs (c). It is also used for portraying *tableaux vivants* in various kinds of narrative.

- (76) a. 「Yr uwd_J 「yn dda_J, 「yn feddal_J ac 「nid yn lwmp
DEF porridge yn_{PREL} good yn_{PREL} soft and NEG yn_{PREL} lump
 caled_J.
hard
- b. 「Ptolemy XII_J 「yn taro ei elynion_J
PN yn_{CVB} hit.INF 3SG.M.POSS enemy.PL
- c. 「Cyfleusterau gwneud te a choffi_J 「ar gael_J
facility.PL do.INF tea and coffee on get.INF

¹⁴⁶ This is touched upon in § 5.4.2. [*PRO/NP ADVP*] is exceptionally common in this type of writing. See also SHISHA-HALEVY (2010, p. 274b).

°「The porridge_J (is) 「good_J, 「soft_J, and 「not one hard lump_J.

HD, Gwacter (ch. 4), p. 32

「Ptolemy XII_J 「smiting his enemies_J

Wikipedia; <https://w.wiki/5N2h>

「Tea and coffee making facilities_J 「available_J

A sign spotted in the dormitories of Cardiff University, Aberdare Halls of Residence; <https://digitalwords.net/ling/cymraeg/arwyddion/>

2.3.3.10 ● Presentative

After Wil Huws's explanation as to why he has to go is given and commented upon, a phoric referential presentative construction occurs (ex. 77a), which refers back to the previous situation. In this environment the nominally 'medial'¹⁴⁷ *dyna* is prevalent and usually anaphoric (as here), while the nominally 'proximal'^{PRESTT.PROX} *dyma* is rarer and commonly cataphoric (see B. M. JONES (2012, § 1.2) and SHISHA-HALEVY (2016, § 4); cf. ex. 77b).

- (77) a. 「Dyna_J 'r olwg ddwaethaf a welodd Maggie Williams
PRESTT.MEDI-DEF sight last REL.DIR see.PRET.3SG PN
 arno y diwrnod hwnnw.
on.3SG.M DEF day(M) DEM.DIST.M
- b. 「Dyma_J a glywn pan gyrhaeddais y dorf.
PRESTT.PROX REL.DIR hear.IMPF.1SG when arrive.PRET.1SG DEF crowd
 'Back to the land' ar dop ei lais.
on top 3SG.M.POSS voice

¹⁴⁷ Generally speaking, Welsh has three presentatives — proximal *dyma*, medial *dyna* and distal *dacw* — which correspond in form (and only partially in function) to three spatial spheres: *yma* 'here', *yna* 'there' and *acw* 'yonder'.

That was the last that Maggie Williams saw of him that day.

That is what I heard when I approached the crowd. 'Back to the land' at the top of his voice.

Atgofion, p. 33; anec. 236

SHISHA-HALEVY (2016, § 4) differentiates between presentative exponents proper and referential pronouns (our case), and describes the structural relationship between them as homonymy. In narrative, he describes the textual domains of the latter as *comment mode*, *narrator's channel*, *free indirect discourse* or *internal narrative*. Our example seems to fall under the *comment mode* rubric, as it comments on the plot: it points backwards to the previous situation, and describes information that applies to the rest of the day that follows.

2.3.3.11 ● Cleft sentence

Cleft sentences are comparatively common in Welsh: somewhat more common than in English (and by far more than in German); they are impressionistically about as common as in French.¹⁴⁸ This has to do with their milder focal force: it takes less ‘communicative effort’ to trigger them. Their basic form in Literary Welsh is $[FOC \overset{REL.DIR}{a} / \overset{REL.OBL}{y(r)} \overset{REL.DIR}{CLAUSE}]$, where a and $y(r)$ follow the same ‘direct’:‘oblique’ pattern as in relative clauses (explained in § 2.3.1.1.3.6), making the non-focal part syntactically framed as a relative clause¹⁴⁹; no initial internally cataphoric pronoun comparable with English *it* or French *ce* is used before the focus.

Such a construction is demonstrated in ex. 78, where yno is the focus. This part of this chapter is concerned with Wil Huws, a crafty man who used to be paid or get food for casual work jobs but evaded doing the work itself¹⁵⁰. In the anecdote he gets a breakfast before he is supposed to thresh with a flail, but then uses an excuse — that the flail is faulty — and disappears. The point when he is found at last is a turning point in the narrative, a peak or climax of sorts. Cleft sentences operate not only in their own limited scope as a (micro-)syntactic form, but in the broader textual and discursive scope. In narrative, this is manifested in their sensitivity to the macro-level flow of the story; in our case the focal construction does not only direct the spotlight to the fact it was *there* in the barn that Wil Huws was found (contrastive focus), but also highlights the whole event as prominent (narrative focus).

¹⁴⁸ See DE CESARE (2014) for quantitative aspects, as well as C. N. BALL (1990), as cited in FILPPULA (2009) and C. N. BALL (1991). FILPPULA (2009) discusses areal-typological and contact-linguistic considerations of the English *it* cleft, including a possible Celtic influence on the English construction and its frequency.

¹⁴⁹ BORSLEY, TALLERMAN, and D. WILLIS (2007, § 4.3) describe it as ‘structurally identical to a *wh*-question’ due to (generative) framework-internal reasons, I presume. For a structural linguistic analysis, including typological and historical considerations, see SHISHA-HALEVY (1998, § 3.4.4).

¹⁵⁰ A *rêl sgolar* ‘real scholar’ as he is told in the previous paragraph to be called by people in Caernarfon...

- (78) Sbeciodd drwy dwll clicied rhagddor y sgu^rbor, ac ^ryno
 peep.PRET.3SG through hole latch front_door DEF barn and MEDI.LOC
 yr oedd Wil Huws yn gorwedd mewn sach ar swp o wair
 REL.OBL be.IMPF.3SG PN ^{yn}_{CVB} lie.INF in sack on heap of hay
 glân_J.
 clean

He spied through the latch hole in the half door of the barn, and ^rit was there that Wil Hughes was lying in a sack on a pile of clean hay_J.

2.3.3.12 ● Predicative directional phrase

Our fragment happens to demonstrate a construction that is not particularly common, an idiomatic predicative *directional phrase*. Such constructions are not dissimilar to their English structural equivalents, like *away with him*, *out with it* or *off with you*.¹⁵¹

The example under consideration is the part ^{out from-3SG.M.POSS sack} *allan o'i sach* ‘(he went) out of his sack’ ex. 79, which is paratactically concatenated after the verbal clause ^{jump.PRET.3SG PN} *Neidiodd WH* (with the conjunction ^{and} *ac*) and complements it semantically (schematically [*jumped* + ^{ac} *got out of the sack*]), in a manner that creates a compound event, not unlike [*FINV a INF*] of § 2.3.3.6.

- (79) Neidiodd Wil Huws ac ^rallan o'i sach_J yn noeth lymun [...]
 jump.PRET.3SG PN and out from-DEF sack ^{yn}_{ADV} naked bare

¹⁵¹ Interestingly, there seems to be an areal factor here. Irish has similar constructions as well, as in *amach leis* ‘out with it, out with him’; see HUGHES (1970) for a structural discussion of expressions of direction in Irish. To the best of my knowledge, this topic has not received much scholarly attention in Welsh, nor has a thorough analytic typological comparison been conducted with regard to the linguistic area in question.

°Wil Hughes jumped and ^rout of his sack_J naked [...]

2.3.3.13 ● Finite imperfect

The structural value and syntactic behaviour of ^{be.IMPF.3SG} *oedd*, the imperfect form of ^{be.INF} *bod*, is different from that of other, imperfect finite verbs. For this reason ^{testify.IMPF.3SG} *tystiai* of ex. 80 is treated here in a separate subsection.

It occurs within an explicitly commentative clause in parentheses, which is detached from the *evolution mode* plot-advancing clauses before and after it, which have preterite verbs (^{jump.PRET.3SG} *neidiodd* and ^{push.PRET.3SG} *brysiodd*). The detachment from the basic flow of the events is expressed also by the adverbial ^{after.DEM.PROX.N} *wedyn* ‘afterwards’. The imperfect form can imply that Owen Williams (O.W.) asserted that he’d never seen anyone so clean repeatedly, when he told the story more than once.

(80) Neidiodd Wil Huws ac allan o'i sach yn noeth lymun
 jump.PRET.3SG PN and out from-DEF sack *yn*_{ADV} naked bare
 ('tystiai', O.W. wedyn na welsai neb cyn
 testify.IMP.F.3SG PN after.DEM.PROX.N NMLZ.NEG see.PLUP.3SG anyone EQU
 laned), [...] *clean*.EQU

‘Wil Hughes jumped and out of his sack naked (O.W. ‘swore’ he’d never seen anyone so clean), [...]

- ▶ This subsection aims at providing a glimpse into the richness of the Welsh text-grammatical means of expression in weaving narratives, which Roberts is known to have taken full advantage of. The various subsections tackled each syntactic form, making order in what would at first glance be considered a visually cacophonous chaotic arrangement of colours in fragment 2.3.

2.3.4 Epilogue

The EPILOGUE is the first of the conclusory sections. It is reserved for information about the results of the events which have unfolded in the DEVELOPMENT or other pertinent information of posterior occurrences, and is characterized by temporal disjunction from it.¹⁵² In the concentric structure of the anecdote (§ 2.2.3), its correspondent in the preparatory sections is the EXPOSITION: both form the intermediary layer around the DEVELOPMENT and are closely connected to it content-wise — the EXPOSITION provides necessary background information (before the starting point of the DEVELOPMENT) and setting, and the EPILOGUE provides the said pertinent information of posterior occurrences. Most EPILOGUES are rather short and simple, but some are more developed (e.g. anec. 112).

Several features characterise the EPILOGUE, as outlined in table 2.23:

- Anaphoric meta-references back to the events told in the anecdote (§ 2.3.4.1), with a prepositional construction meaning ‘after’ (such as *wedyn* ‘afterwards’; § 2.3.4.1.1) or with another kind of relation (such as *Bu’r peth yn ei boeni* ‘The thing worried him’ in anec. 51; § 2.3.4.1.2).

¹⁵² The posterior temporal disjunction is crucial: not all comments that occur at the end of a DEVELOPMENT constitute an EPILOGUE. For example, *Sgidiau rhad, sâl oeddynt a dim ond tair wythnos a barhaent* ‘They were cheap, bad shoes, and they lasted for three weeks’ in anec. 237 does occur after the plot of the anecdote ends, but it is not an EPILOGUE; it is similar to other comments found embedded in many anecdotes, and therefore it is also annotated as such (§ A.1).

Table 2.23:
Features characterising the epilogue

Anec.	Meta-reference					
	'After' § 2.3.4.1.1	Other relation § 2.3.4.1.2	Duration § 2.3.4.2	Temporal expression § 2.3.4.3	Negation § 2.3.4.4	<i>bod</i> .PRET § 2.3.4.5
3	wedyn					
6		y stori yna				
7		y peth	am ddyddiau			
10	wedi hyn		ymhen blynnyddoedd			
12		y gystadleuaeth hon	am flynyddoedd lawer [...]			
33	wedyn					
36	wedyn			lled fuan [...] tua 74 mlwydd oed		
38	wedyn					
42	wedyn		byth × 2			
50			am yn agos iawn i hanner canrif			
51		y peth	am amser hir			
52	wedi'r ddamwain hon		am un mis; am byth			
57	[...] ar ôl hynny					
72				flynyddoedd lawer o flaen mam erbyn diwedd y flwyddyn		
78		yr amgylchiad				
80				yn 1919 [...]		
91			am amser hir			
102				ar ôl dychwelyd o Lerpwl		
106						
112	wedyn					
209	wedyn					
220						
227	wedyn	y munud hwnnw				
233		y digwyddiad				

- An expression denoting something told in the EPILOGUE occurred over time (such as *am ddyddiau* 'for days' in anec. 7; § 2.3.4.2).
- A temporal expression that sets the time reference of the EPILOGUE as distinct from that of the DEVELOPMENT, but without 'after' semantics (such as *yn 1919* 'in 1919' in anec. 91; § 2.3.4.3).
- A negative statement (such as *Ond ni bu'r hen gyfaill yn lladd gwair* 'But our old friend did not cut hay' in anec. 112; § 2.3.4.4).
- Constructions with the preterite forms of *bod* (such as the previous example; § 2.3.4.5).

As evident from the table, some features are more common than others. None is obligatory, but there is no EPILOGUE in the corpus without any of them.

2.3.4.1 Meta-reference

Meta-referencing, by its very nature, is a disjunctive feature, as it points to the events told in the anecdote as if *from outside*. Most EPILOGUES have such a meta-referential element.

Interestingly, the distinction between ‘after’ meta-references and other kinds of relations seems to largely correlate with another grammatical feature: of the examples in the corpus, all the demonstrative-pronoun meta-references are in the ‘after’ category (*wedyn*, *wedi hyn*, *ar ôl hynny*) and none save one¹⁵³ of the non-demonstrative ones is in that category. This correlation seems not to be coincidental: even though there is no hard micro- or macro-syntactic restriction on lexical meta-references (that is, not demonstrative pronouns) occurring with a posterior (‘after’) relation — as demonstrated by the exception — or on demonstrative pronouns occurring with other kinds of relations, there are apparently textual factors that contribute to this correlation.

2.3.4.1.1 ‘After’

Being posterior ‘appendices’ to the DEVELOPMENT, many EPILOGUES contain an explicit phrase indicating that what is described them occurred *after* the events of the DEVELOPMENT. The most common form is *wedyn* ‘afterwards, after this’, which is historically a contracted form of *wedi hyn* ‘after this’¹⁵⁴; the uncontracted form *wedi hyn* does occur once (in anec. 10), with no clear significant difference between the two form¹⁵⁵.

The different prepositional construction (*ar ôl* ‘after’) and demonstrative (*hynny* ‘that’) in ex. 81 have to do with the syntactic co-text (*unwaith neu ddwy* ‘once or twice’), which *ar ôl hynny* modifies, as opposed to adverbial modification of the whole matrix sentence with *wedyn*.

- (81) Cysur, [...], yw cofio iddo gael mynd i'r
 comfort COP.PRS.3SG remember.INF to.3SG.M LEN\get.INF go.INF to-DEF
 chapel unwaith neu ddwy ar ôl hynny.
 chapel one_time(F) or two.F on back DEM.DIST.N

As stated above, most of the cases which position the epilogue as being temporally subsequent to the DEVELOPMENT using *wedi*

¹⁵³ Anec. 52, *wedi'r ddamwain hon* ‘after this accident’, discussed below in § 2.3.4.1.1.

¹⁵⁴ See GPC (2014–, § *wedyn*). Also compare with Modern Hebrew more-or-less univerted אַחֲרֵי־כֵן *axár-kax* ‘afterwards [lit. after so]’, which in Colloquial Hebrew makes one fused stress unit; it also retains some non-productive and archaic features, pointing to fossilisation: the form אַחֲרֵי *axár-* ‘after-’ (the productive form of the preposition is אַחֲרַי *axaréj*) as well as the use of כֵּן *kax* after prepositions.

¹⁵⁵ The difference between *wedyn* and *wedi hyn* is largely orthogonal to our discussion, and should be investigated independently. I am not aware of any publication describing the diachrony in greater details than stating ‘*wedyn* comes from a contraction of *wedi hyn*’, nor one which deals with the synchronic value of the two wherever there is actually a structural opposition between them.

It is a comfort to know nevertheless that he did manage to get to chapel once or twice more ‘after that’.

YLW, ch. 8, p. 94; anec. 57

or ^{on back} *ar ôl* ‘after’ have a demonstrative pronoun as the object of the prepositional construction. Ex. 82 has a noun phrase instead: ^{DEF} *’r damwain hon* ‘this accident’ refers back to the accident around which the anecdote revolves; it does involve a demonstrative element (*hon*), not as an independent demonstrative pronoun but as a dependent demonstrative element¹⁵⁶ in a [DEF NP DEM] construction.

(82) Bu gartref am un mis ar ddeg wedi’r DDAMWAIN
 be.PST.3SG ADV\home about one month on ten after-DEF accident(F)
 HON, [...] ^{DEM.PROX.F}
 DEM.PROX.F

¹⁵⁶ Sometimes termed *demonstrative adjective* or *adjectival demonstrative* in the literature.

‘He was home for eleven months after THIS ACCIDENT, [...]

YLW, ch. 8, p. 90; anec. 52

2.3.4.1.2 Meta-references with roles other than ‘after’

While it is common for the meta-reference to follow a prepositional phrase meaning ‘after’, other syntactic roles do occur as well:

- As the object of verbs that refer to retelling or mentioning the anecdote as a story (exx. 83a–b);
- As the theme in the adverbial predication pattern (exx. 83c–e), describing it as a great worry, a source of amusement and a worrying thing.
- As an adverbial temporal expression, to which another meta-reference is related (‘that moment¹⁵⁷, and many other moments after that’; ex. 83f); and
- As the object of a preposition (ex. 83g).

(83) a. Byddai nhad yn chwerthin [...] wrth ddweud
 be.IMPF.HAB.3SG 1SG.POSS\father *yn_{CVB}* laugh.INF with say.INF
 Y STORI YNA.
 DEF story DEM.MEDI

b. Nid oedd wiw i neb sôn am YR AMGYLCHIAD
 NEG be.IMPF.3SG apt to no_one mention.INF about DEF occasion
 yn ei chlyw.
yn_{LOC} 3SG.F.POSS hearing

c. Bu’r PETH yn boen fawr i mi, [...]
 be.PST.3SG-DEF thing *yn_{PRED}* worry big to 1SG about

¹⁵⁷ Similarly to the English *that moment*, *y munud hwnnw* does not show any segmental marker of adverbiality; it is its syntax that marks it as such.

My father would laugh [...] when he told THIS STORY.

YLW, ch. 3, p. 36; anec. 6

‘No one dared bring THE EVENT up in her hearing.

YLW, ch. 9, p. 111; anec. 80

‘THE THING was a great worry to me [...]

YLW, ch. 3, p. 37; anec. 7

d. Bu'r GYSTADLEUAETH HON yn destun difyrwch
 be.PST.3SG-DEF competition(F) DEM.PROX.F *yn*_{PRED} subject amusement
 [...]

THE COMPETITION was a source of amusement [...]

YLW, ch. 4, p. 46; anec. 12

e. Bu'r PETH yn ei boeni [...]
 be.PST.3SG-DEF thing *yn*_{CVB} 3SG.M.POSS worry.INF

°THE THING worried him [...]

YLW, ch. 8, p. 90; anec. 51

f. Ond yr oedd J. M. Jones yn gymorth hawdd ei
 but DEF be.IMPF.3SG PN *yn*_{PRED} help(M) easy 3SG.M.POSS
 gael Y MUNUD HWNNW, [...]
 get.INF DEF minute(M) DEM.DIST.M

But J. M. Jones was an easily-obtainable help THAT MOMENT, [...]

Atgofion, p. 26; anec. 227

g. Bu llawer o bryfocio am Y DIGWYDDIAD.
 be.PST.3SG much of provoke.INF about DEF event

There was much teasing about THE INCIDENT.

Atgofion, p. 30; anec. 233

Similarly to what we have seen in § 2.3.1.1.1, the general *stori*, *peth*, *amgylchiad* occur both in ABSTRACTS and EPILOGUES¹⁵⁸. *digwyddiad* is another general meta-reference, and so is *munud* (which stands metonymically for the short occurrence as a whole). The specific *cystadleuaeth*¹⁵⁹ refers to the particular competition that the anecdote revolves around.

¹⁵⁸ Anec. 7 is noteworthy, as it has both a cataphoric *peth* 'thing' in the ABSTRACT and an anaphoric one in the EPILOGUE. The former is indefinite, as this *thing* has not been defined yet, and the latter is definite.

Unsurprisingly, all the anaphoric meta-references in the EPILOGUE are definite, as such anaphoric reference is one of the core functions of the definite article. Some are also accompanied by a demonstrative: *y stori yna* (ex. 83a), *y gystadleuaeth hon* (d), and *y munud hwnnw* (f).

¹⁵⁹ The *c* → *g*-lenition in the text (ex. 83d) is triggered by the definite article; feminine nouns are lenited following the definite article.

2.3.4.2 Duration

The durations of time indicated in the epilogues range from days (*am ddyddiau* 'for days', anec. 7), to a month (*am un mis*, anec. 52), to years (*ymhen blynnyddoedd*, anec. 10, and *am flynyddoedd lawer*, anec. 12), half a century (*am yn agos iawn i hanner canrif* 'for almost half a century', anec. 50), or a vague long time (*am amser hir*, anecs. 51 and 102; *byth* 'ever', anec. 42, and *am byth* 'forever', anec. 52)¹⁶⁰. In one example, 12, a duration of time is expressed with a temporal clause (*a thra fu fy mrodyr fyw* 'and while my brothers were alive'), juxtaposed to *am flynyddoedd lawer* 'for many years'.

¹⁶⁰ The difference between *byth* 'ever' and *am byth* 'forever' here is not unlike their English equivalents: the former is used in anec. 42 within a negative sentence, indicating something did not ever happen, and the latter indicates a period of time.

The indication of duration in the EPILOGUE contributes not only to the direct end of communicating that so-and-so happened for so-and-so long, but also to the textual structure, as an addi-

tional marker of temporal disjunction from the DEVELOPMENT: any event that occurred or reoccurred over a considerable period of time distance the EPILOGUE from the DEVELOPMENT, which is concerned with a particular, temporally-bound set of events.

One case which is akin to the ones discussed here yet is still distinct is *aml iawn* ‘^{often} ^{very} often’ in anec. 38. It does not express duration, but a recurrent event.

2.3.4.3 Temporal expressions

Similarly to the feature discussed in § 2.3.4.1.1 (‘after’), which sets the temporal boundary marking in terms of *order*¹⁶¹, a number of EPILOGUES mark that posterior time in a more detailed manner; see ex. 84. The two are not conflicting, as evident by ex. 84a.

- (84) a. [...] oblegid bu farw^r’n lled fuan_J wedyn,
 because be.PST.3SG LEN\dead-yn_{ADV} quite prompt after.DEM.PROX.N
^rtua 74 mlwydd oed_J.
 toward year.NUM age
- b. Ond bu ef farw flynyddoedd lawer o flaen
 but be.PST.3SG 3SG.M LEN\dead ADV\year.PL many of front
 mam.
 1SG.POSS\mother
- c. [...] ac fe allodd eu talu fesul tipyn erbyn
 and AFF be can.PRET.3SG 3PL.POSS pay.INF ADV\measure bit
 diwedd y flwyddyn.
 by end DEF
- d. Bu farw yn 1919, rhwng 94 a 95 mlwydd oed.
 be.PST.3SG LEN\dead yn_{LOC} between and year.NUM age
- e. Ni bu byw’n hir ^rar ôl dychwelyd o Lerpwl_J,
 NEG be.PST.3SG live.INF-yn_{ADV} long on back return.INF from PN
 [...]

¹⁶¹ That is, that occurrences and descriptions in the EPILOGUE are set after occurrences and descriptions in the DEVELOPMENT.

[...] because he died soon afterwards, about 74 years old.

YLW, ch. 7, p. 76; anec. 36

But he died many years before Mam.

YLW, ch. 9, p. 105; anec. 72

[...] and she managed to pay it back bit by bit by the end of the year.

YLW, ch. 9, p. 108; anec. 78

She died in 1919, between 94 and 95 years old.

YLW, ch. 10, p. 122; anec. 91

He did not live long ^rafter he returned from Liverpool_J, [...]

YLW, ch. 12, p. 143; anec. 106

2.3.4.4 Negation

Negation is relatively prevalent in the EPILOGUE. While this might be surprising at first glance, it is quite reasonable — negation makes yet another textual boundary between the inherently narrative DEVELOPMENT and the commentative plot-external EPI-

LOGUE: the former in its barest form presents a set of events that *did* happen, and the latter is dissociated from it. This dissociation has several grammatical expressions¹⁶², one of which is negation: not stating that something (an event) has happened, but that something has *not* happened.

Most of the examples are quite straightforward¹⁶³, but it should be noted that the negation in ex. 85 is negation only in form; *NEG bod yn hir cyn INF* is an idiomatic way to say something happened soon. For this reason the corresponding cell is not coloured green in table 2.23.

(85) [...] ac ni buont yn hir WEDYN cyn priodi.
and NEG be.PST.3PL ^{ynPRED} long after.DEM.PROX.N before marry.INF

2.3.4.5 Preterite forms of *bod* ‘to be’

The last feature which is considered here is the use of preterite¹⁶⁴ forms of *bod* in many EPILOGUES (table 2.24). In fact, when comparing the representation of the different features in quantitative terms, this is the most prevalent feature (see table 2.23).

We find the preterite forms of *bod* in a few different constructions:

- With a noun or an adjective predicated in the adverbial predication pattern, mediated by *yn_{PRED}*. Anecs. 7 and 12 are literal, while anec. 33 the construction is a part of an idiom (see ex. 85 in § 2.3.4.4).
- With *byw* and *marw*, whose syntax is peculiar¹⁶⁵. Although anec. 106 has *byw*, it in fact indicates the death of a person, as says he did *not* live long after so-and-so. All four examples have an explicit temporal expression (§ 2.3.4.3); it seems merely stating someone has died might feel incomplete in regard to the pertinent information provided in relation to the story, violating the Gricean maxims (GRICE 1975) of relation (relevance) and quantity¹⁶⁶.
- With an *yn_{CVB} INF* verb.
- With existential¹⁶⁷ and locative statements.

¹⁶² As demonstrated in the subsections above, some of these have to do with the time (order, duration, distance) and some with climbing the ladder of abstraction and referring to a textual unit from outside (meta-reference).

¹⁶³ All the examples in table 2.23 are hyperlinked to appendix A; see § D.3.1.

[...] and it wasn't long AFTERWARDS before they were married.

YLW, ch. 7, p. 74; anec. 33

¹⁶⁴ The term in the Welsh grammatical terminology is *gorffennol* ‘past’.

¹⁶⁵ See § 2.3.2.3.7 and MAC CANA (1997).

¹⁶⁶ The information is lacking, and thus missing a relevant connection needed in this context.

¹⁶⁷ The two existential ones (anecs. 80 and 233) are in fact idiomatic ways to describe verbal statements, with the infinitives *sôn* ‘to mention’ and *pryfocio* ‘provoke’.

Table 2.24:
Preterite forms of *bod* in epilogues

Type	Anec.	Welsh	English
<i>yn</i> _{PRED} NP/ADJ	7	<small>be.PST.3SG-DEF thing <i>yn</i>_{PRED} worry big to 1SG</small> <i>Bu'r peth yn boen fawr i mi, [...]</i>	°The thing was a great worry to me [...]
	12	<small>be.PST.3SG-DEF competition(f) DEM.PROX.F <i>yn</i>_{PRED} subject amusement</small> <i>Bu'r gystadleuaeth hon yn destun difyrrwch [...]</i>	The competition was a source of amusement [...]
	33	<small>and NEG be.PST.3PL <i>yn</i>_{PRED} long after.DEM.PROX.N before marry.INF</small> <i>[...] ac ni buont yn hir wedyn cyn priodi.</i>	[...] and it wasn't long afterwards before they were married.
dead / alive <i>marw</i> / <i>byw</i>	36	<small>be.PST.3SG LEN\dead-<i>yn</i>_{ADV} quite prompt after.DEM.PROX.N toward year.NUM</small> <i>[...] bu farw'n lled fuan wedyn , tua 74 mlwydd oed.</i>	[...] he died soon afterwards, about 74 years old.
	72	<small>but be.PST.3SG 3SG.M LEN\dead ADV\year.PL many of front</small> <i>Ond bu ef farw flynyddoedd lawer o flaen mam .</i>	But he died many years before Mam.
	91	<small>be.PST.3SG LEN\dead <i>yn</i>_{LOC}</small> <i>Bu farw yn 1919, [...]</i>	She died in 1919, [...]
	106	<small>NEG be.PST.3SG live.INF-<i>yn</i>_{ADV} long on back return.INF from PN</small> <i>Ni bu byw'n hir ar ôl dychwelyd o Lerpwl, [...]</i>	He did not live long after he returned from Liverpool, [...]
<i>yn</i> _{CVB} INF	50	<small>be.PST.3SG-<i>yn</i>_{CVB} do.INF DEF journey(f) DEM.DIST.F about <i>yn</i>_{ADV} near very to</small> <i>Bu'n gwneud y daith honno am yn agos iawn i hanner canrif.</i>	He made that journey for almost half a century.
	51	<small>be.PST.3SG-DEF thing <i>yn</i>_{CVB} 3SG.M.POSS worry.INF about time long</small> <i>Bu'r peth yn ei boeni am amser hir, [...]</i>	°The thing worried him for a long time, [...]
	102	<small>and be.PST.1MPRS <i>yn</i>_{CVB} 3SG.F.POSS sing.INF about time long</small> <i>[...] a buwyd yn ei chanu am amser hir.</i>	[...] and it was sung for a long time.
	112	<small>but NEG be.PST.3SG-DEF old friend <i>yn</i>_{CVB} cut.INF hay to many</small> <i>Ond ni bu'r hen gyfaill yn lladd gwair i lawer wedyn .</i>	But our old friend did not cut hay for many people after that.
Existential / Locative	80	<small>NEG be.PST.3SG end ever on upbraiding 1SG.POSS\mother concerning</small> <i>Ni bu diwedd byth ar edliw mam ynglŷn a'r bregeth yna.</i>	°There was no end ever to Mam's complaining about that sermon.
	233	<small>be.PST.3SG much of provoke.INF about DEF event</small> <i>Bu llawer o bryfocio am y digwyddiad.</i>	There was much teasing about the incident.
	52	<small>be.PST.3SG ADV\home about one month on ten after-DEF accident(f)</small> <i>Bu gartref am un mis ar ddeg wedi'r ddamwain hon , [...]</i>	°He was home for eleven months after this accident, [...]

With the exception of the *bu farw* / *ni bu byw* type, in which the preterite form is a part of the special non-typical construction (MAC CANA 1997), the other statements described here span¹⁶⁸ repeatedly over time, but they are not presented with interior composition. That would be the function of the *imperfect*¹⁶⁹ form of *bod* (*oedd*, etc.) in the respective types, which is much more common within the storytelling parts of narrative, as opposed to the commentative parts which zoom-out and present information not from the particular temporal frame of the narrative, which advances with the plot, but from a more distance temporal frame (as in our EPILOGUE or in ex. 86).

¹⁶⁸ Or do not span in the case of negative statements.

¹⁶⁹ See HEINECKE (1999, § 5) for a general description of the time and aspectuality in the Welsh verbal system.

(86) [...], caeodd y drws a thu ôl i'w dywyllwch
 close.PRET.3SG DEF door(M) and side back to-3SG.M.POSS darkness
 y teimlodd bang gyntaf y cau drysau a 'fu
 REL.OBL feel.PRET.3SG pang early.SUP DEF close.INF door.PL REL.DIR be.PST.3SG
 yn ei bywyd wedyn.
 y_{nLoc} 3SG.F.POSS life after.DEM.PROX.N

°[...], she shut the door, and behind its darkness she felt the first pang of closing doors that 'was in her life later on'.

TG, Gofid (ch. 1), p. 9

- ▶ This subsection presented a cluster of grammatical features which characterise the EPILOGUE, and distinguish it from the DEVELOPMENT which it succeeds. This cluster is yet another evidence for the close connection between grammar of smaller and larger (textual) scale units, and the way taking textual aspects into consideration is essential for a fuller understanding of a language and texts produced in that language.

2.3.5 Conclusion

The CONCLUSION, as its name suggests, is the last section. Its textual function is to refer back to the anecdote, commenting about it as a whole from outside (as defined in § 2.2.1.1). It is the rarest section, with only nine instances¹⁷⁰, but it is structurally distinct and thus deserves to be distinguished.

Similarly to the ABSTRACT, the CONCLUSION has — so to speak — one foot in the anecdote and one in the broader text in which it is embedded, serving as an intermediary element (see also § 2.4). Textually, its function is to reinforce the theme of the text in which the anecdote is embedded or to expand upon the anecdote.

¹⁷⁰ For this reason all examples are presented here with glosses, as exx. 88–96 (§ 2.3.5.3).

2.3.5.1 Meta-reference

Another resemblance to the ABSTRACT is that most CONCLUSIONS have a meta-referential element in them¹⁷¹, but a minority (in fact one) does not. That one example is ex. 93, which presents the 'moral' of the anecdote as an exclamative statement (opened with ^{so} *Mor* 'So [...]!, How [...]!') with no cataphoric meta-reference (an equivalent with such a reference could look like ex. 87).

¹⁷¹ Typeset in small capital letters.

(87) Dengys straeon fel YNA pa mor dynn yw'r llinynnau
 show.PRS.3SG story.PL like DEM.MEDI Q so tight COP.PRS.3SG-DEF string.PL
 [...]

Stories like THAT show how strong the ties are [...]

(a paraphrase of ex. 93)

The meta-reference can be lexical or – differently from the ABSTRACT – a demonstrative element that stands on its own. Welsh has a complex demonstrative system (THOMAS 2006, §§ 4.183–4.187; THORNE 1993, §§ 236–237). It has several series of demonstratives, which can be formally classified according to their first phonemes, as *h-* (demonstratives proper), *y-* (homonymic with locative markers), *dy-* (homonymic with presentatives), *rh-* (plural; originally from *rhai* + other elements), and a compound series that combines the first two; these form an intricate system, the full details of which lay beyond the scope of this subsection. To our purpose here it is relevant to note that the *yna* and the compound *honyna* are strikingly common in the CONCLUSION. The phrase *fel yna* ‘like that’¹⁷² is found in four CONCLUSIONS (exx. 88, 91, 92 and 95). As a part of [DEF NP DEM] ‘this/that NP’, *yna* is found in ex. 95 (*y stori yna* ‘that story’); the equivalent with *h-* is found in ex. 92 (*y stori hon* ‘that story’). The compound form *honyna* is found in ex. 90.

¹⁷² This is a rather frequent collocation, which has a contracted form in colloquial speech (represented as *felna* or *fel'na* in writing).

The attested CONCLUSIONS share the lexical meta-references *stori* (89, 92 and 95) and *enghraifft* (ex. 90) with the ABSTRACT (§ 2.3.1.1.1). In addition, *hanes* ‘history, story’¹⁷³ is found in ex. 92.

¹⁷³ The exact difference in use between *stori* and *hanes* is interesting. While they may have some difference in denotation or connotation, it is not impossible that the *stori* which that *hanes* reminds the author of in ex. 92 affects the choice of lexeme, as if to avoid repetition of *stori* twice in proximity. One way or the other, *hanes* here does not mean *history* in the common way one uses the word in English.

Similarly to the specific lexemes used in the ABSTRACT (*trychineb* and *trasiedi*); see § 2.3.1.1.1, here too we see such lexemes: *cyd-ymddibyniaeth* in ex. 88, which refers to the kind of interdependence described in the anecdote, and *ymweliadau* in ex. 96, which refers back to the visit described in that anecdote (anec. 238) and the one immediately before it (anec. 237), as representatives for other visits as well.

2.3.5.2 Tense

A number of tense forms are attested in the CONCLUSIONS, which mark the temporal and aspectual relation of the statement.

- The preterite is attested referring to general (ex. 88) and personal (ex. 96) history, as well as to events told in the anecdote

(ex. 92¹⁷⁴) — all in a way that treats the past as complete, without interior composition.

- The habitual imperfect in ex. 91 (*byddem*) describes a general statement about how things used to be, while the (non-habitual) imperfect in ex. 94 (*oedd*) seems like it might be more limited.¹⁷⁵ In ex. 89 *oedd* would not be readily substitutable with *byddai*, as the need to know XY is not a habitual matter.
- Present forms can be atemporal (as ex. 90, *Dengys* in ex. 92, *nid yw* in ex. 95, and the general conclusion drawn in ex. 93) or concrete and actual, bound to the author's present (as *Mae'r hanes yn fy atgoffa* in ex. 92 or *Gwn, yr wyf mor sicr [...]*, and *Nid wyf yn siŵr* in ex. 95).

¹⁷⁴ *Gwers ar gyfer y dyfodol a 'roes, Modryb Neli* 'It was a lesson for the future that Neli 'gave'.

¹⁷⁵ A more minute and more strongly established generalisation on the system has to take more examples into consideration, of course.

2.3.5.3 Examples from the corpus

(88) Allan o GYD-YMDDIBYNIAETH fel YNA y tyfodd rhyw
out of co-REFL.dependence like DEM.MEDI REL.OBL grow.PRET.3SG INDF.SG
fath o ffyddlondeb a theyrngarwch a chyfeillgarwch.
kind of trust and loyalty and friendship

°From INTER-DEPENDENCE like THAT grew a kind of trust, loyalty and friendship.

YLW, ch. 3, p. 31; anec. 1

(89) Wrth reswm, rhaid oedd adnabod XY yn drwyadl, fel
with reason need COP.IMPF.3SG be_acquainted.INF PN yn_{ADV} thorough like
y gwnâi ei gyd-weithwyr, i allu gwerthfawrogi'r
REL.OBL do.IMPF.3SG 3SG.M.POSS co-worker.PL to can.INF appreciate.INF-DEF
STORI.
story

°Of course, you'd need to know XY thoroughly, as his fellow workers did, to appreciate THE STORY.

YLW, ch. 3, p. 36; anec. 6

(90) Mae HONYNA cystal ENGHRAIFFT â'r un o'i
be.PRS.3SG DEM.MEDI.F good.EQU example(F) with-DEF one of-3SG.F.POSS
ffordd o drugarhau.
way of be_merciful.INF

THAT is as good an EXAMPLE as any of her sympathetic ways.

YLW, ch. 9, p. 106; anec. 75

(91) ¶ Fel YNA y byddem, pawb y pryd hynny yn
like DEM.MEDI REL.OBL be.IMPF.HAB.1PL everyone DEF time DEM.DIST.N yn_{CVB}
gallu chwerthin.
can.INF laugh.INF

¶ °It was like THAT that we were, we could all laugh then.

YLW, ch. 9, p. 112; anec. 83

- (92) Mae'r HANES yn fy atgoffa am stori a
 be.PRS.3SG-DEF history $y_{n_{CVB}}$ 1SG.POSS remind.INF about story REL.DIR
 glywsom ganwaith gan fy nhad am ryw ddyn
 hear.PRET.1PL ADV\hundred.time by 1SG.POSS father about INDF.SG man
 a arferai roi cweir i'w fab am wneud
 REL.DIR be_used_to.IMPF.3SG give.INF thrashing to-3SG.M.POSS son about do.INF
 drwg, ac adrodd y fformiwla hon uwch ei ben
 bad and tell.INF DEF formula(F) DEM.PROX.F high.CMP 3SG.M.POSS head
 bob tro, "R wyt ti'n cael cweir nid am y
 ADV\every time PRT be.PRS.2SG 2SG- $y_{n_{CVB}}$ get.INF thrashing NEG about DEF
 drwg wnest ti, ond rhag iti wneud drwg eto.'
 bad REL.DIR\do.PRET.2SG 2SG but lest to.2SG LEN\do.INF bad again
 Gwers ar gyfer y dyfodol a roes Modryb Neli,
 lesson on direction DEF future REL.DIR give.PRET.3SG aunt PN
 mae'n sicr! ¶ Dengys Y STORI HON amdani
 be.PRS.3SG- $y_{n_{PRED}}$ sure show.PRS.3SG DEF story(F) DEM.PROX.F about.3SG.F
 gymaint o'r Piwritan a oedd ynnddi, er gwaethaf
 big.EQU of-DEF puritan REL.DIR be.IMPF.3SG $y_{n_{Loc}}$.3SG.F despite bad.SUP
 ei hystyried yn dipyn o bagan.
 3SG.F.POSS consider.INF $y_{n_{PRED}}$ bit of pagan

‘THE STORY reminds me of a story we have heard a hundred times from my father about a man who used to give his son a beating for wrongdoing, reciting this formula over his head, ‘You’re having a beating not for the wrong you have done but to stop you doing wrong again.’ It was a lesson for the future that Neli gave, certainly! ¶ THIS STORY about her shows how much of the Puritan was in her, despite being thought a bit of a pagan.

YLW, ch. 10, p. 119; anec. 88

- (93) Mor dynn yw'r llinynnau sy'n dal llawer
 so tight COP.PRS.3SG-DEF string.PL be.REL.PRS.3SG- $y_{n_{CVB}}$ keep.INF many
 teulu wrth ei gilydd.
 family with 3.POSS RECP

How strong the ties are that bind a family together.

YLW, ch. 10, p. 123; anec. 92

- (94) Fel YNA, er y gweithio caled yn y 'Rala, yr oedd
 like DEM.MEDI despite DEF work.INF hard $y_{n_{Loc}}$ DEF PN PRT be.IMPF.3SG
 amser hefyd i chwarae drama ar ganol gwaith.
 time also to play.INF drama on middle work

‘Like THAT, in spite of the hard work at the 'Rala, there was always time to play-act in the midst of work.

YLW, ch. 10, p. 127; anec. 94

- (95) Gwn y tadogir Y STORI YNA ar rai eraill
 know.PRS.1SG NMLZ attribute.PRS.IMPRS DEF story DEM.MEDI on INDF.PL other.PL
 erbyn hyn, ond yr wyf mor sicr â'm bod yn
 by DEM.PROX.N but PRT be.PRS.1SG so sure with-1SG.POSS be.INF *yn_{CVB}*
 ysgrifennu rŵan, fod Y STORI wedi digwydd fel YNA.
 write.INF now LEN\be.INF DEF story after happen.INF like DEM.MEDI
 Wrth gwrs, nid yw'n amhosibl iddi fod wedi
 with course NEG be.PRS.3SG.DEP-*yn_{PRED}* impossible to.3SG.F LEN\be.INF after
 digwydd yn rhywle arall hefyd. Nid wyf yn siŵr ai
 happen.INF *yn_{LOC}* INDF.SG.place other also ¬ be.PRS.1SG *yn_{PRED}* sure whether
 John James a ddywedodd pan weithiai yn y pwll glo,
 PN REL.DIR say.PRET.3SG when work.IMP.3SG *yn_{LOC}* DEF pit coal
 wrth glywed crynfeydd yn y ddaear, 'Clyw, mae hi'n
 with hear.INF tremor.PL *yn_{LOC}* DEF earth hear.IMP.2SG be.PRS.3SG 3SG.F-DEF
 bwrw glaw y tu allan.'
 throw.INF rain DEF side out

I know THIS STORY has been attributed to others by now, but I'm as sure as I'm writing now that THE STORY did happen like THAT. Of course it's not impossible that it happened somewhere else too. But I am not certain whether it was John James who said, when working in the pit and hearing earth tremors, 'Listen, it's raining outside.'

YLW, ch. 12, p. 144; anec. 108

- (96) Trwy'r YMWELIADAU HYN cawsom weld dyfnder dioddef
 through-DEF visit.PL DEM.PROX.PL get.PRT.1PL see.INF depth suffering
 rhai o bobl y Rhondda.
 INDF.PL of people DEF PN

Through THESE VISITS we got to see the depth of suffering of some of people of Rhondda.

Atgofion, p. 34; anec. 238

- ▶ Having described the text-linguistic features of the five sections, the two remaining subsections, §§ 2.3.6 and 2.3.7, are dedicated to the two anchors. The anchors are contained within any of the first three sections (see §§ 2.2.1.2, 2.2.3 and 2.2.4).

2.3.6 Integrating anchor

As defined in § 2.2.1.2, the INTEGRATING ANCHOR functions as a signal that integrates the anecdote in the flow of the surrounding text (anchoring the former inside the latter). Prototypically, it does so by connecting the anecdote to the author's present at the time of writing (using the present tense), but other forms do occur.

In its most common form, the INTEGRATING ANCHOR begins¹⁷⁶ with the verb *cofiaf* 'I remember' (discussed in § 2.3.6.1 below) with a complement, but other forms also occur (§ 2.3.6.2). See § 2.2.1.2 for glossed examples (ex. 7).

As evident from table 2.3, with very few exceptions the INTEGRATING ANCHOR's place is at the beginning of the first section

¹⁷⁶ Welsh finite verbs are initial, in a 'VSO' constituent order (see DRYER (2013a) for typological considerations).

of the anecdote. Thus, in a way it signals to the reader the following part of the text makes an anecdote, an opening bracket in a way. It is not an obligatory sign, a *sine qua non*, for the structural composition of an anecdote, but as it occurs in about one third of the anecdotes, it is certainly an important one. The anecdotes in which the INTEGRATING ANCHOR is not the first component in the anecdote itself are the following:

- Anec. 24 explicitly discusses remembering and not remembering. The EXPOSITION consists of two sentences where the author declares she does not remember some information (*Ni chofiaf*). Then the DEVELOPMENT begins with *Ond* and two concatenated INTEGRATING ANCHOR clauses where she presents what she does remember¹⁷⁷.
- In anec. 51 a TEMPORAL ANCHOR (*Unwaith*) precedes the INTEGRATING ANCHOR in the syntagmatic order of the linguistic output. This is due to the fact this is a cleft sentence; as described in § 2.3.3.11 above, cleft sentences in Welsh has the basic form [*FOC a /y(r) CLAUSE*]. In our case *unwaith* is in focus, implying it was *only* once (and not more) that the author remembers her father late for chapel.¹⁷⁸
- Anec. 54 has an ABSTRACT before the DEVELOPMENT which contains the INTEGRATING ANCHOR; as discussed in § 2.3.1.2.2 above regarding ex. 61f (our ABSTRACT) and other examples of the kind, this ABSTRACT makes a kind of title that precedes the rest of the anecdote and foreshadows its content. Of the examples discussed there, our anec. 54 is the only one with an INTEGRATING ANCHOR, which is positioned after the title.
- Anec. 96 has the INTEGRATING ANCHOR within the DEVELOPMENT, after an EXPOSITION. It could have been presented differently (cf. the examples which begin with an EXPOSITION with an INTEGRATING ANCHOR in table 2.3), but the author chose in this particular example first to present the background information in the EXPOSITION and only then to have the INTEGRATING ANCHOR. This might have to do with the nonprototypic nature of the INTEGRATING ANCHOR in question, which has the preterite verb *dywedodd* (not the more common present, nor specifically the formulaic *cofiaf*).

¹⁷⁷ *Ond cofiaf yn iawn [...] a chofiaf [...]*
‘But I remember well [...] and I remember [...]’.

¹⁷⁸ For this reason I added ‘(Only)’ in parentheses to the translation.

2.3.6.1 *Cofiaf* ‘I remember’

Our corpus consists of two memoirs¹⁷⁹: one (*Y Lôn Wen*) has *Darn o hunangofiant* ‘a piece of autobiography/memoir’ as its subtitle and the other is called *Atgofion* ‘Recollections’. Therefore, it should not be any surprise that remembering and reminiscing play a major role in the texts in question, and in recalling and retelling anecdotes from the author’s past in particular. The first-person singular (cf. *hunan-* in *hunangofiant*¹⁸⁰) present form of the verb *cofio* (cf. *-gofiant* ‘memoir, memory’¹⁸¹) is the most common element in INTEGRATING ANCHORS.

SCHWALM (2014, § 2) deals with the dual nature of first person in autobiographical writing, and differentiates between a *narrating I*, which personifies the agent of **focalisation** (the overall position from which the text is rendered), and a *narrated I*, which features as a character within the narrative.¹⁸² The first person in our *cofiaf* is the *narrating I* – *par excellence* – both in person and in temporal reference, which simulates the time of composing the text.

Although *cofiaf* is rather formulaic and conventionalised in the corpus, repeating in dozens of anecdotes, it is questionable whether it can be adequately described as fully ‘text-grammaticalised’ (that is, grammaticalised as a text-linguistic element). As with grammaticalisation in general (HOPPER and TRAUGOTT 2003, § 1.2), it is a matter of continuum, and defining a threshold (which is to a degree arbitrary); had a larger portion of the anecdotes had an INTEGRATING ANCHOR, had its form been more homogeneous¹⁸³, or had its form undergone some reduction, I would feel more comfortable applying the notion of grammaticalisation to *cofiaf*. *Conventionalisation, idiomatisation or constructionalisation* would make better descriptions.

As a part of the formulaic nature of *cofiaf* in this slot, it should be noted that there is no real variation on this form. For example, we do not see *cofiaf* with a personal pronoun (*cofiaf (f)i* or *cofiaf (f)innau*)¹⁸⁴, a pre-verbal particle (*fe gofiaf* or *mi gofiaf*), the same lexeme in a periphrastic converbial construction (*Yr wyf yn cofio* ‘I remember, I am remembering’¹⁸⁵), the double negative *nid anghofiaf* ‘I will not forget’, nor other, sim-

¹⁷⁹ From French *mémoire*, from Latin *memoria* ‘memory’.

¹⁸⁰ Cf. also *auto-* in the English *autobiography*, a learned borrowing from Ancient Greek *αὐτο-* *auto-* ‘self’.

¹⁸¹ The basic dictionary form is *cofiaf*, which is lenited in this compound word and shares a stem (*cof-*) with *cofio* ‘to remember’. Lenition is a common *Fügemorphem* (binding morpheme) in Welsh compounds (see SHISHA-HALEVY 2003b, § 4.a.4).

¹⁸² In the context of discussing Franz Karl Stanzel’s theory of narrative (see STANZEL [1979] 2001), a similar distinction is made by FLUDERNIK (2009, p. 90) between the *narrating self* and the *experiencing self*. These distinctions are akin to the *external* and *internal* perspectives of narrative that are reflected in pairs of terms which refer to the flow of time, as touched upon in n. 14 on p. 6 (§ 1.1.4).

¹⁸³ That is, more INTEGRATING ANCHORS would have *cofiaf* and less would have other forms like the ones described in § 2.3.6.2 below.

¹⁸⁴ Literary Welsh finite verbs can stand on their own (*‘pro-drop’* in certain linguistic frameworks) or be accompanied by an auxiliary personal pronoun.

¹⁸⁵ Cf. SHISHA-HALEVY 1997, 76 f.

ilar lexemes (like *atgofiaf* [^{remember.PRS.1SG} I remember]). These forms are attested elsewhere in the corpus, but not as INTEGRATING ANCHOR. The only other variation of *cof-* as a INTEGRATING ANCHOR is the idiomatic *Mae* ^{be.PRS.3SG} *META-REFERENCE* *yn fyw iawn yn/ar fy nghof*¹⁸⁶ (i) ‘META-REFERENCE is very alive in my memory/mind’ (anecs. 77 and 91), which is emotionally stronger than the ‘banal’ *cofiaf* (as evident from anec. 91).¹⁸⁷ See also § 2.3.1.1.3.1.

It should be pointed out that even though other forms of the verb *cofio* are excluded from the INTEGRATING ANCHOR, it does not follow from this that *cofiaf* is excluded from other parts of the text. While it is a common sign of the beginning of a new anecdote, it is used by the author (among other forms) for other purposes as well, stating she remembers certain facts, people, etc.

A micro-syntactic excursus. There seems to be a tendency for elements to come in between *cofiaf* and its complement¹⁸⁸, or even between parts of the complement, splitting it (such as *yn bur dda* ‘quite well’ in *cofiaf ef yn bur dda yn dyfod i’r tŷ* ‘I remember him quite well coming to the house’, anec. 36). This is not unique to the verb in question, but makes a general feature of Welsh syntax; nevertheless, how common it is for linguistic elements to come between *cofiaf* and its complement is rather striking. The most common element is *unwaith*, which serves as a TEMPORAL ANCHOR; semantically it belongs in the complement (‘I remember that once so-and-so happened’)¹⁸⁹, but in many cases it occurs between *cofiaf* and the complement (literally ‘I remember once that so-and-so happened’, although so-and-so happened once, not the act of remembering). While *unwaith* is relatively lightweight, much heavier syntagms can separate the verb from its complements, with no less than 17 orthographic words long intervention in anec. 87.¹⁹⁰

- ▶ §§ 2.3.6.1.1 to 2.3.6.1.3 cover all examples of *cofiaf* INTEGRATING ANCHORS, categorised according to their complements.

2.3.6.1.1 Infinitival complements

The complements in table 2.25¹⁹¹ are conjugated infinitives, while

¹⁸⁶ The form *nghof* is the nasal mutation form of *cof* ‘memory, mind’, which is triggered by *fy* ‘1SG.POSS’.

¹⁸⁷ Take note anecs. 77 and 91 are indeed longer, and more detailed and developed than most anecdotes. They are two of the longest anecdotes in the corpus; see § 2.5.2 below.

¹⁸⁸ The verb takes the first position in the sentence, and in our case the second position (right after the verb) is often filled with all kinds of elements. This is reminiscent of WACKERNAGEL’s ([1892] 2000) famous position of enclitics in Indo-European, but here we deal with heavier linguistic elements as well.

¹⁸⁹ There are such cases where the TEMPORAL ANCHOR is located within the complement: anecs. 42, 94 and 229.

¹⁹⁰ There are not enough examples for drawing clear conclusions, but it seems the type of complement correlates with the prevalence of intervening elements: the conjugated infinitives and *bod* ‘to be’ constructions (tables 2.25 and 2.27, respectively) are the most ‘permissive’ while the other types are more restricted.

¹⁹¹ The last column (⟨→⟩) refers to examples above where the syntagms in question are discussed.

Table 2.25:

Cofiaf 'I remember' integrating anchors with conjugated infinitival complements

§	Anec.	Welsh	English	→
ABS	11	[...] <i>i un drasiedi rwystro fy mrawd ieuengaf</i>	[...] that one tragedy kept my youngest brother	28b
	224	<i>imi ei chael yn iawn ganddo</i>	that I got it right from him	52a
EXP	75	[...] <i>i berthynas imi golli bachgen</i>	°[...] that a relation of mine lost a boy	57
DEV	12	[...] <i>iddynt hysbysu mewn un cyfarfod plant</i>	[...] that they announced in one children's meeting	
	14	[...] <i>iddo ofyn yn sydyn i un bachgen [...]</i>	[...] that he suddenly asked a boy [...]	
	24	<i>imi redeg adref</i>	°that I ran home	
	26	<i>i'r prifathro geisio</i>	°that the headmaster tried	
	27	[...] <i>i ddyn ddyfod i'r ysgol</i>	°[...] that a man came to school	
	29	<i>imi gael mynd [...]</i> ar y Llungwyn	°that I went [...] on Whit Monday	
	30	[...] <i>inni gael y tro amheuthun o fynd gyda hi</i>	[...] that we had a rare occasion of going with her	
	38	<i>iddi roddi sofran felen yn fy llaw</i>	°that she put a gold sovereign into my hand	
	51	<i>iddo fod yn amhrydlon yn y capel</i>	°that he was late for chapel	
	66	[...] <i>iddi ddangos llond trôr o sanau newydd</i>	°that she showed me a drawer full of new socks	
	73	[...] <i>i mam orfod mynd ar hanner pobi</i>	°[...] that Mam had to go out in the middle of baking	
	93	[...] <i>i'm cyfnither yn unig ddyfod i'm danfon</i>	[...] that my cousin came on her own to escort me	
	204	[...] <i>i'm cefnder R. Alun Roberts a Hughie ei frawd ddyfod acw</i>	[...] that my cousin R. Alun Roberts and Hughie his brother came there	
	229	<i>inni fynd i Gwmllynfell [...]</i> i actio	that we went to Cwmllynfell [...] to act	

Table 2.26:

Cofiaf 'I remember' integrating anchors with simple infinitival complements

§	Anec.	Welsh	English	→
ABS	42	<i>gael fy mrifo'n fawr unwaith yno</i>	°getting really hurt one time there	56a
	237	<i>alw mewn un tŷ</i>	calling in one house	56b
DEV	90	<i>glywed fy mam yn dweud [...]</i>	hearing my mother saying [...]	
	94	<i>aros dros nos unwaith yn y 'Rala</i>	staying overnight once in the 'Rala	

those of table 2.26 are simple, non-conjugated ones. The conjugated infinitive encodes both the verbal lexeme (the infinitive) and the subject, [i ^{to} ^{SBJ} *PRO/NP* ^{LEN} *INF*] making a content clause (see appendix E), while the simple infinitive encodes the verbal lexeme alone. In the syntactic slot in question, as the object of *cofiaf*, the semantic (unexpressed) agent of the simple infinitives is the same as that of the verb, viz. first-person singular¹⁹². This creates an interesting locus of structural opposition, between the conjugated infinitive in *cofiaf* ^{remember,PRS,1SG to,1SG} *imi* *LEN\INF* 'I remember that I V-ed [*lit. I remember for me to INF*]' (anecs. 24, 29 and 224) and the simple infinitive in *cofiaf* ^{remember,PRS,1SG} *OBJ\INF* 'I remember V-ing', which form a structural paradigm. The value of the choice between the two constructions (where they are in genuine opposition: first-person singular subject in our case) cannot be ascertained from such a

¹⁹² Cf. the corresponding *I remember V-ing* in the translation.

small number of examples, but *anec. 24* might give a clue: as mentioned above, it has two consequent *cofiaf* INTEGRATING ANCHORS, one has a *mai*^{NMLZ} ‘that’ content clause complement with a cleft sentence (*grôt a gefais*^{groat REL.DIR get.PRET.ISG} ‘it was a four-penny piece that I got’) and the other a conjugated infinitive (*imi redeg*^{to.ISG LEN\FUN.INF} [...] ‘that I ran [...]'). More examples are needed, but it does not sound implausible that the choice of a conjugated construction here presents the *fact* that she ran (the nexus between *her* and *running*) as the object of remembering, rather than the *act* of running.

The grammemic infinitive *bod*^{be.INF} (table 2.27) is unique in its use and syntax¹⁹³ and thus merits its own classification apart from other infinitives. Similarly to what we have seen before, *bod*^{be.INF} can occur in several constructions. Here it is attested in these constructions: locative (literally in *anec. 82*; metaphorically in *anecs. 92* and *203*), converbial (*yn* in *anecs. 16, 54, 57, 64* and *81*; *wedi*^{after} in *anecs. 46* and *87*) and possessive (*anec. 31*).

2.3.6.1.2 (am) PRO/NP (*yn*_{CVB} INF) complements

The complements in table 2.28 are direct object nominal phrases or nominal phrases preceded by the preposition *am*^{about}. The difference between the two is unclear to me; the closest reference I could find is THOMAS (2006, § 5.47), but what he describes is not quite our case exactly.¹⁹⁴

¹⁹³ Two prominent features are the following. One is that while with possession of any other infinitive indicates a semantic *objective* relation between it and the possessor (e.g. *ei glywed* ‘to hear him [lit. his to-hear/hearing]’ and *clywed Siân* ‘to hear Siân [lit. to-hear/hearing of Siân]’), with *bod* the relation is *subjective* (e.g. *ei fod yn canu* ‘that he is singing [lit. his to-be/being in to-sing]’). The other feature is the adverbial complements of *bod* (see ‘predication pattern’ in appendix E) and its use in existential and possessive constructions.

¹⁹⁴ In any case, incidentally or not, *am* seems to correlate with *un* ‘one’ and the plural *rhai* ‘INDF.PL’, but this correlation is not perfect (*un stori* ‘one story’ without *am* in *anec. 40*, and *am fy nhad* [...] ‘about my father [...]’ in *anec. 53*).

Table 2.27: *Cofiaf* ‘I remember’ integrating anchors with *bod* ‘to be’ complements

§	Anec.	Welsh	English
EXP	203	<i>fod tri ohonom o dan y clefyd coch</i>	that three of us had the scarlet fever
DEV	16	[...] <i>ei fod yn pregethu ar bwnc o athrawiaeth</i>	[...] that he was preaching on a point of doctrine
	31	<i>fod gan Dei, fy mrawd ieuengaf, lond warpaig go fawr</i>	that Dei, my youngest brother, had a large, full <i>warpaig</i>
	46	[...] <i>fod rhai ohonom wedi bod yn cadw twrw</i>	[...] that some of us were noisy
	54	<i>ei fod wrthi</i> [...] <i>yn gwneud bwgan brain yn y cae tatws</i>	*that he was at it [...] making a scarecrow on the potato field
	57	[...] <i>ei fod yn eistedd yn y gegin</i>	[...] that he was sitting in the kitchen
	64	<i>fod fy nhad wrthi yn cadw'r llestri ar ôl te</i>	*that my father put the dishes away after tea
	81	[...] <i>ei bod yn traethu yn arw ar sefyllfa'r byd</i>	*[...] that she railed hard about the state of the world
	82	[...] <i>fod fy nai, Griffith Evans, acw i swper</i>	*[...] that my nephew, Griffith Evans, was there for supper
	87	[...] <i>fod Jac y Do wedi dyfod i lawr simnai'r gegin orau</i>	[...] that a jackdaw came down the chimney of the best kitchen
	92	<i>fod fy nhad mewn byd garw</i>	that my father was upset
	236	[...] <i>fy mod yn dyfod i fy ny o'r dref</i>	[...] that I came up from the town

Table 2.28:
Cofiaf ‘I remember’ integrating anchors with (am) PRO/NP complements

§	Anec.	Welsh	English	→
ABS	40	<i>un stori a glywais gan fy mam</i>	°one story I heard from my mother	39b
	61	<i>[...] ddiwrnod yr arwerthiant pan ymadawem â Chae'r Gors</i>	[...] the day of the auction when we were leaving Cae'r Gors	53 60
	78	<i>amgylchiad arall pan ddywedodd fy mam bethau pur hallt [...]</i>	another occasion when my mother said some rather sharp things [...]	30b
	79	<i>amgylchiad arall ychydig cyn ei marw [...]</i>	another occasion a little before her death [...]	30c
	91	<i>y tro olaf y gwelais hi yn dda iawn</i>	the last time I saw her very well	49 55
	112	<i>am un amgylchiad doniol ynglŷn â thorri gwair</i>	one funny incident to do with mowing hay	7a
EXP	102	<i>am un teulu mawr wedi cael cryn dipyn o golledion a salwch ac yn methu talu'r rhent</i>	one big family that had suffered quite a few losses and could not pay the rent	
	69	<i>wyliau Nadolig 1917, a minnau gartref ar fy ngwyliau</i>	the Christmas holidays of 1917, and I home on holiday	
	218	<i>am un cyfarfod arbennig yn y Guild Hall [...]</i>	a special meeting in the Guild Hall [...]	

Unlike § 2.3.6.1.1, where the complement represented a verbal action or a content clause, here it does not, but it is rather a meta-reference (such as *amgylchiad*^{occasion}), a span of time (such as *diwrnod*^{day} *y arwerthiant*^{DEF auction} ‘the day of the auction’) or something else (such as *am un teulu mawr*^{about one family big} ‘(about) one big family’). This type does not occur in the DEVELOPMENT, and it is relatively common in the ABSTRACT.

In table 2.29 the complement has *yn_{CVB} INF* after the (am)^{about} PRO/NP. This construction conveys something else than the bare (am)^{about} PRO/NP: the author does not say she remembers the PRO/NP (say, remembers Niclas Glais in anec. 231 or her own father in anec. 53), but the PRO/NP *doing something*¹⁹⁵, or — imitating the spatiotemporal iconicity that stands at the basis of its converb

¹⁹⁵ Cf. *I like children* and *I like children out of my sight*, given as examples in GOLDENBERG (2002, p. 204); the latter does not mean the speaker likes children (quite the opposite...).

Table 2.29:
Cofiaf ‘I remember’ integrating anchors with (am) PRO/NP *yn_{CVB} INF* complements

§	Anec.	Welsh	English	→
ABS	205	<i>am rai pethau digrif yn digwydd yn y seiat</i>	some amusing things happening in the seiat	52c
	231	<i>Niclas Glais yn dyfod i bregethu i un o'r capeli [...]</i>	Niclas Glais coming to preach in to one of the chapels [...]	59
EXP	217	<i>am un ferch yn gwisgo botwm â llun Lloyd George arno</i>	one girl wearing a pin with a picture of Lloyd George	
DEV	36	<i>ef yn bur dda yn dyfod i'r tŷ lle y ganed fi</i>	him quite well coming to the house where I was born	
	53	<i>am fy nhad yn trwsio to'r beudy</i>	my father mending the beudy roof	

system (see GENSLER (2002, § 2.2) regarding this matter) – *in (a state of) doing something*.

2.3.6.1.3 Other complements

Infinitival and (*am*) *PRO/NP* (*yn_{CVB} INF*) complements make most of the complements of *cofiaf*; the four examples in table 2.30 are of three types:

- Anecs. 65 and 85 have ^{NMLZ} *y* ‘that’, which introduces a content clause¹⁹⁶. Both the conjugated infinitive and the ^{be.INF} ‘*bod*’ content clauses discussed above flatten (neutralise) the temporal distinctions that are conveyed by the inflection of their independent (matrix) counterparts. Content clauses with ^{NMLZ} *y* ‘that’, on the other hand, retain the inflection, as evident from *byddai* in anecs. 65 and 85 (third-person singular subjunctive/habitual imperfect, respectively).
- Anec. 24 has ^{NMLZ} *mai* ‘that’, which introduces a cleft sentence (^{groat} *grôt a gefais* ‘°it was a four-penny piece that I got’) as a content clause.
- The syntax of anec. 62 is quite interesting: ^{remember.PRS.1SG so sad} *Cofiaf mor brudd yr oedd fy nhad [...]* ‘I remember how sad my father was’. It has the form of a cleft sentence (compare ex. 97, which has the same basic structure and where the identity of ^{REL.OBL} *y(r)* as a relative marker is undoubtful¹⁹⁷). Unlike anec. 24, it is not a content clause and indeed is not preceded by ^{NMLZ} *mai* ‘that’, which marks (among other functions) cleft sentences as content clauses.

¹⁹⁶ Or *converts* the nexus of a clause to a substantival status, as the Middle Welsh *y(d)* is described by SHISHA-
HALEVY (1995, § 2.2).

¹⁹⁷ With the non-habitual imperfect form *oedd*, a preceding *y(r)* can be *a priori* a different grammatical entity, that is the particle *y(r)*.

Table 2.30: *Cofiaf* ‘I remember’ integrating anchors with complements other than infinitives and (*am*) *PRO/NP* (*yn_{CVB} INF*)

§	Anec.	Welsh	English
EXP	85	<i>y byddai fy modryb Elin [...] yn dyfod i edrych amdani</i>	that my aunt Elin [...] would come to see her
DEV	24	<i>[...] mai grôt a gefais</i>	°[...] that it was a four-penny piece that I got
	62	<i>mor brudd yr oedd fy nhad</i>	how sad my father was
	65	<i>y byddai mam yn gwneud crysau i’w genethod hithau</i>	°that Mam would make shirts for her girls too

- (97) Cofiaf mor feirniadol y byddai fy rhieni I recall how critical my parents would
 remember.PRS.1SG so critical REL.OBL be.IMPF.HAB.3SG 1SG.POSS parent.PL be of those who could not tell a story
 o rai na allai adrodd stori yn gelfydd, [...] well, [...]
 of INDF.PL REL.NEG can.IMPF.3SG tell.INF story y_{ADV} skilful YLW, Diwylliant a Chymdeithas
 (ch. 3), p. 33

2.3.6.2 Integrating anchors without *cofiaf* ‘I remember’

Table 2.31 and ex. 98 cover all INTEGRATING ANCHORS whose form does not involve *cofiaf*, in the ABSTRACT and the DEVELOPMENT respectively. The cases in table 2.31 have been all discussed and glossed above in § 2.3.1.1, while the others have not, and thus are glossed below. The former cases contain meta-references (in several syntactic structures), while the latter ones deliver concrete content: a conjugated infinitive in ex. 98f, *bod* construction in ex. 98b, *am PRO yn_{CVB} INF*¹⁹⁸ in ex. 98a, and *PRO/NP yn_{CVB} INF* in exx. 98c, d and e.

¹⁹⁸ Welsh has inflected prepositions; *amdano* ‘about him’ is the third-person masculine singular form of *am* ‘about’.

- (98) a. ‘Clywais_J ‘amdano yn pregethu yn y Dwyran [...]’
 hear.PRET.1SG about.3SG.M y_{CVB} preach.INF y_{LOC} DEF PN ‘I heard_J ‘how he went to preach in Dwyran [...]’
 YLW, ch. 4, p. 52; anec. 17
- b. ‘Clywais ddywedyd_J ‘fod fy nhaid yn bedair
 hear.PRET.1SG OBJ\say.INF be.INF 1SG.POSS grandfather y_{PREP} four ‘I heard it said_J ‘that my grandfather was four years old and on top of the load when they moved_J
 oed ac ar ben y llwyth mud pan fudent_J [...]’
 age and on head DEF load carriage when move.IMPF.3PL YLW, ch. 7, p. 81; anec. 44

Table 2.31: Integrating anchors without *cofiaf* ‘I remember’, in the abstract

Anec.	Welsh	English	→
1	‘Rhof _J ‘UN ENGHRAIFFT, a dim ond un o lawer ydyw, o gymwynas a gawsom ni mewn pryd _J .’	‘I offer _J ‘AN EXAMPLE, one of many, of timely help we received _J .’	34b
32	‘Dywedir _J ‘STORI am fy nain a’i brawd hynaf, [...]’	‘A STORY _J ‘is told _J ‘of my grandmother and her eldest brother, [...]’	39c
43	[...] ‘mae arnaf chwant adrodd _J ‘STORI am f’ewythr Harri [...]’	‘[...] ‘I want to tell _J ‘a STORY about my uncle Harri [...]’	38a
55	[...] ‘yr wyfam ddweud _J ‘STORI amdano [...]’	[...] ‘I am going to tell _J ‘a STORY about him [...]’	36 54
77	‘Mae _J ‘UN ENGHRAIFFT o’i phlaendra _J ‘yn fyw iawn yn fy nghof _J .’	‘ONE EXAMPLE of her plain speaking _J is very much alive in my memory.	30a
84	‘Rhof _J ‘ENGHRAIFFT ARALL o’r ysbryd hwn _J .’	‘I’ll give _J ‘ANOTHER EXAMPLE of this spirit _J .’	33a
91	‘Mae _J ‘R TRO HWNNW _J ‘yn fyw iawn ar fy nghof i _J , beth bynnag.	‘THAT TIME _J at least ‘is very alive in my mind _J .’	49 55
105	‘Clywais _J ‘ef yn adrodd STORI dda [...]’.	‘I heard _J ‘him tell a good STORY [...]’.	39e 52b
106	‘Clywais _J ‘lawer STORI ddigri gan fy mrawd _J .’	‘I heard _J ‘many funny STORIES from my brother _J .’	39a

- c. Y rheswm dros imi gofio hyn ydyw
 DEF reason over to.1SG LEN\remember.INF DEM.PROX.N COP.PRS.3SG
 「imi glywed」 「fy nhad yn dweud iddo
 to.1SG LEN\hear.INF 1SG.POSS grandfather y_nCVB say.INF to.3SG.M
 fynd i dŷ ei nain [...]」
 LEN\go.INF to house 3SG.M.POSS grandmother
- d. 「Clywais」 「fy hanner chwaer yn dweud iddi hi
 hear.PRET.1SG 1SG.POSS half sister y_nCVB say.INF to.3SG.F 3SG.F
 a ffrind iddi [...] fynd i'r capel hanner awr yn rhy
 and friend to.3SG.F LEN\go.INF to-DEF chapel half hour y_nCVB too
 gynnar [...]」
 early
- e. 「Clywais」 「hi'n dweud iddi gael ei galw
 hear.PRET.1SG 3SG.F-y_nCVB say.INF to.3SG.F LEN\get.INF 3SG.F.POSS call.INF
 unwaith am bedwar o'r gloch y bore i dŷ [...]」
 once about four of-DEF bell DEF morning to house
- f. 「Dyweddod」 wrthym 「i bobl capel y Waun stopio canu
 say.PRET.3SG with.1PL to people chapel DEF PN stop.INF sing.INF
 [...]」

The reason I remember this is 「that I heard」 「my father say that he went to his grandmother's house, [...]」

YLW, ch. 7, p. 82; anec. 45

「I heard」 「my half sister telling that she and a friend [...] went to chapel half an hour early [...]」

YLW, ch. 8, p. 95; anec. 58

「I heard」 「her say that she had a call once at four in the morning to a house[...]」

YLW, ch. 9, p. 104; anec. 70

「She told」 us 「that the congregation of Waun chapel stopped [...]」

YLW, ch. 11, p. 133; anec. 96

All the examples with *cofiaf* (by definition) and most of the ones in the ABSTRACT (table 2.31) are in the present tense, either with a finite present verb (*cofiaf*, *rhof*¹⁹⁹) or constructions that involve the present tense of *bod* (*mae*, *wyf*). All the examples in the DEVELOPMENT (ex. 98) are in the preterite. Both the present and preterite forms of the INTEGRATING ANCHOR are *external* to the plot of the anecdote, and belong to the reference of the broader text in which the anecdote is embedded. Structurally, this means the preterite in INTEGRATING ANCHOR is to be analysed as a different entity from the preterite that takes part in telling the content of the anecdote: the latter is a *narrative tense*, which has to do with driving the plot forward and with narrative chaining and concatenation, while the former is not²⁰⁰.

The primary textual function of the INTEGRATING ANCHOR is to bridge between the anecdote and the surrounding text, integrating the former in the latter and marking it as relevant to the topic under discussion. Welsh has no grammatical encoding of evidentiality²⁰¹, but to a certain degree, marking the source of information about the anecdote (lexically, not grammatically) can be regarded as a secondary function of most INTEGRATING

¹⁹⁹ The reference of the impersonal present form in anec. 32 (*dywedir* 'is told') is different from the other examples of present INTEGRATING ANCHORS, as it does not refer to the author's present time but to a more general (atemporal even) frame.

²⁰⁰ But a referential deictic tense, whose *origo* (deictic centre) is in the author's present, referring back to the past.

²⁰¹ See AIKHENVALD (2003, 2014) for overviews on evidentiality.

ANCHORS. The most common source is the author’s own recollection²⁰², which implies a direct first-hand source. The other source of information is expressed by INTEGRATING ANCHORS is a reported (second-hand or ‘hearsay’) account, retold here. Table 2.32 classifies the reported accounts according to two binary axes: the perspective of information delivery (the receiving end – the author – or the source) and whether a specific source is attributed or not. The egophoric quality of evidentiality (VILLIERS and GARFIELD 2009) goes here hand in hand with the particular epistemological nature of autobiographical writing.

The use of preterite (*clywais*) is slightly reminiscent of a shift seen in the development of the past (perfect / preterite) forms of the Proto-Indo-European root *wéyd- ‘catch sight of, see’²⁰³ (RIX 2001, *ueǵd-) into stative-resultative present forms meaning ‘to know’²⁰⁴. In our case, the preterite *clywais* (‘I heard’, hence ‘I know (from hearing)’) stands on a similar footing to the present *cofiarf* ‘I remember’ with regard to presenting the source of anecdotes.

²⁰² That is, *cofiarf* and *Mae META-REFERENCE yn fyw iawn yn/ar fy nghof* (i) ‘META-REFERENCE is very alive in my memory/mind’.

²⁰³ Whence, e.g., Latin *videō* ‘I see’.

²⁰⁴ As attested in Gothic *witan* ‘to know’, Ancient Greek *οἶδα* *oída* ‘I know’ or Old Irish *ro-finnadar* ‘to discover, to know (in PRET.ACT)’ (*eDIL* 2019, § *ro-finnadar*; THURNEYSSEN [1946] 1993, § 522). See RANDALL and H. JONES (2015), which focusses on the Germanic preterite-present verbs but touches upon other Indo-European branches.

Welsh *gwybod* ‘to know’ is related (the first element is a cognate; see *GPC* 2014–, § *gwn*², *gwnn*: *gwybod*¹), but has developed in a different path.

2.3.7 Temporal anchor

The last component of the anecdote described in this section is the TEMPORAL ANCHOR, which sets the temporal deictic centre of the anecdote at some point in the past; see § 2.2.1.2 for a glossed example (ex. 8). As such, the TEMPORAL ANCHOR plays a role in the bound nature of the anecdotes, which describe specific, concrete and singular sequences of events (as opposed to habitual or generic ones); see § 2.1.1 and HERRING 1986 (as cited in FLEISCHMAN (1990, § 4.2.2)). This component is quite common, occurring

Table 2.32: Reported evidence of anecdotes in INTEGRATING ANCHORS

Perspective	Attributed	General hearsay
Author’s	^{hear.PRET.1SG} <i>Clywais</i> ^{yn} ^{ycvb} ^{tell.INF} <i>SOURCE adrodd</i> : 105 ^{hear.PRET.1SG} <i>Clywais</i> ^{yn} ^{ycvb} ^{say.INF} <i>SOURCE dweud</i> : 58, 70 ^{to.1SG} ^{LEN} ^{hear.INF} <i>[...] imi glywed</i> ^{yn} ^{ycvb} ^{say.INF} <i>SOURCE dweud</i> : 45 ^{hear.PRET.1SG} <i>Clywais</i> ^{by} <i>OBJ gan SOURCE</i> : 106	^{hear.PRET.1SG} <i>Clywais</i> : 17 ^{hear.PRET.1SG} <i>Clywais</i> ^{OBJ} ^{say.INF} <i>ddywedyd</i> : 44
Source’s	^{say.PRET.3SG} <i>Dywedodd</i> ^{with.1PL} <i>wrthym</i> : 96	^{say.PRS.3SG} <i>Dywedir</i> : 32

in more than two thirds of the anecdotes²⁰⁵, making it second only to the obligatory DEVELOPMENT.

2.3.7.1 Classification into two groups

The temporal anchors can be divided into two groups, although the boundary between them is not unambiguous. One group can be characterised by its prototypical²⁰⁶ members: nominal phrases denoting time, with the following tendencies:

- Commonly without a preposition (the vast majority of cases); more marginally with one (such as *ar ddiwrnod^{on day} poeth^{hot}* ‘on a hot day’).

The cases without a preposition can be subdivided into three types: (a) with lenition that marks adverbiality²⁰⁸ (e.g. *ryw ddiwrnod^{day}* ‘some day’) (b) with a lack of lenition where it could have been marked²⁰⁹ (e.g. *rhyw ddirwnod^{INDF.SG day}* ‘some day’). (c) cases in which lenition is irrelevant (most cases; the primary reason is phonological: not all consonants can be lenited).

- Commonly with an element that marks indefiniteness (*un^{one}*, with about half the total occurrences, or *rhyw^{INDF.SG}*); more marginally without such an element (zero article, e.g. *ar noson^{on evening} waith^{work}* ‘on a weekday evening’) or with a definite status (e.g. *y tro^{time DEM.PROX.M} hwn* ‘this time’). Welsh has no indefinite *article* like the English *a(n)* (see n. 15 on p. 39); *un* ‘one’ is a numeral, and the determiner *rhyw* does not function as an article. This feature, pointing to some certain²¹⁰ time in the past, has to do with the bound nature of the anecdotes mentioned above.
- Commonly with a broad meaning (e.g. *unwaith^{once}*); more marginally carrying more specific information (e.g. *rhyw Basg^{INDF.SG Easter}* ‘some Easter’).

A typological note. Marking adverbiality by lenition is broadly comparable with the use of oblique cases in many languages for marking adverbiality (mostly with a temporal sense, including duration).²¹¹ The Welsh lenition is specifically comparable with the accusative²¹²: both are used for marking direct objects, as well as other similar syntactic functions (like those discussed in HEWITT (2019), comparing Welsh and Arabic). This does not mean

²⁰⁵ Sometimes more than once, as discussed below.

²⁰⁶ The choice of definition by prototypicality aims at bypassing strict definitions. For theoretical background, see ROSCH’s (1978) seminal work, as well as GIVÓN (1986).

²⁰⁷ The lenition in *ddiwrnod* in this case is a wholly different issue: it is obligatorily triggered by the preposition *ar* ‘on’.

²⁰⁸ These cases are marked by an initial ‘(ADV)’ in their glosses in the tables of § 2.3.7.2.

²⁰⁹ As noted by BORSLEY, TALLERMAN, and D. WILLIS (2007, § 1.4.4) (regarding ex. 58 there) and THORNE (1993, § 83) adverbiality is not always consistently marked by lenition. This is corroborated in our small sample with *ryw(-)/rhyw(-)*.

²¹⁰ The TEMPORAL ANCHORS do not point to any time in the past, generically, but to a *concrete* and *specific* point of time.

²¹¹ Examples include: Polish (SWAN 2002, pp. 344 and 363), Biblical Hebrew (MEEK 1940), Arabic (K. VERSTEEGH and C. H. M. VERSTEEGH 2014, p. 111), Inari Saami (D. NELSON 2007), German (FAGAN 2009, § 3.2.2.2) and Latin (PINKSTER 2015, § 10.32). See HASPELMATH (1997, § 8.1.1) for a typological account of the phenomenon.

²¹² As a cross-linguistic comparative concept (see HASPELMATH 2010a); the exact meaning of ‘accusative’ is of course dependent on the grammatical terminology used for specific languages.

Welsh has a morphophonological case system, naturally, but it does mean lenition and the accusative case have some syntactic features in common.

The other group of TEMPORAL ANCHORS is complementary to the first one: its members are marked by a number of constructions (see § 2.3.7.4.2 below), lack the said indicators of indefiniteness and convey concrete information that is specific to the story (e.g. *pan oedd i lawr yn y pwll* ‘when he was down the mine’ in anec. 107).²¹³ The reason to divide the TEMPORAL ANCHORS into these two groups is due to structural differences between the two: in addition to the ones mentioned above, members of the first (basal, simpler, more generic) group tend to occur on their own or to be accompanied (modified and specified) by members of the second (extended, more convoluted, more specific and grounded to the story) group, usually following it²¹⁴. There are instances where members of the second group occur independently of members of the first group, but these are less common.

These are not the only expressions of time in the anecdotes, but these are the ones which play a consistent and systematic role in the internal structural make-up of the anecdotes. Other, more loosely defined expressions include setting the time of the anecdote calendrically (such as *Gwyliau Pasg 1917 oedd hi* ‘It was the Easter holidays, 1917’, anec. 91) or the nebulous *ar y pryd* ‘at that time’, which do not serve as anchors that set a reference point for the concrete set of events of the anecdote.

2.3.7.2 Attestation of temporal anchors

The examples from the corpus are presented in a tabular manner in tables 2.33 to 2.35²¹⁵. The first two tables are ordered firstly by prevalence (which expectedly shows a long-tail distribution; cf. § 2.2.4) and then alphabetically; the word *dydd*^{day} with an underline marks a class consisting of the names of days of the week. Each form is subdivided according to the section in which the TEMPORAL ANCHOR occurs (one of the first three sections; see § 2.2.1) and its location within the sentence: initial (● green bar to the left)²¹⁶, medial (● blue bar in the centre) and final (● yellow bar to the right). Words in parentheses after the references in the

²¹³ Instances of these two groups are differentiated in appendix A: the first is marked with a burgundy underline and the other with a black one.

²¹⁴ Anec. 39 has a reversed order. Interestingly, Clarke’s English translation swapped it, making it follow the common order. In order to make the English order of constituents correspond better with the original, it is reversed back in the appendix.

²¹⁵ The first two tables (tables 2.33 and 2.34) are indeed one which had to be split into two due to technical reasons: I could not fit the data in one page without making the font unreadably small. The first table covers TEMPORAL ANCHORS which occur multiple times in the texts, while the second one covers ones which occur once each. The third table (table 2.35) co

²¹⁶ A thin white segment before the green bar marks that the TEMPORAL ANCHOR is preceded by *a(c)* ‘and’ or *beth bynnag* ‘however, anyway’.

Table 2.33:
Temporal anchors of the first group and temporal anchors of the second group
which modify them (forms with multiple occurrences)

Form	Section	Location	Anecs.	#
one time <i>un tro</i>	ABS		201	
	EXP		220	
	DEV		225 226 (<i>pan</i>) 228 (<i>pan</i>) 234 8 47 52 (<i>cyn</i>) 88 (<i>pan</i>) 100	9
			15	
			232 10 (<i>pan</i>) 25 39 (<i>pan</i>) 64 81 85 (<i>pan</i>) 93	8
once <i>unwaith</i>	ABS		42	
			224	
	EXP		96 203	2
	DEV		51	
			109	
			204 229 4 5 23 (<i>ar</i>) 26 29 30 46 73 75 90 94 101	14
one day <i>un diwrnod</i>	DEV		216 32 35 104 107 (<i>pan</i>)	5
			227 74 (<i>ar ôl</i>)	2
(ADV) some day <i>ryw ddiwrnod</i>	ABS		56	
	DEV		31 68 83 110	4
(ADV) another time <i>dro arall</i>	DEV		60 98 99 111	4
one morning <i>un bore</i>	DEV		217 (<i>pan</i>)	
			214 2 (<i>pan</i>)	2
in the morning <i>yn y bore</i>	DEV		222 208 (<i>a PRO/NP ADV</i>) 71	3
sometime <i>rhywdro</i>	DEV		59 (<i>adeg</i>) 69 (<i>yn_{LOC}</i>)	2
			108 (<i>yn_{LOC}</i>)	
on a NP evening <i>ar noson NP</i>	DEV		6 58 (<i>pan</i>) 93 (<i>yn_{LOC}</i>)	3
one night <i>un noson</i>	DEV		3	
			206 7	2
on one of these occasions <i>ar un o'r achlysuron hyn</i>	DEV		71	
			72	
on a ADJ day afternoon [...] <i>ar brynhawn dydd ADJ [...]</i>	DEV		204 (<i>yn_{LOC}</i>) 222	2
(ADV) some day afternoon <i>ryw brynhawn dydd</i>	EXP		11	
	DEV		106	
some day afternoon <i>rhyw brynhawn dydd</i>	ABS		231	
	DEV		113	
one day night <i>un nos dydd</i>	DEV		236 16	2
one ADJ day night <i>un nos dydd ADJ</i>	ABS		21 57 (<i>yn_{LOC}</i>)	2
one ADJ morning <i>un bore ADJ</i>	DEV		207 221 (<i>yn_{LOC}; pan</i>)	2
this time <i>y tro hwn</i>	DEV		202 97	2

Table 2.34:

Temporal anchors of the first group and temporal anchors of the second group which modify them (cont. of table 2.33; forms with a single occurrence each)

Form		Section	Location	Anec.
<i>ar ddiwedd un tymor</i>	at the end of one season	DEV		31
<i>ar ddiwrnod ADJ</i>	on a ADJ day	DEV		64 (<i>yn_{loc}</i>)
<i>ar un adeg</i>	on one occasion	DEV		65 (<i>pan</i>)
<i>ar un o'r dyddiau ADJ hynny</i>	on one of these ADJ days	DEV		95
<i>ar y dydd</i>	on <u>day</u>	DEV		54
<i>ar yr adeg [...]</i>	on the occasion [...]	DEV		103 (<i>pan</i>)
<i>diwrnod DEF NP</i>	the day of the NP	ABS		61 (<i>pan</i>)
<i>ddiwrnod DEF NP</i>	(ADV) the day of the NP	DEV		75
<i>ryw nos dydd</i>	(ADV) <u>day</u> night	DEV		82
<i>rywdro</i>	(ADV) time	DEV		76 (<i>pan</i>)
<i>rhyw Basg</i>	some Easter	DEV		80 (<i>pan</i>)
<i>rhyw ddiwrnod</i>	some day	DEV		215 (a <i>PRO/NP ADV</i>)
<i>rhyw fore dydd</i>	some <u>day</u> morning	DEV		223
<i>rhyw nos dydd</i>	some <u>day</u> night	DEV		48 (<i>pan</i>)
<i>un bore dydd</i>	one <u>day</u> morning	DEV		86
<i>un dechreunos</i>	one nightfall	DEV		54
<i>un noswaith</i>	one evening	DEV		211
<i>un o'r troeon hyn</i>	one of these times	DEV		63 (<i>pan</i>)
<i>un o'r troeon hynny</i>	one of those times	DEV		89
<i>un waith</i>	one time	DEV		14 (<i>pan</i>)
<i>un wythnos</i>	one week	DEV		219
<i>y diwrnod dan sylw</i>	the day in question	DEV		91
<i>y nos dydd tan sylw</i>	the <u>day</u> night in question	DEV		55
<i>y noson gyntaf</i>	the first evening	DEV		203
<i>y tro hwnnw</i>	that time	DEV		230
<i>ymhen blynyddoedd lawer iawn</i>	after many years	DEV		43
<i>ymhen tipyn o ddyddiau</i>	in a few days	DEV		84
<i>yn yr amser yma</i>	in this time	DEV		87
<i>yr wythnos REL.OBL CLAUSE</i>	the week that CLAUSE	DEV		77

first two tables mark the kind of TEMPORAL ANCHOR from the second group that modifies the one from the first group. The last column (#) counts the number of examples where multiple examples share a row.

2.3.7.3 Micro-syntactic constituent order

The location column hints at some tendencies, but in most cases there are not enough examples for substantiating possible hypotheses; this issue is to be described as a part of the broader question of adverbiality and constituent order. The data does suggest, though, there is a reason to single out the initial posi-

Table 2.35:
Temporal anchors of the second group which occur independently of temporal anchors of the first group

Form	Section	Location	Anec.
<i>cyn iddynt briodi</i> before they were married	MID		37
<i>ychedig amser cyn cychwyn</i> a little time before setting off	DEV		233
<i>ychedig cyn ei marw pan orweddaï ar wely cystudd</i> a little before her death when she was lying on her sickbed	ABS		79
<i>ychedig cyn inni symud oddi yno i Gae'r Gors</i> shortly before we moved from there to Cae'r Gors	DEV		36
<i>pan gychwynnwn i'r coleg</i> when I started College	DEV		38
<i>pan oedd ei mam newydd fod yn sâl</i> when her mother had been ill	DEV		67
<i>pan oeddwn gartref am dro o Donypandy</i> when I was home for a visit from Tonymandy	DEV		66
<i>Wedi i'r dynion fyned i'r chwarel yn y bore</i> After the men had left for the quarry in the morning	DEV		40
<i>wrth ymadael â Chae'r Gors</i> when leaving Cae'r Gors	DEV		62

tion as distinct from the medial or final²¹⁷. Of the more common forms, which allow some generalisation, it seems *un tro* 'one time' is more or less equally present both initially and medially, yet *unwaith* shows an inclination towards the medial (or *non-initial*) position. The two examples where it does occur in initial position describe a single special instance of a recurring situation:

- In anec. 51 the recurring situation is described right before the anecdote (*Ymweliad cyfeillion a'i cadwai [sic] ar ei draed yn hwy na hynny* 'It was visits from friends that kept him on his feet later than that'). As discussed in bullet list at the beginning of § 2.3.6, the initial position of *unwaith* in this case is due to the constituent order of the cleft sentence: it was *only* once that so-and-so happened.
- In anec. 109 the recurring situation is described in the exposition. In this case we do not have a fully-fledged cleft sentence (*unwaith yr aeth* 'it was once that he went') but an adverbial

²¹⁷ I am not sure the distinction between the medial and final positions is structurally justified. It is not impossible an *initial:non-initial* classification would be more appropriate, but there are not enough examples here to decide either way.

in the first position without a relative marker (*unwaith aeth*^{once go.PRET.3SG} ‘once he went’)²¹⁸.

²¹⁸ This is termed *left dislocation* in certain grammatical traditions.

2.3.7.4 Syntactic form and function

2.3.7.4.1 First group

Almost all the TEMPORAL ANCHORS of the first group function quite straightforwardly as adverbial phrases, modifying the sentence or clause in which they occur²¹⁹. In one borderline case, anec. 61, has *diwrnod yr arwerthiant* ‘the day of the auction’ as the object of *cofiaf*. Semantically, it does set the temporal deictic centre of the anecdote, but syntactically it is different from all other TEMPORAL ANCHORS; specifically, compare it with anec. 75, where *ddiwrnod y claddu* (sharing the same basic form) serves as an adverbial phrase marked by lenition²²⁰.

²¹⁹ As discussed in § 2.3.6.1, sometimes a TEMPORAL ANCHOR (such as *unwaith* ‘once’ or the more complex *pan oeddwn gartref am dro o Donypandy* ‘when I was home for a visit from Tonypandy’) occurs between *cofiaf* ‘I remember’ and its complement, yet semantically it belongs with the complement, not *cofiaf* ‘I remember’.

2.3.7.4.2 Second group

TEMPORAL ANCHORS of the second group are also adverbial. As stated above, they can modify TEMPORAL ANCHORS of the first group or stand on their own. They can be divided into four types with respect to their syntactic form and the element that marks them, as follows.

The most common type has the conjunction *pan*^{when}, followed by a clause (ex. 99).

- (99) Clywais ddynes ifanc yn dweud, 「pan oedd ei
hear.PRET.1SG woman young yn_{CVB} say.INF when be.IMPF.3SG 3SG.F.POSS
mam newydd fod yn sâl, y [...]」
mother new be.INF yn_{PRED} sick NMLZ

‘I heard one young woman say, ‘when her mother had recently been ill, that [...]’

YLW, ch. 9, p. 103; anec. 67

The second type has prepositions, followed either by noun phrases (such as in ex. 100a) or infinitival constructions (such as the simple infinitive in ex. 100b). The relevant prepositions attested in the corpus are *ar*, *ar ôl* ‘after’, *cyn*^{on on back}, *cyn*^{before}, *wedi*, *wrth* and *yn*^{after with yn_{LOC}}.

²²¹ Can be preceded by *ychedig* ‘a little’ or *ychedig amser* ‘a little time’.

- (100) a. [...] a 「rhywdro, 「yng ngwanwyn 1918」 penderfynodd
and INDF.SG.time yn_{LOC} spring decide.PRET.3SG
eglwysi Lerpwl roi un Sul i weddio am ddiwedd y
church.PL PN give.INF one Sunday to pray.INF about end DEF
rhyfel.
war

[...] and ‘some time, ‘in the spring of 1918, the churches of Liverpool decided to devote one Sunday to pray for the end of the war.

YLW, ch. 12, p. 144; anec. 108

- b. Cofiaf mor brudd yr oedd fy nhad
 remember.PRS.1SG so sad REL.OBL COP.IMPF.3SG 1SG.POSS father
 ‘wrth ymadael â Chae’r Gors’, [...]
 with leave.INF with field-DEF swamp

‘I remember how sad my father was
 ‘when leaving Cae’r Gors’,
 YLW, ch. 8, p. 96; anec. 62

The two remaining types are attested once each. One is the circumstantial ^{and} *a PRO/NP ADV* construction: ex. 101. This construction shows curious similarities with the structurally analogous Biblical Hebrew construction demonstrated in ex. 102a²²² (which has been translated literally yet idiomatically in W. MORGAN’s (1588) translation of the Bible; ex. 102b).²²³

²²² The glosses are arranged from left to right, but in each one the Hebrew letters of the first tier are arranged from right to left, in accord with the direction of the Hebrew script.

- (101) ‘Rhyw ddiwrnod,’ a ninnau’n cael gwrs Ladin’, cerddodd
 INDF.SG day and 1PL.CONJ-yn_{CVB} get.INF lesson Latin walk.PRET.3SG
 gŵr bychan gwargam i mewn, [...]
 man small humpbacked to in

‘One day,’ ‘when we had a Latin class’,
 came a small humpbacked man in, [...]
 Atgofion, p. 19; anec. 215

- (102) a. וַיֵּרָא אֵלָיו יְהוָה בְּאֹלֶנֶץ מַמְרֵה
 way-yērā ʾelā-w YHWH bə-ʾəlōnē mamrē
 and-see\NARR.MEDP.3SG.M to.3SG.M PN in-oak.PL.CNST PN
 וְהוּא יֹשֵׁב פֶּתַח־הַתְּעָלָה בְּחֶם
 wə-hū yōšēb peṭaḥ-hā-ʾōhel kə-ḥōm
 and-3SG.M sit\PTCP.ACT.3SG.M opening\CNST-DEF-tent as-heat\CNST
 הַיּוֹם
 hay-yōm
 DEF-day

And the LORD appeared unto him in the plains of Mamre and he sat [literally ‘and he sitting’, meaning ‘while he was sitting’, J. R.] in the tent door in the heat of the day; (KJV)
 Genesis 18:1

- b. A'r Arglwydd a ymddangofodd iddo ef
 and-DEF lord REL.DIR REFL.show.PRET.3SG to.3SG.M 3SG.M
 yng-waftadedd Mamre: ‘ac efe yn eiftdedd, [wath] ddwŷs
 yn_{loc}-plain.PL PN and 3SG.M yn_{CVB} sit.INF with door
 y babell, yng-waês y dydd.
 DEF tent yn_{loc}-heat DEF day

And the Lord appeared to him in the plains of Mamre ‘while he was sitting’, by the door of the tent, in the heat of the day.
 Genefis 18:1

The second type with only one example is that of ex. 103, which uses *adeg* ‘time, period’ followed by a conjugated infinitive for signalling a temporal clause. The use of a lexically-transparent element meaning ‘time’ or ‘hour’ for such temporal constructions is found in other languages, such as (的)時候 / (的)时候 (^{REL} *de* ^{time} *shíhòu* in Mandarin Chinese (SUN 2006, § 8.4.2), 時 ^{time, when} *toki* in Japanese (HASEGAWA 2014, § 9.4) or (בְּ)שָׁעָה (בְּ) ^{in-hour} (*be-*)ša’a (^{REL} *še-*) and בְּזִמָּן (^{REL} *bi-zman* (^{REL} *še-*)) in Hebrew. This construction is not very common in Welsh.

²²³ See feature 14 in HEWITT (2009) for this construction in the broader typological context of comparing Celtic and Afro-Asiatic languages.

- (103) 「Rhywdro」, 「adeg i'r plant ddweud eu hadnodau」,
INDF.SG.time time to-DEF child.COL LEN\say.INF 3PL.POSS verse.PL
 clywodd besychiad arwyddocaol ei thad, arwydd a
hear.PRET.3SG cough meaningful 3SG.F.POSS father sign REL.DIR
 adwaenai'n rhy dda.
be_acquainted.IMPF.3SG-y_{ADV} too good

「Once」, 「when the children went to say their verses」, she heard her father's meaningful cough, a signal she knew too well.

YLW, ch. 8, p. 95; anec. 59

In exx. 100a, 101 and 103 the TEMPORAL ANCHORS of the second group are dependent on TEMPORAL ANCHORS of the first group; the latter are marked by ⟨「」⟩ (in grey, as opposed to the red ⟨「」⟩).

2.3.7.5 Macro-syntactic consideration

Regarding the definition of the *report mode* (BONHEIM 1975, p. 335) and the beginnings of short stories (BONHEIM 1982, p. 104) Bonheim points out the prevalence of *time markers* (or *time indicators* in the 1982 book) that signal the outset of the report, indicating a temporal reference from which the plot can flow.²²⁴ Our data corroborates that, as evident from the table of the attested configurations of the anecdotes' components (table 2.3 in § 2.2.4) as well as the section columns of tables 2.33 to 2.35: the TEMPORAL ANCHOR often opens the DEVELOPMENT, not only anchoring it in time (as the name suggests) but also functioning as a textual boundary marker, indicating its beginning²²⁵. This tendency does not imply, though, that TEMPORAL ANCHORS are limited to the DEVELOPMENT, as can be observed from the tables.

(In)definiteness of the TEMPORAL ANCHOR plays a role in how the TEMPORAL ANCHOR takes part in the macro-syntactic cohesion of the anecdote. The common use of the indefinite elements one *un* and INDF.SG *rhyw* has been touched upon above in § 2.3.7.1; these elements convey the anecdote happened in *some* particular point in the past. Definite TEMPORAL ANCHORS, on the other hand, occur in fewer anecdotes, and their textual function is different. Definiteness is a complex matter, consisting of several phenomena which are bundled together differently in different languages. Two main aspects are anaphoricity (or, more generally beyond deixis, familiarity) and uniqueness²²⁶. Phoricity is covered by table 2.36, which describe the ways definite TEMPORAL ANCHOR

²²⁴ This is found in many languages and literary or storytelling tradition around the world. Cf. Jewish Zakho Neo-Aramaic *xá yōma* 'one day', which has received scholarly attention, as referred to in n. 19 on p. 40.

²²⁵ Whether as the first component (without an ABSTRACT or an EXPOSITION), delimiting the anecdote from the broader text in which it is embedded, or after an introductory component, delimiting the actual DEVELOPMENT from the introduction.

²²⁶ Not all languages combine them in one form. See SCHWARZ (2019) for theoretical and typological considerations and SHISHA-HALEVY (2007, § 3.5) for a description of the system of one language (Bohairic Coptic), including text-linguistic matters.

Table 2.36:
Temporal anchors referring back to previous points in the text

Temporal anchor	Anec.	Reference
^{ADV\day DEF bury.INF} <i>ddiwrnod y claddu</i> the day of the burial	75	The EXPOSITION introduced the death of a boy into the text (<i>[...] i berthynas imi ^{goll} bachgen</i>), which makes it culturally expected for a burial to take place (a definite y ^{bury.INF} <i>claddu</i>).
^{DEF day under attention} <i>y diwrnod dan sylw</i> the day in question	91	In the ABSTRACT the abstract the author says she remembers the last time (<i>y tro olaf y ^{DEF time last REL.OBL} gwelais hi</i>) she saw Neli, the time the anecdote revolves around. After a long EPILOGUE, providing many details, the author returns to the point, and recentre the temporal reference to <i>the day in question</i> .
^{the night Saturday under attention} <i>y nos Sadwrn tan sylw</i> the Saturday night in question	55	Here there is no clear reference beyond <i>hyn</i> 'that, it' in the EXPOSITION, which refers to the events told in the anecdote. Nothing in the text before states explicitly that it was night or Saturday (that is, beyond cultural expectation about the day one runs such errands or the time one returns home).
^{DEF time DEM.PROX.M} <i>y tro hwn</i> this time	97	The ABSTRACT presented a few disasters (<i>y ^{few disaster.PL} chydig drychinebau</i>) that happened, and the EXPOSITION describes the usual way the cat jumped (with which <i>this time</i> is contrasted).
^{DEF time DEM.DIST.M} <i>y tro hwnnw</i> that time	230	This anecdote comes right after the previous anecdote (anec. 229) and shares the same time reference with it, telling another anecdote about the same drama performance. Take note of <i>hefyd</i> after the opening TEMPORAL ANCHOR.
	202	This is the same anecdote retold in <i>Atgofion</i> ; it follows the same pattern (now with <i>trychineb arall</i> 'another disaster' in the ABSTRACT, because this time it is not the first in the series; see § 2.4.1.1).
^{ynLoc DEF morning} <i>yn y bore</i> in the morning	71	This is the morning after the night they had been on their feet (<i>Buasai [...] ar eu ^{be.PLUP.3SG on 3PL.POSS foot.PL} traed</i> through-DEF night <i>trwy'r nos</i> in the EXPOSITION).
	222	<i>ar bnawn Sadwrn</i> 'on a Saturday afternoon' has been established in the EXPOSITION. The definite TEMPORAL ANCHOR in question uses it as a relative future reference and sets the beginning of the anecdote to the morning before that afternoon.

refer back to previous points in the text. The uniqueness without phoricity can be seen in anec. 61, where the definite ^{day DEF} *diwrnod yr arwerthiant* 'the day of the auction', modified by ^{auction} *pan ymadawem â Chae'r Gors* 'when we were leaving Cae'r Gors', refers to a specific event that had not been mentioned above, or in 203, where ^{with PN} *y noson gyntaf* 'the first evening' implies a unique (first) evening out of a number of evenings. Not all cases with a definite article are indeed definite in the syntactic sense; *ar y Sadwrn* 'on Saturday' in anec. 54 has a definite article, but this is just an idiomatic to refer to Saturday, without a definite force²²⁷. Similarly, ^{ynLoc DEF morning} *yn y bore* 'in the morning' does not imply a specific morning, but is an idiomatic way to refer to the morning as a time of the day²²⁸.

A recurring pattern that combines definite and indefinite markers is the partitive *un o'r NP.PL DEM* 'one of DEM NP.PL', which occurs as ^{on one of-DEF occasion.PL DEM.PROX.PL} *ar un o'r achlysuron hyn* 'on one of these occasions' (an-

²²⁷ Both Saturday (*Sadwrn*) and Sunday (*Sul*), but not the other days, share this property; see (*ar*) *ə sadwrn* and (*ar*) *ə sy:l* on FYNES-CLINTON (1913, pp. 471 and 512, respectively).

²²⁸ This time the use of a definite article is idiomatic in the English equivalent *in the morning* as well (while *on the Saturday* on its own is unidiomatic).

ecs. 71 and 72), *ar un o'r dyddiau tywyll hynny* 'on one of those dark days' (anec. 95) and *un o'r troeon hyn / hynny* '(on) one of these / those times' (anecs. 63 and 89, respectively). The *un* part individuates one occasion out of a number of occasions described above in the text.

2.4 RELATIONSHIP WITH THE BROADER TEXT

Common types of literary narratives — such as short stories, novels and novellas — stand on their own as independent works (or at most are loosely connected to other works in a series). The anecdotes, on the other hand, are by their very nature subordinate, and serve as a supportive device which is embedded into the fabric of the text in which they occur.

The exact details of the function of the anecdote in the text is not homogeneous across all cases, but as a rule their fundamental common function is to substantiate statements, claims, comments and descriptions by means of concrete narrative instances (see § 2.1.1). The use of anecdotal narratives an explanatory or argumentative device in discourse (with the marked exception of scientific discourse) is widespread cross-culturally and has attracted scholarly attention²²⁹. The typical structure which binds the anecdotes to the text in which they are embedded conforms to the tripartite structure F. E. MÜLLER and DI LUZIO (1995) describe:

- First a statement is made. This part is printed in grey letters in the appendix (§ A.1).
- Then an anecdote or a cluster of anecdotes is introduced, as an associative *exemplum* or *exempla*.
- Rarely in our corpus, a generic evaluation is (re-)stated as if it were derived from the anecdote. This is done in the CONCLUSION section.

²²⁹ See (for example...) F. E. MÜLLER and DI LUZIO (1995), ANTAKI (1994, ch. 6), DE FINA and GEORGAKOPOULOU (2012, § 4.3.1), and VIRTANEN (1992, § 5 and elsewhere). For a broader background about the Bruner's *two modes of thought* (the logico-scientific one and the narrative one), see BRUNER (1986).

2.4.1 Connection and cohesion

As stated above, all anecdotes have a common fundamental function of substantiation: both in the 'etymological' sense of adding additional *substance* (details, information, etc.) to a point made in

the text, and in the sense of supplying evidence and corroborating it. Some semantic connections between the anecdote and the text in which it is embedded include the following, demonstrated by two examples each:

- *Serving as a concrete example of a general statement.*

In anec. 37 the author's grandmother's 'sensitive, critical nose' and her need to look at things with her own eyes are demonstrated by a particular instance. Similarly, in anec. 77 the author's mother's quick tongue and habit of speaking plainly when she was upset are demonstrated by a particular instance.

- *Serving as a counterexample to a general statement, which in fact does support the general statement, thanks to the rarity of such counterexamples (*exceptio firmat regulam*).*

In anec. 11²³⁰ the statement *Ni fedrai dim ein tynnu o'r ysgol Sul* 'Nothing could draw us away from Sunday school' is corroborated by demonstrating how it took a tragedy to draw Dei from it one time. In anec. 215 the statement *Saesneg oedd iaith pob gwern* 'the language of every class was English' is strengthened by a remarkable time when it was Welsh that was used as a medium of education.

- *Elaborating on a certain point.* This associative connection does not necessarily prove any point, but enriches the text or explain things in relation to the preceding passage.

Anec. 50 explains how it came to be that her father did not go to school after the age of nine (*Ni chafodd ysgol ar ôl pasio ei naw mlwydd oed* is the preceding text). Anec. 2 simply adds to the characterisation of Wmffra Jones.

Cohesion is a fundamental force of text construction, binding textual segments together and shaping what otherwise would be a formless mass. More broadly, juncture as a general phenomenon cuts through all aspects of language and levels of analysis,²³¹ of which the textual level is the most encompassing.

Three components of the anecdote participate directly in matters of textual cohesion: the ABSTRACT, the CONCLUSION and the INTEGRATING ANCHOR. The ABSTRACT and the CONCLUSION refer to the anecdote as a whole (one cohesive unit) and often signal

²³⁰ Discussed in § 2.2.2.1.

²³¹ For theoretical background see HALLIDAY and HASAN's (1976) seminal work, as well as ROSÉN (1964), which aims at formulating a general theory of juncture, including quantitative aspects. Juncture and cohesion in Welsh are explored in SHISHA-HALEVY (2003b).

the semantic connection of the anecdote to the broader topic under discussion. Being the first introductory section and the last conclusory section, respectively, they double as delimiters (exponents of reduced or negated linkage), since they mark the boundary between textual units. These two sides are not contradictory at all: the two sections in question participate in both marking the boundary of the anecdote as a distinct textual unit *and* link it to the text. The third component is the INTEGRATING ANCHOR, whose very name implies cohesion: anchoring the anecdote in the flow of the text and integrating the former into the latter. It acts as a bridge whose one side lies outside the anecdote and the other within it, linking an embedding and an embedded segment.

Another factor that contributes to the cohesion between the anecdote and the broader text is that which HALLIDAY and HASAN (1976, ch. 6) term *lexical cohesion*. Ex. 104 demonstrates an anecdote (ex. 104b) with homolexemic repetition of two segments (highlighted) from the preceding text (ex. 104a), which helps in binding the two textual units together.²³² Such repetitions are but one kind of reiteration; others relationships are synonyms, superordinates and the use of general words (*ibid.*, § 6.1–6.2).

- (104) a. Yn y gobaith o ennill, byddem yn gwneud
 yn_{LOC} DEF hope of win.INF be.IMPF.HAB.1PL yn_{CVB} make.INF
 warpaig, sef bag o ryw hen ddefnydd y
 bag_with_drawstring namely bag of INDF.SG old material(M) REL.OBL
 caem afael arno, a llinyn crychu i gau
 get.IMPF.1PL hold.INF on.3SG.M and string pucker.INF to close.INF
 ei geg. «Ar ddiwedd tymor» byddai gan rai
 3SG.M.POSS mouth on end season be.IMPF.HAB.3SG by INDF.PL
 «lond warpaig fawr» o farblis, a choleddai hwynt
 full bag_with_drawstring big of marbles and cherish.IMPF.3 3PL
 yn hollol yr un fath ag y coleddai cybydd ei
 yn_{PRED} full DEF one kind with NMLZ cherish.IMPF.3 miser 3SG.M
 bres.
 money

²³² Take note of the added *un* ‘one’ before *tymor* ‘season’ in the anecdote, which marks it as an instance of a general claim, and the slight variations in the other segment: the added *go* ‘rather’ before *fawr* ‘big’ and the omission of *o farblis* ‘of marbles’ (which is understood from the context and would presumably make a cumbersome wording if it were repeated as well).

In the hope of winning we’d make a ‘*warpaig*’, a bag made of some old material with a drawstring to close its mouth. °By the end of the season, some would have «a large *warpaig* full of marbles which they would cherish as a miser cherishes his money.

YLW, Chwaeron Plant (ch. 6), p. 64

- b. Cofiaf fod gan Dei, fy mrawd ieuengaf, ¹lond
 remember.PRS.1SG be by PN 1SG.POSS brother young.SUP full
 warpaig go fawr, ¹ar ddiwedd un tymor, a
 bag_with_drawstring rather big on end one season and
 dweud y gwir yn ddistaw bach, yr oedd fy
 say DEF truth *yn*_{ADV} quiet small PRT be.IMP.3SG 1SG.POSS
 mam yn cymryd diddordeb mawr ynddi, a chadwyd
 mother *yn*_{CVB} take interest big in.3SG.F and keep.PRET.IMPRS
 hi'n ofalus yng nghwprdd y palis. [...] ³
 3SG.F-*yn*_{ADV} careful *yn*_{LOC} cupboard DEF partition

‘I remember Dei, my youngest brother, once had ¹a large, full *warpaig*, ¹at the end of one season, and, to whisper the truth, my mother took a great interest in it and it was kept carefully in the partition cupboard. [...]

YLW, ch. 6, p. 64; anec. 31

2.4.1.1 Clusters of anecdotes

About half²³³ of the anecdotes occur next to other anecdotes, making *clusters* which share a common theme each; see table 2.37. Most clusters are of two anecdotes (19 clusters), followed by clusters of three (6) and of four (4).²³⁴ This clustering presumably has to do with the associative nature of anecdotes in general: anecdotal accounts come to mind in association to the topic under discussion; sometimes more than one association is triggered and sometimes associations follow one each other, traversing a mental network²³⁵.

Two features which contribute to the textual cohesion of clusters are meta-references which foreshadow the existence of more than one anecdote (§ 2.4.1.1.1) and the use of elements which denote additionality (§ 2.4.1.1.2). The first is cataphoric, and the second anaphoric.

2.4.1.1.1 Meta-references referring to multiple anecdotes

In some clusters a meta-reference refers to the whole cluster within the ABSTRACT section first anecdote (*viz.* at the very beginning of the cluster), as demonstrated in ex. 105. The meta-reference is morphologically plural or is in a syntactic construction that denotes plurality (ex. 105b, *llawer stori* ‘many stories’²³⁶).

- (105) a. Digwyddodd ¹y chydig DRYCHINEBAU, ar ¹yr achlysuron
 happen.PRET.3SG few disaster.PL on DEF occasion.PL
 hyn, pan âi mam oddi cartref.
 DEM.PROX.PL when go.IMP.3SG 1SG.POSS\mother from home

‘There were ¹a few DISASTERS, on ¹the occasions, when Mam was away from home.

Anec. 97(-98-99)

YLW, Hen Gymeriad (ch. 11), p. 135

²³³ This ratio is about the same in both *Y Lôn Wen* and *Atgofion*, insignificantly higher in the former.

²³⁴ Anecs. 80-81 and 82-83-84 are separated by a short non-anecdotal text, which would otherwise make a five anecdote long cluster. Each group has its own theme, although their themes are related.

²³⁵ See HOROWITZ (2000) for a broader context and references.

²³⁶ In this construction *llawer* ‘many’ fills the same syntactic slot as numbers (BORSLEY, TALLERMAN, and D. WILLIS 2007, § 5.3.6). In both cases the form that follows the number or *llawer* ‘many’ is obligatorily singular (e.g. *pedwar saer* ‘four carpenters’, literally *four carpenter*; not ***pedwar seiri*, with a plural noun), except for the very limited cases where a special *numerative* form is used, surviving virtually only in *# blynedd* ‘# years’ and a few compounds (see NURMIO and D. WILLIS 2016).

Table 2.37:
Clusters of anecdotes

Text	Anecdotes	Theme
Y Lôn Wen	2-3-4-5	Wmffra Siôn, KR's father's partner
	8-9	Richard Jones 'the old scab'
	14-15	Evie fooling around
	16-17-18-19	David Williams, 'a Welshman who was not conscious of being a Welshman'
	20-21	Hywel Tudur's monotonous preaching
	22-23	Rev. Henry Rawson Williams
	27-28	Events that broke the monotony of school life
	38-39-40	The altruism of KR's grandmother from Pantcelyn
	58-59-60	Fearing KR's father and his meaningful cough
	61-62	KR's father moving from Cae'r Gors
	67-67-68-70	KR's mother tending to the sick
	71-72	KR's mother working with the doctor
	77-78-79	The straightforward answers of KR's mother
	80-81	KR's mother being critical of others
	82-83-84	KR's mother being quick-tongued and witty
	88-89	Neli, the sister of KR's grandmother
	91-92	KR's great aunt leaving the world
	93-94	Amusing events that happened at 'Rala
	97-98-99	Disasters that happened when KR's mother was away
	100-101	Mary Williams's sewing
(106-...-107-108)	Welsh people who moved abroad	
109-110-111	Wil Huws trying to avoid work	
Atgofion	201-202	Disasters that had to do with cats
	205-206	Amusing things happening in the <i>seiat</i>
	208-209-210-211	Wmffra Siôn, KR's father's partner
	220-221	G., KR's mischievous classmate
	222-223	Sad things happening at school
	224-225	John Morris-Jones
	229-230	A drama performance in Cwmllynfell
	237-238	Encountering poverty in Rhondda

- b. Clywais 「lawer STORI ddigri」 gan fy mrawd.
hear.PRET.1SG many story funny by 1SG.POSS brother

I heard 「many funny STORIES」 from my brother.

Anec. 106-(...-107-108)

YLW, *Amgylchiadau'r Cyfnod* (ch. 12), p. 143

- c. Cofiaf am 「rai PETHAU digrif」 yn digwydd
remember.PRS.1SG about INDF.PL thing.PL funny *yn*_{CVB} happen.INF
yn y *seiat*.
*yn*_{LOC} DEF *seiat*

I remember 「some amusing THINGS」 happening in the *seiat*.

Anec. 205(-206)

Atgofion, p. 14

- d. Digwyddai 「PETHAU trist」 「weithiau」.
happen.IMPF.3SG thing.PL sad ADV\time.PL

「Sometimes」 「SAD things」 happened.

Anec. 222(-223)

Atgofion, p. 22

Anecs. 220-221 and 222-223 are adjacent, but deal with different matters (the mischievous classmate called G., and sad things that happened at school, respectively). It is the 'title' in ABSTRACT

of *anec. 222* (ex. 105d) that separates the two thematically distinct clusters.

The cluster of *anecs. 106-...-107-108* is a borderline case, as the use of ellipsis suggests. *Anec. 106* has a meta-reference that refers to many funny stories (*llawer stori ddigri*) the author heard from her brother about Welsh people who moved abroad (ex. 105b). Between *anecs. 106* and *107* there is another ‘*stori*’ (fragment 2.4), yet it is not an anecdote *sensu stricto* as defined here, but a narrative that describes a recurring set of events (as discussed in § 2.5.3). Take note of *bob bore Sul* ‘every Sunday morning’, *yn ddieithriad bron* ‘almost without an exception, almost always’, the habitual *byddai* and the imperfect verbs *âi* and *cerddai*; as stated before, only *bod* has a distinct habitual form; the imperfect verbs in our case have a habitual meaning.

From *anecs. 106-...-107-108* and other cases it is evident that such narratives (which do not describe concrete and specific events that occurred once) fall under the definition of *stori*²³⁷, and indeed thematically it belongs in one ‘cluster’ together with *anec. 106* before it and *anecs. 107* and *108* after it.

Considering the above, it is a *non sequitur* to infer that a plural meta-reference in an ABSTRACT means a cluster *must* follow; in *anec. 207* the ABSTRACT tells us Ann Jones used to have stories (*storiâu*) about a certain period, but in fact only one such a story is given.

The plural form *bethau* in ex. 106 is not a meta-reference (see n. 93 on p. 86), but it hints to more than one instance (and indeed *anec. 23* follows).

²³⁷ Which is not the same as our ‘anecdote’, a text-linguistic construction which does not correspond exactly to any particular Welsh lexeme. For another case where a construct can be described and justified in a language (in that case: a class marked by a certain classifier in Ancient Egyptian, $\overline{\text{R}}$) while no particular linguistic concept in that language corresponds to it, see GOLDWASSER (2005).

Fragment 2.4:

The text between *anecs. 106* and *107*

Byddai un arall o'r rhai a aeth i Bootle, mab Cae Cipris, Rhos-tryfan, yn myned i'r capel bob bore Sul. Yna wedi'r oedfa, âi am dro, ac yn ddieithriad bron, o gwmpas carchar Walton. Cerddai o amgylch y carchar a'i astudio'n fanwl, er mwyn gweld sut y buasai'n dianc ohono petai'n digwydd mynd i mewn rywdro! Dyna beth fuaswn i'n alw yn arch-obeithiwr.

°Another of those who went to Bootle, the son of Cae Cipris, Rhos-tryfan, used to go to chapel every Sunday morning.
°Then, after the service he used to go for a walk, and almost always around Walton prison. °He used to walk round the jail and studied it in detail, in order to work out how to escape in case he ever happened to be sent there! That's what I call an arch-optimist!

(106) Dywedai ef ¹bethau₁ a gyrrhaeddai'n o ddwfn,
 say.IMP.F.3SG 3SG.M thing.PL REL.DIR reach.IMP.F.3SG-yn_{LOC}? from? deep

He said ¹things₁ that cut deep,

Anec. 22(-23)

YLW, Diwylliant a'r Capel (ch. 4), p. 52

2.4.1.1.2 arall 'other' and hefyd 'also'

The use of ^{other}*arall* in the ABSTRACT section has been discussed in § 2.3.1.1.2.1 above: it occurs in non-initial anecdotes in clusters and reinforce their textual cohesion by marking them as 'other' instances under the same thematic umbrella. Although ^{other}*arall* superficially might look like a simple lexical adjective (cf. ^{book}*llyfr* ^{red}*coch* 'a red book' and ^{book}*llyfr* ^{other}*arall* 'another book'), its grammatical status is not plain at all: it marks the syntactic (and, as here, textual) status of a noun phrase, as opposed to lexically modifying it and characterising it with some additional information.²³⁸ It occurs also with the TEMPORAL ANCHOR ^{ADV\time}*dro* '(in) time', resulting in ^{ADV\time}*dro* ^{other}*arall* '(in) another time', as demonstrated four times in table 2.33 above (anecs. 60, 98, 99 and 111).

Another related element is ^{also}*hefyd*. It occurs in anec. 19 (after anec. 18) and in anec. 230 (after anec. 229); they are glossed as ex. 113 (in another context) and ex. 107, respectively. In anec. 230 (ex. 107) ^{also}*hefyd* relates to the TEMPORAL ANCHOR ^{DEF time(M) DEM.DIST.M}*Y tro hwnnw* 'That time', marking it as sharing the same temporal reference with the previous anecdote, as discussed in § 2.3.7.5.

(107) Y tro hwnnw ¹hefyd₁ yr oeddem wedi mynd i fyn
 DEF time(M) DEM.DIST.M also REL.OBL be.IMP.F.1PL after go.INF to up
 yn gynnar, a buom ni'r merched yn gwneud ein
 yn_{ADV} early and be.PST.1PL 1PL-DEF woman.PL yn_{CVB} make.INF 1PL.POSS
 hunain yn barod.
 REFL.PL yn_{PRED} ready

That time we ^{also₁ we had gone up early, and we the women were making ourselves ready.}

Anec. (229-)...-230

Atgofion, p. 28

2.4.1.2 Paragraph division

The interaction between the grammar of a (written) language and signs which are graphical in nature (punctuation, paragraph division, typographic emphasis, etc.) is a complex issue, touched upon in § 2.2.1.3 above and § 3.2.1 in the next chapter. The correspondence between anecdotes and the division of the text into paragraphs is an example for this complexity: they are not com-

²³⁸ See also THOMAS (2006, § 4.174). Equivalents of *arall* in some other languages exhibit noteworthy peculiarities, such as (*an*)*other* in English (JESPERSEN [1933] 2006, § 17.6₁) or *ke-ke* in Sahidic Coptic (LAYTON 2000, § 51).

pletely unrelated, but they show only a moderate degree of correlation.²³⁹

Table 2.38 presents an overview of the correlation between anecdote and paragraph boundaries. Its presentation is not quite self-explanatory, so a short explanation follows. The first column enumerates each row alphabetically. The next one (↕) indicates whether a row describes what appears in the text before (↑, rows a–f) or after (↓, rows g–l) an anecdote. The next column (¶) indicates whether there is a paragraph break before/after the anecdote (● green for *yes* +, ● red for *no* –). The next column (A, for *anecdote*) indicates whether the immediately preceding/following portion of the text is another anecdote (● green +) or something else (● red –). Rows a–b/g–h and c–f/i–l refer to the same information, respectively: rows c–f/i–l distinguish between whether the adjacent portion of the text is an anecdote or not, while rows a–b/g–h are indifferent to that and are concerned only with whether there is a paragraph break before/after the anecdote (thus they have blank ‘A’ cells). The next columns show the number of anecdotes that meet the row’s characteristics in *Y Lôn Wen* and *Atgofion*, with graphic representation²⁴⁰. The last column (:) shows how much the ratio between the examples from *Y Lôn Wen* and *Atgofion* deviates from the total ratio of anecdote

²³⁹ The exact characteristics of paragraph division cannot be treated here in full, and call for further research in Welsh beyond the specific scope discussed here. It is quite plausible there is a considerable degree of individual variance between speakers.

²⁴⁰ In dark grey (●) for *Y Lôn Wen* and light grey (●) for *Atgofion*. The light grey bar is shown once under ‘*Atgofion*’ and once next to the dark grey bar of *Y Lôn Wen* (in order to show the total).

Table 2.38: Correlation between anecdote and paragraph boundaries

	↕	¶	A	<i>Y Lôn Wen</i>	<i>Atgofion</i>	:
a.	↑	+		29	5	-0.10
b.		–		84	33	0.03
c.		+ +		17	4	-0.06
d.		+ –		12	1	-0.17
e.		– +		16	6	0.02
f.		– –		68	27	0.03
g.	↓	+		67	13	-0.09
h.		–		42	24	0.11
i.		+ +		17	3	-0.10
j.		+ –		50	10	-0.08
k.		– +		15	6	0.03
l.		– –		27	18	0.15

dotes²⁴¹; it is calculated so: $\frac{Y\text{ Lôn Wen total}}{Y\text{ Lôn Wen total}+Atgofion\text{ total}} - \frac{Y\text{ Lôn Wen}}{Y\text{ Lôn Wen}+Atgofion}$ (zero means they are balanced; positive numbers show a higher proportion of *Atgofion* anecdotes).²⁴² Now it possible to derive some conclusions from the data.

From rows a–b we learn that it is more common for anecdotes to join in the same paragraph as the preceding text than to start in a new paragraph. This is congruent with the nature of anecdotes: they substantiate a preceding point in the text, joining after it in the same paragraph. This is made even stronger when we compare rows c and e (where an anecdote precedes) with rows d and f (where something else precedes): the former pair shows indifference to whether there is a paragraph break before, while the latter pair shows a clear preference for not having a paragraph break between the non-anecdotal preceding text and the anecdote.

The behaviour of the text that follows the anecdote is less clear. Rows g–h show some preference for a paragraph break after the anecdote, constituting a final textual boundary which marks the end of one topic²⁴³ (demonstrated or elaborated upon with an anecdote) and the beginning of another. Here too cases where another anecdote follows (rows i and k) show indifference to whether there is a paragraph break²⁴⁴, while cases where a non-anecdotal text follows (rows j and l) show a clearer preference for a paragraph break between the anecdote and the non-anecdotal text that follows (which in most cases starts a new topic).

Another issue is the difference between the two texts which make the corpus. In rows g–h we see that *Atgofion* seems to favour continuing the text after the anecdote without a paragraph break, in contrast to the tendency shown in *Y Lôn Wen* or the combination of the two texts²⁴⁵. *Atgofion* also seems to disfavour paragraph breaks before the anecdote (rows a–b) to a larger extent than *Y Lôn Wen* does.²⁴⁶ I do not have a satisfactory explanation for this difference between the texts. Perhaps it has to do with the fact *Y Lôn Wen* was written as a book intended for reading from the start, while *Atgofion* was first broadcast as a radio episode (§ 2.1.2) and only then was published as a chapter in a book²⁴⁷.

²⁴¹ About 75% from *Y Lôn Wen* and 25% from *Atgofion*.

²⁴² For the sake of clarity, let us read row j as an example: the number of anecdotes where there is a paragraph break ('¶' is ● green, +) after them ('↓') and then a portion of the text which is not an anecdote ('A' is ● red, –) is 50 for *Y Lôn Wen* and 10 for *Atgofion*, with a higher proportion of *Y Lôn Wen* examples in comparison to the total proportion (-0.08).

²⁴³ Topic in the non-linguistic sense.

²⁴⁴ The pair c and e and the pair i and k are two sides of the same coin.

²⁴⁵ To a lesser degree, of course, as the total contains *Atgofion* as well.

²⁴⁶ This preference for not breaking paragraphs before and after anecdotes is made even starker when considering the fact that on average paragraphs in *Atgofion* are shorter (103 words per paragraph) than the paragraphs in *Y Lôn Wen* (164 words per paragraph).

²⁴⁷ I am not certain how the process of producing and writing *Atgofion* went; for example, did Roberts write an outline and talked more-or-less freely on the radio, or did she write the whole text down and then read it from paper? If the first option is correct, then the different division into paragraphs might be affected from the process of transcribing a radio episode. Consulting the original manuscripts (K. ROBERTS 1969–1972) will probably prove helpful for an improved understanding of the writing process. In any case, there are slight differences between the wording in the radio and the written versions (see n. 5 on p. 32), so some degree of editing must have been carried out.

2.4.1.3 Information status and the text

Information status is the status of an item in a particular point in the discourse or text in terms of givenness or novelty.²⁴⁸ The information status of an item changes as the discourse or text progresses. This notion is closely connected with definiteness, information structure, topic continuity and other aspects of language which have to do with the flow of information (such as constituent order in Middle Welsh; see POPPE 2000 and MEELEN 2016, § 5.5.2).

This topic is vast, and cannot be explored here in detail. Nevertheless, a crucial point with regard to this chapter is that information status seems to operate on a general textual level, taking into account the *whole text*. This chapter presents the text-linguistic features of anecdotes as sub-textual units (which have defining characteristics and internal structure which is signalled and delimited), but both *Y Lôn Wen* and *Atgofion* are works which are intended to be read as continuous texts. While anecdotes are indeed distinct and definable units, they are still a part of the text; they maintain some level of independence, but with respect to information status they are not self-standing.²⁴⁹

Reactivation of items mentioned earlier in the text, which the author deems it fitting to explicitly refer to (such as for the purpose of reminding the reader), is done primarily with *sôn am* (ex. 108), which serves as a textual cohesive link. In exx. 108a–b²⁵⁰ a personal name is modified by a relative clause with the spatial *uchod*²⁵¹, which is used metaphorically (see also § 2.6.1.1.5 below). In ex. 108c the distance is greater (instead of *uchod* we have *mewn pennod flaenorol* ‘in an earlier chapter’, all the way from chapter 12 to chapter 3), and in ex. 108d the reference is intertextual, to another work (cf. ex. 110, which also has an intertextual reference, this time not to a referential item like *Wmffra Siôn*, but to a fact mentioned elsewhere). In ex. 108e the deictic axis is *temporal* (previously; see § 2.6.1.1.5 again).

- (108) a. Aeth William Jones y ^{「soniais} amdano」
 go.PRET.3SG PN REL.OBL mention.PRET.1SG about.3SG.M
^{「uchod」} i Bootle, [...]
 above to PN

²⁴⁸ See BAUMANN and RIESTER (2012, §§ 1–3) for a historical review of different developments and approaches, given as background for their own criticism and proposed contribution.

²⁴⁹ This means, *inter alia*, that definiteness and textual phoricity work across such unit boundaries, and that characters which are introduced before an anecdote may be considered as given in it (and also that ones which are introduced in an anecdote may be considered so later in the text).

²⁵⁰ In ex. 108b Harri was mentioned shortly before the reactivation, in passing, and more substantial treatment of him occurs further above in the text.

²⁵¹ In ex. 109 *uchod* modifies a proper name directly; not any proper name but one which is marked as ‘definite’ (with *y* ‘the’), situating it in a marked syntactic status: not as a ‘proper’ proper name referring to an individual but as a representative of persons with that name as a class, individuated by *uchod* as the aforementioned one specifically. See MATUSHANSKY (2006, 2015) for a broader theoretical discussion.

‘William Jones, ‘referred to’ ‘above’, went to Bootle, [...]

YLW, ch. 12, p. 143; anec. 106

- b. [...] mae arnaf chwant adrodd stori am f'ewythr
 be.PRS.3SG on.1SG desire tell.INF story about 1SG.POSS-uncle
 Harri y «soniais amdano» «uchod».
 PN REL.OBL mention.PRET.1SG about.3SG.M above
- c. Yr oedd Mos, [...], y «soniais amdano»
 PRT be.IMP.3SG PN REL.OBL mention.PRET.1SG amdano
 «mewn pennod flaenorol», i fod i ddyfod acw [...]
 in chapter prior to be.INF to come.INF DIST.LOC
- d. Un arall [...] fyddai [...] Wmffra Siôn [...]. Yr wyf
 one other be.IMP.3SG.PN PN PRT be.PRS.1SG
 wedi «sôn amdano» yn «Y Lôn Wen».
 after mention.INF about.3SG.M ym_{LOC} DEF lane white
- e. «Soniais «gynnu» am y capel».
 mention.PRET.1SG previously about DEF chapel
- (109) [...] Hugh Hughes, taid y John W. Davies «uchod».
 PN grandfather DEF PN above
- (110) Fel y crybwyllais mewn lle arall, clwyfasid ef yn
 like NMLZ mention.PRET.1SG in place other wound.PLUP.IMP.3SG.M ym_{LOC}
 Salonica ym mis Chwefror, [...]
 PN ym_{LOC} month February, [...]

[...], I'd like to tell a story about my uncle Harri that «I mentioned» «above».

YLW, ch. 7, p. 81; anec. 43

«Mos, [...], whom «I mentioned» «in an earlier chapter», should have come over there [...]

YLW, ch. 12, p. 146; anec. 112

Another one [...] would be [...] Wmffra Siôn [...]. I have «mentioned him» «in Y Lôn Wen».

Atgofion, p. 16

«I mentioned the chapel «earlier»».

Atgofion, p. 14

[...], Hugh Hughes, grandfather of the «above-mentioned» John Davies.

YLW, ch. 7, p. 73; anec. 32

As I mentioned elsewhere, he was wounded in Salonica in February, [...]

YLW, ch. 9, p. 107; anec. 77

2.4.2 Credibility and reportability

LABOV (1997, §§ 5–6) discusses the notions of *credibility* and *reportability*, and presents what he terms the *Reportability Paradox*: ‘reportability is inversely correlated with credibility’. Simply put, the more reportable the narrative, the less credible it is, and vice versa. Many anecdotes gain credibility from being presented explicitly (through an INTEGRATING ANCHOR) or implicitly as eyewitness or reported testimonials. Explicit expressions might add to the reportability of a narrative; these include expressions that present it as noteworthy²⁵² and claims in the CONCLUSION that highlight its relevance (see § 2.3.5). Marked syntactic forms (such as cleft sentences and presentative) also contribute to highlighting reportable events²⁵³ and statements in the anecdote.

It seems that at times for the sake of portraying the topics the author discusses in a rounder way, a relatively low reportability threshold is applied: if they contribute to the whole, even stories

²⁵² See § 2.3.1.1.2.2 for a discussion of the modifiers of meta-references in the abstract, which may comment on the story and its relevance.

²⁵³ Culminating in the ‘most reportable event’, as discussed in LABOV (1997).

which on their own — out of context — would not have high reportability are indeed included in the text.

2.5 EDGE CASES

As demonstrated in § 2.2.4, the anecdotes in the corpus are by no means uniform. Although they exhibit a common structure — which is text-linguistically signalled and whose description makes the lion's share of this chapter — there is a great degree of diversity and variety when it comes to what parts of that structure occur in any given anecdote or the extent to which they are developed. It is the author's literary choice how long or short, developed or succinct, an anecdote would be.²⁵⁴

This short section cursorily explores the edges of what makes an anecdote: §§ 2.5.1 and 2.5.2 look at the minimal and maximal extremities, and § 2.5.3 goes 'beyond the edge' and touches on other textual units which show some resemblance to anecdotes.

Anecdotes — like all linguistic (*text-linguistic* included) elements — are not given entities. As discussed in the introduction chapter (§§ 1.1.5 and 1.2.4.2), text-types in general are defined and delineated *a posteriori*, on the basis of structural regularities found in the data (see the approach described in § 1.2.1), and it is not necessary for them to conform to preconceived notions. While the vast majority of cases can be unambiguously described as anecdotes, 'fringe' or peripheral cases might prove helpful for defining what counts as an anecdote.

²⁵⁴ This choice seems to be affected by a number of factors, including the amount of actual content the *histoire* (in GENETTE's (1972) terms; see n. 41 on p. 14) has (basic events, twists and turns, etc.), the flow of the text in the particular point in question (how much of a digression an anecdote would make), and the vividness in which the author remembers the story (see § 2.5.2).

2.5.1 *Minimal cases*

2.5.1.1 *Examples for laconic anecdotes*

Very short and laconic cases are one such peripheral extremity. Three examples (exx. 111–113) are taken as representative for such cases.

Anec. 212 (15 words; ex. 111) consists only of a DEVELOPMENT, and is about as minimal and compact as it goes. Syntactically, it is a cleft sentence, which might imply an already established familiarity with the story (and consequently an ability to leave out almost any excess detail) and focus on the identification of

Mos as the person the story is told about, as this anecdote is located within a section of the text which portrays him.²⁵⁵

- (111) Y fo a adawodd i'r pwddin Nadolig ferwi'n
 FOC 3SG.M REL.DIR leave.PRET.3SG to-DEF pudding Christmas LEN\boil.INF-*y_mPRE*
 sych nes oedd y pwddin yn golsyn.
 dry until be.IMP.F.3SG DEF pudding *y_mPRE* cinder.SGV

It was him who let the Christmas pudding cook dry until it became a cinder.

Atgofion, p. 16; anec. 212

Just before Anec. 232 (19 words; ex. 112) the author reminisce about the good tea Mr. Morgan, the physics teacher, used to make after school dinners. The anecdote tells of a single incident (take note of the TEMPORAL ANCHOR *un tro* 'one time') in which she made a *faux pas*. The second sentence (*Braint Mr. Morgan oedd hynny*) is not a part of the plot (i.e. the *evolution mode*), but a comment; this demonstrates that even in such a minimal narrative a 'division of labour' between narrative modes can occur.

- (112) Fe rois i fy nhroed ynddi un tro wrth gynnig
 AFF give.PRET.1SG 1SG 1SG.POSS foot *y_mLoc*.3SG.F one time with offer.INF
 gwneud y te yma. Braint Mr. Morgan oedd hynny.
 do.INF DEF tea DEM.PROX privilege Mr PN COP.IMP.F.3SG DEM.DIST.N

I did put my foot in it one time by offering to make tea there. It was Mr. Morgan's position.

Atgofion, p. 29; anec. 232

Anec. 19 (32 words) occurs as the last in a cluster²⁵⁶ of four anecdotes (anecs. 16-17-18-19; see § 2.4.1.1) about a preacher named David Williams. Similarly to § 2.5.1.1 above, here too the main sentence is a cleft sentence. The reason for that might be as above, although here to the best of my knowledge there is no fictionalised version. With respect to the story being presented linguistically as familiar, take note of *y fam* 'the mother', which is definite even though she was not mentioned anywhere before in the text.

- (113) Ef hefyd a ddywedodd wrth y fam a âi
 3SG.M also REL.DIR say.PRET.3SG with DEF mother REL.DIR go.IMP.F.3SG
 allan o'r capel pan griodd ei babi, am ddyfod
 out from-DEF chapel when cry.PRET.3SG 3SG.F.POSS baby about come.INF
 ag ef i'r sêl fawr, y byddai'n siŵr o gysgu
 with 3SG.M to-DEF seat big NMLZ be.IMP.F.SBJV.3SG-*y_mADV* sure of sleep.INF
 yn y fan honno.
y_mLoc DEF place(F) DEM.DIST.F

°It was he who also told the mother leaving the chapel when her baby cried, to bring him to the big pew in the front as he'd be sure to fall asleep there.

YLW, ch. 4, p. 52; anec. 19

2.5.1.2 The question of narrativity

On the whole, anecdotes fall under the broad umbrella term *narrative*, but some of the simpler examples do not feel very ‘storylike’ in the sense of how stories are prototypically built and developed (or alternatively how they are stereotypically expected to be). This tension can be resolved using HERMAN’s (2002, p. 91) distinction between *narrativehood* (which is binary: either a text is a narrative or not) and *narrativity* (which is a scalar: a text can be closer or more distant from a prototypical narrative). So, the anecdotes are not homogeneous with respect to *narrativity*: some are characterised by a high degree of it, while some (like the shorter ones) show a lower degree.

One criterion of narrativity found in some traditional narratological approaches is that the text presents goal-directed actions (DE FINA and GEORGAKOPOULOU 2012, § 1.1.2–1.1.3): the basic structure is that a complication or disruption is introduced, and the characters react to deal with it in a goal-directed manner. Regarding this criterion as a cornerstone of narrativity is by no means universally accepted.²⁵⁷ Many of the anecdotes described in this chapter — not only the simplest ones — do not have goal-directed actions (driven by some complication or otherwise) as an organising mechanism. This does not diminish their narrativity: while complications and goals motivate the plot of many kinds of stories, such as fairy tales, they are not *sine quibus non* for a text to be a narrative. Moreover, the notion of a *story* is at least partially dependent on culture; the Welsh *stori* does not necessarily align exactly with that of the English *story*. See n. 57 on p. 61 for a dictionary definition of *stori*; see also n. 237 on p. 152, which expands on the relation between *stori* and the anecdotes.

2.5.2 Maximal cases

On the other end, some of the anecdotes in the corpus are rather lengthy; see table 2.39 for an overview of the five longest anecdotes²⁵⁸. A quick quantitative comparison shows the longest anecdote (anec. 55) is about a half the length of Kate Roberts’s shorter short stories in terms of simple word count. Unsurprisingly, the longer anecdotes tend to be more developed and intric-

²⁵⁵ This assumed familiarity might have to do with the close-knit community Roberts was part of, where stories about acquaintances were told and retold, reinforcing social cohesion. The target audience of *Atgofion*, though, is much wider than that community, and removed from the time period in which the stories occurred by some decades (even though it might have seemed yesterday in the author’s eyes...). Anyway, Mos was ‘commemorated’ as a character in *Te yn y Grug*, a well-known collection of short stories, which makes a part of the corpus of chapter 3 (see n. 10 on p. 184). It is not impossible that setting the minimal story as a non-focal *glose* of a cleft sentence has to do with that, assuming the audience is familiar with the fictionalised version.

²⁵⁶ The use of *hefyd*^{also} is related to the fact it is a non-initial member of a cluster.

²⁵⁷ Beyond theory, STEIN and POLICASTRO (1984) (as cited in DE FINA and GEORGAKOPOULOU 2012, § 1.1.2) tested experimentally what people — both children and adults — recognise as stories, and could not demonstrate it was necessary for a text to include an account of goal-directed behaviour in order to be considered a *story*.

²⁵⁸ Length is calculated in ‘words’, which in this context are defined as any sequence of characters delimited by a white space. For example, *o’r ‘of the’* is counted as one word.

A blue square (■) represents an INTEGRATING ANCHOR and a red rhombus (◆) a TEMPORAL ANCHOR, similarly to table 2.3.

Table 2.39:
Overview of the five longest anecdotes

Anec.	Length (words)	ABS	EXP	DEV	EPI	CON
55	827	■	■	◆	■	■
91	707	■	■	◆	■	■
112	597	■	■	◆	■	■
77	431	■	■	◆	■	■
12	400	■	■	◆	■	■

ate as stories, including features as commentative excursus and episodes. Another facet of complexity is reflected in their use of the different components; table 2.39 shows that while anec. 12 has only two sections, the other are more complex. As discussed in § 2.3.6 above, two of the longest anecdotes (anecs. 77 and 91) have TEMPORAL ANCHORS which explicitly refer to how vivid the author remembers them: *Mae META-REFERENCE yn fyw iawn yn/ar fy nghof (i)* ‘META-REFERENCE is very alive in my memory/mind’. Another notable feature is the use of paragraph breaks to mark different episodes in anecs. 55 and 77. This typographic device is used only sporadically, unsystematically, but the length and narrative complexity of these anecdotes supposedly made them lend themselves better to such a use, thanks to both narratological reasons (they can have more distinct episodes, each of which can be more developed) and typographical reasons (to avoid unwieldy paragraphs).

2.5.2.1 Embedded narratives

Beyond quantitative length (which correlates to some extent with complexity), another type of complexity can be seen in the embedding of second-degree; that is, subordinate narratives which are incorporated inside an anecdote.

Such fragments are attested in the EXPOSITION, the DEVELOPMENT and the CONCLUSION (and to a limited degree in the EPILOGUE), but not in the ABSTRACT, which is more restricted and goes no further in narrative complexity than the ‘titles’ discussed in § 2.3.1.2.2.

2.5.2.1.1 *Exposition*

The EXPOSITION of anec. 35 has a lengthy narrative which is given as an explanation for why Owen Jones was in prison. In fact, it is longer and more complex than the rest of the anecdote, and has an internal ‘abstract’, ‘exposition’ and ‘development’ of its own.²⁵⁹ The abstract presents the source of information (explicitly, within parentheses) and encapsulates this portion of the text as a reason (A *dyma pam* ([...]): ‘And this is why ([...])’). The internal exposition gives necessary background information²⁶⁰, and it ends when the DEVELOPMENT begins with the temporal anchor *Un diwrnod* ‘One day’. Only after the whole digression the DEVELOPMENT of the main anecdote begins, which is quite short.

See anec. 77 for another case of a narrative embedded in the EXPOSITION, this time a simpler one. It is presented with *Fel y crybyyllais mewn lle arall* ‘As I mentioned elsewhere’. Here too a temporal anchor (*Yr wythnos y cyrhaeddodd y newydd* ‘The week the news came’) marks the beginning of the DEVELOPMENT.

2.5.2.1.2 *Development*

DEVELOPMENTS can have multiple layers, and can diverge and reunify. A true framed narrative, though, is found in anec. 113. The first paragraph of the anecdote ends with the disappearance of a *warpaig* (a small bag with a drawstring) full of marbles, and the story told in the second one resolves the mystery. It, too, has an abstract-exposition-development structure: the abstract presents the source of information and binds the story the minister’s wife tells to the first part of the anecdote (with *Modd bynnag* ‘However’), the exposition informs the reader about the age of the children, and the DEVELOPMENT presents the internal story itself. The DEVELOPMENT begins with *A stori Mrs. CW oedd* ‘And Mrs CW’s story was’²⁶¹, followed by a *bod* construction (*ei bod yn edrych allan* ‘that she looked out’) and another infinitive (*(a) gweled*), and then it continues without grammatical markers of subordinations (the matrix forms *Ni allai* ‘She couldn’t’, *fe hitiwyd* ‘was struck’, *aeth* ‘went, (began)’, etc.).

Another kind of internal storytelling can be seen in anec. 214, where Ned Ryd tells a jocular dream²⁶². The dream is told *within*

²⁵⁹ The internal structure is annotated in appendix A, and square brackets are employed for marking the boundaries of the embedded narrative. The same applies to anec. 31.

²⁶⁰ After all, about 113 years have passed between the time of the occurrence and the time *Y Lôn Wen* was published.

²⁶¹ This looks like a ‘second abstract’. There are not enough embedded narrative of this kind in order to make any generalisations about their structure.

²⁶² Narratives that report dreams (genuine, or as in our case, made up) are a fascinating topic which cannot be adequately explored here. The way people construct and tell dream reports varies across languages and cultures, and is closely linked to text-linguistic (mainly narrative grammar) and other grammatical matters; see, for example, COHEN (2012, § 5.4.7) for Jewish Zakho Neo-Aramaic, KRACKE (2009) for Kagwahiv (Tupí-Guaraní; see TEDLOCK (1999) for a broad indigenous American context), PERELMUTTER (2008) for Russian, and SHISHA-HALEVY (2007, § 1.1.3 (e)) for Bohairic Coptic.

a dialogue portion, not as a ‘low-level’ portion of the text (like in anec. 31). It has a sentence that looks like an abstract (*Mi ges hen freuddwyd cas iawn* ‘I had a terrible dream’), followed by *Mi freuddwydis* ‘I dreamt’, which is in turn complemented — similarly to the above case — by a *bod* construction (*fy mod i wedi marw, ac wedi mynd i uffern* ‘that I had died and had gone to hell’) and then a matrix form *faswn i ddim* ‘I wouldn’t be’. The dream report has an instance of indirect speech in it, making it a fourth layer of embedding (indirect speech within a dream report within a dialogue within an anecdote within the broader text).

2.5.2.1.3 Epilogue

EPILOGUES on their own are generally not very storylike. They do present information that follows the events told in the anecdote, but without a proper self-contained, fully-fledged narrative structure. The closest thing to a story in an EPILOGUE is that of anec. 112 (fragment 2.5).

2.5.2.1.4 Conclusion

Anec. 108 (glossed as ex. 95) has an embryonic narrative in the CONCLUSION, which is brought up in the context of a short discussion about stories attributed to John James.

Anec. 88 (glossed as ex. 92) has a fragment that is referred to as a *stori* (about the man who used to hit his son). It does not describe a sequence of events that occurred once, but one which repeated

Fragment 2.5:

The epilogue of anec. 112

Ond ni bu’r hen gyfaill yn lladd gwair i lawer wedyn. Dechrau ei salwch oedd ei ymddygiad rhyfedd y prynhawn hwnnw. Yr oedd ei ymennydd yn dechrau darfod. Un o Sir y Fflint ydoedd, ac wedi treulio llawer o flynyddoedd yn America. Pan af i fynwent Rhosgadfan ac edrych ar ei garreg fedd, byddaf yn dychryn wrth ddarllen nad oedd ond 42 mlwydd oed pan fu farw. Edrychai yn llawer nes i drigain.

But our old friend did not cut hay for many people after that. The start of his illness was his strange behaviour that day. His brain was beginning to go. He was from Flint, and had spent many years in America. When I go to the Rhosgadfan cemetery and look at his gravestone it frightens me to read that he was only 42 years old when he died. He looked closer to sixty.

— Source: YLW, ch. 12, p. 146; anec. 112

habitually (^{do_habitually,IMPF.3SG} *arferai* ^{give,INF} *roi cweir* ‘used to beat’, unfortunately for the boy) and repeatedly (^{ADV\every time} *bob tro* ‘every time’).

2.5.3 Other textual units that bear some resemblance to anecdotes

As defined in § 2.1.1, our chapter deals with accounts of specific (singular, occurring once; not habitual or generic) past occurrences. There are, though, narratives which describe recurring sets of events (see DAHL (1995) for a general treatment of the related notion of *episodic vs. generic* sentences).²⁶³

Fragment 2.6, for example, describes such a case: a set of events that repeated itself every first Sunday of the month (^{on DEF} *ar y Sul cyntaf yn y mis*, not a specific, particular temporal reference like the TEMPORAL ANCHORS). Take note of the use of *cofiaf*, which is repeated twice; such repetition is foreign to our anecdotes²⁶⁴. On the surface it might resemble *cofiaf* the INTEGRATING ANCHOR, functions differently from a structural, textual perspective, as it does not participate in the same larger textual pattern that is the anecdote. As mentioned in § 2.3.6 (on p. 130), while it occurs commonly as a INTEGRATING ANCHOR, *cofiaf* as a verb is not restricted to that function. Beside the lexical temporal expression (^{on DEF} *ar y Sul cyntaf yn y mis*), the habitual imperfect forms (^{remember,PRS.1SG} *byddai*, ^{be,IMPF.HAB.1PL} *byddem*) are signs for the non-singular nature of this portion of the text.

Another example for a recurring narrative is fragment 2.7. It occurs right after *anec. 75*, and presents another thing the author is reminded of about the boy whose funeral is the setting for that

Fragment 2.6:

A recurrent narrative with *cofiaf* ‘I remember’

Cofiaf y byddai J. R. Williams yn dyfod â'r cylchgronau i'r capel i bawb, pob cylchgrawn, y rhai enwadol a'r rhai cenedlaethol, gydag enw'r tŷ arnynt. Cofiaf fel y byddem yn rhuthro o'n seti ar y Sul cyntaf yn y mis, a stwffio at y ffenestr yn y lobi lle byddai'r cylchgronau, er mwyn cael rhedeg adref efo hwy, a chael eu darllen yn gyntaf.

²⁶³ As mentioned in n. 48 on p. 56, the anecdotes in Osiecka's *Galeria Potworów* show striking structural commonalities with Roberts's in our corpus. SAWICKI (2013, § 3) deals with ‘non-single quasi-events’; these show similarities with the recurring narratives discussed here (the as the use of the imperfective/imperfect forms), but with an important difference: the former are presented as fictional, while the latter are presented as real event that actually happened.

²⁶⁴ *Anec. 24* has a repeated *cofiaf*, but it is a special case, as discussed in § 2.3.6 above.

²⁶³ I remember that J. R. Williams used to bring the magazines to chapel for everyone, all magazines, the denominational and the national ones, with the name of the house written on them. I remember how we would rush from our seats on the first Sunday of the month and press against the window in the lobby where the magazines would be, so that we could race home with them, to be first to read them.

Fragment 2.7:

A recurrent narrative referred to as a *stori* ‘story’

Wrth fynd heibio yn y fan yma, mae arnaf flys dweud stori am y bachgen yma. Yr oedd ef ac un arall o’r un oed yn aelodau o ddosbarth llenyddiaeth llewyrchus a fu gan R. Williams-Parry yn Rhosgadfan. Pan ddywedai’r bardd ar ddiwedd ei darlith a chyn dechrau’r drafodaeth, ‘Y sawl sydd am ysmegu, ysmyged’, byddai’r bachgen hwn a’i gyfaill yn tynnu Woddbine o’u pocedi, ac yn tanio fel gweddill y dosbarth.

— Source: YLW, Fy Mam (ch. 9), p. 106

In passing, I’d like to tell a story about this boy. He and another of the same age were members of a flourishing literature class that R. Williams-Parry ran in Rhosgadfan. °When the poet would say, at the end of the talk and before discussion, ‘Those who want to smoke, smoke,’ this boy and his friend would take Woodbines from their pockets and light up like the rest of the class.

anecdote. While fragment 2.6 has *cofiaf* as an element it shares anecdotes, here the first sentence resembles an ABSTRACT, the second an EXPOSITION and the third a DEVELOPMENT. Another pertinent feature is the reference to this narrative as a *stori*, a lexeme which is used for the anecdotes as well (see § 2.3.1.1.1 and § 2.3.5.1). In fact, the only thing that marks this as something that happened multiple times is the use of (habitual) imperfect forms (*dywedai* and *byddai*). Had the verbal forms been different, this fragment would present its narrative as singular and would happily fall under the definition of *anecdote* used in this chapter.

So far, *cofiaf*, *stori* and a form that resembles the sections of the anecdote have been encountered. Ex. 114 demonstrates the use of *unwaith* outside an anecdote. The context, in a chapter dedicated to the depiction of the author’s mother, is the medical support her mother offered to others: once a professional nurse came to the neighbourhood, her mother stopped visiting others for that purpose, but there was an exception one time. This exception does not make an actual anecdote, nor does *unwaith* make a TEMPORAL ANCHOR here.

(114) Wedi i nyrs ddyfod i’r ardal, daeth pen ar fynd
 after to nurse LEN\come.INF to-DEF district come.PRET.3SG end on go.INF
 allan fel hyn, er i mam gael ei
 out like DEM.PROX.N though to 1SG.POSS\mother LEN\get.INF 3SG.F.POSS
 galw unwaith wedi i’r nyrs fynd ar wyliau.
 call.INF once after to-DEF nurse LEN\go.INF on holiday.PL

When a nurse came to the neighbourhood, Mam going out like that came to an end, er though she was called out once when the nurse was away on holiday.

YLW, Fy Mam (ch. 9), p. 105

These three examples were given here in order to show that while entities similar to the components of the anecdote *on a surface level* can be found outside an anecdote, it is the anecdotes’

particular structural regularities and textual function that define them as such. Moreover, considering textual units which externally resemble anecdotes, at least to some degree, can assist in understanding the anecdotes themselves better.

2.6 COMPARISON OF *Y LÔN WEN* AND *ATGOFION*

Each chapter of this thesis has two works as its corpus (§ 1.3.2). This fact invites comparative examination of each pair. With regard to the topics explored in each chapter, it seems the most dissimilar pair is the two plays of chapter 4 (§ 4.1.2), followed by the two autobiographical works of this chapter (§ 2.1.2) and then the collections of short stories of chapter 3 (§ 3.1.2), which are rather similar.

2.6.1 *Broad comparison*

On the whole anecdotes in *Y Lôn Wen* and *Atgofion* behave similarly; they follow the same structure discussed at length in this chapter, and have more in common than they have differences. Nevertheless, the two works differ in several ways, both generally as works (§ 2.6.1.1²⁶⁵) and specifically with respect to the anecdotes (§ 2.6.1.2).

²⁶⁵ See also § 2.1.2.

2.6.1.1 *General differences between the two works*

2.6.1.1.1 *Length*

Y Lôn Wen is a book (148 pages long; more than 58,000 words²⁶⁶), while *Atgofion* is a chapter within a book (30 pages long; more than 10,000 words).

²⁶⁶ 126 pages long with more than 48,000 words if only chapters 2–12, which contain anecdotes of the type discussed here, are taken into account.

2.6.1.1.2 *Time of writing*

Y Lôn Wen was published in 1960, when the author was almost seventy years old, while *Atgofion* was published twelve years later.

2.6.1.1.3 *Organisation*

Y Lôn Wen is divided into chapters, each with its own subject (see table 2.1 in § 2.1.2), while *Atgofion* is one continuous text. *Y Lôn*

Wen's thematic structuring is more rigid than *Atgofion*'s, which flows from one matter to the other and generally follows the author's life chronologically.

2.6.1.1.4 Subject matter

Y Lôn Wen is centred around the rural community where Roberts grew up, while *Atgofion* is more personal and deals more with periods past the author's childhood.

2.6.1.1.5 Media

Y Lôn Wen was written as a book, while *Atgofion* was originally broadcast as a radio episode.²⁶⁷ This fact has a number of linguistic consequences; even though *Atgofion* as published in K. ROBERTS et al. (1972) is a written literary work, it keeps some oral expressions.

One consequence that comes to mind is the use of spatiotemporal metaphors²⁶⁸. A vertical spatial metaphor of the text in *Y Lôn Wen* is reflected in *uchod*, as discussed in § 2.4.1.3 concerning exx. 108a–b and ex. 109. This has to do with the top-to-bottom progression of the lines on the page in the Latin script. In *Atgofion* a temporal metaphor is reflected in *gynnu* in ex. 108e; an explicit reference to time can be seen in ex. 115.

- (115) a. Fe sgrifennodd Dafydd Elis Penyfed barodi [...], ond nid
 AFF write.PRET.3SG PN parody(M) but NEG
 oes 'amser' i'w ddarllen 'yn awr'.
 be.PRS.3SG.DEP.EXST time to-3SG.M.POSS read.INF y_{LOC} hour
- b. Gallaswn ddweud llawer rhagor am fy arhosiad yn
 can.PLUP.1SG say.INF much more about 1SG.POSS staying y_{LOC}
 y De, ond mae'r 'cloc' yn fy erbyn.
 DEF south but be.PRS.3SG-DEF clock y_{LOC} 1SG.POSS against

²⁶⁷ As touched upon in n. 247 (p. 155) and n. 79 (p. 75) the nature of the process of writing *Atgofion* is relevant for some issues. At the moment I have no access to the manuscripts (K. ROBERTS 1969–1972) or a full recording of the radio episode.

²⁶⁸ See HASPELMATH (1997) for discussion of space and time in language, and NÖTH (1996) regarding the texts in particular.

Dafydd Elis Penyfed wrote a parody [...], but there is no 'time' to read it 'right now'.

Atgofion, p. 25

I could say much more about my time in the South, but the 'clock' is against me.

Atgofion, p. 34

As often seen in languages worldwide (HASPELMATH 1997), the line between spatial and temporal metaphors is often blurred. Ex. 116a mixes the temporal preposition *cyn*^{before} with the verb *gadael* (literally a spatial verb of motion), creating a converb. The most basic verb of motion, *mynd*, is used in *Atgofion* with *yn ôl*^{to} 'back to' in the metaphorical sense of returning to a previous topic in the discourse (exx. 116b–c).

²⁶⁹ See GPC's (2014–, § cyn¹) definition: *O flaen (o ran amser), yn gynt, yn blaenori (o ran amser)* 'before (in time), previous to, preceding (in time)'.

Exx. 108c–d and ex. 110 refer to places where things were mentioned elsewhere. Ex. 108c is interesting, as it has the temporal or sequential *blaenorol*^{previous}²⁷⁰ together with the (literally) spatial *mewn*_{in}.

- (116) a. 「Cyn gadael_J teulu Pantcelyn mae arnaf chwant adrodd
before leave.INF family PN be.PRS.3SG on.1SG desire tell.INF
stori [...] story
story
- b. Ond i 「fynd yn ôl i_J’r Ysgol, Saesneg oedd iaith
but to go.INF y_{Loc} back to-DEF school English COP.IMPF.3SG language
pob gwers. every class
- c. Ond i 「fynd yn ôl i_J’r tŷ.
but to go.INF y_{Loc} back to-DEF house

²⁷⁰ The *b- → f-* lenition is triggered since adjectives (*blaenorol* ‘previous’ in our case) that modify feminine nouns (*pennod* ‘chapter’) undergo lenition.

°「Before parting_J with the subject of the Pantcelyn family, I want to tell a story [...]

YLW, ch. 7, p. 81; anec. 43

But to 「go back to_J the School, the language of every class was English.

Atgofion, p. 19; anec. 215

But (I have) to 「go back to_J (topic of) the house.

Atgofion, p. 9

Another linguistic matter that is affected by the medium is the use of *ysgrifennu*^{write.INF} and *dweud*^{say.INF} referring to the act the author does: the former is limited to *Y Lôn Wen* while the latter can be found in both. See ex. 117, which demonstrates both in one sentence, and ex. 115b²⁷¹. On a related note, *sôn* ‘to mention; to sound’ is a denominal verb derived from *sôn* ‘a sound’, which is a loan from Latin *sonus* ‘a sound’; the semantics has been broadened, and as evident from the above examples encompasses writing as well, in spite of the auditory origin.

- (117) Gallwn 「ysgrifennu_J llawer rhagor am fy mam, ond
can.IMPF.1SG write.INF much more about 1SG.POSS mother but
credaf imi 「ddweud_J digon i ddangos pa mor llawn
believe.PRS.1SG to.1SG LEN\dweud.INF enough to show.INF Q so full
oedd ei bywyd a chymaint o waith a wnaeth
COP.IMPF.3SG 3SG.F.POSS life and big.EQU of work REL.DIR do.PRET.3SG
hi yn ei hoes, [...] 3SG.F y_{Loc} 3SG.F.POSS lifetime

²⁷¹ Exx. 117 and 115b have a very similar structure; the two examples can be seen as a ‘minimal pair’ of sorts.

I could 「write_J much more about my mother, but I think I have 「said_J enough to demonstrate how full her life was and how much work she did over a lifetime,

YLW, *Fy Mam* (ch. 9), p. 116

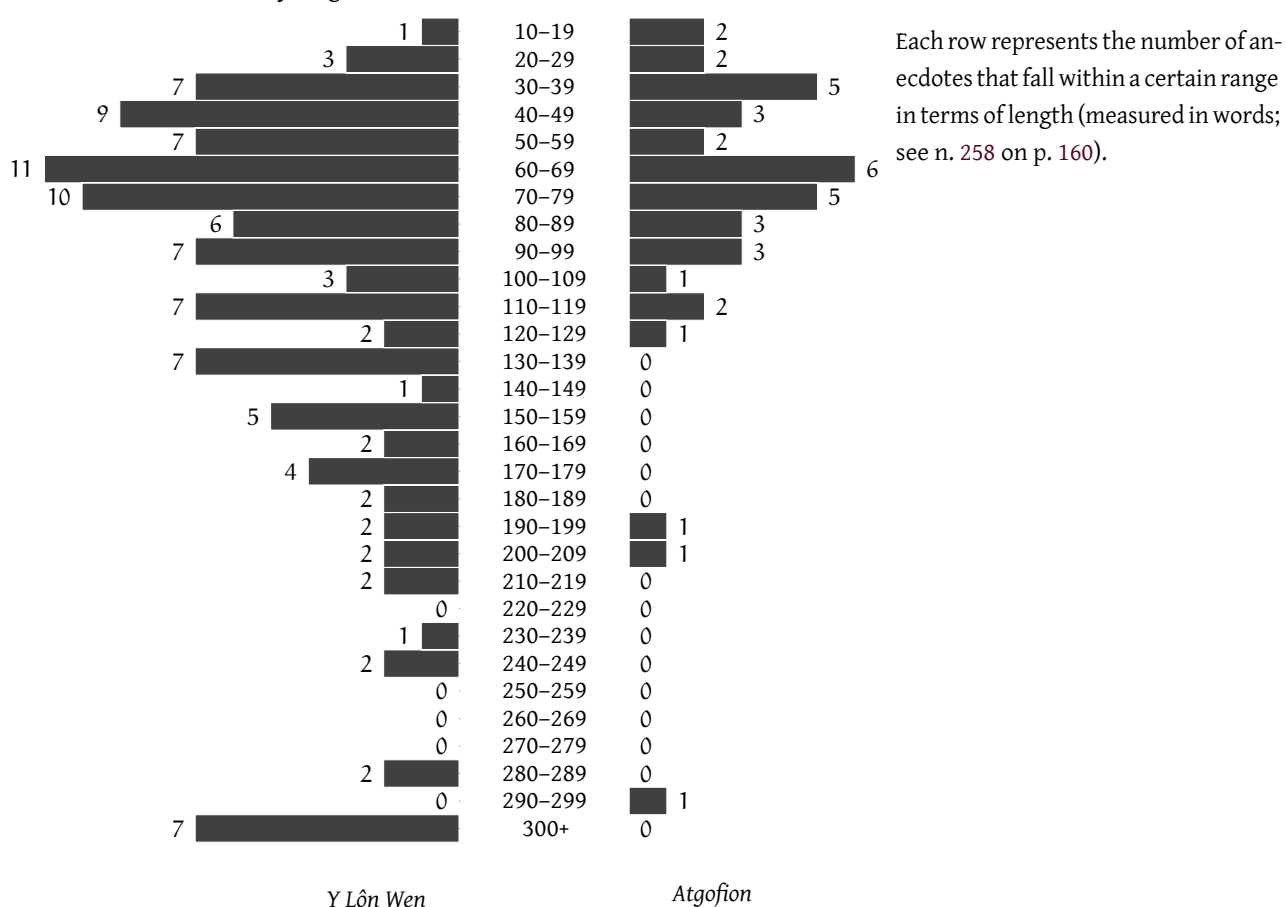
2.6.1.2 Differences related to anecdotes

2.6.1.2.1 Quantitative differences

In table 2.38 (§ 2.4.1.2 above) differences between *Y Lôn Wen* and *Atgofion* in the context of their use of paragraph breaks have been touched upon. Another matter in which the two texts differ is the

Figure 2.3:

Distribution of anecdotes by length



length of anecdotes, as demonstrated in figure 2.3. On the whole, the anecdotes in *Atgofion* are shorter than those of *Y Lôn Wen*²⁷². Both texts show a relatively high number of anecdotes around 60–69 words long, but *Y Lôn Wen* have more anecdotes between 130 and 299 words long (relatively and absolutely) and even longer ones (300+ words long; see § 2.5.2). Note that while the mean is slightly higher than the median in *Atgofion*, it is much higher in *Y Lôn Wen*; this difference is greatly affected by the longer anecdotes, some of which are extremely long (700+ or 800+ words long). The longest anecdote in *Atgofion* is anecd. 203 (293 words long), which is by a great deal longer than other anecdotes.²⁷³

²⁷² Mean length ~78 and ~130 words, respectively; median length 69 and 92 words, respectively.

²⁷³ It is reasonable that the differences in length have to do with the different media the two texts were originally intended for. A written medium can suffer longer anecdotal digressions without difficulty, while in oral modality such digressions might interrupt the audience's attention or the continuity of what the author/speaker wishes to deliver.

2.6.1.2.2 *Pluperfect and preterite verbs in the exposition*

Another matter in which the two texts differ is the lack of pluperfect or preterite finite verbs in the EXPOSITIONS of *Atgofion*, while

they are attested in *Y Lôn Wen* (see § 2.3.2.3.1.2 and § 2.3.2.3.1.3 respectively). This lack is possibly an artefact of the paucity of examples, and not a genuine feature of a different system in *Atgofion*; as the aphorism says, ‘absence of evidence is not evidence of absence’.

2.6.2 *Anecdotes which are retold in Atgofion*

2.6.2.1 Theoretical background

One of the key distinctions introduced by the Russian formalist school (such as PROPP [1928] 1968 and SHKLOVSKY 2012; see also EINCENBAUM [1926] 2004 and TOOLAN [1988] 2001, § 2.1) is that between what is told in a story (its basic events, *фабула fábula* ‘story’) and the way it is put together and told (an emplotment, *сюжет sjužét* ‘plot’). This distinction was later revisited and developed in classical narratology, like GENETTE’s (1972) threefold distinction between *histoire* (the basic sequence of events, ≈*фабула fábula*), *discours* or *récit* (the narrative text, ≈*сюжет sjužét*), and *narration* (the act of narrating); see n. 41 on p. 14.

Some anecdotes from *Y Lôn Wen* are retold in *Atgofion*. In formalist terms, they are different *сюжеты sjužety*^{plot.NOM.PL} of the same *фабулы fabuly*^{story.NOM.PL}, or analogously in classical narratologist terms — different *discours* or *récits* of the same *histoires*.²⁷⁴ As stated in § 2.6.1.1, *Atgofion*’s scope spans later in the author’s life than that of *Y Lôn Wen*; this means that only events from her early life can be common to both. SQUIRE, ANDREWS, and TAMBOUKOU (2008, p. 5) discuss constancy and variance in producing stories from the same events over time; the time past between *Y Lôn Wen* and *Atgofion* is twelve years, and the differences between the common stories might stem in part from that time difference (as well as from the different media or audience).

On a side note, the related situation of having the same textual core in text in different languages or language stages is useful for various linguistic purposes, including typology²⁷⁵ and historical linguistics²⁷⁶.

‘Pam na wnaiff Dafydd Siôn anghofio colli’r ffordd ar y mynydd?’

‘O, mi fydd Bilw yn ail-ddweud stori’r pwdin pan fydd o tua’r pedwar ugain yma.’

[*Begw, a child, asks:*] “Why doesn’t Dafydd Siôn [an old man who told an old story] forget losing the way on the mountain?”

[*Her mother replies:*] “Oh, Bilw [a young man who told a new story] will be retelling the story of the pudding here when he’s eighty.”

— TyyG, *Marwolaeth Stori* (ch. 3)

²⁷⁴ See POLANYI (1981) for theoretical background of what does it mean to tell the ‘same story’ twice, depending on what counts as ‘the same’ and what counts as a ‘story’.

²⁷⁵ STOLZ (2007) is an issue of *STUF* (*Sprachtypologie und Universalienforschung*) dedicated to the use of parallel texts (and *massively parallel texts* in particular; see CYSOUW and WÄLCHLI 2007).

²⁷⁶ As demonstrated in WÅRVIK (1995), which utilises retellings of saints’ lives from four early English collections written in different periods.

2.6.2.2 Comparison of the shared anecdote

Table 2.40²⁷⁷ is a comparative overview of the anecdotes which are shared by the two texts:

- The first pair (a) is the first anecdote of *Y Lôn Wen* and one of the first of *Atgofion*.
- The four pairs below it (b–e) are the cluster dealing with Wmffra Siôn, following the same order in both texts.²⁷⁸
- Pairs f–g: anecs. 205–206 are a cluster in *Atgofion* (amusing things happening in the *seiat*) but are separate in *Y Lôn Wen* (anecs. 13 and 14), even though both anecdotes deal with similar themes (children making mistakes concerning Bible verses).
- Each of the anecdotes in the last pair (h) is a part of a different cluster of ‘disasters’: anecs. 97–98–99 (disasters that happened when the author’s mother was away) in *Y Lôn Wen* and anecs. 201–202 (disasters that had to do with cats) in *Atgofion*.

Some anecdotes are about the same length in both texts and some are considerably reduced in *Atgofion*.

²⁷⁷ A blue square (■) represents an INTEGRATING ANCHOR and a red rhombus (◆) a TEMPORAL ANCHOR, similarly to tables 2.3 and 2.39. The ‘length’ column is measured in orthographic words.

²⁷⁸ Two sentences before anec. 208 Roberts explicitly refers to the fact he was mentioned in *Y Lôn Wen* when she presents him (ex. 108d).

Table 2.40:
Comparison of anecdotes which occur in both texts

Pair	Work	Anec.	ABS	EXP	DEV	EPI	CON	Length	Description
a.	YLW	1	■		◆			282	Getting help from a neighbour while the whole family was unwell
	Atgofion	203		■◆	◆			292	
b.	YLW	2			◆			117	Wmffra Siôn’s shoelaces being taken by a boy
	Atgofion	208			◆			44	
c.	YLW	3			◆			217	Wmffra Siôn faking a fight in order to scare women who used to watch the quarrymen processing
	Atgofion	209						69	
d.	YLW	4			◆			96	A monkey taking Nani’s ostrich feather hat
	Atgofion	210						73	
e.	YLW	5			◆			67	Wmffra Jones standing up so suddenly that he banged his head and fell back to his chair
	Atgofion	211			◆			37	
f.	YLW	13	◆					64	Evan reciting the wrong word in a verse (<i>fygant</i> instead of <i>ffynnant</i>)
	Atgofion	206			◆			27	
g.	YLW	14			■◆			65	Evie insisting some proverb is in fact a Bible verse
	Atgofion	205	■					69	
h.	YLW	97			◆			108	The lame cat jumping and breaking an ornament
	Atgofion	202			◆			110	

2.6.2.2.1 Direct speech segments

When Roberts composed *Atgofion* she surely had *Y Lôn Wen* in mind, but she did not copy fragments from it; *Atgofion* is an independent work, not a rewriting or an adaptation of *Y Lôn Wen* for a different medium, and the anecdotes seem to be told anew from memory. In the current context, this is evident not only from the fact the shared anecdotes are told somewhat differently (as discussed below), but also from a comparison of direct speech segments. Direct quotes are *presented* as if they were the very words a character said, but in fact they may be rephrased when the story is retold. Beyond being a question of ‘artistic freedom’ this variation is a consequence of how memory works.²⁷⁹

Ex. 118 (pair d) shows a very similar wording — which presumably goes back to the wording used when Roberts heard the story — but with a slight difference (beyond punctuation): *ne* (a colloquial form of *neu*) is added in *Atgofion*, changing the syntactic status of the coda and the relation between the two parts.

(118) a. ‘Tendia, Nani, dy ben di eith nesa’
take_care.IMP.2SG PN 2SG.POSS head 2SG go.PRS.3SG next

b. “Tendia Nani ne dy ben di eith nesa”
take_care.IMP.2SG PN or 2SG.POSS head 2SG go.PRS.3SG next

Ex. 119 (pair c) also shows a syntactic difference. Here as well there are two parts, and the second part is different in such a way that alters its syntactic relation to the first one. The first part is the shared *Tyst ohonoch chi* ‘You are a witness’²⁸⁰, which is doubled in *Y Lôn Wen*. In *Y Lôn Wen* each part is syntactically independent (the second one begins a matrix sentence with *mae*), while in *Atgofion* the second one is a complement to the first (the second one begins with the infinitival *fod*), as reflected in the translation (‘... that this man ...’). A related difference is the position of the quotative index: in *Y Lôn Wen* it splits the quote in two parts, while in *Atgofion* it surrounds the quote.²⁸¹ Beyond that, the quotes are also attributed to different people: *Wmffra Siôn* in particular in *Y Lôn Wen*, and *un ohonynt* ‘one of them’ in *Atgofion*.

²⁷⁹ There is a massive body of research about short-term memory and the ability to repeat linguistic segments after a while (see MAJERUS (2013), a review article). Repetition of such segments over a long period — let alone a twelve-year period as in our case — is less well-studied, as experiments testing it are more difficult to conduct.

‘Look out, Nani, it’s your head that will go next’

YLW, ch. 3, p. 36; anec. 4

‘Look out, Nani, or it’s your head that will go next’

Atgofion, p. 16; anec. 210

²⁸⁰ Its syntax is rather unique, being what SHISHA-HALEVY (1998, § 3.4.5) terms a *binominal affective-exclamative* [RH i-/o-/â- TH] pattern; cf. *Druan o Mrs. Ifans!* ‘Poor [lit. of] Mrs. Ifans!’ or *Y snobyddion iddyn’nhw* ‘They snobs! [lit. The snobs to them]’, cited there as examples.

²⁸¹ These have the equivalent forms as Q11 and Q13 discussed in chapter 3, but not the same structural values and functions; see the last paragraph of § 3.1.2.

- (119) a. ‘‘Tyst ohonoch chi! Tyst ohonoch chi!’ meddai
 witness of.2PL 2PL witness of.2PL 2PL GSV.IMPV.3SG
 Wmffra Siôn ar dop ei lais. ‘‘Mae’r dyn yma
 PN on top 3SG.M.POSS voice be.PRS.3SG-DEF man DEM.PROX
 wedi ymosod arna i.’
 after attack.INF on.1SG 1SG
- b. Wedi i un ohonynt weiddi ar y merched, ‘‘Tyst
 after to one of.3PL LEN\shout.INF on DEF woman.PL witness
 ohonoch chi.’ ‘fod y dyn yma wedi ymosod arna
 of.2PL 2PL LEN\be.INF DEF man DEM.PROX after attack.INF on.1SG
 i.’, diflannodd pob un i’w thŷ, [...]
 1SG disappear.PRET.3SG every one to-3SG.F.POSS house

‘‘You are a witness! You are a witness!’ shouted Wmffra Siôn at the top of his voice. ‘‘This man here attacked me.’

YLW, ch. 3, p. 34; anec. 3

After one of them shouted at the women, ‘‘You are a witness.’ ‘that this man here has attacked me.’ every one of them disappeared into their house, [...]

Atgofion, p. 16; anec. 209

Exx. 120a–120b, on the other hand, are the same in both texts.

Ex. 120a (pair g) is a proverb; in anec. 14 it is a part of a direct-speech dialogue, while anec. 205 has an indirect account of the discussion except for the quote cited as ex. 120a. Ex. 120b (pair f) is a Bible verse.²⁸²

²⁸² I could not find a match in any Bible version I searched (Welsh or otherwise); the closest verses I did manage to find are *Proverbs* 16:3, *Proverbs* 16:20 and 2 *Chronicles* 20:20.

- (120) a. ‘‘Yr hen a wŷyr a’r ifanc a dybia’’
 DEF old REL.DIR know.PRS.3SG and-DEF young REL.DIR assume.PRS.3SG
- b. ‘Y rhai a ymddiriedant yn yr Arglwydd a
 DEF INDF.PL REL.DIR trust.PRS.3PL yn_{LOC} DEF lord REL.DIR
 ânt rhagddynt ac a ffynnant / fygant’
 go.PRS.3PL before.3PL and REL.DIR prosper.PRS.3PL suffocate.PRS.3PL

‘The old know and the young assume.’

YLW, ch. 4, p. 48; anec. 14

Atgofion, p. 14; anec. 205

‘They who put their trust in the Lord shall go forth and prosper / suffocate’

YLW, ch. 4, p. 48; anec. 13

Atgofion, p. 15; anec. 206

2.6.2.2.2 Structural differences and similarities

Going through every difference between the anecdotes in *Y Lôn Wen* and their equivalents in *Atgofion* would be both tiresome and not very beneficial. Instead, what follows is a selective comparison of some difference and similarities.

Not all pairs exhibit the same degree of similarity. Pairs e (anecs. 5~211) and h (anecs. 97~202) are the closest ones in terms of structure (even though anec. 211 is about half as long as anec. 5).

2.6.2.2.2.1 Abstract and conclusion

On the whole, the ABSTRACT and the CONCLUSION are outward-facing; a part of their function is to mediate between the broader

text and the anecdote. Thus, their presence or absence is affected by textual factors which are external to the anecdote:

Pair a. In *anec. 1* an ABSTRACT presents the anecdote as an example to a general claim, and the CONCLUSION echoes it and complements it; in *anec. 203* the connection to the text is associative (being sick in a particular room), and neither an ABSTRACT nor a CONCLUSION is present.

Pairs b-e. *Anecs. 208-209-210* in all have ABSTRACTS²⁸³ that refer to each as a *stori*,^{story} which their equivalents in *Y Lôn Wen* lack. The EXPOSITION of the final anecdote in each equivalent cluster (5 / 211; pair e) refers to how evenings at Cae'r Gors were spent listening to stories like the previous ones in the cluster. It develops in the DEVELOPMENT into a particular time when the hour was too late.²⁸⁴

Pair f. In *anec. 13* the context of the *seiat* (a kind of religious meeting) is given in the ABSTRACT; in *anec. 206* it is given earlier, in the ABSTRACT of *anec. 205* (the first anecdote in the cluster).

Pair g. The ABSTRACT in *anec. 205* presents a 'title' for the cluster, which the equivalent *anec. 14* (itself not a part of a cluster) lacks.

Pair h. The ABSTRACTS of *anecs. 97* and *202* both refer to *drychinebau*^{disaster.PL} in their respective clusters; *anec. 97* opens its cluster and *anec. 202* continues it with *arall*.^{other}

2.6.2.2.2.2 Exposition

The EXPOSITIONS also show a variety of relations:

Pairs a and h. The EXPOSITIONS of *exx. 1~203* (pair a) and *anecs. 97~202* (pair h) provide similar background information in each pair.

Pairs b and f. In *anecs. 2~208* (pair b) and *anecs. 13~206* (pair f) the anecdote from *Y Lôn Wen* in each pair has an EXPOSITION which the equivalent from *Atgofion* lacks, and that information is not provided elsewhere in the anecdote.

²⁸³ The ABSTRACT in *anec. 3* (the equivalent of *anec. 209*; pair c) is of a different kind, and serves a different purpose: it does not perform a text-organising function but presents the author's thoughts and feeling.

²⁸⁴ Such meta-textual reference from within the EXPOSITION might explain the lack of ABSTRACT in *anec. 211* (an ABSTRACT would have interrupted the reference).

Pairs c and d. Anecs. 3~209 (pair c) both have EXPOSITIONS, but they express different information each. So do Anecs. 4~210 (pair d), but the information of anec. 210 is expressed as a comment in the DEVELOPMENT of anec. 4.

Pair e. The EXPOSITIONS of anecs. 5~211 have the same idea (the passing of time in the evening, listening to stories), but with very different levels of detail; as expected, the anecdote from *Y Lôn Wen* is more detailed.

2.6.2.2.2.3 Epilogue

Only one pair (c; anecs. 3~209) has an EPILOGUE section, which conveys the same information in both anecdotes but in different levels of detail.

2.6.2.2.2.4 Integrating anchor

INTEGRATING ANCHORS are found in two pairs (anecs. 1~203 and anecs. 14~205) and nowhere else in the anecdotes in question, but this is probably a coincidence.

2.6.2.2.2.5 Temporal anchor

A number of notes regarding the TEMPORAL ANCHORS:

Pair b. In § 2.3.7.5 ^{yn_{LOC} DEF morning} *yn y bore* ‘in the morning’ (the TEMPORAL ANCHOR of anec. 208) has been described as definite in form but not in function; this is corroborated by the use of ^{one morning} *un bore* ‘one morning’ in the equivalent slot in anec. 2.

Pair c. Anec. 209 has a short syntactically dependent EXPOSITION and lacks a TEMPORAL ANCHOR. Its counterpart, anec. 3, on the other hand, has a rather lengthy EXPOSITION, and a TEMPORAL ANCHOR serves as a boundary between it and the DEVELOPMENT, as discussed in § 2.3.7.5.

Pair e. The indefinite TEMPORAL ANCHORS of anecs. 5~211 behave the same.

Pair h. The ABSTRACTS of both anec. 97 and anec. 202 present the anecdote as one of some disasters. The definite TEMPORAL

ANCHOR Y ^{DEF time(M)} tro ^{DEM.PROX.M} hwn ‘This time’ in both marks the anecdote as the particular instance of ‘disaster’ alluded in the ABSTRACT (see § 2.3.7.5).

2.6.2.2.3 Similarity vs. difference and core vs. periphery in story(re)telling

All in all, despite the differences it is clear that each pair of anecdotes share a ‘distilled kernel story’ (to use NORRICK’s (1998) words): they might differ in aspects like form, wording, textual function and how much detail is provided²⁸⁵, but considering the shared kernel makes it clearer what is essential in each anecdote, in the eyes of the author. As touched upon in § 2.6.1.2 above, some differences can be attributed to the different media (or different audience; see *ibid.*, p. 81ff.). Beyond narratological matters, reading each pair in parallel demonstrates how certain phrases and ways of expressions were presumably more or less fixed in the author’s mind in conjunction with the plot.²⁸⁶

Let us consider ex. 121 (pair d) for example. Both versions share the same basic pattern — [^{COP.IMPF.3SG}TH oedd ‘Q’] — with ^{DEF} yr ^{REL.DIR} unig NP a ^{get.PRET.3SG} gafodd (^{DEF} y ^{DEF} wraig) ^{by} gan ^{3SG.F.POSS} ei ^{man} gŵr ‘the only NP that she (/the woman) got from her man’ as the first part. They differ in the details, such as the choice of lexeme (^{COM-REFL-feel-DEK} cyd-ym-deiml-ad ‘sympathy’ or ^{DEF} cŵyn ‘pity’) and whether the nominal ^{DEF} y ^{DEF} wraig is stated as the subject of ^{get.PRET.3SG} cafodd or is it left without it (‘pro-drop’).

- (121) a. Ond yr unig gydymdeimlad a gafodd gan ei
 but DEF only sympathy REL.DIR get.PRET.3SG by 3SG.F.POSS
 gŵr oedd, [...]’
 man COP.IMPF.3SG
- b. Yr unig gŵyn a gafodd y wraig gan ei gŵr
 DEF only pity REL.DIR get.PRET.3SG DEF woman by 3SG.F.POSS man
 oedd, [...]’
 COP.IMPF.3SG

Another example is ex. 122 (pair h), where a number of constants and a number of variables co-occur.

²⁸⁵ Even plot details can be different. For example, in anec. 4 the monkey took Nani’s hat (which had an ostrich feather), while in anec. 210 the monkey takes the feather alone. In any case, this detail is marginal and does not affect the point of the anecdote, namely Wmffra Siôn’s reaction.

²⁸⁶ The mnemonic power of set poetic phrases has been utilised by numerous cultures; see BIRGISSON (2010) for the case of the Germanic (specifically Old Norse) *kenning*. Formal constraints such as rhyming or alliteration also have mnemonic benefit beyond the artistic value. In preliterate societies such techniques are crucial for cultural continuity over generations.

‘But the only sympathy she got from her husband was, [...]’

YLW, ch. 3, p. 36; anec. 4

The only complaint the wife had from her husband was, [...]’

Atgofion, p. 16; anec. 210

- (122) a. Byddem yn rhoi ein dwylo wrth ei gilydd,
 be.IMPF.HAB.1PL *yn*_{CVB} give.INF 1PL.POSS hand.PL with 3.POSS RECP
 estyn ein breichiau allan, a dweud, ‘Cym pic’, a
 extend.INF 1PL.POSS arm.PL out and say.INF INTERJ and
 byddai’r gath yn neidio dros ein breichiau.
 be.IMPF.HAB.3SG-DEF cat *yn*_{CVB} jump.INF over 1PL.POSS arm.INF
- b. Byddem yn rhoi ein dwylo efo’i gilydd,
 be.IMPF.HAB.1PL *yn*_{CVB} give.INF 1PL.POSS hand.PL with-3.POSS RECP
 dal ein breichiau allan, a’r gath yn sefyll
 dal.INF 1PL.POSS arm.PL out and-DEF cat *yn*_{CVB} stand.INF
 tu mewn i gylch ein breichiau. Dim ond gweiddi,
 side in to circle 1PL.POSS arm.PL nothing but shout.INF
 “Cym pic,” ac fe neidiai’r gath dros ein dwylo.
 INTERJ and AFF jump.IMPF.3SG-DEF cat over 1PL.POSS hand.PL

We would put our hands together, stretch out our arms and say, ‘Cym pic’, and the cat would jump over our arms.

YLW, ch. 11, p. 135; anec. 97

We would put our hands together, extend our arms out and the cat would stand inside the circle of our arms. Just calling, ‘Cym pic’, and he would jump over our hands.

Atgofion, p. 9; anec. 202

2.6.2.3 Instances where anecdotes have counterparts elsewhere in Roberts’s writing

Two anecdotes have counterparts elsewhere in Roberts’s writing; it is likely there are more — after all, her personal life and experiences were influenced her writing greatly — but there are two I am aware of.

Anec. 201 depicts the same incident as the more developed *darlun* N° 19 (fragment 2.8²⁸⁷) in *Darluniau* (here in the sense of ‘memory pictures’), the first chapter of *Y Lôn Wen*, which is excluded from the current discussion of anecdotes²⁸⁸. One clear syntactic difference between the anecdote and ‘pictures’ is the use of present forms in the latter. The topic of the *narrative-* or *historical present* is touched upon in § 1.1.5.1.2.2 above.

The other case is anec. 212, which tells about Mos²⁸⁹ the same basic story as the fictional, literary character Bilw²⁹⁰ tells in *Marwolaeth Stori* ‘Death of a Story’, the third chapter of *Te yn y Grug* ‘Tea in the Heather’, a collection of short stories (see fragment 2.9 for the relevant part). This anecdote too is much more succinct and lean than its counterpart.

The last anecdote and its analogue in *Te yn y Grug* make a good segue to the next chapter (after a short conclusion, § 2.7), as *Te yn y Grug* is one part of its corpus.

²⁸⁷ The translation is taken from K. ROBERTS (1991, p. 15f.).

²⁸⁸ Although they too describe memories, they are distinct enough both micro- and macro-syntactically to warrant their own separate treatment. See § 2.1.2 for more information, and § 5.4.2 for *Darluniau* in the context of possible topics for further research.

²⁸⁹ Mos is mentioned in *Y Lôn Wen* in chapter 3, *Diwylliant a Chymdeithas* ‘Culture and Community’, as well as a short reference in chapter 12, *Amgylchiadau’r Cyfnod* ‘The Circumstances of the Time’.

²⁹⁰ That Bilw is inspired by Mos has been already mentioned in another context in n. 255 on p. 160 (see also n. 10 on p. 184).

Fragment 2.8:

The 19th *darlun* ‘picture’ from the first chapter of *Y Lôn Wen*

Un diwrnod yr wyf yn agor drws y cwpwrdd gwydr, a dyma'r gath yn neidio allan heibio i mi fel mellten ac yn rhedeg yn union yr un fath â'r dywediad ‘cath i gythraul’. Methaf ddeall sut yr aeth i'r cwpwrdd; ni wnaeth hyn erioed o'r blaen. Rhaid bod rhywun wedi agor drws y cwpwrdd, a hithau wedi mynd i mewn a rhywun wedi ei gau heb wybod ei bod yno. Mae rhywbeth yn fy mhlycio; agoraf ddrws yr ochr chwith i weld sut mae fy het. Ac O! olygfa. Mae fy het orau, grand wedi ei difetha. Mae'r gath wedi bod yn gorwedd arni, a gwaeth na hynny. Yr wyf bron â thorri fy nghalon. Het Leghorn oedd hi, a gwelltyn ysgafn fel ruban cul wedi ei blygu'n ddwbl o gwmpas ei hymyl. Yr oedd wedi ei thrimio efo ruban llydan, symudliw o felynion gwahanol. Daw mam i'r tŷ a gweld yr alanas.

‘Yr hen gnawes iddi,’ medd mam am y gath.

‘Naci,’ meddaf innau, ‘beth tasa rhywun wedi’ch cau chi mewn cwpwrdd am oriau.’

Mae mam yn chwerthin dros bob man ac yn dweud, ‘Hitia befo, dim ond het ydy hi; mi geith Jane fynd i'r dre i brynu un arall iti.’

Y mae fy hanner chwaer gartref am dro ar y pryd. Yr wyf yn cael het newydd, un wen efo phluen ynddi, ond nid wyf yn ei hoffi, ac fe wnâi'r tro yn iawn i rywun deugain oed. Ond treiaf edrych fel pe bawn yn ei hoffi. Ni waeth imi heb na dangos fy siom, neu mi rydd rhywun drwyn y gath mewn pupur. Fel yna mae hi, rhaid i rywun guddio un peth er mwyn osgoi peth arall.

— Source: *YLW*, *Darluniau* (ch. 1), p. 21

Fragment 2.9:

The part of *Marwolaeth Stori* ‘Death of a Story’ where Bilw tells his story

‘A oes gynnoch chi stori, Bilw?’

‘Oes, un ffresiac na honna, newydd ddwâd o'r popty. Mae hi wedi bod yn storm yn tŷ ni.’

‘O’ oddi wrth bawb.

‘D wn i ddim i beth mae eisiau hen gwarfodydd llenyddol.’

‘O! Bilw annwyl, yn meddwl yr un fath â fi,’ meddai Begw wrthi ei hun.

Poerodd Bilw ei jacan jou i ganol y fflam.

‘Mi aeth Siani acw efo'r plant am bractis adrodd at Grugfab neithiwr a'm gadael i yn y tŷ i edrych ar ôl y pwddin yn berwi. 'R oedd hi wedi rhoi llond tegell o ddŵr berwedig wrth ochr y sosban a finnau i fod i roi dŵr i'r pwddin bob hyn a hyn. Ond mi eis i i gysgu, a'r peth nesa' a glywn i oedd clec dros y tŷ. (Methai fyned ymlaen gan chwerthin.) 'Wyddwn i ar y ddaear beth oedd yn bod, ond mi gofiais am y pwddin. A dyma fi'n edrach i mewn i'r sosbon, a 'd oedd yno ddim ond colsyn du ar y llechen ar waelod y sosbon a'r sosbon yn wen.’

Igiai Bilw gan chwerthin; a mor wir oedd dywediad ei mam mai Bilw oedd yr unig un y medrai ei ddiodeff yn chwerthin am ben ei stori ei hun. Ymunodd pawb arall ag ef, a chwerthin y buont heb fedru dweud dim. [...]

— Source: *TG*, *Marwolaeth Stori* (ch. 3), p. 33

One day I open the door of the china cabinet, and the cat leaps out past me like a bolt of lightning and runs just like the saying “a cat out of hell”. I can't understand how she got into the cabinet; she never did this before. Someone must have opened the cabinet door, and she went inside and someone closed it not knowing she was there. Something is tugging at me; I open the door on the left side to see how my hat is. And Oh! what a sight. My grand best hat is ruined. The cat has been lying on it, and worse. I'm almost heartbroken. A Leghorn hat, with light straw like a narrow ribbon folded double around the brim. It was trimmed with a wide shot-silk ribbon of different shades of yellow. Mam comes into the house and sees the carnage.

“That old villain,” she says about the cat.

“No,” I say, “what if someone had shut you in a cabinet for hours.”

Mam laughs heartily and says, “Never mind, it's only a hat; Jane can go into town and buy you another one.”

My half-sister was home for a while at the time. I get a new hat, a white one with a feather in it, but I don't like it, and it would be just the thing for someone forty years old. But I try to look as if I liked it. I'd better not show my disappointment, or someone will put the cat's nose in pepper. That's how it is, you have to hide one thing to avoid another.

“Do you have a story, Bilw?”

“Yes, a fresher on than that, just come out of the oven. There's been a storm at our house.”

“Oh,” from everyone.

“I don't know why there's a need for old literary meetings.”

“Oh! Dear Bilw, thinking the same as me,” Begw said to herself.

Bilw spat his chew of tobacco into the middle of the flame.

“Siani went over to Grugfab with the children for recitation practice last night and left me in the house to look after the pudding that was on the boil. She had put a kettleful of boiling water beside the saucepan and I was supposed to put water to the pudding every now and then. But I went to sleep, and the next thing I heard was a crack all over the house.” (He couldn't go on, with laughing.) “I didn't know what on earth was the matter, but then I remembered about the pudding. And here I was, looking into the saucepan, and there was nothing but a black cinder in a lump on the bottom of the saucepan, and the saucepan was white.”

Bilw was hiccuping with laughter; and how true was her mother's saying that Bilw was the only one you could stand to have laugh at his own story. Everybody else joined in with him, and they laughed and laughed, unable to say anything. [...]

2.7 CONCLUSION

This chapter explores anecdotes as a special kind of sub-textual units which are embedded within a broader text and exhibit a sophisticated recurrent internal structure, with more than 150 instances in the corpus.

A zoomed-out description of the anecdotes' structure is presented (§ 2.2). It consists of seven components (§ 2.2.1): five textual sections (ABSTRACT, EXPOSITION, DEVELOPMENT, EPILOGUE and CONCLUSION) and two anchors (INTEGRATING ANCHOR and TEMPORAL ANCHOR), which are smaller-scale phrases contained within the first three sections. The sections are organised in a concentric form (§ 2.2.3): the DEVELOPMENT is obligatory and constitutes the semantic and linguistic core (or nucleus) of the anecdote; the EXPOSITION and EPILOGUE make an intermediate layer, providing anterior / atemporal (EXPOSITION) or posterior (EPILOGUE) supplementary information; the outer layer (ABSTRACT and CONCLUSION) refers to the anecdote externally. Numerous configurations are found in the corpus (§ 2.2.4), showing some quantitative characteristics.²⁹¹ A comparison with the widely-applied Labovian model (§ 2.2.5) is made, highlighting similarities and dissimilarities and discussing the reasons for both.

Then a more in-depth examination of each of the components follows the zoomed-out description (§ 2.3). The structural features of the ABSTRACT (§ 2.3.1) are described, distinguishing between instances that contain a meta-reference and ones that do not and portraying intersecting micro- and macro-syntactic aspects²⁹². Even though the EXPOSITION (§ 2.3.2) is not as rigidly structured as the ABSTRACT, it still exhibits characteristic linguistic features that have to do with temporal expressions²⁹³, plurality and the syntactic form of its sentences. The DEVELOPMENT is the least rigid component, which seems to freely make full use of the narrative 'toolbox' or 'palette' the Welsh language provides, as demonstrated in § 2.3.3. The EPILOGUE (§ 2.3.4) shows a number of linguistic features related to anaphoric meta-references (with posterior, 'after', semantics or without it), temporal expressions (indicating duration or otherwise), negation and the preterite

²⁹¹ Observations: (a) the distribution of the configurations has a long tail (a few have many instances while many have only a few instances); (b) configurations with the DEVELOPMENT alone (without any satellite sections) account for a significantly high number of instances; (c) the sections make a general bell-shaped distribution (the sections intermediate layer are more common than their outer layer counterparts); and (d) the preparatory sections are more common than their conclusory counterparts.

²⁹² For example, the lexical choice of meta-reference and its relation to its modification or the special characteristics of *arall* 'other'.

²⁹³ Subdivisible into three types: durative, frequentative and time references.

form of *bod*^{be.INF}²⁹⁴. The CONCLUSION (§ 2.3.5) refers back to the anecdote as a whole and — similarly to the abstract — has one foot in the anecdote and another in the broader text. The INTEGRATING ANCHOR (§ 2.3.6) usually occurs at the beginning of the first section of the anecdote and links it to the text; *cofi*^{remember.PRS.1SG}*af* is notably common, but other forms also occur. The TEMPORAL ANCHORS (§ 2.3.7) set the temporal *origo* of the anecdote to some point in the past; they can be divided into two groups, with certain syntactic and textual characteristics.

Anecdotes function within the broader text. Some features of the interface between the two have been discussed in § 2.4, including aspects of cohesion, clusters of anecdotes, paragraph division and information status (§ 2.4.1). The discursive notions of credibility and reportability are also touched upon (§ 2.4.2).

Edge cases can assist in understanding complex systems (§ 2.5). Minimal, laconic anecdotes raise questions about the nature of narrativity and narrativehood (§ 2.5.1). On the other extremity, there occur in the corpus some long, developed and intricate anecdotes, some of which even include embedded narrative of varying complexity (§ 2.5.2). Beyond these, units that show some resemblance to anecdotes yet do not fall under the structural definition presented in the chapter are cursorily discussed (§ 2.5.3).²⁹⁵

This chapter ends with a comparison of the two works that makes its corpus (§ 2.6): both generally (§ 2.6.1.1) and more specifically with regard to anecdotes (§ 2.6.1.2). The fact some the occurrences told as anecdotes in one work (*Y Lôn Wen*) are retold in the other (*Atgofion*) presents an opportunity for a comparative examination, which is pursued in § 2.6.2.

²⁹⁴ Which occurs in the EPILOGUE much more commonly than in other portions of the text.

²⁹⁵ In this context it is relevant to note no Welsh lexeme corresponds exactly to the text-linguistic construction termed here *an anecdote*; see n. 237 on p. 152 for a comparable case of disparity between classification and lexicon.

3

Reporting of speech in narrative

3.1 INTRODUCTION

3.1.1 Background

Narrative texts are truly *texts* in the etymological sense: the English word *text* ultimately comes from Latin *textus*, literally meaning ‘(that) which is woven’ and ‘style, tissue of a literary work’ by extension (OED 2000–, § text, n. 1). As discussed in § 1.1.6.1, narrative texts consist of several *modes* the storyteller switches between, similarly to a weaver weaving threads. Although there exist narratives with no dialogue in them — such as many of the anecdotes discussed in chapter 2 — most narratives from a certain length onwards do involve conversations between characters, except perhaps some experimental pieces.

This chapter examines the *interface* between the reported speech portions (primarily, but not exclusively, dialogues) and the narration in which they are embedded. Keeping with the textile¹ metaphor but put in a slightly different manner, a narrative text can be likened to a pieced quilt made of many pieces of fabric sewn together, making intricate patterns. This demonstrated visually in figure 3.1. The main focus of this chapter is not on the pieces of fabric themselves (represented by grey surfaces) but on the *sewing thread* that connects them (represented as a black looping line); more specifically, the thread that sews pieces of the mimetic *dialogue* (in Shisha-Halevy’s terminology; § 1.1.6.1)

ἔλαβου ἑλπίσιν εἰς ἑμᾶς

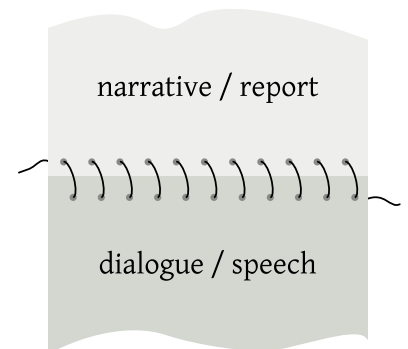
Speak, friend, and enter.

(Say ‘friend’ and enter.)

— *The Lord of the Rings*, book II,
ch. 4 (TOLKIEN [1954–1955] 1995)

¹ English *textile* has its origin in Latin *texō* too, through a substantive use of the deverbal adjective *textilis* ‘woven, intertwined’. So is *texture*, through Latin *textūra*.

Figure 3.1: The seam between textual components



or *speech* (in Bonheim's terminology) and pieces of the diegetic *narrative evolution* or *report* (in the respective terminologies).

Aspects of the dialogue and the narrative portions — separately — have been linguistically described in Welsh in general and in Kate Roberts's fiction in particular², but to the best of my knowledge no scholarly attention beyond passing references in grammars and other publications³ has been given to the linguistic means of *reporting* speech in Welsh, let alone in narrative specifically.

3.1.1.1 Terminology, framework and object

Much research has been conducted on signalling of **reported discourse** in the world's languages; GÜLDEMANN, RONCADOR, and WURFF (2002) provide a comprehensive bibliography, but it is twenty years old, and a great deal of research has been published since.⁴ Despite this, not many typological, cross-linguistic studies have been published on the topic. According to GÜLDEMANN (2008, § 1.2.2) this lack has led to a great variation in terminology, with many terms being idiosyncratic and limited to a handful of publications⁵. Two collections of papers stand out in this regard, namely GÜLDEMANN and RONCADOR (2002) and BUCHSTALLER and ALPHEN (2012), which cover a variety of languages from both a language-specific perspective and a cross-linguistic, typological perspective. An issue of *Linguistic Typology* (KOPTJEVSKAJA-TAMM 2019) has several articles about the subject, consisting of one *target paper* (SPRONCK and NIKITINA 2019) and nine *commentaries*. BUCHSTALLER and ALPHEN (2012, p. 281 ff.) has a glossary for specialist terms relating to this topic. One of the most in-depth typological studies of the signalling of reported discourse I am aware of is GÜLDEMANN (2008). Its declared scope is areally limited to the continent of Africa, but thanks to its typological orientation, much of the terminology, framework and insights it presents are readily applicable to other languages *mutatis mutandis*. It is for this reason that the basic terminology in this chapter follows it.

Reported speech and *reported discourse*⁶ are related but not identical terms which are commonly used. At least in the way GÜL-

² For example, EMYR (1976, ch. 6) describes aspects of the language she puts in the mouths of characters. Shisha-Halevy's work on Welsh (§ 1.3.1.2) is based mainly on her writings as a corpus, and much of it focusses on narrative (see the bibliography section for specific publications).

³ These include ROWLAND (1870, § 242), S. J. WILLIAMS (1980, §§ 165–166), THORNE (1993, §§ 297–298), THOMAS (2006, § 6.211), KING (2015, § 392), and SHISHA-HALEVY (2016, pp. 110, 118 and 120, 2022, §§ 2.4 and 2.6).

⁴ For more recent research see AARSEN, GENIS, and VEKEN (2002–). Querying for the subject keywords Reported speech and Quotation yields 647 and 621 results respectively at the moment (2022-9).

Another — even more dated than GÜLDEMANN, RONCADOR, and WURFF (2002) — bibliography, which focusses on speech in fiction, is BONHEIM (1982, Bibliography B).

⁵ For example, for the notion he terms *quotative index* (QI) he lists no less than fifteen equivalents found in the literature: *quotation / quote / metapragmatic formula, quotation indicator, quotation / quot(ativ)e / speech margin, speech-introducing / reporting clause, reporting / quotative / metapragmatic frame, speech-act expression, reporting signal, speech orienter*. To these one can add *inquit formula* (cf. ÞORGEIRSSON 2013), *speech/dialogue tag* (cf. RIBÓ 2019, § 4.5) and *formula of quotation* (LONGACRE 1994) as well.

⁶ A third term, *reported dialogue* (cf. LONGACRE 1994) is not suitable for our needs, since as discussed below (§ 3.2.4), not all reported speech in the corpus is in fact dialogue.

DEMANN (*ibid.*, § 1.2.1) uses these terms, the former is included in the latter, which he defines as:

the representation of a spoken or mental text from which the reporter distances him-/herself by indicating that it is produced by a source of consciousness in a pragmatic and deictic setting that is different from that of the immediate discourse.

He further comments that across languages the encoding of embedded *spoken* texts shows structural similarities with the encoding of embedded *mental* texts (like thought and perception), which justifies bundling them together under the umbrella term *reported discourse* for general, typological purposes.⁷ As figure 3.2 represents schematically, the main focus here is the intersection between two sets: *reported speech* (a subset of *reported discourse*) within the linguistic context of *narrative*. Reporting of speech in narrative is characterised by a set of special linguistic features, as is described in details in this chapter.

The particular question of the (text-)linguistic aspects of reported speech (or, more generally, reported discourse) in narrative has been examined in numerous publications, covering different languages as far removed as Biblical Hebrew (C. L. MILLER 2003; LONGACRE 1994), Teribe (a Chibchan language; KOONTZ 1977), English (BONHEIM 1982, ch. 5) and Obolo (an Atlantic-Congo language; AARON 1992). As stated above, this question had not been satisfactorily examined in Welsh, so far as I am aware.

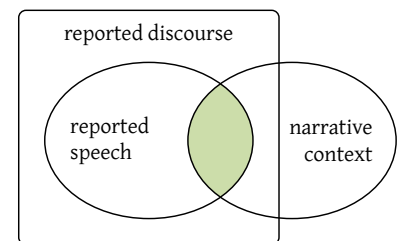
GÜLDEMANN (2008) uses a set of terms regarding the different parts of signalling reported speech, which is demonstrated by ex. 123 (after ex. 1 in *ibid.*, § 1.1):

(123)	quotative index (QI)	quote (Q)
	speaker (SP) nucleus of QI (QIN) addressee (AD)	
	He said to me,	‘Come back tomorrow!’

The basic division is between the *quote* (the direct reported speech itself) and the *quotative index* (the linguistic expression which signals, embeds and introduces it into the broader discourse). The quotative index in the above example can be further divided to *speaker*, *nucleus of quotative index* and *addressee*. The nucleus of quotative index in our case is the *generic speech verb*⁸

⁷ Reported thoughts are touched upon, but only in a complementary, secondary way (§ 3.6.2). In the corpus in question (§ 3.1.2) reported speech and reported thoughts show some differences in syntactic behaviour. In a manner not dissimilar to the relation between the general Labovian model and our anecdotes (§ 2.2.5.1), here too studying particular texts by one author allows a finer resolution in comparison to broad generalisations.

Figure 3.2: A schematic representation of the topic of the chapter



This Venn diagram is schematic; relative sizes are meaningless.

⁸ As discussed below in § 3.3.1, not all of the Welsh examples attested in the corpus have *verbal* nuclei; non-verbal constructions such as *Q oddi wrth NP* ‘Q from NP’ are also found.

(GSV) ‘said’, which makes a *quotative predicator*.

Furthermore, GÜLDEMANN (2008) discusses different language-specific *types of quotative indexes*⁹ (QI-types) and generalises over them. The micro- and macro-syntactic distinction between three such types in the corpus is central to this chapter. For brevity, they are hereinafter referred to by shorthand abbreviations: QI1, QI2 and QI3 (read *quotative index type n*).

3.1.2 Corpus

Kate Roberts’ writing is remarkably diverse (§ 1.3.2), but she is known best for her short stories. The corpus for this chapter is two collections of short stories. These revolve around the lives of two girls growing up in Caernarfonshire, North Wales, the area where the author herself spent her formative years.¹⁰

One collection is *Te yn y Grug* ‘Tea in the Heather’ (K. ROBERTS [1959] 2004). It consists of eight short stories (table 3.1) beautifully and perceptively portraying the childhood of Begw Gruffydd, from the age of four in the first story (*Gofid* ‘Grief’) to the age of nine in the last (*Nadolig y Cerdyn* ‘The Card Christmas’).¹¹ The stories are interconnected in plot, themes, tone and intertextuality, but each stands on its own to a certain degree. Linguistically they are quite similar, but they are not uniform with regard to some issues (e.g. the difference in use of *meddai* and *ebe*; see table 3.11 in § 3.3.1.1.1).

The other collection is *Haul a Drycin* ‘Sun and Storm’ (K. ROBERTS 1981), the last book Roberts published. As she writes in the preface, it consists of six stories printed before in journals (*Y Traethodydd*, *Pais* and *Y Faner*) at different times: they were chosen to be collected in a book so they would not remain scattered across journals. The first (*Pryder Morwyn* ‘Anxiety of a Maid’), second (the titular *Haul a Drycin* ‘Sun and Storm’) and last (*O! Winni! Winni!* ‘Oh! Winni! Winni!’) stories can be seen as a sequel to *Te yn y Grug* (table 3.2).¹² Here the focalisation is shifted from Begw to another character, Winni Ifans (‘Winni Finni Hadog’), who is older than Begw and is introduced in the fourth story of *Te yn y Grug* (called *Te yn y Grug* as well). Bereft of mother and growing up with her abusive drunken father Twm and her mean

⁹ The plural *indexes* (not *indices*) is used in this context, following the common practice in the scholarly literature (see HASPELMATH 2013, p. 214 n. 6).

¹⁰ In fact, there are some evident parallels between characters, stories and events in the autobiographical works discussed in chapter 2 (*Y Lôn Wen* and *Atgofion*) and their equivalents in the short stories discussed here (Bilw is based on Mos, for example). To some extent, Begw is young Kate Roberts. I do not know who Winni is based on, if she is indeed based on any particular real-life person.

Table 3.1: The stories in *Te yn y Grug*

1	Gofid	Grief
2	Y Pystyll	The Spout
3	Marwolaeth Stori	Death of a Story
4	Te yn y Grug	Tea in the Heather
5	Ymwelydd i De	A Visitor to Tea
6	Dianc i Lundain	Escape to London
7	Dieithrio	Becoming Strangers
8	Nadolig y Cerdyn	The Card Christmas

¹¹ See G. PARRY (1959) for a review and BEVAN (1960, pp. 7–10) for a review and overview of the stories.

Table 3.2: The stories in *Haul a Drycin* that are relevant for chapter 3

1	Pryder Morwyn	A Maid’s Anxiety
2	Haul a Drycin	Sun and Storm
6	O! Winni! Winni!	Oh! Winni! Winni!

¹² The fact that these stories were originally published in journals has some narrative consequences; for example, the readers are reminded in each who some minor characters are. This was carried over to the collected volume. Unsurprisingly, *Haul a Drycin* is not as homogeneous as *Te yn y Grug* in orthographic, literary and linguistic form.

and neglecting stepmother Lisi Jên, she begins her way in *Te yn y Grug* as a wild child. With the help and under the compassionate care of Begw's mother Elin she changes and grows, leaving her home to work in service. The aforementioned later stories follow her life in service and the hardships and joys she faces. The other stories incidentally bound together in the same volume (Nº 3–5) are not taken as data for this chapter.

Stories from *Te yn y Grug* and *Haul a Drycin* have been mixed and adapted — rather freely — as a full-length feature film (Y^{DEF}_{mountain heather} *Mynydd Grug* 'The Heather Mountain', 1998, adapted and directed by Angela Roberts). A musical (performed at the national Eisteddfod festival in Llanrwst, 2019) was also inspired by the stories, and an audiobook has been produced for *Te yn y Grug* (DWYFOR and PIERCE JONES 2004).¹³ The audiobook is relevant to our discussion as it is used as complementary data (§ 3.2.4.4).

A methodological note regarding the process of investigation. I began by examining *Te yn y Grug* and forming an initial basis for the analysis; only afterwards I had the idea of taking the sequel *Haul a Drycin* as data as well, which resulted in further development of the analysis. A fortunate outcome of this unintentional sequence is that *Haul a Drycin* served in fact as a 'control group' of sorts: the analysis of the system whose basic characteristics were discovered using *Te yn y Grug* as data was tested against a new set of data and was corroborated and refined.

The system that emerges from the corpus is coherent, consistent and subtle. As stated and demonstrated before, different text-types may exhibit different subsystems. Thus, the findings cannot be automatically transferred to other texts, which may behave differently to some degree.¹⁴ This is true not only of text-types but of different authors as well; the question of author-specific habits is discussed in BONHEIM (1982, p. 78). The topic of applicability is discussed in a more general manner in the conclusion chapter, in §§ 5.4.1 and 5.4.2.

¹³ The film, musical and audiobook are all available on YouTube, albeit the film was uploaded in poor technical quality:

- Film:
https://youtube.com/playlist?list=PLHox8if6VDSI1hSd_20wt3FUDnT1qkdLH
- Musical:
<https://youtube.com/Ak7y0FUwdwI>
- Audiobook:
<https://youtube.com/playlist?list=PLHox8if6VDSLrmt6-qVpbR270h3vhLi8p>

¹⁴ For example, ex. 15 (a dialogue in an anecdote) in § 2.2.2.1.3 shows a syntactic arrangement that is foreign to our corpus of short stories. Similarly, ex. 119 in § 2.6.2.2.1 exhibits a different use of signifiers which superficially resemble QI1 and QI3 discussed here.

Table 3.3:
Annotations used in chapter 3

Constituent	Indication	Example
Quote	grey colour	‘S’mae byd!’ / ‘Hello world!’
Nucleus of a quotative index	small capitals	MEDDAI / SAID
Speaker	italic letters	<i>Elin Gruffydd</i>
Addressee	italic sans-serif	<i>wrth Winni</i> / <i>to Winni</i>
Modification of quotative index	sans-serif	gan chwerthin / laughing

3.1.3 Annotation

In order to facilitate the use of examples, a system of typographical annotation is employed, as specified in table 3.3 and demonstrated in ex. 124:

(124)	¶ ‘Oedd arnat ti ddim eisio mynd i ddanfôn Winni?’ be.IMP.F.3SG on.2SG 2SG NEG want go.INF to escort.INF PN	¶ ‘Didn’t you want to go see Winni off?’
	MEDDAI ei *mam wrth Begw wedi iddynt fynd. ¶ GSV.IMP.F.3SG 3SG.F.POSS mother to PN after to.3PL LEN\go.INF	<i>her mother SAID to Begw after they’d gone.</i> ¶

TG, *Dieithrio* (ch. 7), p. 83

A pilcrow symbol (¶) stands for a paragraph break, while an ellipsis ([...]) marks that the text continues in the same paragraph. Verses — marked by indentation in the printed volumes — are indicated by a greater-than sign (>) at the beginning of each line, and line breaks are represented by a slash (/); see § 3.6.1.

3.1.4 Overview of the chapter

Not including a short conclusion which retrospectively mirrors the current overview (§ 3.7), five sections follow this introduction:

- § 3.2 charts the three primary types of quotative indexes in the corpus (QI1, QI2, QI3) and their characteristics, use and function in the text.
- § 3.3 zooms into the internal structure of the quotative indexes and brings lexical and micro-syntactic issues into consideration.
- § 3.4 describes the distribution between cases of an overt quotative index in QI1 and a zero quotative index.
- § 3.5 deals with the special case of interruption and resumption of the conversation.

- The final section, § 3.6, cursorily examines three topics which are related to the core topic of the chapter: reciting verses, reported thoughts (as part of the umbrella term of *reported discourse*), and the use of speech verbs outside of quotative indexes.

3.2 TYPES OF QUOTATIVE INDEXES

3.2.1 Overview

The cases of reported direct speech in the narrative portions of the corpus can be divided in three basic types.¹⁵ These types, which are syntactically defined, signal *textual* functions. A bird's-eye comparison of their formal and functional characteristics is laid in tabular form as table 3.4. Much of this chapter is dedicated to unpacking and examining aspects referred to in the table from a text-linguistic perspective. Thus, the table can be regarded as a summary roadmap of sorts.

The three types are formally distinguished by syntagmatic signals (rows *a* and *b*). These include typographical devices — paragraph break, punctuation and quotation marks — and different order of the quote and the quotative index. As mentioned before (n. 16 on p. 39), typographical devices *can* make true linguistic signifiers in written languages.¹⁶

- QI1 is characterised by occupying its own paragraph, which begins with the quote (Q) — or at least the beginning thereof — potentially followed by any of these: an overt (QI1⁺) or zero (QI1⁻)¹⁷ quotative index (QI), a continuation of the quote (Q₂)¹⁸, and a short dependent narrative addendum ([...]). Thus, the quotative index of QI1 is intraposed between two parts of the quote, postposed after it, or absent (that is, only the typographical devices of paragraph breaks and quotation marks are used).
- QI2, on the other hand, has its quotative index as the coda of the previous narrative paragraph and is preposed before a quote that occupies its own paragraph.

¹⁵ An automatic search of paragraphs that begin with ⟨'⟩ (QI1 and QI2) yielded more than 800 results. These hundreds of examples (plus more than a dozen cases of QI3) all fall neatly into the said three types, with a single exception which defies clear-cut classification: ex. 257 (§ 3.5.1).

¹⁶ Different modalities present different sets of communicative tools; for example: acoustic intonation in spoken languages, spatial grammar and simultaneity in signed languages, or typography and punctuation in written languages.

¹⁷ The distribution between these two is discussed in § 3.4.

¹⁸ The position in which the quote is interrupted and the quotative index is inserted is discussed in § 3.2.2.2 below.

Table 3.4:
Comparison of the three types of quotative indexes

Feature	QI1 (§ 3.2.2)	QI2 (§ 3.2.3)	QI3 (§ 3.2.4)
a. Schematic form	$\begin{array}{l} \text{¶ 'Q}_1\text{' QI. 'Q}_2\text{' ([...]) ¶} \\ \text{¶ 'Q' QI. ([...]) ¶} \\ \text{¶ 'Q' ([...]) ¶} \end{array} \left. \begin{array}{l} \\ \\ \end{array} \right\} \begin{array}{l} \text{QI1}^+ \\ \\ \text{QI1}^- \end{array}$	[...] QI: / . / , ¶ 'Q' ¶	$\begin{array}{l} \text{[...]} \text{QI 'Q' [...]} \\ \text{[...]} \text{'Q' QI [...]} \\ \text{[...]} \text{QI 'Q' QI [...]} \\ \text{[...]} \text{'Q' [...]} \end{array}$
b. Order (respective)	$\begin{array}{l} \text{intraposed} \\ \text{postposed} \\ \text{zero QI} \end{array}$	preposed	$\begin{array}{l} \text{preposed} \\ \text{postposed} \\ \text{circumposed} \\ \text{zero QI} \end{array}$
c. Nucleus	$\left\{ \begin{array}{ll} \text{attested} & \text{meddai, ebe, SSV, oddi wrth,} \\ & \text{nominal predication} \\ \text{unattested} & \text{dweud, CVB, infinitive} \end{array} \right.$	$\begin{array}{l} \text{dweud, meddai, SSV} \\ \text{nominal predication} \\ \text{ebe} \end{array}$	$\begin{array}{l} \text{dweud, SSV, oddi wrth} \\ \\ \text{meddai, ebe} \end{array}$
d. Quote length	varied	varied	short (except one ex.)
e. Markedness	unmarked	marked	marked
f. Prevalence	prevalent	less prevalent	even less prevalent
g. Domain	$\left\{ \begin{array}{ll} \text{narrative} & \sim \text{(only indirectly)} \\ \text{dialogue} & + \end{array} \right.$	$\begin{array}{l} + \\ + \end{array}$	$\begin{array}{l} + \\ - \end{array}$
h. Core function	tagging turns in dialogue	speech as an event	speech outside of dialogue

The rows in the table can be grouped as follows:

- (a) and (b) syntagmatics (general form)
- (c) and (d) internal paradigmatics (content of QI and Q)
- (e) and (f) systemic centrality/marginality
- (g) and (h) textual function

- QI3 is embedded within the flow of a paragraph (*inline* in typographic terminology) and shows a variety of orders: preposed, postposed, circumposed (before *and* after the quote), and the quote on its own.

Languages utilise a variety of signifiers to mark the boundary of a reported quote, be they suprasegmental¹⁹ or segmental²⁰. In our corpus quotes are invariably marked using quotation marks. This is the norm in the writing of Kate Roberts and many other authors, but there are exceptions, such as Caradog Prichard's *Un Nos Ōla Leuad* 'One Moonlit Night' (PRICHARD [1961] 1999), which makes no such use of quotation marks. In addition to quotation marks, all quotes (including QI3) begin with a capital letter.

The two main slots in each pattern are the quote and the quotative index. In QI1 and QI2 the quote can be of any length and complexity²¹, while QI3 is mostly limited to very simple segments (row d). Different commutation classes are attested for the nucleus of the quotative index in each type (row c; this is discussed in § 3.3.1).

Token-wise, the distribution of the types is highly uneven. QI1 is the unmarked type use in dialogues (row e) and occurs hundreds of times in the corpus, while QI2 is considerably less prevalent and QI3 is quite rare (row f).²²

The patterns differ not only in form and prevalence but also in function (rows g and h): each type is a textual *sign* with a signifier and a signified. The choice between the three types lies not in the content of the quote *per se*, but in the way the narrator chooses to *stage* the narrative, or in other words, the way she chooses to *package* the quote within the story. The function of the unmarked QI1 is basic signalling of turns in the dialogue, with each instance constituting one turn.²³ QI2 belongs to the dialogue sphere as well, but has an additional marked *narrative* function that relates to the very act or manner of *speaking itself*, which is packaged as pertinent to the story. QI3, on the other hand, signals that the quote is *not* a part of a dialogue; it can be a simple event in *evolution mode* or habitual, iterative or hypothetical.

¹⁹ Such as intonation and prosody in spoken languages (cf. BOLDEN (2004) for conversational Russian). Since we deal here with a written language, such signifiers are not being used.

²⁰ Such as quotatives (cf. the Coptic quote-initial $\alpha\epsilon$ - $\check{c}e$ - or the Japanese quote-final と *to*); see BUCHSTALLER and ALPHEN (2012) for cross-linguistic considerations. While strictly speaking Welsh has no quotative, W. MORGAN's (1588) translation of the (Hebrew) Bible regularly renders the Biblical Hebrew converbal quotative לֵמַר *lēmor* (C. L. MILLER 2003, § 4.2) with the converb *gan ddywedyd* 'saying (CVB)'. This servile rendering is a peculiarity of this translation, and despite the great influence of Morgan's translation on the history of the Welsh language, this particular feature had no lasting influence.

²¹ An extreme case can be seen in a lengthy framed narrative told by a character in the 'Ars Poetic' reflective story *Marwolaeth Stori* 'Death of a Story' in the collection *Te yn y Grug*; see BAL and TAVOR (1981) for narratological considerations.

²² A computerised count indicates more than 700 instances of QI1. QI2 has 23 instances, which are listed in § 3.2.3. QI3 has 13 or 14 instances (listed in § 3.2.4), depending on how ex. 172 is counted.

²³ The dialogues in the corpus are literary, fictional, and as such they have specialised literary mechanisms for signalling their dynamics. Even though they are fiction, they still are encoded in a manner that imitates an actual conversation, including turn taking (see SACKS, SCHEGLOFF, and JEFFERSON (1974) for a widely accepted general description).

3.2.1.1 Three representative examples

- ▶ Before delving into details, three examples follow — one for each type of quotative index — in order to provide concrete reference points.

Ex. 125 exemplifies two consecutive instances of QI1, each making a turn within a dialogue and occupying its own paragraph. The first one begins with a quote and has a quotative index intraposed within two parts of the quote (QI1⁺), while the second one has the quote alone, with no quotative index (QI1⁻). The nucleus of the quotative index of the first instance is ^{GSV.IMPF.3SG} *meddai* ‘said’.

(125) ¶ ‘O, am ddel, Elin Gruffydd,’ MEDDAI Winni wrth syllu ar
 INTERJ about pretty PN GSV.IMPF.3SG PN with gaze.INF on
 y ffrog goch a roddasai amdani, ‘fedra i byth
 DEF frock red REL.DIR give.PLUP.3SG about.3SG.F NEG\can.PRS.1SG 1SG ever
 ddiolch digon i chi. Mi gadawa’ i hi amdana i gael te.’ ¶
 thank enough to 2PL PRT keep.PRS.1SG 1SG 3SG.F about.1SG to get.INF tea
 ‘Mi fydd yn rhaid i chi gael côt at y gaea nesa hefyd,
 PRT be.FUT.3SG y_{NPRED} need to 2PL get.INF coat to DEF winter next also
 ond Lisi Jên ddylai brynu honno o’ch cyflog
 but PN REL.DIR\be_obliged.IMPF.3SG buy.INF DEM.DIST.F from-2PL salary
 chi.’ ¶
 2PL

¶ ‘Oh, isn’t it pretty, Elin Gruffydd,’ SAID Winni as she gazed at the red dress that she had put on, ‘I can never thank you enough. I’ll keep it on to have tea.’ ¶ ‘You’ll have to have a coat for next winter too, but Lisi Jên should buy that out of your wages.’ ¶

HD, O! Winni! Winni! (ch. 6), p. 58

Ex. 126 demonstrates a case of QI2. Its quotative index — ^{and} *gofyn* ‘and asked’ — ^{ask.INF} makes the final part of a narrative paragraph, and the quote is separated from it by a paragraph break. Functionally, this construction signals not merely tagging of a turn in a dialogue, but a case where the character’s act (or manner, more inclusively) of speaking plays a direct role in the narrative as well. In this example the participants in the meeting joined Bilw in laughing at his own story and were thus unable to say anything (^{without can.INF say.INF anything} *heb fedru dweud dim*). This inability to speak, which is explicitly referred to in the text, ceases when Begw stopped laughing and asked a question; these two parts make one compound high-juncture event, signalled by the ^{and} *FINV a INF* construction²⁴. The use of QI2 when signalling the narrative pertinence of overcoming an obstacle to speaking (laughter in this case) is relatively common, and discussed in further detail in § 3.2.3.1.1 below.

²⁴ Literally *She stopped suddenly and to ask*; schematically [*stopped`ask(ed)*]. See SHISHA-HALEVY 1997, § 1.1 for discussion.

- (126) Igiai Bilw gan chwerthin; [...] Ymunodd pawb arall
 hiccup.IMPF.3SG PN by laugh.INF join.PRET.3SG everyone other
 ag ef, a chwerthin y buont heb fedru dweud
 with 3SG.M and laugh.INF REL.OBL be.PST.3PL without can.INF say.INF
 dim. Credai Begw y byddai rhywbeth siŵr o
 anything believe.IMPF.3SG PN NMLZ be.IMPF.HAB.3SG something sure of
 dorri ym mrest Bilw. Stopiodd hi yn sydyn a GOFYN: ¶
 break.INF *yn*_{LOC} breast PN stop.PRET.3SG 3SG.F *yn*_{ADV} sudden and ask.INF
 ‘Gawsoch chi ddrwg gan Siani?’
 get.PRET.2PL 2PL bad by PN

Bilw was hiccuping with laughter; [...] Everybody else joined in with him, and they laughed and laughed, unable to say anything. Begw thought that something was sure to break in Bilw’s chest. She stopped suddenly and ASKED: ¶ ‘Did you get a scolding from Siani?’

TG, Marwolaeth Stori (ch. 3), p. 34

Ex. 127 shows a different structure (QI3), and is operating within a textual different sphere. Formally, the short imitative²⁵ quote ‘Pws, Pws’ ‘“Puss, Puss”’ is embedded within the flow of the narrative paragraph, as opposed to both QI1 and QI2. Functionally, there is not a dialogue here but a call made by the protagonist in order to find her cat Sgiatan.

²⁵ Not all the quotes in QI3 are imitative; see § 3.2.4.3.

- (127) Pan gododd, nid oedd Sgiatan o gwmpas yn unlle, ac
 when rise.PRET.3SG NEG be.IMPF.3SG PN around *yn*_{LOC} anywhere and
 ER GWEIDDI ‘Pws, Pws’, ni ddaeth o unman. [...]
 despite shout.INF INTERJ INTERJ NEG come.PRET.3SG of anywhere

When she got up, Sgiatan wasn’t anywhere around, and THOUGH she’D SHOUTED ‘Puss, Puss’, she didn’t come out from anywhere. [...]

TG, Gofid (ch. 1), p. 8

3.2.2 Quotative index type 1

QI1 being the unmarked type of quotative index in dialogues, the vast majority of instances of the reported speech in narrative in the corpus – numbering in the hundreds – occur in it. As such, it is a highly routinised, formulaic construction. Cross-linguistically, it is common for a certain form to be conventionalised, even to a degree of being ‘text-grammaticalised’ (grammaticalised as a text-linguistic element). This form might have noteworthy grammatical features in certain languages, such as an exceptional VS order (the so-called *quotative inversion*; see CICHOSZ 2018) in literary English²⁶ (*said the Cat* in ex. 128a) or the non-standard *I says* (ex. 128b) or quotative *I goes* (RÜHLEMANN 2008) in certain types of conversational English.

²⁶ See BONHEIM (1982, pp. 81–85).

- (128) a. ¶ ‘Oh, you’re sure to do that,’ SAID *the Cat*, ‘if you only walk long enough.’ ¶
 b. Cos *he SAYS*, *Steve SAYS to me*, is he in? *I SAYS*, no. *He SAYS*, he’s not in? *I SAYS*, no. And a bit later on *I SAYS to him*... I think he’s at Cadets. [...]

Alice’s Adventures in Wonderland
 (CARROLL 1994), ch. 6

Ex. 1 in RÜHLEMANN (2012)

With regard to information structure, the case of the conventionalised ^{REL say,PRET.3SG} *a dúirt* and ^{REL say,PRS.3SG} *a deir* (written with or without a space) in Irish narratives is quite illuminating (WIGGER 1997).²⁷ The Irish cleft sentence structure is complex and beyond our scope here, but its relevant characteristics are that — similarly to its Welsh counterpart — it has initial focus that is followed by a relative clause.²⁸ The Irish quotative index type that is more or less equivalent to our QI1 has the basic form of a cleft sentence (WIGGER's (ibid.) *Typ B*, exemplified in ex. 129a and contrasted with his *Typ A*, which correlates with our QI2, in which the verb is not in a relative form, as exemplified in ex. 129b). Once conventionalised, the focal strength of the construction is devalued (as it is obligatory within a certain text), but a direct paraphrase of ex. 129a in unidiomatic English would be something like *It is 'I am in love with Bríd' that Seán says*²⁹. The reason the Irish construction is illuminating is that it shows the information structure in a transparent manner: the primary information provided is not that Seán said something but the content of what he said; the former is marked as supportive and the latter as focal. In other words, while in most cases verbs are the *rheme* of a sentence, here the verb of saying is marked as the *theme* and its quote object is the *rheme*.

- (129) a. 'Tá mé i ngrá le Bríd,' ADEIR Seán.
 be.PRS.INDEP.AFF.3SG 1SG in love with PN REL.say.PRS.3SG PN
- b. DÚIRT Seán: 'Tá mé i ngrá le Bríd.'
 say.PRET.3SG PN be.PRS.INDEP.AFF.3SG 1SG in love with PN

GÜLDEMANN (2008, § 3.2.4) suggests a cross-linguistic tendency of postposed quotative indexes (such as our QI1 or WIGGER's (1997) *Typ B*)³⁰ foregrounding the quote. From a structural linguistic point of view, the validity of this hypothesis can be tested on and is relevant to languages and text-types where QI-Q or Q-QI order is not fixed, as in the case of Biblical Hebrew prose narrative, where postposed quotative indexes are vanishingly rare and intraposed ones are non-existent, leaving only the common preposed and the rarer circumposed arrangement, both of which are QI-initial (C. L. MILLER 2003, § 4.4.1).

²⁷ A formally similar phenomenon is attested in colloquial French (THUN 1976).

²⁸ See SHISHA-HALEVY (1998, § 3.7) for an overview and a structural comparison with Welsh.

²⁹ The question of tense in (*a*)*deir* and (*a*)*dúirt* is beyond our scope here. WIGGER (1997) translates (*a*)*deir* as *sagte* (as opposed to *sagt*), supposedly in accordance with the normal narrative use (as opposed to the morphological form).

'I am in love with Bríd,' SAYS Seán.

WIGGER 1997, § 4.2

Seán SAID: 'I am in love with Bríd.'

Ibid.

³⁰ Both can have a resumptive quote after the quotative index (meaning they can be intraposed), but the main point of Guldemann there is to generalise over quotative indexes that are *not preposed*, if I understand correctly.

While Welsh does not use a cleft sentence construction for QI1, the special status of its quotative index can be seen in two ways. One is the use of highly defective verbs of speaking *meddai* and *ebe*^{QP} (as discussed in § 3.3.1.1.1 below) in the nucleus slot and the exclusion of the fully verbal *dweud*^{say.INF} from it (§ 3.3.1.1.2). The other is the use of the non-verbal *oddi wrth*^{from} (§ 3.3.1.3) or nominal predication patterns where no verb occurs (§ 3.3.1.4). Thus in QI1 ‘verbs of speaking’³¹ might be regarded as less ‘verbal’ on the basis of both morphology and structural commutation.

In ex. 125 above we have seen an intraposed quotative index and a zero quotative index. For completeness, ex. 130 exemplifies a postposed arrangement. While the difference between QI1⁺ (intraposed or postposed) and QI1⁻ (zero quotative index) has to do with textual questions (as discussed in § 3.4), the difference between the intraposed and postposed arrangements has to do with the quote itself for the most part: when the quote is long or compound, it is common for it to split with a quotative index between the two parts (see § 3.2.2.2 below for further discussion).

(130) ¶ ‘Mi fuasai’n rhaid i ffawd i anfon heibio y
 PRT be.PLUP.3SG-Y_{NPRED} need to fate 3SG.M.POSS send.INF by DEF
 funud honno,’ EBE *Elin Gruffydd*. ¶
 minute DEM.DIST.F QP PN

³¹ At least the generic ones, i.e. those which are not specific, which are discussed in § 3.3.1.2.

¶ ‘It had to be fate that sent him by that moment,’ SAID *Elin Gruffydd*. ¶

HD, Pryder Morwyn (ch. 1), p. 14

3.2.2.1 Narrative addenda

In a small number of cases a narrative addendum is added after the core components of QI1; in table 3.4 the symbol ‘([...])’ is used for indicating this in the schematic form (row a). Curiously, the fifth chapter of *Te yn y Grug — Ymwelydd i De*^{visitor to tea} ‘A Visitor for Tea’ — contains a relatively large number of these.³² These addenda are quite short (save for a single example), and have a close narrative connection to the content of the quote.

In ex. 131 *Begw* (the speaker) is looking for a sweet in order to give it to *Sionyn* as a parting gift (followed the speech act of saying *ta-ta* ‘ta-ta’). Note that the person marking in *chwiliodd*^{search.PRET.3SG} refers back to the speaker (who is not indicated overtly, ex. 131 being a case of QI1⁻), and the inflected preposition *iddo*^{to.3SG.M} refers back to the *Sionyn*^{PN} in the quote.

³² Similarly to the cause suggested in n. 79 on p. 75, this conglomeration of similar constructions can stem from extralinguistic factors as well.

- (131) ¶ ‘Ta-ta, Sionyn.’ Chwiliodd yn ei phoced, ond nid
 ta_ta PN search.PRET.3SG y_{LOC} 3SG.F.POSS pocket but NEG
 oedd yno ddim un lwmp o fferin i’w roi iddo. ¶
 be.IMP.F.3SG there any one lump of sweet to-3SG.M.POSS give to.3SG.M

¶ ‘Ta-ta, Sionyn.’ She searched in her pocket, but there wasn’t a single lump of sweet to give him. ¶

TG, Ymwelydd i De (ch. 5), p. 56

In ex. 132 Winni’s cold answer is reflected in the blunt way she leaves. The lack of smiling (*heb gymaint â gwên* ‘without so much as a smile’) is contrasted with Sionyn’s reaction (*Gwenodd yntau yn hynaws rhwng ffyn y llidiart* ‘°He smiled good-naturedly between the slats of the gate’), and the lack of saying *diolch* is paralleled to what she *did* say (*Ol reit* ‘all right’). Take note of the concatenating *a(c)* after a bare quote here and in exx. 133, 134 and 138.

- (132) (After Begw says *ta-ta* to Winni as well and reminds her they will be expecting her around three, shortly after ex. 131, Winni says:)

¶ ‘Ol reit.’ Ac yn hollol ddiseremoni troes Winni yn
 all_right and y_{ADV} whole without.ceremony turn.PRET.3SG PN y_{LOC}
 ei hôl heb gymaint â gwên na diolch. ¶
 3SG.F.POSS back without big.EQU with smile nor thank

¶ ‘All right.’ And quite unceremoniously Winni turned back without so much as a smile or a thank-you. ¶

TG, Ymwelydd i De (ch. 5), p. 56

In ex. 133 Elin Gruffydd’s offer *Cymerwch ragor* ‘Have some more’ is immediately followed by her actually giving Winni three more pancakes, to Begw’s amazement³³.

³³ Reported thoughts are discussed in § 3.6.2 below. This particular example is repeated as ex. 278 in § 3.6.2.3.

- (133) ¶ ‘Cymerwch ragor.’ A chododd Elin Gruffydd dair arall ar y
 take.IMP.2PL more and raise.PRET.3SG PN three other on DEF
 fforc. Dyna’r nawfed, meddai Begw wrthi ei
 fork PRESTT.MEDI-DEF ninth GSV.IMP.F.3SG PN with.3SG.F 3SG.F.POSS
 hun. ¶
 REFL

¶ ‘Have some more.’ And Elin Gruffydd lifted another three on the fork. That’s the ninth, Begw said to herself. ¶

TG, Ymwelydd i De (ch. 5), p. 58

Similarly, in ex. 134 the narrative addendum immediately follows the related content of the quote.

- (134) ¶ ‘Mae’r clwt glas yma wedi’i neud ar
 be.PRS.3SG-DEF piece(M) grue DEM.PROX after-3SG.M.POSS make.INF on
 yn cyfar ni.’ Ac eisteddodd ar glwt glas o laswellt yng nghanol
 1PL.POSS cover 1PL and sit.PRET.3SG on piece grue of grass y_{LOC} middle
 y grug. ¶
 DEF heather

¶ ‘This patch of grass is made for our hide-out.’ And she sat down on a patch of green grass in the middle of the heather. ¶

TG, Te yn y Grug (ch. 4), p. 41

In ex. 135 Winni's silence and gazing is a direct reaction to what Begw has said, before the dialogue continues in the subsequent paragraph.

- (135) ¶ 'Ella bydd arnoch chi hiraeth wedi mynd i Lundain,'
 maybe be.FUT.3SG on.2PL 2PL longing after go.INF to PN
 MENTRODD Begw yn ochelgar. Bu Winni yn ddistaw am
 venture.PRET.3SG PN _{yn}ADV cautious be.PST.3SG PN _{yn}ADV quiet for
 eiliad, yn syllu yn ddifrifol ar ei phlât. ¶
 second _{yn}CVB gaze _{yn}ADV serious on 3SG.F.POSS plate

¶ 'Maybe you'll be homesick after going to London,' Begw VENTURED cautiously. Winni was silent for a moment, gazing earnestly at her plate. ¶

TG, Ymwelydd i De (ch. 5), p. 62

In ex. 136 the addendum is exceptionally long and thus truncated here. The addendum keeps on describing a warm and caring picture of Winni and her half-brother Sionyn, all of which has the single-worded cry ^{PN}Winni as its fulcrum. This literary *tableau vivant* has linguistic characteristics that are congruent with other *tableaux vivants*, like those of the ^{picture.PL}*darluniau* 'pictures' chapters of *Y Lôn Wen*.³⁴

- (136) ¶ 'Winni,' GWAEDDODD Sionyn, a rhedeg at ei hanner
 PN shout.PRET.3SG PN and run.INF to 3SG.M.POSS half
 chwaer. Dododd hithau ef ar ei glin, a dechrau
 sister place.PRET.3SG 3SG.F.CONJ 3SG.M on 3SG.F.POSS knee and start.INF
 ei fwydo oddi ar ei phlât ei hun. [...]
 3SG.M.POSS feed from on 3SG.F.POSS plate 3SG.F.POSS REFL

³⁴ A clear feature is the descriptorial predicative [*PRO/NP yn*CVB *INF*]. A full description of this and other features is beyond the scope of this chapter.

¶ 'Winni,' Sionyn SHOUTED, and ran to his half-sister. And she placed him on her knee, and began to feed him from her own plate. [...]

TG, Ymwelydd i De (ch. 5), p. 63

In ex. 137 Rhys, Begw's younger brother, misspeaks because he had misunderstood his mother earlier in the story and interpreted an idiom literally (^{be.PRS.3SG 3SG.F really top on.3SG.F 3SG.F}*mae hi reit dop arni hi* 'she is in want'; he took *top* for a literal spinning-top). His sister's reaction is not packaged as an independent event but as a direct response to what he said, a response that does not break the turn-taking of the dialogue. Apart from the lack of paragraph break, the use of the deverbal noun ^{nudge}*pwniad*³⁵ is noteworthy. Syntactically, ^{nudge}*Pwniad*_{to.3SG.M _{yn}LOC 3SG.M.POSS rib.PL by PN} *iddo yn ei asennau gan Begw* as a whole is a noun phrase, but internally it has a unique (de)verbal structure (with *iddo* as the _{by PN} patient and *gan Begw* as the agent).

³⁵ Which is morphologically and syntactically distinguishable from the infinitive *pwnio* 'to nudge'.

- (137) ¶ [Rhys:] ‘Mam oedd yn deud i bod
 1SG.POSS\mother be.IMPF.3SG *yn*_{CVB} say 3SG.F.POSS be.INF
 hi’n dop iawn arnoch chi.’ Pwniad iddo yn ei
 3SG.F.POSS-*yn*_{PRED} top very on.2PL 2PL nudge to.3SG.M *yn*_{LOC} 3SG.M.POSS
 asennau gan Begw. ¶
 rib.PL by PN

¶ [Rhys:] ‘Mam said that you were pretty strapped.’ ‘A nudge (*lit.* to him) in the ribs from Begw. ¶

TG, Nadolig y Cerdyn (ch. 8), p. 91

In ex. 138 Begw thanks Winni for the handkerchief not only by saying *O diolch yn fawr* ‘Oh, thank you very much’ but also by giving her a toffee.

- (138) (Winni giving Begw a handkerchief.)

¶ ‘O diolch yn fawr,’ a rhedodd Begw i’r dror i
 INTERJ thank *yn*_{ADV} big and run.PRET.3SG PN to-DEF drawer to
 nôl cyflech i Winni. ¶
 bring.INF toffee to PN

¶ ‘Oh, thank you very much,’ and Begw ran to the drawer to fetch some treacle toffee for Winni. ¶

HD, O! Winni! Winni! (ch. 6), p. 53

3.2.2.2 Split quotes with an intraposed QI1

As discussed above in § 3.2.1, when QI1 is used with an overt quotative index, the quotative index can be either intraposed or postposed in relation to the quote. The questions of whether the quote resumes after the quotative index and where exactly does the quotative index interrupt it if it does involves aspects of language which operate on a smaller scale than our textual macro-syntactic interest here. Of these, the ‘prosody’ of the written language is of prime importance; see CHAFE (1988) for a general theoretical discussion and BONHEIM (1982, p. 79 ff.) for a more specific discussion of the position of quotative indexes (*inquit* in his terminology) in relation to the quote in literary English. Written languages exhibit organisational features that are comparable with counterparts in spoken languages. Punctuation is indicative of prosodic features in a written language³⁶ but it is not the only factor; the position of intraposed quotative indexes are another feature that interfaces with these prosodic features. They cannot divide the quote *anywhere*, and are constrained by prosody, syntax, literary norms and other factors. For example, when there is a postposed vocative phrase occurs in the quote and there is a quotative index, the latter tends to follow the first immediately, as demonstrated in ex. 125 above in § 3.2.1.1 (‘O

³⁶ CHAFE’s (1988) *punctuation units*, termed after his *intonation units* (CHAFE 1980, 1987).

about pretty PN GSV.IMPF.3SG PN
am ddel, Elin Gruffydd, meddai Winni [...] ‘“Oh, isn’t it pretty, Elin Gruffydd,” said Winni [...]’.

Not only the prosodic features of the quote are to be taken into consideration, but those of the quotative index as well, which can be as short as a single-word ‘*meddai*’ (ex. 139a) or even as long as sixteen words (ex. 139a³⁷).

- (139) a. ‘Yli,’ ‘MEDDAI,’ ‘dacw fo.’
 look.IMP.2SG GSV.IMPF.3SG PRESTT.DIST 3SG.M
- b. ‘Q’ ‘MEDDAI Winni wrth fwynhau ei swper o gig
 GSV.IMPF.3SG PN with enjoy.INF 3SG.F.POSS supper of meat
 eidion oer, nionyn picl, a phwddin ‘Dolig oer,’ ‘Q’
 ox cold onion.SGV pickle and pudding Christmas cold

The content of the quote can affect the position of the quotative index when a modification component (§ 3.3.4) relates to the quote in certain ways. For example, in ex. 140³⁸ the first part of the modification (*yn ddistaw* ‘quietly’) refers to the quote before the quotative index and the second part (*ac yna yn uwch* ‘and then more loudly’) to the quote that follows. Similarly, the quotative index in ex. 141³⁹ cannot occur too far from *chi* (in italic letters in the original, for emphasis) to which the modification refers. In ex. 142⁴⁰ the quotative index – in this form – could not occur earlier, as Winni’s sighing and getting up temporally follows what she say.

- (140) [...] Tarawodd ei chloesen ar garreg. ¶ ‘Damia,’
 strike.PRET.3SG 3SG.F.POSS clog.sgv on stone damn.PRS.1SG
 ‘MEDDAI hi yn ddistaw, ac yna yn uwch,’ ‘yn t
 GSV.IMPF.3SG 3SG.F yNADV quiet and MEDI.TMP yNADV high.CMP NEG
 ydy o’n beth rhyfedd ych bod chi’n gweld
 be.PRS.3SG.DEP 3SG.M-yNPREP thing strange 2PL.POSS be.INF 2PL-yNCVB see.INF
 sêrs wrth daro’ch clocsan ar garrag?’
 star.PL.PL with strike.INF-2PL.POSS clog.SGV on stone

- (141) ‘Mi ddylach chi o bawb wybod, Mrs. Huws,’ ‘MEDDAI
 PRT be_obliged.IMPF.2PL 2PL of all know.INF Mrs PN GSV.IMPF.3SG
 mam Begw gyda’i phwylais gorau,’ ‘Q’
 mother PN with-3SG.F.POSS emphasis good.SUP

³⁷ Repeated as ex. 216c and discussed below in § 3.3.4.1.1.2.

‘Look,’ ‘she SAID,’ ‘there it is.’

TG, Nadolig y Cerdyn (ch. 8), p. 89
 ‘Q’ ‘SAID Winni, as she enjoyed her supper of cold beef, pickled onions and cold Christmas pudding,’ ‘Q’

HD, O! Winni! Winni! (ch. 6), p. 61

³⁸ Row e of table 3.16 in § 3.3.4.1.2 below.

³⁹ Ex. 228b in § 3.3.4.1.3.1.

⁴⁰ Row b of table 3.15.

[...] Her clog struck a stone. ¶ ‘Damn,’ ‘she SAID quietly, and then more loudly,’ ‘isn’t it a strange thing that you see stars when you bump your clog on a stone?’

TG, Te yn y Grug (ch. 4), p. 41

‘You of all people should know, Mrs. Huws,’ ‘Begw’s mother SAID with her strongest emphasis,’ ‘Q’.

TG, Te yn y Grug (ch. 4), p. 49

(142) ‘Oes, o rai marw a rhai ar fin marw. Iâr fyw
 be.PRS.3SG.DEF.EXST of INDF.PL dead and INDF.PL on lip dead hen alive
 ar ganol cae ydw i’n feddwl. Wel, rhaid imi ‘i
 on middle field be.PRS.1SG 1SG-*yⁿ*PRED thinking INTERJ need to.1SG 3SG.F.POSS
 throi hi. Mae hi’n braf arnoch chi yn cael eistedd
 turn.INF 3SG.F be.PRS.3SG 3SG.F-*yⁿ*PRED nice on.2PL 2PL *yⁿ*CVB get.INF sit.INF
 wrth y tân braf yna,’ MEDDAI Winni gan ochneidio a
 with DEF fire nice DEM.MEDI GSV.IMP.3SG PN by sigh.INF and
 chodi.
 rise.INF

‘Yes, of dead ones, and some on the
 brink of dying. It’s a live hen in the
 middle of a field I mean. Well, I must
 get back. It’s nice for you that you can
 sit by the nice fire,’ Winni SAID, sighing
 and getting up.

TG, Dieithrio (ch. 7), p. 82

3.2.3 Quotative index type 2

The use of QI2 in the corpus is much sparser than QI1, and its use in the linguistically-signalled staging of the narrative is marked. From a functional point of view, when a character’s act or manner of speech is packaged as an event with a narrative significance (QI2) or as yet another turn in a dialogue (QI1) is a question of a threshold beyond which the marked construction is triggered.

Thanks to the limited number of examples, and in order to delineate the precise characteristics of the use of QI2 within the system, this chapter covers all of its instances. Before going over the examples, we look at three general aspects.

First, let us consider two criteria which are *not* sufficient nor necessary on their own for inducing the use of QI2, but *a priori* would have reasonably seem to be. One is performative utterances (AUSTIN 1962). Although these are *speech acts* — which in fiction represent performing interactional acts within the storyworld (HERMAN 2002) though dialogue — they may well be encoded as QI1. The other is initiating a dialogue. Ex. 143 demonstrates both: Mair’s first words in the dialogue (^{be.PRS.3SG on.1SG 1SG want go.INF to-DEF shop} ‘*Mae arna i eisiau mynd i’r siop*’ ^{to 1SG.POSS\mother} ‘*i mam*’ ‘‘I need to go to the shop for mam’’’), as well as as her performative (^{get.PRS.2PL} ‘*Cewch*’ ‘You may’, are in QI1.

- (143) [...] Aeth Begw ati a gafael yn ei llaw yn swil,
 go.PRET.3SG PN to.3SG.F and hold.INF *yn*_{LOC} 3SG.F.POSS hand *yn*_{ADV} shy
 gan edmygu cyrls trwchus Mair a'i bochau cochion. ¶
 by admire.INF curl.PL heavy PN and-3SG.F.POSS cheek.PL red.PL
 'Mae arna i eisiau mynd i'r siop i mam,' EBE
 be.PRS.3SG on.1SG 1SG want go.INF to-DEF shop for 1SG.POSS\mother QP
 Mair. ¶ 'Mi ddo'i efo chi.' ¶ 'Ddaru mi ddim gofyn ichi.
 PN PRT come.PRS.1SG with 2PL NEG\do.PRET 1SG NEG ask.INF to.2PL
 Gofynnwch gynta.' ¶ 'Ga' i?' ¶ 'Cewch.' ¶
 ask.IMP.2PL ADV\early.SUP Q\get.PRS.1SG 1SG get.PRS.2PL

[...] Begw went to her and shyly clasped her hand, admiring Mair's thick curls and her red cheeks. ¶ 'I need to go to the shop for mam,' Mair SAID. ¶ 'I'll come with you.' ¶ 'I haven't asked you. Ask first.' ¶ 'May I?' ¶ 'You may.' ¶

TG, Y Pistyll (ch. 2), p. 17

There are no attested cases of narrative addenda with QI2 like there are with QI1 (§ 3.2.2.1). In all examples save one⁴¹ nothing is added after the quote in the same paragraph⁴². The lack of a QI2 example with a narrative addendum might very well be incidental: the corpus is limited and a QI2 example with a narrative addendum has to be in the intersection of both QI2 (not numerous) and quotative indexes with a narrative addendum (not numerous either, judging from QI1). Generally put, this might be a case of 'absence of evidence is not evidence of absence'.

The last general aspect we discuss is the use of punctuation in the two volumes that make the corpus, which differs with regard to QI2 (see row a of table 3.4). Where *Te yn y Grug* usually has a colon between the quotative index and the paragraph break, *Haul a Drycin* has a comma.⁴³ Both volumes make sporadic use of a full stop (exx. 145, 148, 153, 162 and 166) while all other examples use a colon or a comma (depending on the printed volume). The choice between a continuing punctuation mark (<:) or <,) or a full stop seems not to have a linguistic value (and thus incidental to our interest), but it is reasonable that in ex. 154 — where the quote is not an object of a verbal construction but the rheme of a copular construction (see § 3.3.1.4 below) — a period could not have occurred, as this would break the syntactic structure.

⁴¹ Ex. 165 below, where a simple modification (*yn groesawus* 'welcomingly') — not a narrative addendum — follows the short quote.

⁴² And therefore, for the sake of clarity and in order to reduce clutter, the paragraph break after the quote in QI2 is not indicated below (using ¶).

⁴³ This might be due to external factors (such as different editors or printers) or due to changes in the aesthetic preferences of the author. Either way, this difference has no significant consequences for our interest.

3.2.3.1 Examples from the corpus

- ▶ A survey of the examples of the examples follows. For convenience, and in order to facilitate generalisations on the basis of examples that share characteristics in form and/or function, the discussion is divided into several parts (§§ 3.2.3.1.1 to 3.2.3.1.5).

This grouping is done for *practical* reasons; not all of the categories are mutually exclusive and the criteria for classification are not all of the same kind. Within each group the examples appear in order.

The same basic function is shared among all of the examples, namely that the act or manner of speaking itself is staged as pertinent to narrative. At times I refer to the QI1 alternative explicitly, but the opposition between the two is always significant, as in each of the examples the function of QI2 derives from the structural opposition to QI1.

3.2.3.1.1 *Overcoming an obstacle to speaking*

- In ex. 126 above (the representative example given for QI2) we have seen a case where overcoming an obstacle to speaking is signalled by the speech reported in QI2. The following are other examples of a similar kind.

In ex. 144 a change in situation helped Begw speaking (*Wedi*^{after} *i'w mam ei swatio yn y gwely* 'After her mother tucked her in bed', reinforced by *wedyn*^{after.DEM.PROX.N} 'then').

(144) *ʹNi fedrai Begw ddweud dim. Yr oedd Bilw'n rhy ffeind, ond O! i beth oedd eisiau iddo sôn am yr hen gwarfod yma? ¶ Wedi i'w mam ei swatio yn y gwely, GOFYNNODD wedyn: ¶ 'Pam yr oedd Siani'n crio?' ¶ 'D wn i ddim, druan â hi.*

NEG can PN say.INF anything PRT be.IMPF.3SG PN-yn_{PRED} too kind
but INTERJ to what be.IMPF.3SG want to.3SG.M mention.INF about DEF old
meeting DEM.PROX after to-3SG.F.POSS mother 3SG.F.POSS tuck.INF yn_{LOC}
DEF bed ask.PRET.3SG after.DEM.PROX.N why PRT be.IMPF.3SG PN-yn_{CVB}
cry.INF NEG know.PRS.1SG 1SG NEG poor with 3SG.F

'Begw couldn't say anything'. Bilw was too kind, but Oh! why did he need to mention the old meeting here and now? ¶ 'After her mother tucked her in bed, she ASKED then: ¶ 'Why was Siani crying?' ¶ 'I don't know, poor woman.'

TG, Marwolaeth Stori (ch. 3), p. 35

In ex. 145 the dialogue between Begw and her mother is interrupted by an external event (the mother pricking herself with a needle). Then there is a silence *Distawrwydd wedyn*^{silence after.DEM.PROX.N}, followed by a description of Begw's difficulty in bringing up what she wants to ask her mother (omitted from the example due to its length).

The force of *mentro*^{venture.INF}⁴⁴ (as well as *ymwroli*^{become_courageous.INF} in ex. 146) as nuclei of quotative indexes is discussed in § 3.3.1.2 below.

⁴⁴ Here as an object of *penderfynodd* 'decided'. Objects of finite verbs are lenited (*m-* → *f-*).

- (145) 「Distawrwydd wedyn」, [...] PENDERFYNODD FENTRO ar y
 silence after.DEM.PROX.N decide.PRET.3SG venture.INF on DEF
 peth anhawsaf yn gyntaf. ¶ ‘Mam?’ ¶ ‘Wel?’ ¶ ‘Gaiff
 thing difficult.SUP *yn*_{ADV} early.SUP 1SG.POSS\mother INTERJ Q\get.PRS.3SG
 Winni ddŵad yma i gael te ryw ddiwrnod?’
 PN come.INF PROX.LOC to get.INF tea INDF.SG day

「Silence then」, [...]. She DECIDED TO VENTURE on the hardest thing first. ¶ ‘Mam?’ ¶ ‘Well?’ ¶ ‘May Winni come here to have tea some day?’

TG, *Ymwelydd i De* (ch. 5), p. 52

Whereas in the last two examples and in ex. 126 there were explicit references to silence or an inability to speak, in ex. 146 it is implicit. Begw’s momentary (*Am eiliad* ‘For a second’) confusion is broken by her taking heart and answering the question.

- (146) Am eiliad teimlodd Begw mai hi oedd yn byw tu
 for second feel.PRET.3SG PN NMLZ 3SG.F be.IMPF.3SG *yn*_{CVB} live side
 ôl i’r domen dail, a bod Winni wedi newid lle efo
 back to-DEF heap dung and be.INF PN after change place with
 Mair drws nesa. Ond YMWROLODD: ¶ ‘Ar hyd y lôn
 PN door next but become_courageous.PRET.3SG along DEF lane
 sy’n mynd draw oddi wrth y capal.’
 be.REL.PRS.3SG-*yn*_{CVB} go.INF away from DEF chapel

For a second Begw felt it was she who was living behind the dung-heap, and that Winni had changed places with Mair next door. But SHE TOOK HEART: ¶ ‘Along the road that goes the other way from the chapel.’

TG, *Ymwelydd i De* (ch. 5), p. 54

In ex. 147 too Begw is taken aback by something Winni said in the dialogue between them; it takes a moment for her to stop crying and reply.

- (147) Dechreuodd Begw grio yn ddistaw, ond nid oedd am i
 begin.PRET.3SG PN cry.INF *yn*_{ADV} quiet but NEG be.IMPF.3SG for to
 Winni weld hynny. Wedi’r cwbl, yr oedd Winni heb
 PN see.INF DEM.DIST.N after-DEF whole PRT be.IMPF.3SG PN without
 fam, ac nid oedd hi yn crio. MENTRODD DDWEUD:
 mother and NEG be.IMPF.3SG 3SG.F *yn*_{CVB} cry.INF venture.PRET.3SG say.INF
 ¶ ‘Ella’i bod hi’n well i lle, Winni.’ ¶ ‘Pwy
 perhaps-3SG.F.POSS be.INF 3SG.F-*yn*_{PRED} good.CMP to place PN who
 glywis di yn 「deud」 hynna?’ ¶ ‘Mam.’ ¶ ‘Ia, yr hen gân.
 hear.PRET.2SG 2SG *yn*_{CVB} say.INF DEM.MEDL.N mother EXCL DEF old song
 ’D oes gennyn nhw ddim byd arall i 「ddeud」. [...]
 NEG be.PRS.3SG.DEP.EXST by.3PL 3PL NEG world other to say.INF

Begw began to cry quietly, but she didn’t want Winni to see it. After all, Winni had no mother, and she wasn’t crying. She VENTURED TO SAY: ¶ ‘Maybe she’s better off, Winni.’ ¶ ‘Who did you hear say that?’ ¶ ‘Mam.’ ¶ ‘Yes, the old song. They haven’t anything else to say. [...]

TG, *Dianc i Lundain* (ch. 6), p. 71

Ex. 148 is another case of explicit reference to inability to speak (*Ni fedrai Begw ddweud gair* ‘Begw couldn’t say a word’), which is overcome by venturing (*Mentrodd toc* ‘Presently she ventured’). It is not impossible to analyse *mentrodd* as having an elliptic infinitive object *ddweud* (‘Presently she ventured to say’), but nothing necessitates such an analysis.

- (148) *‘Ni fedrai Begw ddweud gair.’* Yr oedd wedi cael
 NEG can.IMPF.3SG PN say.INF word PRT be.IMPF.3SG after get.INF
 ei thwylllo ar hyd yr amser. Wedi gweld rhyw fyd
 3SG.F.POSS deceive.INF on length DEF time after see.INF INDF.SG world
 rhamantus ymhell yn ôl lle’r oedd plant bach yn cael
 romantic far.ADV after place-PRT be.IMPF.3SG child.COL small *yn_{CVB}* get.INF
 Nadolig gwyn bob blwyddyn. MENTRODD toc. ¶ ‘Wel,
 Christmas white ADV\every year venture.PRET.3SG presently INTERJ
 mae ‘u celwydd nhw wedi dŵad yn wir y tro
 be.PRS.3SG 3PL.POSS lie 3PL after come.INF *yn_{PRED}* true DEF time
 yma beth bynnag, ac ella mai rŵan ‘r ydan ni’n
 DEM.PROX anyway and perhaps NMLZ now PRT be.PRS.1PL 1PL-*yn_{CVB}*
 dechra cael Nadolig hen ffasiwn.’
 begin.INF get.INF Christmas old fashion

Daring to say something is not enough to trigger a QI2 type of quotative index, while overcoming an obstacle to speaking is. This is evident by comparing the above examples to ex. 149, which is a common QI1 construction within a dialogue⁴⁵. Here daring (*mentrodd Begw*) does not relate to the act of speaking itself, which is not packaged as having narrative pertinence.

- (149) ¶ ‘Ella bydd arnoch chi hiraeth wedi mynd i Lundain,’
 maybe be.FUT.3SG on.2PL 2PL longing after go.INF to PN
 MENTRODD *Begw yn ochelgar.* [...] ¶
 venture.PRET.3SG PN *yn_{Adv}* cautious

‘Begw couldn’t say a word.’ She’d been deceived all the time. Had seen a romantic world long ago where little children had a white Christmas every year. °Presently *she* VENTURED. ¶ ‘Well, their lie has come true this time anyway, and maybe now is when we start having an old-fashioned Christmas.’

TG, *Nadolig y Cerdyn* (ch. 8), p. 92

⁴⁵ The lines of dialogue before and after it are not included as they are too long and are not directly relevant.

¶ ‘Maybe you’ll be homesick after going to London,’ *Begw* VENTURED cautiously. [...] ¶

TG, *Ymwelydd i De* (ch. 5), p. 62

3.2.3.1.2 Narrative effects

- ▶ As claimed above, the choice of quotative index type has to do with narrative staging. The following examples demonstrate this by taking part in creating certain effects in the narrative.

The context of ex. 150 is this: following a harsh exchange of words between Elin Gruffydd (*Begw*’s mother) and her next-door neighbour Mrs Huws (Mair’s mother), Elin Gruffydd takes her children and leaves, but before she enters her home and closes the door she says one more thing to Mrs Huws, not in a straightforward manner but in a sarcastic, passive-aggressive manner as if she were speaking with Robin her son (but so Mrs Huws *would* be sure to hear...). This marked kind of speaking, which is by all means not a simple turn in a dialogue⁴⁶, is expressed using QI2. If QI1 had been used (*‘Well iti ddiolch i Mrs. Huws,’ meddai hi wrth*

⁴⁶ After all, at this point Elin Gruffydd does not really want to have a conversation with Mrs Huws, and Robin is not the true addressee of her speech. This specific line was omitted from the film adaptation *Y Mynydd Grug* ‘The Heather Mountain’ (§ 3.1.2) but it would not be far-fetched to imagine that this would be shot with Mrs Huws in the background (see § 1.1.4).

^{PN}Robin [...] ‘‘Better thank Mrs Huws,’’ she said to Robin [...]), it would suggest she was actually talking to Robin.⁴⁷

(150) Yna cymerodd afael yn llaw Begw a'i thynnu
 MEDI.TMP take.PRET.3SG hold _{yn_{Loc}} hand PN and-3SG.F.POSS pull.INF
 trwy'r lliadiart, a MEDDAI hi wrth Robin pan droai
 through-DEF gate and GSV.IMPF.3SG 3SG.F with PN when turn.IMPF.3SG
 Mrs. Huws a Mair at eu tŷ hwy: ¶ 'Well iti
 Mrs PN and PN to 3PL.POSS house 3PL LEN\good.CMP to.2SG
 ddiolch i Mrs. Huws am gael y ffrwyd o achub Mair
 LEN\thank.INF to Mrs PN about get.INF DEF privilege of save.INF PN
 o grafanga merch Twm Ffynni Hadog.
 from claw.PL daughter PN

Then she took hold of Begw's hand and pulled her through the gate, and she TOLD Robin when Mrs. Huws and Mair were turning towards their house: ¶ 'Better thank Mrs. Huws for the privilege of saving Mair from the clutches of Twm Ffynni Hadog's daughter.'

TG, Te yn y Grug (ch. 4), p. 49

In QI2 the quote comes *after* the quotative index. Roberts used this syntagmatic feature for creating a narrative effect in ex. 151: between the previous line in the dialogue (Begw's invitation of Winni, included in the example for clarity) and the actual nucleus of the quotative index ^{ask.PRET.3SG}*gofynnodd* there are 29 (orthographic) words. The exact number of words does not matter but what is conveyed by this rather lengthy separation is a striking slow-down of pace⁴⁸; the wordy description can be regarded as iconic⁴⁹. It's not only the amount of text but the use of multiple layers of narrative techniques and figures of speech, consisting of the use of *edrych* with a detailed directional complement, an irrealis simile (^{look}*fel* ^{like} ^{IRR.be.IMPF.SBJV.IRR.3SG}*petai* [...]), narrative ^{MEDI.TMP}*yna* 'then' (whose narrative effect is of delimitation)⁵⁰, a topicalised adverbial modification (^{yn_{Adv}}*hollol* ^{whole} ^{majestic}*fawreddog* 'quite majestically') and yet another irrealis simile; only then the reader arrives at ^{ask.PRET.3SG}*gofynnodd* and the quote itself. A QI1 quote-initial alternative would ruin this effect, as it would place the positive (if dry) answer too early in the flow of the text.

⁴⁷ Keeping with the cinematic analogy, a QI1 alternative could possibly be equivalent to a shot that includes only Elin Gruffydd and Robin.

⁴⁸ See BAL (2017, pp. 94 ff.) for narratological considerations of slow-down and pauses, as parts of the broader notion of narrative rhythm (ibid., § 2.4).

⁴⁹ See ORLETTI (1994) for aspects of iconicity in language with respect to the use of language in narratives.

⁵⁰ See SHISHA-HALEVY (2003b, § 3.c) for the related *ac yna* 'and then'.

- (151) ‘Mam sy’n gofyn ddowch chi i de i
 1SG.POSS\mother be.REL.PRS.3SG-yn_{CVB} ask Q\come.PRS.2PL 2PL to tea to
 tŷ ni ’fory’. ¶ Edrychodd Winni i lawr ei cheg gam
 house 1PL tomorrow look.PRET.3SG PN to down 3SG.F.POSS mouth crooked
 ar Begw, fel petai wedi gofyn iddi a ddôl
 on PN like IRR.be.IMPF.SBJV.IRR.3SG after ask.INF to.3SG.F Q come.IMPF.3SG
 i’r Seiat. Yna, yn hollol fawreddog, fel petai
 to-DEF seiat MEDI.TMP yn_{ADV} whole majestic like IRR.be.IMPF.SBJV.IRR.3SG
 hi’n ferch i Arglwydd Niwbro, GOFYNNODD: ¶ ‘Ym mhle’r
 3SG.F-yn_{PRED} girl to lord PN ask.PRET.3SG yn_{LOC} where-DEF
 wyt ti’n byw?’
 be.PRS.2SG 2SG-yn_{CVB} live.INF

‘Mam is asking will you come for tea to our house tomorrow.’ ¶ ‘Winni looked down her crooked mouth at Begw, as if she had asked her if she would come to the *Seiat*. Then, quite majestically, as if she were Lord Newborough’s daughter, she ASKED: ¶ ‘Where do you live?’

TG, *Ymwelydd i De* (ch. 5), p. 54

The context for ex. 152 is that Begw is looking for comfort down the road, and suddenly Winni comes her way storming. From afar Begw the focalising character does not recognise her (^{see.PRET.3SG something similar to crow big} *gwelodd rywbeth tebyg i frân fawr* ‘°she saw something similar to a great crow’), and the reader is not aware of the identity of that ‘crow’ until after the quote (^{give.PRET.3SG PN fling to-DEF doll over head wall} *Rhoes Begw luch i’r ddol dros ben gwal yr ardd, a neidiodd i law Winni Ffinni Hadog, [...]* ‘Begw gave the doll a toss over the garden wall, and leapt to the hand of Winni Ffinni Hadog, [...]’ right after the quote). A QI1 alternative would suggest an unmarked line of dialogue, as if it is expected for animals to speak (in a story which is not an animal tale).

- (152) Yna gwelodd rywbeth tebyg i frân fawr yn dyfod wrth
 MEDI.TMP see.PRET.3SG something similar to crow big yn_{CVB} come.INF with
 y capel. Gwnaeth y frân lwybr syth at Begw A DWEUD:
 DEF chapel make.PRET.3SG DEF crow path straight to PN and say.INF
 ¶ ‘R ydw i’n dengid go iawn y tro yma. ’R
 PRT be.PRS.1SG 1SG-yn_{CVB} escape.INF for_real DEF time DEM.PROX PRT
 ydw i wedi dŵad i ben ’y nhennyn. Tyd,
 be.PRS.1SG 1SG after come.INF to end 1SG.POSS tether come.IMP.2SG
 Begw, mi awn ni.’
 PN PRT go.PRS.1PL 1PL

Then she saw something like a great crow coming by the chapel. *The crow* made a straight path to Begw AND SAID: ¶ ‘I’m escaping for real this time. I’ve come to the end of my tether. Come, Begw, we’ll go.’

TG, *Dianc i Lundain* (ch. 6), p. 66

3.2.3.1.3 Explicit reference to speech

In ex. 153 there is an explicit reference to the manner and act of speaking (respectively referred to using ^{say.INF} *dweud* twice: ^{like IRR} *Fel pe na bai’n dweud dim byd, ac er mwyn dweud rhywbeth* ‘°As if he weren’t saying anything, and just for the sake of saying something’). The nucleus of the quotative index itself is ^{GSV.IMPF.3SG} *meddai* ‘said’.

- (153) *‘Fel pe na bai’n dweud dim byd, ac ‘er mwyn like IRR NEG be.IMPF.SBJV.3SG-yn_{CVB} say.INF anything world and in_order_to dweud rhywbeth, MEDDAI Robin, a’r fam erbyn hyn say.INF something GSV.IMPF.3SG PN and-DEF mother by DEM.PROX.N yn ffitio’r lobscows efo halen a’i chefn ato. ¶ yn_{CVB} fit.INF-DEF lobscouse with salt and-3SG.F.POSS back toward.3SG.M ‘Mi’r oedd Huws drws nesa wrth yr afon.’ PRT-PRT be.IMPF.3SG PN door next at DEF river*

‘As if he weren’t saying anything’, and ‘just for the sake of saying something,’ Robin SAID, as his mother by now was supplying the lobscouse with salt, with her back to him: ¶ ‘Huws next door was at the river.’

TG, Y Pistyll (ch. 2), p. 23

In ex. 154 quotative index has the form of a copular nominal predication pattern, [*TH oedd RH*]⁵¹: *y cwbl a ddywedodd (=TH) oedd: ¶ Q (=RH) ‘all that she said (=TH) was: ¶ Q (RH)’*. As the first part of the narrative paragraph describes, the focalising character Begw expected Winni to make a ‘prophetic speech’, but what Winni actually said was on the minor side. Had the author chosen a QI1 alternative (*‘Diolch yn fawr i chi, Elin Gruffydd, meddai Winni, ‘dyna’r meal good.SUP [..]’*), it would have made a markedly different — flat — narrative effect, not communicating how the way Winni spoke surprised Begw but packaging it as a common line of dialogue.

⁵¹ See § 3.3.1.4 for a more detailed discussion on quotative indexes with nominal predication.

- (154) *Meddyliodd Begw oddi wrth ei hosgo fod Winni am think.PRET.3SG PN from 3SG.F.POSS stance be.INF PN about wneud araith broffwydol cyn ymadael, ond Y CWBL A make.INF speech prophetic before leave.INF but DEF whole REL.DIR DDYWEDODD OEDD: ¶ ‘Diolch yn fawr i chi, Elin Gruffydd, say.PRET.3SG COP.IMPF.3SG thank yn_{ADV} big to 2PL PN dyna’r pryd gora’ ges i ‘rioed. Mi PRESTT.MEDI-DEF meal(M) good.SUP REL.DIR\get.PRET.1SG 1SG ever PRT fydd yn rhaid iddo fo ‘neud imi am hir.’ be.FUT.3SG yn_{PRED} need to.3SG.M 3SG make.INF to.1SG for long*

Begw thought from her bearing that Winni meant to make a prophetic speech before leaving, but ALL THAT she SAID WAS: ¶ ‘Thank you very much, Elin Gruffydd, that was the best meal I ever had. It will have to do me for a long while.’

TG, Ymwelydd i De (ch. 5), p. 63

3.2.3.1.4 *The story Haul a Drycin*

Examples from the story *Haul a Drycin* ‘Sun and Storm’ (the second story from the collection bearing the same title) are grouped together here not because they have a common structural characteristics but in order to demonstrate how the choice of quotative index type takes part in constructing the story from a text-linguistic perspective. Quantitatively, this story has the highest number of instances of QI2 in relation to length (and, in fact, also absolutely). Qualitatively, Roberts marks turning points in the narrative through speech that is reported in QI2. The story’s title (and by extension, the whole volume) is descriptive

of its content: conflicts (*drycin*) and their resolutions (*haul*^{sun}). An explicit reference to this is evident in the last line of the story (*Wedi clywed y pethau hyn, daeth haul i fywyd Winni eto* ‘When she had heard these things, the sun came again into Winni’s life’)⁵². As summarised in table 3.5, each of these *suns* and *storms*⁵³ is introduced into narrative through speech reported in the narratively-marked QI2.

In ex. 155 Gwen, a girl who caught Winni’s eye in chapel, turns to Winni and begins a conversation after chapel. This is the *sun* that resolves (for the moment...) Winni’s ‘stormy background’⁵⁴ which she brings with her from *Te yn y Grug* (and which will continue to dog her, as we will see soon). This is more than a simple turn not only because Gwen’s act of befriending Winni (a *sun* turning point) begins with initiating contact through speech, but also because this speech is unexpected, as Gwen and Winni are strangers at this point. The linguistic expression of that unexpectedness is the use of the presentative *dyma SBJ yn INF* complex (*dyma’r eneth yma yn troi at Winni ac yn gofyn* ‘this girl turned to Winni and asked’⁵⁵); this construction has been discussed previously in § 2.2.2.1.3. The presentative construction – or any construction that involves the nucleus of the quotative index in a converbal status – is incompatible with QI1.

(155) [...] Ar y ffordd allan DYMA’r eneth yma YN TROI at
on DEF way out PRESTT.PROX-DEF girl DEM.PROX yn_{CVB} turn.INF to
 Winni ac YN GOFYN, ¶ ‘Sut ydach chi? Chi sydd wedi
PN and yn_{CVB} ask.INF how be.PRS.2PL 2PL 2PL be.REL.PRS.3SG after
 dŵad at Mr. a Mrs. Hughes, Siop y Gornel, yntê?’
come.INF to Mr and Mrs PN shop DEF corner TAG

⁵² The metaphor of *haul* ‘sun’ appears again twice in the last story (*O! Winni! Winni!*), once using the same lexeme (*Yr oedd yr haul yna yn ei bywyd wedi ail-godi erbyn hyn yn nhŷ Begw* ‘That sun in her life had risen again by now in Begw’s house’), and once more indirectly in the hopeful last paragraph of the volume (*Yn y bore llwyd diddim yma, yn union cyn i’r wawr godi, [...]* ‘On this grey dreary morning, just before dawn broke, [...]').

⁵³ As Carolyn Watcyn (K. ROBERTS 2001b) chose to translate the title, in an alliterative manner, *Sun and Storm*.

[...] On the way out, *this girl* TURNED to Winni and ASKED, ¶ ‘How are you? You’re the one who has come to Mr. and Mrs. Hughes the Corner Shop aren’t you?’

HD, Haul a Drycin (ch. 2), p. 17

Table 3.5: The narrative structure of *Haul a Drycin*, as reflected in the use of QI2

Sun / storm	Example	Speaker	Action
<i>storm</i>			(given state: Winni’s background)
<i>sun</i>	155	Gwen	SPEAKING with Winni, making friends
<i>storm</i>	156	Gwen	TELLING her about menstruation
<i>sun</i>	157	Mrs Hughes	SAYING comforting words
<i>storm</i>	158	Winni’s father	SHOUTING, demanding Winni to come back home
<i>sun</i>	159	Mr Hughes	SAYING he will see the attorney
	160		TELLING what the attorney said

Ex. 156 is not a typical example of QI2: it does not state ^{decide.PRET.3SG} *Penderfynodd ddweud wrthi yn awr* [...] ‘She (Gwen) decided to tell her (Winni) now [...]’ (cf. ex. 145) or simply ^{say.PRET.3SG} *Dywedodd wrthi yn awr* [...] ‘She told her now [...]’, but presents a dilemma, and her decision is implicitly revealed by the quote that follows.

With regard to narrative structure this quote introduces the first new *storm* into the story: Winni’s anxiety over the imminent bodily change Gwen told her about, namely menstruation.

- (156) [...] Tybed a oedd ei llysfam wedi dysgu i
 think whether be.IMPF.3SG 3SG.F.POSS stepmother after teach.INF to
 Winni rai o ffeithiau bywyd, y peth a ddigwyddai iddi
 PN INDF.PL of fact.PL life DEF thing REL.DIR happen.IMPF.3SG to.3SG.F
 yn fuan rwan onid oedd wedi digwydd eisoes. Ymrysonai
*yn*_{ADV} quick now if.NEG be.IMPF.3SG after happen already struggle.IMPF.3SG
 â hi ei hun tybed a ddylai hi DDWEUD
 with 3SG.F 3SG.F.POSS REFL think whether be_obliged.IMPF.3SG 3SG.F say.INF
 wrthi yn awr cyn iddi fynd yn rhy hwyr. ¶ ‘Winni,
 with.3SG.F *yn* hour before to.3SG.F LEN\go.INF *yn*_{PRED} too late PN
 maddeuwch imi am ofyn i chi un peth preifat iawn. [...]’
 forgive.INF to.1SG about ask.INF to 2PL one thing private very

[...] She [Gwen] wondered whether her [Winni’s] step-mother had taught her some of the facts of life, about the thing which would happen to her soon if it had not already happened. She struggled with herself, wondering whether she should TELL *her* now before it was too late. ¶ ‘Winni, forgive me for asking you something very private. [...]’

In ex. 157 Mr Hughes resolves the conflict by her comforting words, assuring Winni she will take care of her.

- (157) Soniodd am sgwrs Gwen wrth ei meistres. Yr
 mention.PRET.3SG about conversation PN with 3SG.F.POSS mistress PRT
 oedd yn rhyddhad iddi gael dweud wrth rywun, a
 be.IMPF.3SG *yn*_{PRED} liberation to.3SG.F LEN\get.INF say.INF with someone and
 MEDDAI Mrs. Hughes, ¶ ‘Yr oeddwn i ar fin sôn am
 GSV.IMPF.3SG Mrs PN PRT be.IMPF.1SG 1SG on edge mention.INF about
 y peth wrthoch chi. Peidiwch â phoeni, mi ofala i
 DEF thing with.2PL 2PL NEG.IMP.2PL with worry.INF PRT take_care.PRS.1SG 1SG
 am bopeth i chi pan ddaw’r amser.’
 about everything to 2PL when come.PRS.3SG-DEF time

She mentioned Gwen’s talk to her mistress. °It was a relief to speak with someone, and Mrs. Hughes SAID, ¶ ‘I was on the point of telling you about it. Don’t worry, I’ll look after everything for you when the time comes.

HD, Haul a Drycin (ch. 2), p. 20

Ex. 158 introduces the second *storm* catching Winni unprepared: her drunken father demanding her to come back home.

- (158) [...] Bu agos iddi gael gwasgfa pan welodd ei
 be.PST.3SG near to.3SG.F get.INF faint when see.PRET.3SG 3SG.F.POSS
 thad yno yn chwil ulw. Prin y gallai sefyll
 father MEDI.LOC y_{NPRED} reeling INTENS hardly REL.OBL can.IMPF.3SG stand.INF
 ar ei draed. GWAEDDODD. ¶ ‘Mae eisio iti ddwad
 on 3SG.M.POSS foot.PL shout.PRET.3SG be.PRS.3SG need to.2SG come.INF
 adre’, nid yn fan’ma mae dy le di, ond
 home.ADV NEG y_{LOC} DEF\place-DEM.PROX be.PRS.3SG 2SG.POSS place 2SG but
 gartre efo Lizzie Jane —.’ ¶
 ADV\home with PN

In ex. 159 Mr Hughes brings the *sun* again, promising to go to the attorney in order to see if Winni’s father has a legal right to demand her to return home against her wish.

In the printed volume there is no paragraph break between <dywedodd,> and <‘Mi>. I do not have access to another edition or printing, nor have I found a digital facsimile of the journal the story was originally published in⁵⁶. There is every reason to believe this is a misprint, as this is the only case in the corpus where QI2 lacks a paragraph break. I do not know what edition did the English translator (Walcyn in K. ROBERTS 2001b) use as her source, but in this translation there *is* a paragraph break between <said,> and <‘I’ll>.

- (159) [...] Yr oedd Mr. Hughes yn ddistaw ac yn synfyfrio,
 PRT be.IMPF.3SG Mr PN y_{NPRED} quiet and y_{NCVB} ponder.INF
 ei law dan ei ben. Toc DYWEDODD, ‘Mi â’
 3SG.M.POSS hand under 3SG.M.POSS head presently say.PRET.3SG PRT go.PRS.1SG
 i at y twrna ddydd Llun, a mi gaf wybod
 1SG to DEF attorney ADV\day Monday and PRT get.PRS.1SG know.INF
 fydd gan eich tad hawl i fynd â chi oddi yma.’
 Q\be.FUT.3SG by 2PL.POSS father right to go.INF with 2PL from PROX.LOC

In ex. 160 Mrs Hughes describes the positive results of his meeting with the attorney. The syntactic structure is different from all other occurrences of QI2, as *mynegodd* has a direct object beside the quote (canlyniad ei ymweliad â’r twrnai ‘the result of his visit to the attorney’)⁵⁷.

[...] She nearly had a fit when she saw her father there, reeling drunk. He could hardly stand on his feet. *He SHOUTED.* ¶ ‘You’ve got to come home, this is no place for you, you should be at home with Lisi-Jên.’ ¶

HD, Haul a Drycin (ch. 2), p. 21

⁵⁴ Or as the author puts it, from Winni’s perspective when she thinks back about her conversation with Gwen: *Nid merch Twm Ffinni Hadog oedd hi mwyach, ond geneth yn byw mewn cartref cysurus ac ar fin gwneud ffrind gyda rhywun ychydig yn hŷn na hi ei hun a rhywun hoffus* ‘She was no longer the daughter of Twm Ffinni Hadog, but a girl living in a comfortable home and on the point of making friends with someone a bit older than herself, and someone likeable too’.

[...] Mr. Hughes was quiet and thoughtful, his hand under his chin. °Presently *he SAID,* ¶ ‘I’ll go to the attorney on Monday, and I’ll find out whether your father has a right to take you from here.’

HD, Haul a Drycin (ch. 2), p. 22

⁵⁵ More literally, ‘here’s this girl turning to Winni and asking’.

- (160) Nos Lun, MYNEGODD Mr. Hughes wrth ei briod ganlyniad
 night Monday express.PRET.3SG Mr PN with 3SG.M.POSS spouse result
 ei ymweliad â'r twrnai. ¶ 'Gwelais Mr. Rogers
 3SG.M.POSS visit with-DEF attorney see.PRET.1SG Mr PN
 ei hun. [...]'
 3SG.M.POSS REFL

‘On Monday evening Mr. Hughes EXPLAINED to his wife the result of his visit to the attorney. ¶ ‘I saw Mr. Rogers himself — [...].’

HD, Haul a Drycin (ch. 2), p. 23

3.2.3.1.5 Other cases of narrative pertinence

Ex. 161 occurs toward the end of the story *Dianc i Lundain* ‘Escape to London’ (the sixth story in *Te yn y Grug*), and for the most of the story Winni and Begw were looking for the post road. This is a literal turning point in the story, and the information is organised so it is not revealed all at once but incrementally. Begw’s cry — the referential exclamative presentative *Dyna hi* ‘There it is’ — is not bound to the dialogue between the characters, but relates to the broader narrative frame of reference.

- (161) Troes Begw o’r diwedd, ac yn sydyn GWAEDDODD: ¶
 turn.PRET.3SG PN of-DEF end and *yn*_{ADV} sudden shout.PRET.3SG
 ‘Dyna hi.’ ¶ ‘Beth eto?’ ¶ ‘Y lôn bost.’
 PRESTT.MEDI 3SG.F what again DEF lane post

⁵⁶ Of the three relevant stories, I have managed to find only the first, *Pryder* ^{anxiety} _{maid} ‘Anxiety of a Maid’, online (K. ROBERTS 1978).

⁵⁷ This bears a slight resemblance to the ABSTRACT component discussed in chapter 2, as both cataphorically encapsulate and refer to the following as a whole.

Begw turned at last and suddenly SHOUTED: ¶ ‘There it is.’ ¶ ‘What now?’ ¶ ‘The post road.’

TG, *Dianc i Lundain* (ch. 6), p. 74

While in most cases the function of QI2 and the role it plays in the text-linguistic construction of the narrative is clear, the next two examples (162 and 163) are admittedly not as clear. Language and texts are complex, organic, multilayered and nonhomogeneous; descriptive accounts that cover well the large majority of cases are not only good enough but are in fact the only ones possible⁵⁸.

Ex. 162 has to be understood with the co-text provided earlier in the story: Sionyn (Winni’s half-brother) woke up in the night and asked for a present using QI1 (*‘Hei Winni, fi eisio present.’* ‘“Hey, Winni, I want a present.”’). Winni tells him that perhaps a fairy (*rhyw dylwyth teg*) will have brought him something by the morning. When he leaves his room in the morning, his QI2 impolite demand echoes their nightly conversation.

- (162) [...] Ond cyn iddi lawn orffen, daeth Sionyn o’r
 but before to.3SG.F LEN\full finish.INF come.PRET.3SG PN from-DEF
 sianber a GWEIDDI’n anfoesgar. ¶ ‘Fi eisio present.’
 room and shout.INF-*yn*_{ADV} rude 1SG want present

[...] But before she had quite finished *Sionyn* came down from the bedroom and SHOUTED rudely, ¶ ‘I want a present.’

HD, O! Winni! Winni! (ch. 6), p. 56

⁵⁸ If a description is ‘too perfect’ this might be indicative of sweeping complicating details under the carpet.

Ex. 163 comes right after ex. 148 in the text. While ex. 148 is a particular case of a general family of cases that behave similarly (§ 3.2.3.1.1) and the choice of QI2 in it is clear, ex. 163 is not. Perhaps the proximity to ex. 148 is an influencing factor.

(163) ¶ ‘Paid â mwydro dy ben, blentyn. Fel’na
 NEG.IMP.2SG with perplex.INF 2SG.POSS head VOC\child.SGV like-DEM.MEDI
 mae pobol yn mynd i’r Seilam.’ ¶ Yr oedd Rhys ar
 be.PRS.3SG people *yn*_{CVB} go to-DEF asylum PRT be.IMP.F.3SG PN on
 goll yn lân, a MEDDAI: ¶ ‘Waeth befo hen gardia Nadolig, hen
 lost *yn*_{ADV} clean and GSV.IMP.F.3SG never_mind old card.PL Christmas old
 betha gwirion ydyn’ nhw. Well gen i eira go iawn.’ ¶
 thing.PL stupid.PL COP.PRS.3PL 3PL LEN\good.CMP by 1SG snow proper

¶ ‘Don’t muddle your head, child. That’s how people go to the Asylum.’

¶ Rhys was completely lost, and SAID:
 ¶ ‘Never mind about old Christmas cards, they’re silly old things. I’d rather have proper snow.’ ¶

TG, Nadolig y Cerdyn (ch. 8), p. 92

3.2.3.1.5.1 Syntactic dependence

In the following examples the nuclei of the quotative indexes are syntactically dependent, partaking in the narrative by modifying a matrix narrative event or state (which syntagmatically comes before them in the attested examples). This makes the question of structural commutation with QI1 more complex than in cases of QI2 where the nucleus of the quotative index is syntactically independent; the reason is that dependent QI2s cannot be straightforwardly substituted *ceteris paribus* with QI1 without some degree of rephrasing.

The syntactic structure of ex. 164 can be divided in two: a main clause (*Cafodd un funud ofnadwy* ‘She had one terrible moment’, referring to Begw) and a subordinate temporal clause (*pan ddywedodd ei mam [...]* ‘when her mother said [...]’), in which the nucleus of the quotative index occurs.

(164) Cafodd un funud ofnadwy pan DDYWEDODD ei mam
 get.PRET.3SG one minute terrible when say.PRET.3SG 3SG.F.POSS mother
 wrthi ei hun fwy na neb: ¶ ‘Mi fasa
 with.3SG.F 3SG.F.POSS REFL ADV\more than anyone: PRT be.PLUP.3SG
 lobscows yn well pryd i’r hogan yna, wir, a
 lobscouse *yn*_{PREP} good.CMP meal to-DEF girl DEM.MEDI indeed and
 hitha’ ar i chythlwnig bob amsar.’
 3SG.F.CONJ on 3SG.F.POSS hunger ADV\all time

She had one terrible moment when her mother SAID, to herself more than anyone: ¶ ‘Lobscouse would be a better meal for that girl, indeed, when she’s always famished.’

TG, Ymwelydd i De (ch. 5), p. 56

The context of ex. 165 is that Begw is eagerly waiting for Winni to arrive ([...] *yr oedd Begw mewn gwewyr drwy’r bore [...]* ‘[...] Begw

was on pins and needles all morning [...]), but it was her mother that was the first to arrive at the doorstep, welcoming her. This act of speaking – by Begw’s mother rather than by Begw herself – is of narrative significance.

- (165) Toc clywsant sŵn clocisiau ar lechi’r drws, ac yr
 presently hear.PRET.3PL sound clog.PL on slate.PL-DEF door and PRT
 oedd *mam Begw* yno o’i blaen YN DWEUD: ¶
 be.IMP.3SG mother PN MEDI.LOC of-3SG.F.POSS front yn_{CVB} say.INF
 ‘Dowch i mewn, Winni,’ yn groesawus.
 come.IMP.2PL to in PN yn_{ADV} welcoming

Presently they heard the sound of clogs on the doorstep, and *Begw’s mother* was there before her, SAYING: ¶ ‘Come in, Winni,’ welcomingly.

TG, *Ymwelydd i De* (ch. 5), p. 57

Ex. 166 is syntactically similar to ex. 165, as both have the same basic form: *yr* ^{PRT be.IMP.3SG} *oedd* NP LOC ^{yn_{CVB}} *yn* SV.INF ‘NP was (in) LOC, SV-ing’ (the nucleus of the quotative index as an adjunctive converb). From a literary point of view, this intrusion is similar to ex. 158 above; in fact, this is a recurring motif, as Winni’s father intrudes yet another time in *Dianc i Lundain* ‘Escape to London’ (the sixth story in *Te yn y Grug*). That time Winni’s father’s words are set within a QI1 of a special kind, as discussed in ex. 207 in § 3.3.1.4 and in ex. 250 in § 3.5.

- (166) [...] Cyn iddynt gael llyncu eu poeri, yr oedd *Lisi Jên*,
 before to.3PL get.INF swallow 3PL.POSS spittle PRT be.IMP.3SG PN
 llysfam Winni, ar lawr y tŷ, YN GWEIDDI heb gymryd
 stepmother PN on down DEF house yn_{CVB} shout.INF without take.INF
 sylw o neb. ¶ ‘Yn fan ’ma’r wyt ti, ia,
 notice of anyone yn_{LOC} DEF\place DEM.PROX-PRT be.PRS.2SG 2SG INTERJ
 yn hel yn dy fol, a finna’ heb neb i edrach
 yn_{CVB} chase.INF yn 2SG.POSS belly and 1SG.CONJ without anyone to look.INF
 ar ôl y plentyn yma.’ (Yr oedd Sionyn ar ei braich.)
 after DEF child.SGV DEM.PROX PRT be.IMP.3SG PN on 3SG.POSS arm
 ‘Tyrd adra y munud yma, [...]’
 come.IMP.2SG home.ADV DEF minute DEM.PROX

[...] Before they could clear they throats, there was Winni’s stepmother, *Lisi Jên*, inside the house, SHOUTING without taking notice of anyone. ¶ ‘Here’s where you are, yes, going around filling your belly, when I had nobody to look after this child.’ (Sionyn was on her arm.) ‘Come home this minute, [...]’.

TG, *Ymwelydd i De* (ch. 5), p. 62

In ex. 167 *yn dweud* ‘speaking (CVB)’ is a converb that makes a constituent in the greater [*PRO/NP yn_{CVB} INF*] construction ^{voice 3PL.POSS} *llais eu mam yn dweud* ‘their mother’s voice saying’, functioning as the object of *clywed*.
^{hear.INF}

(167) Ni welsant y smotyn arall ar ben y llwybr, nes dyfod
 NEG see.PLUP.3PL DEF spot.DIM other on end DEF path(M) until come.INF
 ato, a chlywed llais eu mam YN DWEUD o'r
 to.3SG.M and hear.INF voice 3PL.POSS mother yn_{CVB} say.INF from-DEF
 distawrwydd: ¶ 'Mi fuoch yn hir iawn.'
 silence PRT be.PST.2PL yn long very

They didn't see the other speck at the end of the path, until they came up to it, and heard *their mother's* voice SAYING from the silence: ¶ 'You were a very long time.'

TG, *Nadolg y Cerdyn* (ch. 8), p. 94

3.2.4 Quotative index type 3

Not all instances of reported speech in a story are of characters participating in a dialogue, although most are. While speech reported in QI1 and QI2 belongs to the dialogue sphere (and in the case of QI2, to the narrative one as well), speech reported in QI3 belongs exclusively outside the dialogue sphere.

3.2.4.1 Aspect and narrative mode

The examples of QI3 in the corpus can be organised according to different principles. Two criteria which can be combined and yield interesting results are (a) whether the act of speaking is done once (semelfactively) or more than once (either iteratively or habitually)⁵⁹ and (b) whether the act of speaking is a part of the plot line or not (e.g. descriptions). The distribution of QI3 examples according to these criteria is laid in a tabular 2 × 2 form as table 3.6.

⁵⁹ Regarding the notion of 'verbal plurality', see DRESSLER (1968) and JESPERSEN (1949, §§ 6.91–6.93).

For a related general discussion, in the context of aspect, see BHAT (1999, § 3.4).

3.2.4.1.1 Simple event

Speech events that occur once in the plot are the most simple and most common. It is the only case where QI3 is commutable with QI1 and QI2, as these are strictly bound to being a single event of

Table 3.6:
Distribution of QI3 examples according to two criteria

	Once		More than once	
Plot line	simple event: (§ 3.2.4.1.1)	168, 169, 171, 172 (second), 173, 174	iterative: (§ 3.2.4.1.2)	127, 175, 172 (first), 176
Outside the plot line	irrealis: (§ 3.2.4.1.4)	181	habitual: (§ 3.2.4.1.3)	178, 179, 180

speaking within the course of the plot. Common narrative tenses are being used:

- The preterite (*SV.PRET*), which is the basic narrative carrier; ex. 169.
- The compound high-juncture event *PRET a INF* narrative construction, with a speech verb as the final *a INF* part (*a SV.INF*); exx. 171 and 173.
- The presentative *PRESTT.MEDI y^rcvb yn INF* narrative construction; ex. 168.

In addition, two examples have a quote without an overt quotative index:

- The second quote of ex. 172 — ‘*Y gryduras ffeind*’ ‘“The kind creature”’⁶⁰ — is a ‘verbal sigh’ of sorts. It occurs after the iterative *a Nanw Siôn yn dweud* ‘*Wel O!*’ *am bob dim a dynnai allan* ‘with Nanw Siôn saying “Well! Oh!” about everything that came out’, which is plausibly the reason for not repeating *dweud* or using another overt quotative index when concluding the repeated call with this sigh.
- The context of ex. 174 is that Winni goes by nighttime to Elin Gruffydd’s welcoming house after an incident in town. The main verb is *aeth* (*i mewn*) ‘she went (in)’ and its complement is the directional preposition *i* with two objects: one is a metonymic noun phrase — *oleuni croesawus* ‘a welcoming light’ — and the other the quote in question, ‘*Sut ydach chi Winni?*’ ‘“How are you, Winni?”’. The use of an overt quotative index is rendered unnecessary by the literary technique⁶¹, that treats the quote as if it were a noun phrase⁶² coordinated with *oleuni croesawus* by the conjunction *a*. In this sense, ex. 174 can be also analysed as a construction outside the domain of quotative indexes altogether.

⁶⁰ This is a bare noun phrase referring to Elin Gruffydd, who has sent Nanw Siôn a basket with necessities. It can be equally analysed as having vocative (*cyfarchol*) force: the article (or a homonym thereof, depending on analysis) can be used for marking a noun phrase as vocative (GPC 2014–, § y¹, yr¹, ’r¹)

⁶¹ Cf. English *He greeted them with a smile and a warm hello*, in which *hello* has more syntactic freedom than our quote, and is in fact a noun and not an interjection: it is not marked with quotation marks, it is modified by an adjective and is preceded by an indefinite article.

⁶² For example, *cyfarchiad cyfeillachgar* ‘a friendly greeting’ could replace the quote, filling the same syntactic slot.

3.2.4.1.1.1 Examples

- (168) Ond y munud hwnnw dyna'r gwynt yn chwibanu yn
 but DEF minute DEM.DIST.M PRESTT.MEDI-DEF wind *yn_{CVB}* whistle *yn_{LOC}*
 y drws a Bilw yn sefyll yn y cysgodion ac YN GOFYN:
 DEF door and PN *yn_{CVB}* stand *yn_{LOC}* DEF shadow.PL and *yn_{CVB}* ask.INF
 'Sut ydach chi heno? Lle mae Begw?' A hithau'n
 how be.PRS.2PL 2PL tonight place be.PRS.3SG PN and 3SG.F.CONJ-*yn_{CVB}*
 rhedeg a'i dynnu at y setl.
 run.INF and-3SG.M.POSS pull.INF toward DEF settle

But at that moment, there was the wind whistling at the door and *Bilw* standing in the shadows and ASKING: 'How are you tonight? Where's Begw?' And she ran and pulled him to the settle.

TG, *Marwolaeth Stori* (ch. 3), p. 30

In ex. 169 *Begw* has been put to bed and calls the formulaic *nos dawch* 'good night (to you)'⁶³ to the grown-ups who stay and talk. She gets the expected reply (*nos dawch* again); this is not a fully-fledged dialogue but a literary expression of the socially accepted norm of 'ping-pong' of *good night* greetings. Notice the lack of speaker marking, suggesting a chorus reply.

The phrase *nos dawch* can be used as an object of *dweud* in the set phrase *dweud nos dawch* 'say good night', which has a similar structure to *dweud diolch* 'say thanks', as demonstrated in ex. 170 (not from corpus of this chapter); both *say good night* and *say thanks* are idiomatic in English as well.

⁶³ This is a phrase said when someone is going to sleep at night. The second element is a fossilised contraction of older *da ywch* 'good to you' (cf. *dydd dawch* 'good day (to you)' < *dydd da ywch*) and is not analysable synchronically in a direct manner.

- (169) Cusanodd ei mam a GWAEDDODD 'Nos dawch' ar y
 kiss.PRET.3SG 3SG.F.POSS mother and call.PRET.3SG night good.to.2PL on DEF
 lleill. ¶ 'Nos dawch, Begw.' ¶ Ni fedrai gysgu. [...]
 other.PL night good.to.2PL PN NEG can.IMP.3SG sleep.INF

She kissed her mother and CALLED 'Good night' to the others. ¶ 'Good night, Begw.' ¶ She couldn't sleep. [...]

TG, *Marwolaeth Stori* (ch. 3), p. 36

- (170) a. Tyd i 'ddehyd nos dawch' wrth Gwyn, Eiry, tan nes
 come.IMP.2SG to say.INF night good.2PL with PN PN until next
 cei di weld o eto.
 get.PRS.2SG 2SG see 3SG.M again
 b. Bwriadai 'ddweud diolch', ond aeth y geiriau ar
 intend.IMP.3SG say.INF thank but go.PRET.3SG DEF word.PL on
 goll ar y ffordd i'w geg, a'r hyn a
 lost on DEF way to-3SG.M.POSS mouth and-DEF DEM.PROX.N REL.DIR
 ddywedodd o oedd, 'Pwy 'dach chi?'
 say.PRET.3SG 3SG.M COP.IMP.3SG who be.PRS.2PL 2PL

Come and 'say good night' to Gwyn, Eiry, until the next time you will see him again.

YF, p. 27

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?'

Harri Potter a Maen yr Athronydd,
 ch. 4, p. 37 (ROWLING 2003)

In ex. 171 *Begw* reacts to what *Winni* has said (provided here for context) with a timid 'Oh'. *Begw*'s reaction does not constitute a turn in dialogue *per se*: it not encoded as such text-linguistically, as signalled by the narrator's choice of QI3⁶⁴. Even though 'O' is not encoded as a turn in dialogue, *Winni* does react to *Begw*'s

⁶⁴ In fact, quote 'O' could be substituted with *sŵn* 'a sound' and the result would not be very different.

fearful reaction verbally with another turn she takes (the final paragraph).

- (171) ‘Ddim rŵan. Mi fuom ar un adeg, yn gweddio fel diawl.’ ¶
 NEG now PRT be.PST.1PL on one time *yn_{CVB}* pray like devil
 Dychrynodd Begw, A GOLLWNG ‘O’ ofnus ALLAN. ¶ ‘Am be
 fear.PRET.3SG PN and release.INF INTERJ fearful out about what
 wyt ti’n dychryn? Wyt titha yr un fath â hogan
 be.PRS.2SG 2SG-*yn_{CVB}* fear.INF be.PRS.2SG 2SG.CONJ DEF one kind with girl
 y pregethwr?’
 DEF preacher

‘Not now. I did at one time, prayed like the devil.’ ¶ Begw was horrified, AND LET OUT a timid ‘Oh’. ¶ ‘Why are you horrified? Are you just like the preacher’s girl?’

TG, *Dianc i Lundain* (ch. 6), p. 70

- (172) Datbaciwyd y faged, a Nanw Siôn YN DWEUD, ‘Wel O!’
 unpack.PRET.IMPRS DEF basket and PN *yn_{CVB}* say.INF INTERJ INTERJ
 am bob dim a dynnai allan. ‘Y gryduras ffeind.’
 about every thing REL.DIR pull.IMP.3SG out DEF creature.F kind

The basket was unpacked, with *Nanw Siôn* SAYING ‘Well! Oh!’ about everything that came out. ‘The kind creature.’

TG, *Nadolig y Cerdyn* (ch. 8), p. 91

- (173) [...] Pan welodd Winni a’r bachgen, safodd yn y drws
 when see.PRET.3SG PN and-DEF boy stand.PRET.3SG *yn* DEF door
 A RHYGNU: ‘W—el’ dan ei hanadl. [...]
 and grate.INF INTERJ under 3SG.F.POSS breath

[...] When *she* saw Winni and the boy she stood in the doorway AND EXCLAIMED [*lit.* grated, made a grating sound]: ‘W—el,’ under her breath. [...]

HD, O! Winni! Winni! (ch. 6), p. 47

- (174) [...] Aeth i mewn i oleuni croesawus, a ‘Sut ydach chi
 go.PRET.3SG to in to light welcoming and how be.PRS.2PL 2PL
 Winni?’ Y peth cyntaf a wnaeth oedd disgyn i
 PN DEF thing early.SUP REL.DIR do.PRET.3SG be.IMP.3SG descend.INF to
 gadair a chrio. [...]
 chair and cry.INF

[...] °She went into a welcoming light, and ‘How are you Winni?’. The first thing she did was to drop into a chair and cry. [...]

HD, O! Winni! Winni! (ch. 6), p. 53

3.2.4.1.2 Iterative

Iterativity (as well as habituality and irrealty in §§ 3.2.4.1.3 and 3.2.4.1.4 below) is unique to QI3, not shared by QI1 and QI2. With regard to marking iterativity, several strategies are attested in the examples:

- In ex. 175 the quote ‘*Ha, ha*’ is modified by the adjective ^{occasional} *ambell*, which marks it as a repeated event once in a while. The whole quotative index constitutes the noun phrase within the circumstantial [^{and} *a PRO/NP ADV*] construction⁶⁵ that is dependent a preceding clause with an imperfect verb (^{come.IMP.3SG} *deuai*) as its rheme;

⁶⁵ This construction has been touched upon in § 2.3.7.4.2 above.

the imperfect form signals durativity, in the course of which the occasional iterative call happens on Bilw's part.

- In ex. 172 (the first quote), the adverbial phrase *am bob dim* ^{REL.DIR pull.IMPF.3SG out} *a dynnai allan* ^{and PN yⁿCVB} marks iterativity. The syntagm *a Nanw Siôn yn dweud* ^{say.INF} 'with (lit. and) Nanw Siôn saying' is also an instance of ^{and} [*a PRO/NP ADV*] (specifically, [*a PRO/NP CVB*]).
- In ex. 176 it is the inchoative construction that implies iterativity (the baby *started* to shout, therefore he has shouted more than once, repeatedly calling for his *dad*). ^{voc\father}
- The syntax of ex. 127 does not imply iterativity (*er INF*, here ^{despite shout.INF} *er gweiddi*, is perpendicular to iterativity), but it is quite clear that the situation described here — calling for a lost cat — is iterative. ^{despite}

3.2.4.1.2.1 Examples

(175) Ni fedrai gysgu. Deuai sŵn y siarad o'r gegin fel
 NEG can.IMPF.3SG sleep.INF come.IMPF.3SG sound DEF talk of-DEF kitchen like
 sŵn gwenyn yn yr haf, ac ambell 'Ha, ha' ODDI WRTH Bilw
 sound bee.COL yⁿLoc DEF summer and occasional ha ha from PN
 yn ei ganol.
 yⁿLoc 3SG.M.POSS middle

She couldn't sleep. The sound of the talk was coming from the kitchen like the sound of bees in summer, with an occasional 'Ha, ha' FROM Bilw in the middle of it.

TG, Marwolaeth Stori (ch. 3), p. 36

Ex. 176 shows a peculiar use of punctuation: this is the only place a pair of double quotation marks is used in *Haul a Drycin*. This can be either a reflection of the original manuscript by Roberts, or a later alteration by an editor or a typesetter. The original journal publication (K. ROBERTS 1978) agrees with the collected volume on this point. The other instances of QI3 in *Haul a Drycin*⁶⁶ use a pair of single quotation marks⁶⁷. For some reason Roberts or someone else in the publication process regarded this quote as special. It is not implausible that the fact it is a QI3 quote — distinct in form and function — played a role in that. The other instance of QI3 in *Pryder Morwyn* 'Anxiety of a Maid' is ex. 181. It is longer and more verbal, and as such more similar to the common QI1/2 quotes, which use single quotation marks. ^{anxiety maid}

⁶⁶ Exx. 173, 174 and 180 from *O! Winni! Winni!* 'Oh! Winni! Winni', and another example from *Pryder Morwyn* 'Anxiety of a Maid', ex. 181.

⁶⁷ I cannot check if the examples from *O! Winni! Winni!* agree with the journal version, as I do not have access to it (let alone the original manuscripts of any of the stories).

(176) Ar hynny, pwy a ddaeth heibio ond ei meistr, a
 on DEM.DIST who REL.DIR come.PRET.3SG by but 3SG.F.POSS master and
 DECHREUODD y babi WEIDDI'n afeithus, "Dad, Dad."
 begin.PRET.3SG DEF baby shout.INF-yⁿADV merry voc\father voc\father

Just then, who should come past but her master, and *the baby* STARTED TO SHOUT joyfully, 'Dad, Dad.'

HD, *Pryder Morwyn* (ch. 1), p. 10

3.2.4.1.3 *Habitual*

Habitual instances of QI3 are used in the corpus for portraying repeated acts of speaking that are customary of certain characters in the story.

- In ex. 178 the quote is the third of three ways the author describes Bilw. All are general, and use the (habitual)⁶⁸ imperfect form (*chwarddai*, *dywedai* and *byddai*), and generalising adverbial phrases are being used (*byth* and *o hyd* ‘all the time’).
- In ex. 179 the quotative index is an infinitival [*dim ond (...)* INF] construction (*dim ond [...] (a) chwyrnu* ‘just [...] snarl’) that is dependent on an imperfect finite verb (*edrychai*).
- In ex. 180 the quotative index is an [*a PRO/NP CVB*] construction (*ac yntau’n gweiddi*) that is too dependent on a finite verb, but this time a pluperfect form (*buasai*), taking the temporal reference one step back into the past, to a period that is more distant from the point of view of the focalising character Winni.

These habitual non-dialogic instances of reported speech are similar to an example BONHEIM (1982) (repeated as ex. 177) provides when discussing *imbedded modes* (p. 14 ff.): *speech* that is imbedded in a *description* (see § 1.1.6.1).

(177) *He was the difficult sort of person who always SAID ‘no thanks’, whatever you offered him to eat, and then would fill up later on expensive after-dinner liqueurs.*

BONHEIM (1982, p. 15);
annotation added

3.2.4.1.3.1 Examples

Ex. 178 is habitual, while ex. 168 above (§ 3.2.4.1.1) is a single instance of that habit within the course of the narrative.

⁶⁸ Most verbs, such as *chwerthin* ‘to laugh’ and *dweud* ‘to say, to speak’, do not distinguish between habitual and non-habitual forms, but *bod* ‘to be’ does (habitual *byddai* and non-habitual *oedd*).

- (178) [...] ac yr oedd Bilw yn dyfod yno — Bilw na
 and PRT be.IMPF.3SG PN yn_{CVB} come.INF MED1.LOC PN REL.NEG
 byddai byth yn edrych yn gas, Bilw a chwaddai
 be.IMPF.HAB.3SG ever yn_{CVB} look.INF yn_{PRED} hateful PN REL.DIR laugh.IMPF.3SG
 o hyd, Bilw a DDYWEDAI: ‘Lle mae Begw?’ fel pe
 of length PN REL.DIR dweud.IMPF.3SG where be.PRS.3SG PN like IRR
 buasai wedi chwilio’r ddaear cyn dyfod o hyd iddi. [...]
 be.PLUP.3SG after search.INF-DEF earth before come.INF of length to.3SG.F

[...] and Bilw was coming there— Bilw who never looked mean, Bilw who was always laughing, Bilw who’d SAY ‘Where’s Begw?’ as if he’d been searching the earth before finding her. [...]

TG, Marwolaeth Stori (ch. 3), p. 27

- (179) Weithiau, fe edrychai drwyddi heb na gwên na gwg ar
 ADV\time.PL AFF look.IMPF.3SG through.3SG.F without nor smile nor frown on
 ei wyneb, dim ond edrych arni a rhoi pwniad yn
 3SG.M.POSS face nothing but look.INF on.3SG.F and give.INF nudge yn_{LOC}
 ei brest, a CHWYRNU ‘By’ fel pe bai’n ceisio
 3SG.F.POSS breast and snarl.INF buh like IRR be.IMPF.SBJV.3SG-yn_{CVB} try.INF
 ei dychryn.
 3SG.F.POSS frighten.INF

At times, he’d look through her without a smile or a frown on his face, just look at her and give her a nudge on the chest, and SNARL ‘Buh’ as if he were trying to frighten her.

TG, Marwolaeth Stori (ch. 3), p. 29

- (180) (She [Winni] walked proudly and confidently into a toy shop to buy a present for Sionyn, and she found in the midst of the dolls and little horses a little donkey who nodded his head ...)
 [...] yr un fath â’r rhigwm y buasai yn ei
 DEF one kind with-DEF rhyme(M) REL.OBL be.PLUP.3SG yn 3SG.M.POSS
 adrodd wrth ei hanner brawd lawer gwaith i’w
 recite.INF with 3SG.F.POSS half brother ADV\many time to-3SG.M.POSS
 gadw’n ddiddig, ac yntau’n GWEIDDI ‘Eto’ o hyd.
 keep-yn_{PRED} content and 3SG.M.CONJ-yn_{CVB} shout.INF again of length

[...] just as in the rhyme which she would recite to her half-brother so often to keep him happy, and he WOULD SHOUT ‘again’ all the time.

HD, O! Winni! Winni! (ch. 6), p. 50

3.2.4.1.4 *Irrealis*

Only one example of QI3 is not an act of speaking that is a part of the plot line and also not habitual. This is ex. 181, which is a counterfactual condition in which the quotative index makes a part of the apodasis ((ac) fe fuasai ei mam yn dweud ‘(and) her mother would have said’). This hypothetical reaction by Winni’s mother, who is not alive any more, is not a turn in any actual dialogue but something Winni muses about.

- (181) [...] Daeth hiraeth arni am ei mam. Pe buasai
 come.PRET.3SG nostalgia on.3SG.F about 3SG.F.POSS mother IRR be.PLUP.3SG
 hi'n fyw, fe gawsai ddweud ei holl drwbwl
 3SG.F-*yn*PREP alive AFF get.PLUP.3SG say.INF 3SG.F.POSS all trouble
 wrthi, ac fe FUASAI ei mam YN DWEUD, 'Hitia befo,
 with.3SG.F and AFF be.PLUP.3SG 3SG.F.POSS mother *yn*CVB say.INF never_mind
 mi cadwa i di gartre. Mae yma ddigon o waith
 PRT keep.PRS.1SG 1SG 2SG ADV\home be.PRS.3SG PROX.LOC enough of work
 iti, ac mi gei fynd i'r ysgol nos ac i gyfarfodydd
 to.2SG and PRT get.PRS.2SG go.INF to-DEF school night and to meeting.PL
 y capel.
 DEF chapel

[...] She [Winni] longed for her mother. If she were alive she could have told her all her trouble, and *her mother* WOULD HAVE SAID, 'Never mind, I'll keep you at home. There's plenty of work for you, and you can go to night school and chapel meetings.

HD, Pryder Morwyn (ch. 1), p. 13

Ex. 182 is an interesting example from outside the corpus that combines a habitual QI3 (the first one) and a counterfactual one (the second one). Notice the use of articles: the non-obligatory indefinite *rhyw* in the first instance, and an anaphoric definite 'r in the second one; cf. n. 61 on p. 213 and the use of adjectives in exx. 171 and 175.

- (182) [...] Ac wrth ei bod hi'n EBYCHU 'rhyw' 'O', neu
 and with 3SG.F.POSS be.INF 3SG.F-*yn*CVB gasp.INF INDF.SG INTERJ or
 'Bre' bob hyn-a-hyn, gwna i rywun
 INTERJ ADV\every DEM.PROX.N-and-DEM.PROX.N make.PRS.3SG to someone
 feddwl ei bod hi'n gweld ac yn clywed pob
 LEN\think.INF 3SG.F.POSS be.INF 3SG.F-*yn*CVB see.INF and *yn*CVB hear.INF every
 dim yn y greadigaeth yma am y tro cyntaf erioed.
 thing *yn*LOC DEF creation DEM.PROX about DEF time early.SUP ever
 [...] a meddyliwn beth petawn yn ei dweud
 and think.IMP.F.1SG what IRR.be.IMP.F.SBJV.IRR.1SG *yn*CVB 3SG.F.POSS say.INF
 wrth Liwsi, fel y do i'r 'O' a'r 'Bre' ALLAN [...]
 with PN like NMLZ come.IMP.F.3SG-DEF INTERJ and-DEF INTERJ out

[...] And as *she* GASPS 'an' 'Oh', or 'My', every now and then, it makes one think she's always seeing and hearing everything in this creation for the first time. [...] and I thought, what if I were to tell Liwsi, how 'the' 'Oh' and 'the' 'My' WOULD COME OUT [...]

SG, Mai 9, p. 11

3.2.4.2 Quotes

As demonstrated in table 3.7, all but one of the QI3 quotes are short and simple, while the quotes of QI1 and QI2 can be of any length⁶⁹. The exception is ex. 181, which has a quote that is 25 orthographical words long. The difference between this example and the rest is that while it does not contain a quote said in a dialogue (as all of the QI3 examples), it does contain a quote which could have been hypothetically spoken in a dialogue according

⁶⁹ See row d of table 3.4 above.

Table 3.7:
QI3 quotes and their co-text

Example	Quote	English translation	Imitative	Quotative index
127	^{INTERJ INTERJ} 'Pws, pws'	'Puss, puss'		and despite shout.INF <i>ac er gweiddi Q</i>
168	^{how be.PRS.2PL 2PL tonight} 'Sut ydach chi heno? ^{where be.PRS.3SG PN} 'Lle mae Begw?'	'How are you tonight? Where's Begw?'		and ^{yn_{CVB} ask.INF} <i>ac yn gofyn Q</i>
169	^{night good.2PL} 'Nos dawch'	'Good night'		and shout.PRET.3SG <i>a gwaeddodd [...]</i>
171	^{INTERJ} 'O'	'Oh'		and ^{release.INF out} <i>a gollwng Q (ADJ) allan</i>
172	^{INTERJ INTERJ} 'Wel O !' ^{DEF creature.F kind} 'Y gryduras ffeind'	'Well! Oh! The kind creature'		and ^{yn_{CVB} say.INF} <i>a PN yn dweud Q [...]</i>
173	^{INTERJ} 'W—el'	'W—ell'		and ^{grate.INF} <i>a rhygnu Q [...]</i>
174	^{how be.PRS.2PL 2PL PN} 'Sut ydach chi Winni?'	'How are you Winni?'		and <i>a Q</i>
175	^{voc\father voc\father} 'Ha, ha'	'Ha, ha'		and ^{from} <i>ac (ADJ) Q oddi wrth NP</i>
176	^{where be.PRS.3SG PN} 'Dad , Dad '	'Dad, Dad'		and ^{begin.PRET.3SG shout.INF} <i>a dechreuodd NP weiddi [...], Q</i>
178	^{where be.PRS.3SG PN} 'Lle mae Begw?'	'Where's Begw?'		^{REL.DIR say.IMPF.3SG} <i>PN a ddywedai Q</i>
179	^{INTERJ} 'By'	'Buh'		and ^{snarl.INF} <i>a chwyrnu Q</i>
180	^{again} 'Eto'	'again'		and ^{3SG.M.CONJ-yn_{CVB} shout.INF} <i>ac yntau'n gweiddi Q [...]</i>
181	(25 words)			and ^{AFF be.PLUP.3SG yn_{CVB} say.INF} <i>ac fe fuasai NP yn dweud Q</i>

to Winni's muses (see § 3.2.4.1.4), and in this respect it is more similar to QI1 or QI2.

3.2.4.3 Imitative quotes

Four of the QI3 examples in the corpus have an imitative quote; these are marked by green cells in table 3.7. The imitate sounds produced by the characters (calling for a cat, frightening, laughing and panting, respectively), and (being QI3) are not encoded as participation in dialogue. This is structurally different from ex. 183, in which QI1 is begin used. The context is that Dafydd Siôn is telling a story, Begw breaks in, 'steals' his turn and reminds him he forgot to tell some detail in the story (QI1, a turn in dialogue); her father hushes her ('Hisht' "Hush"); QI1, another turn in dialogue).

- (183) 'R ydach chi wedi anghofio dweud sut oedd Gwen,'
PRT be.PRS.2PL 2PL after forget.INF say.INF how COP.IMPF.3SG PN
MEDDAI Begw. ¶ 'Hisht,' ODDI WRTH ei thad. ¶ Chwerthin
GSV.IMPF.3SG PN INTERJ from 3SG.F.POSS father laughter
oddi wrth Bilw, a Modryb Sara'n gwenu. [...]
from PN and aunt PN-yn_{CVB} smile.INF
- 'You've forgotten to say how Gwen was,' Begw SAID. ¶ 'Hush,' FROM her father. ¶ Laughter from Bilw, with Aunt Sara smiling. [...]
- TG, Marwolaeth Stori (ch. 3), p. 30

For the sake of completeness, ex. 184 demonstrates an appositive imitative phrase that is not represented discourse of any kind. Welsh does not make an extensive use of ideophones, as is areally and genetically typical; other languages, such as Japanese⁷⁰ (SHIBATANI 1990, § 7.3; AKITA 2009) or Amharic (GOLDENBERG 1991) do, incorporating sound-symbolic elements into the core of their grammar and lexicon.

(184) Ni chlywai Begw ddim ond sŵn anadl ei mam — ‘pw
 NEG hear.IMPF.3SG PN nothing but sound breath 3SG.F.POSS mother pooh
 — pw’ o hyd.
 pooh of length

⁷⁰ Interestingly, in Japanese ideophones are often introduced by the same morpheme used for introducing direct speech, the quotative と *to*; see the cited sources, as well as n. 20 on p. 189.

Begw could hear nothing but the sound of her mother’s breath, “pooh—pooh”, continually.

TG, Gofid (ch. 1), p. 11

3.2.4.4 Complementary data from voice acting

As mentioned above in § 3.1.2, an audiobook has been produced for *Te yn y Grug*, read by Merfyn Pierce Jones (odd chapters: *Gofid*, *Marwolaeth Stori*, *Ymwelydd i De*, *Dieithrio*) and Bethan Dwyfor (even chapters: *Y Pistyll*, *Te yn y Grug*, *Dianc i Lundain*, *Nadolig y Cerdyn*). It is unabridged, and apart from a handful of minor deviations it follows the text closely. While the written text stands in its own right as an object of linguistic analysis, the existence of an available audiobook adaptation invites investigation of additional, complementary questions. These questions call for different methods and foci than used in this thesis, but a cursory examination of one question is being held here, namely this: as the voice actors perform the text in a lively, artistic manner (theatrical even), how are quotes that are incorporated in the flow of narrated co-text (i.e. QI3) distinguished by them from the rest of the text, if they are distinguished at all. This is a limited form of a wider question, that is: how do the voice actors perform quotes⁷¹ in general? This seemingly simple question involves many considerations regarding the ways they use and modulate their voice — mainly phonetically, paralinguistically — in order to differentiate layers of mimesis in the text and represent different characters. See BOLDEN (2004) and COUPER-KUHLEN (1997) for examination of the closely related topic of reported speech in conversational language, as well as GÜLDEMANN (2008, § 3.3).

⁷¹ Direct reported discourse; usually speech but occasionally representation of thoughts.

In order to approach the said question, I converted the CD tracks into audio files and analysed them using Praat⁷². The output produced by the Praat is reproduced in § B.1; corresponding audio excerpt are attached in the PDF file and are available online⁷³. Each window displays multiple pieces of information:

- The top part shows the waveform in two channels.
- The middle part shows a spectrogram (shades of grey), intensity (yellow) and pitch (blue). Values of intensity are shown on the right in bright green (in dB) and values of pitch are shown in blue on the right (global) and in red on the left (point measurement), both in Hz.
- The lower part shows two tiers of text: one represents the whole co-text of the quote and one the quote itself. They are horizontally aligned with the two parts above.
- At the foot of the window information regarding the position in the audio file and duration is shown in seconds.

Impressionistically, in all cases the quote is phonetically quite distinct from the rest of the text. A number of measurable characteristics that contribute to the *Gestalt* impression can be identified. The relative intensity (yellow) of the most quotes is noticeably higher than that of the surrounding text: in six out of eight examples it is higher (ex. 178 = figure B.7, 179 = B.8, 168 = B.2, 169 = B.3, 175 = B.6 and 171 = B.4), while in two it is even (127 = B.1 and 172 = B.5). The highest intensity within the quote is marked with a red crosshair of two orthogonal dotted lines. The two examples where the intensity of the quote is as high as the surrounding text are distinguished from the co-text by other phonetic features. Ex. 127 = figure B.1 has a repeated distinctive rising intonation pattern (blue) that flattens or drops at its end, imitative of calling for a cat. In ex. 172 = figure B.5 the character that says the quote is the elderly Nanw Siôn, whom Dwyfor portrays using a slow and soft voice: compare the ~2.1 seconds duration of ‘*Wel O!*’ (two syllables) with the ~1.35 seconds duration of *am bob dim* ^{about every thing} *a dynnai allan* ‘about everything that came out’ (eight syllables). For comparison, see ex. 184 = figure B.9, where not only the pace is slowed dramatically, but a non-phonological, extralinguistic

⁷² Praat is a computer software for speech analysis. See <https://fon.hum.uva.nl/praat/>.

⁷³ In order to open the embedded audio files (Ogg Vorbis) click or double click on the images; not all PDF readers support this feature. Downloadable files are available at <https://gitlab.com/rwmpelstilzchen/phdthesis/-/tree/master/tex/appendices/rd/praat>.

sound of air release is produced, imitating the sound of the breath of the sleeping mother⁷⁴.

Table 3.8 summarises the length of pauses surrounding the quotes.⁷⁵ Several observations can be made:

- The high juncture between ‘*Nos dawch*’ ‘“Good night”’ and its environment in ex. 169 (discussed in § 3.2.4.1.1.1) has an expression in the recording: there is no pause before or after it.
- So it is with ‘*Ha, ha*’ and the adjective *ambell* that precedes it in ex. 175: the syntactic difference between adjectives that precede and adjectives that follow (discussed in § 3.3.4.3 below) has an expression in the recording (compare with the pause in ex. 171).
- Exx. 178 and 179 occur in the first part of *Marwolaeth Stori* ‘Death of a Story’, where the narrator presents and describes the key characters before they arrive; both Bilw and Dafydd Siôn are characterised as habitually saying things. The first asks ‘*Where is Begw?*’ ‘as if he’s been searching the earth before finding her’ and the latter snarls ‘*Buh*’ ‘as if he is trying to frighten her’. In both cases the irrealis *fel pe* ‘as if’ clause is separated from the quote by a long pause (ca. 0.60 seconds), although syntactically it belongs in the same sentence.
- Pauses correlate with breaking of intonation units.

⁷⁴ This is represented in the written text by ⟨*pw*⟩, which would have stood for /pʊ/ or /pu:/ in Welsh orthography had it been read in accordance with Welsh phonology.

⁷⁵ Measuring the exact duration of a pause can be tricky, as determining an exact point in time where a sound is completed or starts (*attack* and *release* in acoustic and musical terminology) is not always trivial due to the nature of the articulatory system and acoustics.

Table 3.8:
Pauses surrounding the quotes in the recordings

Example	Co-text before	Pause before	Quote	Pause after	Co-text after
127 B.1	<i>er gweiddi</i>	short 0.12s	‘Pws, Pws’	long 0.25s	..., <i>ni ddaeth</i>
168 B.2	<i>yn gofyn:</i>	long 0.48s	(7 words)	long 0.60s	<i>A hithau’n</i>
169 B.3	<i>a gwaeddodd</i>	no pause	‘ <i>Nos dawch</i> ’	no pause	<i>ar y</i>
171 B.4	<i>a gollwng</i>	long 0.49s	‘O’	long 0.48s	<i>ofnus allan</i>
172 B.5	<i>yn dweud,</i> <i>dynnai allan.</i>	long 0.33s long 0.26s	<i>Wel O!</i> ‘ <i>Y gryduras ffeind.</i> ’	long 0.28s	<i>am bob</i>
175 B.6	<i>ac ambell</i>	no pause	‘ <i>Ha, ha</i> ’	long 0.49s	<i>oddi wrth</i>
178 B.7	<i>a ddywedai:</i>	long 0.40s	‘ <i>Lle mae Begw?</i> ’	long 0.57s	<i>fel pe</i>
179 B.8	<i>a chwyrnu</i>	short 0.10s	‘ <i>By</i> ’	long 0.60s	<i>fel pe</i>
184 B.9	<i>ei mam —</i>	long 0.67s	‘ <i>pw — pw</i> ’	short 0.10s	<i>o hyd</i>

This brief examination of the phonetic characteristics of the QI3 quotes in their respective environments, as performed by the voice actors shows a cluster of features used for differentiation the quotes from the rest of the narrative text: intensity, intonation, duration and pausing.

3.3 THE INTERNAL STRUCTURE OF QUOTATIVE INDEXES

- ▶ The quotative indexes have four basic components: the nucleus (§ 3.3.1), indication of the speaker (§ 3.3.2), indication of the addressee (§ 3.3.3), and modification (§ 3.3.4). To these, one might add typographical markers (quotation marks and paragraph break), but these are fixed in the sense they are obligatory (per type of quotative index: QI1, QI2 or QI3) and allow no internal structural selection between options.

As discussed in § 3.4 below, with regard to QI1 all four components (not including the typographical markers) can be omitted under certain circumstances, leaving a bare quote (QI1⁻; see row a of table 3.4).

3.3.1 *Nuclei of quotative indexes*

The term *nucleus of a quotative index* is adopted from GÜLDEMANN (2008). While to the best of my knowledge he does not define the term explicitly, his use of the term leaves no question as to its meaning and use. The nucleus is the element on which the other components of the quotative index depend and which marks the whole complex as a quotative index. As such, this use of *nucleus* is congruent with the use of the term used elsewhere in this thesis (see appendix E and § 2.2.3.2). In many languages it is common for a verb meaning *to say* (like *said* in the English example 123 in § 3.1.1.1) to serve as the nucleus. In the corpus verbal constructions are indeed the most common, but non-verbal or borderline verbal constructions are attested as well.

The choice of nucleus is not independent of the type of quotative index; as mentioned in row c of table 3.4 and discussed below in more detail, not all options are attested in all types.⁷⁶ The compatibility or incompatibility of various combinations can be

⁷⁶ Proving a negative (in our case, that a certain type of quotative index and a certain nucleus are incompatible) is inherently problematic when the evidence for analysis is obtained from a corpus, but the corpus in question is long and varied enough to provide grounded support for the claim that unattested combination may be in fact structurally incompatible.

regarded as part of the structural profile of the different types of quotative indexes on the one hand and of the nuclei on the other.

GÜLDEMANN (2008, § 1.2.2) makes a general cross-linguistic semantic distinction that is useful for our purpose here, between:

- *generic speech verbs* (GSV), for which he gives *say*, *speak* and *tell* as English examples, and
- *specific speech verbs* (SSV), which he defines as verbs which ‘make additional reference to a particular characteristic or circumstance of the speech event’. He gives the following as examples: *answer*, *ask*, *whisper*, *insist*, *praise*, *announce*, *refuse*, *call*.

In Welsh — at least in our corpus — the distinction is not merely semantic but also syntactic: the distribution of specific and generic speech verbs is not the same across types of quotative indexes in the corpus, as specific speech verbs exhibit the greatest freedom, occurring in all three types, while generic speech verbs seem to be more limited. There are three generic speech verbs in the corpus: *meddai*, *ebe* and *dweud*. They are described in a more minute manner below, but the relevant point for the current discussion is that distribution of each is limited, as shown in table 3.9. If QI1 is prototypically dialogic, QI3 is prototypically narrative and QI2 combines the two, *dweud* can be dubbed a *narrative form*, *ebe* (whose distribution is complementary) can be dubbed a *dialogic form* and *meddai* an intermediary form. This correlates with the degree of inflectional freedom each has; the more prototypically dialogic a generic nucleus is, the more limited (*fossilised* perhaps, from a diachronic perspective) its morphology:⁷⁷

- *ebe* has no synchronic inflection at all, and in fact it is questionable if it should be considered a verb.
- *dweud* — at the other end — is a fully-fledged verb, both in terms of its syntax (for example, it can have the pre-verbal particles *fe-* and *mi-* before it) and its morphology (all forms).
- *meddai* is formally a third-person singular imperfect form (*-ai* suffix), but it is indifferent to number and person.

Beyond the choice between *meddai*, *ebe* and *dweud*, the syntactic form of the quotative index is not independent of the type

Table 3.9: Attestation of generic speech verbs in the three types of quotative index

Nucleus	QI1	QI2	QI3
<i>meddai</i>	+	+	–
<i>ebe</i>	+	–	–
<i>dweud</i>	–	+	+

⁷⁷ I tried to reflect this in the choice of interlinear glosses, which is not straightforward for such linguistic elements. They could have been rendered using a rough lexical equivalent in the metalanguage (English *say* for all), but I chose to gloss in a way that provides a more descriptive picture; see MYHILL (2001) for discussion of the problematics of metalanguage SAY. *meddai* (the most common nucleus) is ‘GSV.IMPF.3SG’, reflecting its unmarked generic speech verb nature and its formal inflection. The frozen *ebe* is ‘QP’ (*quotative predictor*), a rather noncommitting term. *dweud* is glossed like any other verb, with a metalanguage equivalent (*say*, although its semantic range is wider, covering also *speak*, *utter* and *tell*, broadly) followed by morphological information.

of the quotative index as well. Converbial and infinitival forms are absent from QI1, while they are attested in QI2 and QI3 (see table 3.10). This can be generalised as QI2 and QI3 showing commonplace narrative syntax while QI1 shows a more constrained and specialised syntax that excludes non-finite verbal forms.

- ▶ The sub-subsections that follow cover aspects of the attested nuclei of quotative indexes: the generic speech verbs (§ 3.3.1.1), specific speech verbs (§ 3.3.1.2), and non-verbal constructions (§§ 3.3.1.3 and 3.3.1.4).

3.3.1.1 Generic speech verbs

- ▶ In QI1 the generic *meddai* and *ebe* are in opposition (§ 3.3.1.1.1); in QI2 *meddai* and *dweud* are in opposition (§ 3.3.1.1.2); in QI3 the only generic speech verb used is *dweud*.

3.3.1.1.1 Quotative index type 1: *meddai* and *ebe*

3.3.1.1.1.1 Two semantically vacant markers of speech

Many languages have a single conventionalised semantically vacant marker of speech in dialogue within a story. For example, contemporary literary English has *said*, contemporary literary Hebrew has forms of ^{say.PST.3SG.M}אמר *amar* ‘he said’ and prose narratives written in Esperanto have ^{say.PST}*diris* ‘said’. But there are languages in which more than one option is available: Old Norse had both *segja* and *mæla* (BANGERTER 1972; KRÜGER 2017); Old English had both *cwæð* and *sæde*.⁷⁸ In our corpus, both *meddai* and *ebe* are being used, with no clear functional distinction between them. They can occur in the same text and even side by side, as demonstrated in fragment 3.1.

⁷⁸ From a cursory examination of a late 10th century West Saxon literary narrative corpus — Ælfric’s *Lives of saints* (ÆLFRIC 1881–1900; digitised in ÆLFRIC 2013) — it seems that *cwæð* is much more common than *sæde* as a nucleus of quotative indexes. This has of course changed over the years, and nowadays *quoth* (the development of *cwæð*) has only vestigial use, as a jocular or extremely archaic form (cf. *thou* and *dost*).

Table 3.10:
Non-finite verbal nuclei of quotative indexes

	Converb	Object infinitive	[FINV a INF] construction
QI1	—	—	—
QI2	exx. 155 (predicative; presentative), 165 (predicative; bod), 166 (adjunctive), 167 (adjunctive)	exx. 145, 147, 156	exx. 152, 162
QI3	exx. 168 (presentative), 172 ([a PRO/NP CVB]), 180 ([a PRO/NP CVB])	ex. 176	exx. 171, 173, 179

Fragment 3.1:

Intertwined use of *meddai* and *ebe* in a dialogue

'Ia, ond mae'n anodd gwybod be sy'n iawn a be sy ddim,' 「EBE」
John Gruffydd, a ddaethai i mewn o'r beudy yn ystod y sgwrs.

'Ddim mor anodd ym myd mistras a morwyn, ond mae o'n
gwestiwn iawn i chi'r dynion 'i drin yn yr Ysgol Sul,' 「MEDDAI」
ei wraig.

'R ydw i'n cael mynd i'r Capel nos Sul nesa,' 「EBE」 *Winni*, 'y fi
oedd yn gwarchod nos Sul dwaetha.'

'Mi ddo'i i'ch danfon chi at y frêc,' 「EBE」 *John Gruffydd*. 'Mae
hi'n dechra twllu ac mae'n anodd gweld yn yr hen law smwc
yma.'

'Oedd arnat ti ddim eisio mynd i ddanfon Winni?' 「MEDDAI」
ei fam wrth Begw wedi iddynt fynd.

'Dim llawer o daro,' 「MEDDAI」 *hithau'n bur* ddifywyd.

'Yes, but it's hard to know what is right and what isn't,' 「SAID」
John Gruffydd, who'd come in from the cowshed during the
conversation.

'Not so hard in the world of mistress and maid, but it's a
proper question for you men to treat in Sunday School,' *his wife* 「SAID」.

'I can go to the Chapel this Sunday night,' *Winni* 「SAID」, 'I was
the one minded the house last Sunday night.'

'I'll come see you to the brake,' *John Gruffydd* 「SAID」, 'It's be-
ginning to get dark and it's hard to see in the old drizle.'

'Didn't you want to go see Winni off?' *her mother* 「SAID」 to
Begw after they'd gone.

'Not really,' *she* 「SAID」, very listlessly.

— Source: *YLW*, *Fy Nheulu* (ch. 7), p. 83

The question of the difference in use or function (or, in structuralist terms, *value*) between *meddai* and *ebe* whenever they are in opposition (that is, whenever they can commute, forming a structural paradigm) is not simple to answer. As far as I am aware, no scholarly publication describes a functional difference between them. It is not unreasonable that particular choices between the two in our corpus are not motivated in a meaning-bearing manner; in other words, this seems to be a case of free variation. An external corroboration to this conclusion can be seen in the author's own words, when she explicitly muses⁷⁹ on the topic in *Y Lôn Wen*, in the course of describing a certain person, *Wmffra Siôn* (repeated here as fragment 3.2). The peculiarity of *Wmffra Siôn* speech mentioned in the fragment is the use of *ebra* and *bro* (instead of *meddwn*⁸⁰), both are colloquial forms⁸¹ which are related to our *ebe* and were apparently foreign (and hence amusing) to the young Kate Roberts and her brother. The instances of *ebe* dotting the stories she wrote as an adult author might very well be *fel cyrraints yn y stori* 'like currants in the story', a stylistic ornament without a linguistic signified.

Zooming out from the studied corpus, it seems that the use of *ebe* is on the decline. A proper comparative examination that uses

⁷⁹ This is not the only place in her writing where she reflects on language. Native speaker intuitions can offer linguists insights, like here, but they of course do not render linguistic research unnecessary...

⁸⁰ And *meddai* by implication. See § 3.3.1.1.1.2 below regarding the different forms.

⁸¹ I have not checked all of Kate Roberts's works for instances of *ebr* and *bro*, but as far as I could find the only text she published where *ebr* occurs is the novel *Traed mewn Cyffion* (K. ROBERTS [1936] 1988): 7 instances of *ebr*, 11 instances of *ebe* and hundreds of instances of *meddai*.

Fragment 3.2:

Kate Roberts's metalinguistic reference to *meddai* and *ebe*

Cofiaf yn dda am un ymwelydd diddorol a ddeuai'n gyson i'n tŷ ni, Wmffra Jones, Bryn Golau, un o bartneriaid nhad yn y chwarel. 'Wmffra Siôn' y galwai nhad ef. Daethai i fyw i Rosgadfan o Sir Drefaldwyn, o ymyl cartref Ann Griffiths, ac ymhyfrydai lawer yn hynny. Ni chofiaf ddim ond un peth a oedd yn chwithig yn ei dafodiaith, ond buasai yn yr ardal ers degau o flynyddoedd cyn i mi ei adnabod. Yr un peth chwithig hwnnw ydoedd ei fod yn dweud 'ebra fo' neu 'bro fi', lle y dywedem ni, 'meddwn i', a gogleisid ni'r plant yn fawr gan yr 'ebra fo', ac wrth gwrs, pwffiem chwerthin yn aml, a chael pwniad a chilwg gan ein rhieni am wneud hynny. Wedi i'm brawd ieuengaf fyned i'r lluoedd arfog yn y Rhyfel Byd Cyntaf nid ysgrifennodd lythyr adref o gwbl heb fod ynddo ryw gymaint o'r 'ebra fi' a'r 'bro fo'.

[...]

Llawer stori gyffelyb a glywais i tan y simdde fawr yng Nghae'r Gors, a'r 'ebra fi' fel cyrraints yn y stori, a llithrai'r oriau heibio'n rhy gyflym.

I well remember one interesting visitor who often came to our house, Wmffra Jones, Bryn Golau, one of my Dad's partners in the quarry. 'Wmffra Siôn' Dad called him. Before moving to Rhosgadfan he lived in Montgomeryshire, near the home of Ann Griffiths, and he took pride in the fact. I remember only one oddity in his way of speech, but he had been in our neighbourhood for decades before I met him. The one odd thing he used to say was 'ebra fo', or 'bro fi', when we would say 'meddwn i', for 'I said'. We children were very amused by the 'ebra fo', and of course often burst into giggles, and got a frown and a nudge from our parents for it. When my youngest brother joined the army in the First World War, he never wrote a letter home without some 'ebra fi' and 'bro fo' in it.

[...]

I heard many a similar story by the hearth at Cae'r Gors, 'ebra fi' dotting the story like currants, and the hours passing too quickly.

— Source: YLW, Diwylliant a Chymdeithas (ch. 3), p. 33

quantitative data⁸² is needed, but by the late 20th century and early 21st century novels *ebe* seems to be very rare (e.g. DAFYDD 2009) or non-existent (e.g. LLYWELYN 1997 (original) and ROWLING 2003 (translated)). This decline correlates with the perception of *ebe* as archaic, formal or literary:

- THOMAS (2006, § 6.211.n.a) describes *ebe* as limited to literary forms, and says the related colloquial forms /ebe, ebre, ba, bə/ become scarcer.
- KING (2015, § 392) dubs *ebe* as 'virtually defunct synonym' of *meddai* and says it 'is encountered frequently in writing in place of *meddai*, but is virtually unheard of in speech' and that 'its colloquial counterpart *ebra* seems rare'⁸³.
- GPC (2014–) translates both *meddai* and *ebe* into English by forms of *to say*, but adds the archaic *quoth* as a translation of *ebe*. S. J. WILLIAMS (1980, §§ 165–166) also compares *ebe* with English *quoth*.

⁸² For methodological purposes, cf. ROSENBACH and VEZZOSI (2000) and MUSTANOJA (1960, p. 74 ff.), which deal with another pair of constructions in another language, viz. the so-called *s*-genitive and *of*-genitive in English.

⁸³ The related form *ebr* is used, for example, in Saunders Lewis's influential radio lecture *Tynged yr Iaith* 'Fate of the Language' (LEWIS [1962] 2017b), when he introduces quotes that support his historiographical and political claims. This is not everyday speech but a special high-register formal speech.

There seems to be a shift in Kate Roberts's use of *ebe* and *meddai*. In the first collection of short stories she published (O^{from} swamp DEF hill.PL *Gors y Bryniau* 'From the Swamp of the Hills', K. ROBERTS [1925] 1932) *ebe* is much more common than *meddai*. This might suggest a change in her literary-linguistic style, as in our corpus *meddai* is more common than *ebe*.⁸⁴ A more comprehensive study is required in order to ascertain whether there is a trend moving towards a more limited use of *ebe* in Roberts's works as a function of time.

A quantitative distribution of *meddai* and *ebe* in our corpus is provided as table 3.11. There are stories in which *meddai* is more common (chapters 3, 4, 5 and 8 in *Te yn y Grug*; chapters 1 and 6 in *Haul a Drycin*), a story in which *ebe* is more common (chapter 2 in *Te yn y Grug*), stories in which both are relatively common (chapters 6 and 7 in *Te yn y Grug*) and stories in which both are rare (chapter 1 in *Te yn y Grug* and chapter 2 in *Haul a Drycin*). As discussed in § 3.4 below in more detail, QI1⁺ is generally used when there is a need to disambiguate between characters who participate in the dialogue or when a special modification (either lexically or by an additional phrases or clauses) is indicated; in all other cases QI1⁻ is used. Such disambiguation is the primary factor contributing for the more frequent use of QI1⁺ in the stories *Te yn y Grug* and *Ymwelydd i De*, in which multiple characters converse together.

⁸⁴ In fact, the difference seems to be more than quantitative one: *ebe* in *O Gors y Bryniau* is used in syntactic environments from which it is excluded in our corpus.

Table 3.11:
Quantitative comparison of *meddai* and *ebe* occurrences in QI1

Story	<i>meddai</i>	<i>ebe</i>	Length in words
TG 1 Gofid		1 0	1440
2 Y Pistyll		2 12 ■	3851
3 Marwolaeth Stori	■	10 0	2827
4 Te yn y Grug	■	38 1	2970
5 Ymwelydd i De	■	26 0	3768
6 Dianc i Lundain	■	5 9 ■	2599
7 Dieithrio	■	9 5 ■	2269
8 Nadolig y Cerdyn	■	16 0	2444
HD 1 Pryder Morwyn	■	6 1	1673
2 Haul a Drycin		1 2	2118
6 O! Winni! Winni!	■	11 2	4663
Total	■	125 32 ■	30622

3.3.1.1.1.2 Non- or semi-verbhood of *meddai* and *ebe*

The basic terminology and framework for this chapter is adopted from GÜLDEMANN (2008); see § 3.1.1.1. This includes the term *generic speech verbs*, which might not fit the linguistic state of things described here very well. While *dweud* is a fully verbal – having a full verbal morphology and occurring in all syntactic slots verbs can occupy – both *meddai* and *ebe* are limited in this regard. First morphology is discussed, followed by syntax.

Morphologically, both *meddai* and *ebe* are defective (THORNE 1993, §§ 297–298; THOMAS 2006, § 2.43; S. J. WILLIAMS 1980, §§ 165–166; KING 2015, § 392). The form *ebe* shows no residual verbal inflection, although its origin is verbal, ultimately from Proto-Indo-European **sek^w*- (RIX 2001, **sek^u*- (2)), which is the common ancestor of Latin *inquam* (mentioned below) and English *say* as well. Although *meddai* is analysable as having the third-person singular imperfect suffix *-ai*, it is not structurally commutable with the full range of verbal forms (and therefore this form has a different structural value). Similarly to many other Indo-European languages, Welsh verbal inflection fuses TAM information and person of the subject (the speaker in our case). With regard to subject indexation, in certain language varieties *meddai* can co-occur with all persons⁸⁵, but in first-person narratives by Kate Roberts the form *meddwn*⁸⁶ ‘I said’ seems to be used⁸⁷.

- (185) a. ‘Ddylset ti fod wedi codi’n gynharach’,
 PRT\be_obliged.PLUP.2SG 2SG be.INF after rise.INF-*y_{ADV}* early.CMP
 「MEDDAI *f_J*.
 GSV.IMPF.3SG 1SG
- b. ‘Syniad ardderchog,’ 「MEDDWN *i_J*, ‘mi droa’ i’r tân
 idea splendid GSV.IMPF.1SG 1SG PRT turn.PRS.1SG 1SG-DEF fire
 trydan ymlaen.’
 electricity forward

⁸⁵ Demonstrated by first-person co-occurring with *meddai* in ex. 185a; see KING 2015, § 392.

⁸⁶ *-wn* is the first-person singular imperfect suffix corresponding to the third-person singular *-ai*.

⁸⁷ Demonstrated by ex. 185b, from *Tywyll Heno*.

‘You should have got up earlier,’ 「I SAID_J.’

KING (2015, § 392)

‘A capital idea,’ 「I SAID_J’, ‘I’ll turn the electric fire on.’

TH, ch. 2, p. 23

With regard to tense, the lack of a preterite form ***medd-odd* is notable, as the preterite is the unmarked narrative tense. Most instances of specific speech verbs in the corpus have the third-person singular preterite suffix *-odd*; the imperfect *gofynnai*^{ask.IMPF.3SG} in ex. 190i below exceptional (the common preterite form be-

ing ^{ask.PRET.3SG}*gofynnodd*), with no apparent semantic difference between ex. 190i (^{ask.IMPF.3SG}*gofynnai*) and the rest of ex. 190 (^{ask.PRET.3SG}*gofynnodd*). In present-tense narratives, the present form ^{GSV.PRS}*medd* can be used (ex. 187a), but *meddai* covers the present as well (ex. 187b, from the same chapter).

- (186) a. ‘Pam na brynwch chi boli parrot?’ GOFYNNAI *Begw*.
 why REL.NEG buy.PRS.2PL 2PL poll-parrot ask.IMPF.3SG PN
- b. ‘Ydach chi’n medru darllan Saesneg?’ GOFYNNODD *Begw*.
 be.PRS.2PL 2PL-yn_{CVB} can.INF read.INF English ask.PRET.3SG PN
- (187) a. ‘Yr hen frest yma ydy’r drwg, Catrin,’ MEDD *ef*
 DEF old breast DEM.PROX COP.PRS.3SG-DEF bad PN GSV.PRS 3SG.M
wrth mam.
 with 1SG.POSS\mother
- b. ‘Gwrandwch chi ar y Statesman,’ MEDDAI *K.J., gwraig lib*
 listen.IMP.2PL 2PL on DEF Statesman GSV.IMPF.3SG PN woman soft
ei thafod.
 3SG.F.POSS tongue

‘Why don’t you buy a poll-parrot?’
Begw ASKED.

TG, *Nadolog y Cerdyn* (ch. 8), p. 93

‘Can you read English?’ *BEGW* asked.

TG, *Ymwelydd i De* (ch. 5), p. 61

‘This old chest is bad, Catrin,’ *he* SAYS
 to *Mam*.

YLW, *Darluniau* (ch. 1), p. 15

‘Listen to him the Statesman,’ SAYS *K.J.*,
 a woman with a *glib* tongue.

YLW, *Darluniau* (ch. 1), p. 20

The occurrence of defective, unusual or irregular forms of the unmarked nucleus of quotative index is a phenomenon comparable with other languages, such as ^{say.IND.PRS.1SG}*inquam* ‘I say’ or ^{say.IND.PRS.1SG}*aiō* ‘I say’ in Latin (as opposed to the full ^{say.IND.ACT.PRS.1SG}*dicō* ‘I say’; see MIKULOVÁ (2015) for Late Latin developments), $\pi\epsilon\chi\alpha\alpha/\pi\epsilon\chi\epsilon$ - *peča=peče*- ‘say’ in Sahidic Coptic (LAYTON 2000, §§ 380 and 517), or the suppletive relationship between ^{say.PST.3SG.M} אָמַר *amar* ‘he said’ and ^{say.FUT.3SG.M} יִגִּיד *jagid* ‘he will say’ in colloquial Modern Hebrew (MYHILL 2001, p. 770 f.). GÜLDEMANN (2008, § 2.1.3) discusses this issue with respect to African languages.

In addition to morphology, *meddai* and *ebe* are also limited syntactically and occur only as simple matrix nuclei of quotative indexes. Some limitations include:

1. They cannot be preceded by pre-verbal particles (*fe-*, *mi-* or the colloquial \emptyset -^{LEN}).
2. They cannot occur within subordinate clauses,
3. or in any converbial or infinitival construction.

4. They are only complemented by direct speech (as opposed to nominal complements or indirect speech).
5. As discussed in § 3.3.2 below, *ebe* cannot occur without an explicit speaker indication after it.

The semantically similar *dweud* does not have these limitations, as exemplified by ex. 188:

- In ex. 188a we see limitations #1 (^{AFF}*fe ddywedodd*) and #4 (indirect speech).
- In ex. 188b we see limitations #2 (*dweud* is within a subordinate clause⁸⁸), #3 (it is in a converbial form, ^{ynCVB}*yn dweud* ‘saying’), and #4 (it has a noun phrase complement, ^{untruth}*anwiredd*).

- (188) a. Pan eglurais iddi fe welodd, neu fe ddywedodd
 when explain.PRET.1SG to.3SG.F AFF see.PRET.3SG or AFF say.PRET.3SG
 ei bod yn gweld, na allem siarad.
 3SG.F.POSS be.INF ^{ynCVB} see.INF REL.NEG can.IMPF.1PL speak
- b. Gwyddwn ei bod yn dweud anwiredd.
 know.IMPF.1SG 3SG.F.POSS be.INF ^{ynCVB} say.INF untruth

⁸⁸ The content clause *ei bod yn dweud anwiredd* ‘that she was telling a lie’ complements *gwyddwn* ‘I knew’.

When I explained to her she saw, or she said she saw, that we couldn’t speak.

SG, Mehefin 6, p. 38

*I knew she was telling a lie.

TH, ch. 5, p. 53

In addition, *meddai* exhibit two unusual formal features:

- *meddai* is not mutable (S. J. WILLIAMS 1980, §§ 165–166). *ebe* begins with a vowel, so mutation is irrelevant to it.
- Although *meddai* begins with a consonant, the form of the conjunction ^{and}*a/ac* preceding it is *ac* (^{and GSV.IMPF.3SG}*ac meddai* ‘and xe said’), in spite of it being a *prevocalic* form in general. A number of grammatical elements share this behaviour: ^{and AFF and be.PRS.3SG and}*ac fe*, ^{be.REL.PRS.3SG}*ac mae*, *ac sydd*, etc. (THOMAS 2006, § 6.81.n.b).

All the above characteristics of *meddai* and *ebe* are symptoms of the conventionalisation of dialogue representation within narrative (discussed in § 3.2.2 above). Within the context of the linguistic system, the reduced *ebe*, and to a lesser degree *meddai*, can be regarded as grammaticalised⁸⁹. Due to the lack of any synchronic verbal attributes in *ebe*, it may be better described not as a *speech verb* but using a term which does not suggest verbhood⁹⁰, such as *reported speech marker*.

Beyond morphology and syntagmatic features of syntax, another line of evidence for the limited degree of verbhood of *meddai*

⁸⁹ See DEUTCHER (2011), KLAMER (1999), and GÜLDEMANN (2008, §§ 4–5) for theoretical background and case studies.

⁹⁰ I think it might be best to avoid wordings like *verboid* (used, for example, in LAYTON (2000, § 517) when describing the Coptic $\pi\epsilon\chi\alpha/\pi\epsilon\chi\epsilon$ -*peča=peče*- ‘say’), as they contribute little to descriptive clarity.

and *ebe* is paradigmatic commutation. The quotative constructions with *meddai* and *ebe* are commutable with non-verbal constructions: the adverbial *oddi wrth* (§ 3.3.1.3) and the nominal predication construction (§ 3.3.1.4). With regard to information structure, these suggest *thematic* status for the quotative index and *rhematic* status for the quote, not dissimilar to the Irish construction discussed in § 3.2.2 above.

Despite these factors, one area in which *meddai* and *ebe* do show verbal syntactic features is their modification, as discussed in § 3.3.4.

3.3.1.1.2 Quotative index type 2: *meddai* and *dweud*

In QI2 (and QI3), *ebe* is excluded, while *dweud* is included (whereas it is excluded from QI1). As discussed above in § 3.3.1.1.1.2, *meddai* occurs only as simple matrix nucleus of quotative indexes, while *dweud* does occur in subordinate, converbal or infinitival constructions. This means that uncovering the difference between *meddai* and *ebe* where they are in structural opposition (following the principle presented in § 1.2.4.3) is to be done after isolating out environments where they are not in opposition. This leaves out the four examples of *meddai* in QI2 (exx. 150, 153, 157, and 163) and one or two examples of *dweud*: ex. 159 (^{presently} *Toc dywedodd*, Q ‘Presently he said, Q’) and ex. 152 (^{make.PRET.3SG DEF crow path straight to} *Gwnaeth y frân lwybr syth at* ^{PN and say.INF} *Begw a dweud* ‘The crow made a straight path to Begw and said’), if we consider the infinitival ^{and say.INF} *a dweud* in the same paradigm with ^{and GSV.IMPF.3SG} *a meddai*. These are not enough examples for drawing clear conclusions.

3.3.1.2 Specific speech verbs

The author does not make an extensive use of specific speech verbs in the corpus; see table 3.12 for an overview of the specific speech verbs used. Two are relatively common (^{ask.INF} *gofyn* and ^{shout.INF} *gweiddi*) one is less common (^{venture.INF} *mentro*) and the rest have one occurrence each. For the purpose of specifying the manner of speaking adverbial modification (§ 3.3.4) is more prevalent than encoding the information through the choice of lexical nucleus for the quotative index.

Table 3.12:
Specific speech verbs in the corpus

Verb	Function	number of occurrences				
		QI1	QI2	QI3	Total	
^{ask} <i>gofyn</i>	textual	11	3	1	15	██████████
^{shout} <i>gweiddi</i>	manner	2	4	4	10	████████
^{venture} <i>mentro</i>	textual	1	3		4	████
^{answer} <i>ateb</i>	textual	1			1	█
^{sing} <i>canu</i>	manner	1			1	█
^{express} <i>mynegi</i>	manner		1		1	█
^{take_heart} <i>ymwroli</i>	textual		1		1	█
^{snarl} <i>chwyrnu</i>	manner			1	1	█
^{release ... out} <i>gollwng ... allan</i>	manner			1	1	█
^{grate} <i>rhygnu</i>	manner			1	1	█

Questions are not necessarily marked by ^{ask.INF}*gofyn*, as demonstrated by ex. 189. Indeed, the vast majority of questions — numbering in the hundreds — are marked by QI1⁻ or QI1⁺ with ^{ask.INF}*meddai*⁹¹. The occurrences of ^{ask.INF}*gofyn* as a nucleus of a quotative index are exx. 190 (QI1), exx. 144, 151 and 155 (QI2), and ex. 168 (QI3). There is no evident motivation for the explicit choice of *gofyn* over a generic form. The questions without *gofyn* are not less prototypical; it should be noted though that none of the questions with *gofyn* in the corpus are rhetorical, but this can accidentally be so due to the limited corpus (nothing inherently prevents *gofyn* from co-occurring with rhetorical questions).

Interestingly, while *gofyn* is rather common, its semantic counterpart ^{answer.INF}*ateb* is vanishingly rare in the corpus as a nucleus of quotative index (only ex. 191).

- (189) a. ‘Sut gwyddost ti?’ MEDDAI Winni.
how know.PRS.2SG 2SG GSV.IMP.3SG PN
- b. ¶ ‘Bedi hwnnw?’ ¶
what-COP.PRS.3SG DEM.DIST.M

⁹¹ The difference between the two is perpendicular to whether the content of the quote is a question or not; see § 3.4 for discussion.

‘How do you know?’ Winni SAID.

TG, *Ymwelydd i De* (ch. 5), p. 60
‘What’s that?’

TG, *Ymwelydd i De* (ch. 5), p. 64

- (190) a. ‘Yn lle cewch chi bres?’ GOFYNNODD *Mair*.
y_nloc where get.PRS.2PL 2PL money ask.PRET.3SG PN
 ‘Where will you find the money?’ *Mair* ASKED.
 TG, Te yn y Grug (ch. 4), p. 42
- b. ‘I b’le?’ GOFYNNODD *Begw*.
to what.place ask.PRET.3SG PN
 ‘Where?’ *Begw* ASKED.
 TG, Te yn y Grug (ch. 4), p. 42
- c. ‘Gaiff Sionyn ddwâd efo chi ’fory?’ GOFYNNODD *Begw*.
Q\get.PRS.3SG PN come.INF with 2PL tomorrow ask.PRET.3SG PN
 ‘Can Sionyn come with you tomorrow?’ *Begw* ASKED.
 TG, Ymwelydd i De (ch. 5), p. 55
- d. ‘Pwy ydi Lisi Jên?’ GOFYNNODD *mam Begw*.
who COP.PRS.3SG PN ask.PRET.3SG mother PN
 ‘Who is Lisi Jên?’ *Begw’s mother* ASKED.
 TG, Ymwelydd i De (ch. 5), p. 58
- e. ‘Fedrwch chi ddim dâd i’r capal weithia’,
Q/NEG\can.PRS.2PL 2PL NEG come.INF to-DEF chapel ADV\time.PL
 Winni?’ GOFYNNODD *mam Begw*.
PN ask.PRET.3SG mother PN
 ‘Can’t you come to chapel sometimes, Winni?’ *Begw’s mother* ASKED.
 TG, Ymwelydd i De (ch. 5), p. 58
- f. ‘Ydach chi’n medru darllan Saesneg?’ GOFYNNODD *Begw*.
be.PRS.2PL 2PL-yn_{CVB} can.INF read.INF English ask.PRET.3SG PN
 ‘Can you read English?’ *Begw* ASKED.
 TG, Ymwelydd i De (ch. 5), p. 61
- g. ‘Fyddi di yn gweddïo?’ GOFYNNODD *Winni heb*
Q\be.PRS.HAB.2SG 2SG yn_{CVB} pray.INF ask.PRET.3SG PN without
symud ei phen.
move.INF 3SG.F.POSS head
 ‘Do you pray?’ *Winni* ASKED, without moving her head.
 TG, Dianc i Lundain (ch. 6), p. 70
- h. ‘Oedd o’n falch o’ch gweld chi?’ GOFYNNODD
be.IMPF.3SG 3SG.M-yn_{PRED} glad of-2PL.POSS see 2PL ask.PRET.3SG
Begw.
PN
 ‘Was he glad to see you?’ *Begw* ASKED.
 TG, Dieithrio (ch. 7), p. 81
- i. ‘Pam na brynwch chi boli parrot?’ GOFYNNAI *Begw*.
why REL.NEG buy.PRS.2PL 2PL poll-parrot ask.IMPF.3SG PN
 ‘Why don’t you buy a poll-parrot?’ *Begw* ASKED.
 TG, Nadolig y Cerdyn (ch. 8), p. 93
- j. ‘Sut mae pethau’n mynd tua’r dre Winni?’
how be.PRS.3SG thing.PL-yn_{CVB} go.INF towards-DEF town PN
 GOFYNNODD *Begw*.
ask.PRET.3SG PN
 ‘How are things going in the town Winni,’ ASKED *Begw*.
 HD, O! Winni! Winni! (ch. 6), p. 59
- k. ‘Ydy o’n beth da?’ GOFYNNODD *Robin*.
be.PRS.3SG.Q 3SG.M-yn_{PRED} thing good ask.PRET.3SG PN
 ‘Is it nice?’ ASKED *Robin*.
 HD, O! Winni! Winni! (ch. 6), p. 59
- l. ‘Ydach chi’n nabod Guto Sboncyn?’ GOFYNNODD
be.PRS.2PL 2PL-yn_{CVB} be_acquainted_with PN ask.PRET.3SG
Winni.
PN
 ‘Do you know Guto Sboncyn?’ ASKED *Winni*.
 HD, O! Winni! Winni! (ch. 6), p. 61

- (191) ‘Dim diolch, cariad,’ MEDDAI *Begw.* ‘Ych brawd ydi
 NEG thank beloved_one GSV.IMPF.3SG PN 2PL.POSS brother COP.PRS.3SG
 o?’ ¶ ‘Hanner brawd,’ ATEBODD Winni, ‘ond mae
 3SG.M half brother answer.PRET.3SG PN but be.PRS.3SG
 o’n beth bach reit annwyl.’
 3SG.M-*yn*PREP thing small quite dear

‘No thanks, love,’ *Begw* SAID. ‘Is he your brother?’ ¶ ‘Half-brother,’ *Winni* ANSWERED, ‘but he’s quite a dear little thing.’

TG, *Ymwelydd i De* (ch. 5), p. 55

The second most common specific speech verb is *gweiddi*. While *gofyn* is primarily used for textual purposes⁹², the function of *gweiddi* is has to do with the manner of speaking. Four examples of QI2 (exx. 158, 161, 162 and 166) and four examples of QI3 (exx. 127, 169, 176⁹³ and 180), as well as two examples of QI1 (ex. 192). The relative prevalence of *gweiddi* with QI2 and QI3 has to do with its ‘energetic’ semantics, which lends itself to co-occur with quotative index patterns that are narrative in nature.

- (192) a. ‘W– W–,’ GWAEDDODD.
 INTERJ INTERJ shout.PRET.3SG
 b. ‘Winni,’ GWAEDDODD *Sionyn*, a rhedeg at ei hanner
 PN shout.PRET.3SG PN and run.INF to 3SG.M.POSS half
 chwaer. [...]
 sister

⁹² It signals the relationship between the quote it marks and the text – and in particular the answer, whenever there is one – as that of a question.

⁹³ As an object of *dechreuodd* ‘began’.

‘Oo—oo—,’ *she* SHOUTED.

TG, *Ymwelydd i De* (ch. 5), p. 54

‘Winni,’ *Sionyn* SHOUTED, and ran to his half-sister. [...]

TG, *Ymwelydd i De* (ch. 5), p. 63

The examples of *mentro* (exx. 145, 147 and 148 with QI2 and ex. 149 with QI2) and *ymwroli* (ex. 146) have been discussed above in § 3.2.3.1.1, regarding the use of quotative indexes in cases of overcoming an obstacle to speaking. The use of these verbs as nuclei of quotative indexes independent of verbs with semantics of *speaking* or *making sounds*⁹⁴ is noteworthy, because on their own these (in contrast to all other verbs used as nuclei of quotative indexes) do not have such semantics. It is the *syntactic-structural features* derived from their appearance in this particular text-linguistic slot that yields them this force; in structural terms, their value is derived from their paradigmatic commutation in this syntagmatic environment. With both *mentro* and *ymwroli* an alternative analysis as cases of ellipsis of a semantic speech verb as an object (*ymwrolodd ateb/ddweud* ‘took heart to answer/say’ and *mentrodd ddweud* ‘ventured to say’) can be suggested, but this might not be strictly necessary from a structural point of view:

⁹⁴ That is, excluding ex. 147, in which *dweud* ‘say, speak’ is an object of *mentro* ‘venture’.

^{become_courageous.INF} *ymwroli* and ^{venture.INF} *mentro* are indeed able to be included in the paradigm, albeit as peripheral members.

The rest of the specific speech verbs characterise the manner of speaking: ^{sing.INF} *canu* in ex. 193, ^{express.INF} *mynegi* in ex. 160, ^{grate.INF} *chwyrnu* in ex. 179, ^{release.INF} *gollwng ... allan* in ex. 171 and ^{grate.INF} *rhygnu* in ex. 173. ^{gasp.INF} *ebychu* in ex. 182 (not from our corpus) is of the same kind.

(193) ‘Winni Ffi-nni — Winni Ffi-nni,’ CANENT ^{PN} *mewn tōn hirllaes.*
^{PN} *PN* ^{sing.IMP3PL} *in* ^{tone} *long-continuing*

‘Winni Ffi-nni—Winni Ffi-nni,’ *they*
 SANG in a drawn-out tone.

TG, *Dianc i Lundain* (ch. 6), p. 67

3.3.1.3 *oddi wrth*

Welsh has simple prepositions (such as *i*, *ar* or *heb*) and compound prepositions (such as *ar ben* ‘on the top of’ or *o dan* ‘under’); the details of the system are not directly relevant for our purposes here (see THOMAS (2006, ch. 5) and THORNE (1993, § 362–382) for grammatical overviews). The preposition under discussion — *oddi wrth* ‘from, away from’ — is a compound composed of *oddi*⁹⁵ and the preposition *wrth*, but can be regarded as a single unit *de facto*.

Consider exx. 198–202 (QI1; § 3.3.1.3.1), as well as ex. 175 from § 3.2.4.1.2 (QI3): in these examples *oddi wrth* functions as a nucleus of a quotative index.⁹⁶ In these cases the quotative index has no verbal or verb-like element, but a preposition whose complement marks the speaker ([‘Q’ *oddi wrth SP*] ‘“Q” from SP’). As far as I am aware, no grammar or other linguistic publication has treated or even mentioned this quotative *oddi wrth*.

A similar use of *oddi wrth* is to denote source (and by extension, authorship) of letters (*llythyr oddi wrth Sioned* ‘a letter from Sioned’⁹⁷), formal addresses (*cyfarchiad*), etc. In that case *oddi wrth* serves in the same syntactic slot as the preposition *gan* (cf. *llythyr gan Sioned* ‘a letter by Sioned’), but the quotative *oddi wrth* does not commute with *gan* (no *[‘Q’ *gan SP*]).

The use of a preposition — *oddi wrth* — as a nucleus of a quotative index calls to mind the somewhat recent English *be like*⁹⁸ — demonstrated in ex. 194 — with three major differences: (a) the complement of the former is the speaker ([‘Q’ *oddi wrth SP*] pattern) while the complement of the latter is the quote ([*SP be like Q*] pattern), (b) the former has *be* as a component while the latter

⁹⁵ Synchronically *oddi* has no independent status and has to be conjoined by a following preposition, *yno* ‘there’ or *cartref* ‘home’.

⁹⁶ All of the examples are from *Te yn y Grug*; this rather rare construction is incidentally absent from *Haul a Drycin*.

⁹⁷ Cf. ex. 91 in BORSLEY, TALLERMAN, and D. WILLIS 2007, p. 274

⁹⁸ See BLYTH, RECKTENWALD, and WANG 1990; D’ARCY 2007; FERRARA and BELL 1995; TAGLIAMONTE and HUDSON 1999.

has no verbal component, and (c) the former has is ‘similative’⁹⁹ in semantics while the latter is ‘ablative’.

- (194) a. I’M LIKE, “I know this stuff. I got a 77 last time.”
 b. I WAS LIKE, “This is my senior year.”

EX. 1 in FERRARA and BELL (1995)
 (Conversational American English)

Another case, which is more resemblant to *oddi wrth* in these three criteria, is the Old Irish *ol*, at least according to one analysis¹⁰⁰. According to CASTILLERO (2017), *ol*, which in other syntactical contexts means ‘beyond’ (and has other functions as well; see *ibid.*, § 4.1), is a multifunctional element which can also be used as a nucleus of a quotative index, preceded by the quote and followed by indication of the speaker, as demonstrated in ex. 195. The glosses are taken verbatim from CASTILLERO (*ibid.*, § 1); *ol* is glossed there as *said* due to its function in this environment, but a more direct and unifying gloss would be *beyond*.

- (195) ‘A ingen’, OL Ailill, ‘ind ordnasc do-ratus-sa duit-siu inuraid,
 oh daughter said Ailill the ring I gave to you last year
 in-mair latt?
 does it remain with you

⁹⁹ Cf. the quotative *olsem* (< English *all (the) same*) in the English-based creole language Bislama (MEYERHOFF 2002).

¹⁰⁰ VENDRYES (1959–1996) is less certain about the etymology of this *ol*. See also FREDERIK (1996).

‘Oh my daughter’, SAID Ailill, ‘the ring that I gave you last year, do you still have it?’

EX. 1 in CASTILLERO (2017)

Middle Welsh *heb(yr)*, the ancestor of the modern *ebe*, might also ultimately derive from a preposition, *heb* ‘past’ (SIMS-WILLIAMS 2019).

Biblical Hebrew *מֵאֵת* *mē’ēṭ*¹⁰¹ and *מֵעִם* *mē’im* show an analogous structure to *oddi wrth*: the first element in both (*-מֵ* *mi*) means ‘from’ and the second elements are prepositions which roughly mean ‘with’. Both can be roughly rendered as ‘from’ (English is suboptimal as a metalanguage for this purpose). *מֵאֵת* *mē’ēṭ* is used in examples such as ex. 196¹⁰² for indicating the speaker of the quote in the next verse, but such use is limited to certain special constructions (in this case, in an existential relative clause — *אֲשֶׁר* *āšer* ^{REL be.PRF.3SG.M} *הָיָא* *hāyā* ^{DEF-word} [...] — modifying *הַדְּבָר* *had-dābār* ‘the Word, the Logos’), whereas *oddi wrth* can stand on its own as a nucleus of QI1 and postposed QI3 quotative indexes. In W. MORGAN’s (1588) Welsh Bible translation¹⁰³ *מֵאֵת* *mē’ēṭ* in this and similar verses was rendered by *oddi wrth* (ex. 197). This rendition has been kept in later editions and versions (such as *Y Beibl Cymraeg Newydd* 2004), but was altered in the new simplified colloquial version

¹⁰¹ In Modern Hebrew the productive use of *מֵאֵת* *mē’et* is limited for denoting authorship of cultural works (letters, books, music, etc.).

¹⁰² As a stated in n. 222 on p. 144, the glosses are arranged from left to right, but in each one the Hebrew letters of the first tier are arranged from right to left, in accord with the Hebrew script.

¹⁰³ This translation bears similar cultural significance to King James Version (1611) in English.

called *beibl.net* (A. JONES 2012) into a wholly different construction (Dyma neges arall roddodd yr ARGLWYDD i Jeremeia ‘Here is another message that the Lord gave to Jeremiah’).

(196) הַדְּבָרִי אֲשֶׁר הָיָא אֶל-יְרֵמְיָהוּ מֵאֵת יְהוָה לְאמֹר: יְהוָה לֵמֹר
 had-dābār ’āšer hāyā ’el-yirmāyāhū mē’ēt YHWH lēmōr
 DEF-word REL be.PRF.3SG.M to-PN from PN to-say.INF

The word that came (*lit.* was) to Jeremiah ‘from’ the LORD, saying,

Jeremiah 7:1

(197) Y Gair yr hwn a ddaeth at Jeremi ‘oddi wrth’ yr
 DEF word DEF DEM.PROX.M REL.DIR come.PRET.3SG to PN from DEF
 Arglwydd, gan ddywedyd:
 lord by say.INF

The word that came to Jeremiah ‘from’ the LORD, saying,

Jeremy 7:1

Back to our corpus, in the English translation by Joseph Clancy (K. ROBERTS (1991), a selection of stories by Kate Roberts) the quotative *oddi wrth* is rendered by *from* both in *Te yn y Grug* and in *Tywyll Heno*¹⁰⁴. This rendition supposedly felt natural enough in translation, although *from* is not used this way in canonical English narrative writing.

Some formal features of the attested quotative *oddi wrth* examples include:

- As mentioned above, the quotative index follows the quote. In *Tywyll Heno* (ch. 2, p. 31) there is a circumposed example (‘Q’ *oddi wrth* Wil, ‘Q’), but the quotative index is never preposed ([**Oddi wrth* SP ‘Q’]).
- The lack of personal forms (such as *oddi wrthi* ‘from her’) in the attested examples seems to be incidental.
- The lack of converbal modification (§ 3.3.4) may or may not be incidental; more examples are needed in order to determine.
- In ex. 199 a dash separates the quote from *oddi wrth Robin* ‘from Robin’. In the translation a dash was added for ex. 202, although it does not appear in the Welsh text.

As for the function signalled by this construction, the examples marked by *oddi wrth* are all reactive in nature (co-text is provided for clarity):

- In ex. 198 Begw’s father reacts to her crying.
- In ex. 199 Robin reacts to the previous topic of discussion, after a period of silence.

¹⁰⁴ I suppose he has done so elsewhere as well — wherever the construction occurs — but I manually checked only our examples and the examples from *Tywyll Heno*.

- In ex. 200 Begw's father reacts to the fact that Begw interrupted Dafydd Siôn; this is not a reaction to the *content* but to the *act* of speaking. This construction is paralleled by the consequent *Chwerthin oddi wrth Bilw* 'Laughter from Bilw', poetically highlighting the contrast between her strict father and the affable Bilw.
- In ex. 201 the people present react to the sensational 'abstract' of Bilw's story (cf. § 2.3.1).
- In ex. 202 Rhys reacts to the fact that his mother sends food to Nanw Siôn.
- In ex. 175 (Q13) Bilw's laughter is a reaction to something Begw cannot hear (*Deuai sŵn y siarad o'r gegin fel sŵn gwenyn yn yr haf* 'The sound of the talk was coming from the kitchen like the sound of bees in summer').

3.3.1.3.1 Examples from the corpus (Q11)

- (198) [...] Aeth at y tân o lech i lwyn, eistedd ar y stôl a beichio crio. ¶ 'Taw â chlegar,' 'ODDI WRTH' ei thad. [...]
go.PRET.3SG to DEF fire from slate to bush sit.INF on DEF stool and sob.INF cry.INF be_silent.IMP.2SG with cackle.INF from 3SG.F.POSS father [...] She went to the fire furtively, sat on the stool, and burst out crying. ¶ 'Stop squawking,' 'FROM' her father. [...]
TG, Gofid (ch. 1), p. 9
- (199) Tawelwch wedyn, a Begw yn dal i syllu i'r tân. ¶ 'Ydi pregethwrs yn bobol dda?' — 'ODDI WRTH' Robin.
quietness after.DEM.PROX.N and PN yn_CVB continue.INF to gaze.INF to-DEF fire be.PRS.3SG.Q preacher.PL yn_PRED people good from PN Silence then, with Begw continuing to gaze into the fire. ¶ 'Are preachers good people?' — 'FROM' Robin.
 TG, Y Pistyll (ch. 2), p. 24
- (200) 'R ydach chi wedi anghofio dweud sut oedd Gwen,' MEDDAI Begw. ¶ 'Hisht,' 'ODDI WRTH' ei thad. ¶ Chwerthin oddi wrth Bilw, a Modryb Sara'n gwenu. [...]
PRT be.PRS.2PL 2PL after forget.INF say.INF how COP.IMP.3SG PN GSV.IMP.3SG PN INTERJ from 3SG.F.POSS father laughter from PN and aunt PN-yn_CVB smile.INF 'You've forgotten to say how Gwen was,' Begw SAID. ¶ 'Hush,' 'FROM' her father. ¶ Laughter from Bilw, with Aunt Sara smiling. [...]
TG, Marwolaeth Stori (ch. 3), p. 30

(201) ‘A oes gynnoch chi stori, Bilw?’ ¶ ‘Oes, un
 Q be.PRS.3SG.DEP.EXST by.2PL 2PL story PN be.PRS.3SG.DEP.EXST one
 ffresiach na honna, newydd ddŵad o’r popty. Mae
 fresh.CMP than DEM.MEDI.F just come.INF from-DEF oven be.PRS.3SG
 hi wedi bod yn storm yn tŷ ni.’ ¶ ‘O’ ¶ODDI WRTH_J
 3SG.F after be.INF y_{MPRED} storm y_{LOC} house 1PL INTERJ from
 bawb.
 everyone

‘Do you have a story, Bilw?’ ¶ ‘Yes, a fresher on than that, just come out of the oven. There’s been a storm at our house.’ ¶ ‘Oh,’ ¶FROM_J everyone.

TG, Marwolaeth Stori (ch. 3), p. 33

(202) [EG YN HYFFORDDI EI PHLANT YNGHYLCH Y BWYD I’W ROI INS] ¶
 ‘Ydi Nanw Siôn yn dlawd iawn?’ ¶ODDI WRTH_J Rhys.
 be.PRS.3SG.Q PN y_{MPRED} poor very from PN

[ELIN GRUFFYDD INSTRUCTING HER CHILDREN REGARDING THE FOOD WHICH IS TO BE GIVEN TO NANW SIÔN] ¶ ‘Is Nanw Siôn very poor?’ – ¶FROM_J Rhys.

TG, Nadolig y Cerdyn (ch. 8), p. 87

3.3.1.4 Nominal predication

- ▶ Having examined generic speech verbs¹⁰⁵ (§ 3.3.1.1), specific speech verbs (§ 3.3.1.2), and the prepositional *oddi wrth* (§ 3.3.1.3), we proceed to the last kind of nucleus that appears in the corpus: quotative indexes which have the form of *nominal predication*¹⁰⁶. There are seven example of that kind, six are QI1 (exx. 205–210) and a single QI2 example (ex. 154, discussed in § 3.2.3.1.3).¹⁰⁷ We discuss the QI1 examples before the QI2 example.

The form of the QI1 examples is [^{be.IMPF.3SG}‘Q’ ^{early.SUP}*oedd* N (*cyntaf*) SP] with nominal speakers¹⁰⁸ (exx. 205, 206, 208 and 209) and [^{be.IMPF.3SG}‘Q’ ^{early.SUP}*oedd* SP.POSS N (*cyntaf*)] with pronominal speakers (exx. 207 and 210); see table 3.13 for the actual realisations of the three slots. The two forms are allo-forms which are determined by the form of the indication of the speaker, *viz.* whether it is nominal or pro-

¹⁰⁵ Or generic verb-like constructions, if we do not consider *ebe* as verbal.

¹⁰⁶ The copular nominal predication construction has been touched upon in § 2.3.1.1.3.4.

¹⁰⁷ For theoretical and typological background, see GÜLDEMANN (2008, § 2.2.1).

¹⁰⁸ Incidentally these examples have proper nouns in our corpus, but in principle a common noun can fill the same slot. For example, *Elin Gruffydd* could be substituted by *mam Begw* ‘Begw’s mother’.

Table 3.13:
The form of QI1 nominal predication quotative indexes

Example	Noun	^{early.SUP} <i>cyntaf</i>	Speaker
205	<i>cwestiwn</i>	question	Begw
206	<i>cyfarchiad</i>	greeting	Winni
207	<i>geiriau</i>	word.PL	3SG.M ^{3SG.M.POSS} (<i>ei</i>)
208	<i>cyfarchiad</i>	greeting	Elin Gruffydd
209	<i>sylw</i>	remark	Lisi Jên
210	<i>cyfarchiad</i>	greeting	3SG.M ^{3SG.M.POSS} (<i>ei</i>)

nominal. These reflect the basic possessive construction of Welsh, which can be simplified as $[N_{\text{possessed}} (\text{DEF}) N_{\text{possessor}}]$ (e.g. $\text{dr}\ddot{w}\text{s } y \text{ t}\ddot{y}$ ¹⁰⁹ ‘the door of the house’) when the possessor (satellite, dependent) is a noun and $[POSS_{\text{possessor}} N_{\text{possessed}}]$ (e.g. $\text{ei } \text{th}\ddot{y}$ ¹¹⁰ ‘her house’ or $\text{dy } \text{d}\ddot{y}$ ‘your (SG) house’) when the possessor is pronominal. The possessed nouns refer to the quote metatextually: cwestiwn , cyfarchiad , geiriau and sylw .

The nominal predication pattern in question is of the form $[\text{RH } \text{oedd } \text{TH}]$ ¹¹¹ The rhematic role of the quote has been discussed above in § 3.2.2. This information-structural characteristics of this syntactic pattern have implications on its function, which has to do both with the content of the quote and its integration in the text as a whole. All of the examples are of the first words a character says within the respective scene. In exx. 207, 209 and 210 the adjective cyntaf ‘first’ explicitly modifies the noun, and in exx. 206 and 208 this is implied by the choice of the lexeme cyfarchiad . In each of the examples the content of the quote is treated as marked by the choice of this special construction:

- In exx. 206–210 the greeting is not a prototypical greeting but a marked one within the context of the sociopragmatic situation:

- Being rude by Winni in ex. 206, her stepmother in ex. 209 and her father in exx. 207 and 210.

In ex. 207 the quote is interrupted by Begw’s father, who intervenes before Winni’s father completes his slur (he makes it to the vocative particle ‘r’) but is stopped there.¹¹² Exx. 209 and 210 are from the same scene: Winni woke up before daybreak, had finished cleaning and was preparing food early; first her stepmother comes and remarks on this without so much as a good morning (ex. 209), and a bit later her father sits down gulps food down and ‘greet’ Winni discourteously (ex. 210). The literary-linguistic choice to juxtapose these two instances of the construction in question is one of *staging*: it does not change the content of the quotes or the events that are told, but it does affect the way they are packaged for the reader.

¹⁰⁹ This construction is very similar to the Semitic *construct state*, like in the Hebrew $\text{דלת הבית} \text{ } \text{d\acute{e}let } \text{ha-b\acute{a}jit}$ (door DEF-house) or the colloquial Arabic $\text{باب البيت} \text{ } \text{b\acute{a}b } \text{il-b\acute{e}t}$ (door DEF-house). See HEWITT (2009, § 3.8) for details.

¹¹⁰ The different forms of $\text{t}\ddot{y}$ ‘a house’ – $\text{th}\ddot{y}$ and $\text{d}\ddot{y}$ here – are mutated according to the different possessive articles.

¹¹¹ The related $[\text{RH } \text{yw } \text{TH}]$ ^{COP.PRS.3SG} is discussed in great detail in SHISHA-HALEVY (1998, § 3.1.2), where it is called ‘pronominal theme expanded delocutive’ nominal predication pattern.

¹¹² Interruptions are dealt with in § 3.5; see ex. 250 for this specific example.

- On the other side of the politeness spectrum, trying to conceal awkwardness in ex. 208.
- In ex. 205 Begw's question is contrasted with Mair's¹¹³, as if saying 'Mair asked so-and-so, but *Begw's question* was so-and-so'. Winni explicitly refers to Begw's questions in the dialogue twice.

While looking for instances of the quotative *oddi wrth* outside the writing of Kate Roberts had not yielded many results, nominal predication quotatives are more common, as demonstrated in ex. 203. Ex. 203a exhibit direct impatience (cf. ex. 206), and ex. 203b is particularly interesting because the Welsh nominal predication quotative pattern corresponds not to an English structural equivalent (as if the English original had had 'Q' was his morning greeting) but to a *specific speech verb* construction ('Q' he barked, by way of a morning greeting) in the English-language original.¹¹⁴ It seems the translator chose to convey the rudeness of the speaker (Vernon Dursley) towards the addressee (the protagonist Harry Potter) by employing the same linguistic form found in Roberts' and others' narrative writing.

- (203) a. 'Hanner awr yn hwyr,' OEDD *ei* GEIRIAU CYNTAF.
 half hour y_{NPRED} late COP.IMPF.3SG 3SG.F.POSS word.PL early.SUP
- b. 'Rho grib drwy dy wallt, wir!' OEDD
 give.IMP.2SG comb through 2SG.POSS hair INTERJ COP.IMPF.3SG
ei GYFARCHIAD boreol.
 3SG.M.POSS greeting morning.ADJ

A single QI2 example — ex. 154 — has a nominal predication form. That form has the opposite order to the $[RH \overset{\text{COP.IMPF.3SG}}{\text{oddd}} TH]$ discussed above: it is $[TH \overset{\text{be.IMPF.3SG}}{\text{oddd}} RH]$. The difference between the two patterns within the context of Welsh syntax is extensively discussed in SHISHA-HALEVY (1998, § 3.1.2–3.2), who terms the former 'pronominal theme expanded delocutive' nominal predication pattern and the latter 'copular' nominal predication pattern. The rhematic role of the quote and the thematic role of the quotative index are kept, but the QI-Q order allows the

¹¹³ This is indicative of their distinctive literary characterisations: while Mair's attention is on the deontic or authoritarian side of things (*Pwy ddeudodd y caech chi ddwâd?* 'Who said that you could come?'), Begw goes deeper and asks *Sut ydach chi'n gwbod [...]?* 'How do you know [...]?', meta-epistemologically.

¹¹⁴ In fact, judging from this and numerous other examples, as well as the holistic experience, it is evident that the translator, Emily Huws, took the liberty to translate *Harry Potter and the Philosopher's Stone* in such a way that the result reads as a Welsh-language original work.

'Half an hour late,' WERE her FIRST WORDS.

Cysgod y Cryman, § 16.III (ELIS [1953] 2021)

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

Harri Potter a Maen yr Athronydd, ch. 2, p. 16 (ROWLING 2003)

quotative index to be incorporated into the explicit reference to the act of speech, as discussed § 3.2.3.1.3.

Another difference is that while the QI1 examples (205–210) have no verbal component in them¹¹⁵ ex. 154 does: its theme is not a plain noun phrase but a more complex one, which has *y cwbl* ‘all’ as its nucleus and a *dwywedodd* ‘that she said’ as its modifying satellite (a relative clause with a finite verb, where the antecedent is its direct object). This is not obligatory, as demonstrated in § 3.3.1.4 (not from the corpus of this chapter).

- (204) [...] Gwelsai'r hen wraig ef mae'n amlwg, oblegid
 see.PLUP.3SG-DEF old woman 3SG.M be.PRS.3SG-*yn*_{PRED} obvious because
 ei CHWESTIWN CYNTAF i mi OEDD: ¶ ‘Q’
 3SG.F.POSS question early.SUP to 1SG COP.IMPF.3SG

¹¹⁵ *cyfarchiad* ‘a greeting’ is deverbal in morphology (*cyfarchgreet*.INF + the nominal derivative suffix *-(i)ad*), but syntactically it behaves just *cwestiwn* ‘a question’, *geiriau* ‘words’ and *sylw* ‘a remark’ (see table 3.13).

The woman had seen him, evidently, because *her* FIRST QUESTION to me WAS: ¶ ‘Q’

GB, Henaint (ch. 9), p. 127

3.3.1.4.1 Examples from the corpus (QI1)

- (205) ‘R ydw i yn dwâd efo chi i'r mynydd,’ MEDDAI.
 PRT be.PRS.1SG 1SG *yn*_{CVB} come.INF with 2PL to-DEF mountain GSV.IMPF.3SG
 ¶ ‘Pwy ddeudodd y caech chi ddwâd?’ MEDDAI
 who REL.DIR\say.PRET.3SG NMLZ get.IMPF.2PL 2PL come.INF GSV.IMPF.3SG
 Mair. ¶ ‘Sut ydach chi'n gwbod mai i'r mynydd ydan
 PN how be.PRS.2PL 2PL-*yn*_{CVB} know.INF NMLZ to-DEF mountain be.PRS.1PL
 ni'n mynd?’ OEDD CWESTIWN Begw. ¶ ‘Tasat ti
 1PL-*yn*_{CVB} go.INF COP.IMPF.3SG question PN be.PLUP.IRR.2SG 2SG
 yn fy nabod i, fasat ti ddim yn gofyn y
*yn*_{CVB} 1SG.POSS be_familiar.INF 1SG NEG\be.COND.2SG 2SG NEG *yn*_{CVB} ask.INF DEF
 fath gwestiwn.’ ¶ ‘Ydy o'n wir ych bod chi'n
 kind question be.PRS.3SG.Q 3SG.M-*yn*_{PRED} true 2PL.POSS be.INF 2PL-*yn*_{PRED}
 wits?’ EBE Begw. ¶ ‘Ddyla hogan bach fel chdi ddim
 witch QP PN NEG\be_obliged.IMP.2SG girl small like 2SG NEG
 holi cwestiyna’.
 ask.INF question.PL

‘I’m coming with you to the mountain,’ *she* [Winni] SAID. ¶ ‘Who said that you could come?’ *Mair* SAID. ¶ ‘How do you know that we’re going to the mountain?’ WAS *Begw*’S QUESTION. ¶ ‘If you knew me, you wouldn’t be asking such a question.’ ¶ ‘Is it true you’re a witch?’ *Begw* SAID. ¶ ‘A little girl like you shouldn’t ask questions.’

TG, Te yn y Grug (ch. 4), p. 40

- (206) ‘Be sy arnat ti eisio?’ OEDD CYFARCHIAD Winni.
 what be.REL.PRS.3SG on.2SG 2SG want COP.IMPF.3SG greeting PN
 o'r tu mewn i'r lliadiart.
 from-DEF side in to-DEF gate

‘What do you want?’ WAS *Winni*’S GREETING from inside of the gate.

TG, Ymwelydd i De (ch. 5), p. 54

- (207) ‘Tyd o’na ’r —’ OEDD ei EIRIAU
 come.IMP.2SG from-MEDI.LOC VOC COP.IMP.3SG 3SG.M.POSS word.PL
 CYNTAF_J. Ond cyn iddo orffen ei frawddeg yr oedd
 early.SUP but before to.3SG.M LEN\ 3SG.M.POSS sentence PRT be.IMP.3SG
 tad Begw wedi torri ar ei draws. ¶ ‘Dim o dy
 father PN after break.INF on 3SG.M.POSS over NEG of 2SG.POSS
 regfeydd di yn y fan ’ma, Twm.’
 swearword.PL 2SG y_{CVB} DEF place DEM.PROX PN
 ‘Come out of there, you—,’ WERE his FIRST WORDS_J. But before he’d finished his sentence Begw’s father had interrupted him. ¶ ‘None of your swear-words here, Twm.’
 TG, Dianc i Lundain (ch. 6), p. 75
- (208) ‘Mae gynnoch chi ryw oglau da iawn, Winni,’ OEDD
 be.PRS.3SG by.2PL 2PL INDF.SG smell good very PN COP.IMP.3SG
 CYFARCHIAD Elin Gruffydd_J, er mwyn cuddio’r chwithigrwydd, a
 greeting PN in_order_to hide-DEF awkwardness and
 rhag sylwi ar yr ôl crio ar Winni — crio glân y tro
 against notice.INF on DEF trace cry.INF on PN cry.INF clean DEF time
 hwn.
 DEM.PROX.M
 ‘You smell very nice, Winni,’ WAS Elin Gruffydd’s GREETING_J, to conceal the awkwardness, and to avoid taking notice of the traces of crying on Winni—clean crying, this time.
 TG, Dieithrio (ch. 7), p. 81
- (209) ‘Rwyd ti’n gwneud cinio yn fuan iawn,’ OEDD
 PRT-be.PRS.2SG 2SG-y_{CVB} make.INF dinner y_{ADV} early very COP.IMP.3SG
 SYLW CYNTAF Lisi Jên.
 remark early.SUP PN
 ‘You’re making dinner very early,’ WAS Lisi Jên’s FIRST REMARK.
 HD, O! Winni! Winni! (ch. 6), p. 57
- (210) ‘A mi’r wyt ti wedi mynd yn ormod o ledi tua’r
 and PRT-PRT be.PRS.2SG 2SG after go.INF y_{PRED} too_much of lady towards-DEF
 dre yna i siarad efo dy dad,’ OEDD ei
 town DEM.MEDI to speak.INF with 2SG.POSS father COP.IMP.3SG 3SG.M.POSS
 GYFARCHIAD CYNTAF_J i Winni, ‘ac wedi gwisgo dy ffrog
 greeting early.SUP to PN and after wear.INF 2SG.POSS frock
 orau i ginio.’
 good.SUP to dinner
 ‘And you’ve become too much of a lady there in the town to speak to your father,’ WAS his FIRST GREETING to Winni, ‘and wearing your best frock for dinner.’
 HD, O! Winni! Winni! (ch. 6), p. 57

3.3.1.5 Constructions used for interruption and resumption

In addition to the constructions discussed above, constructions which are dedicated to interruption (such as *torri ar draws* ‘interrupt’) and continuation after an interruption (such as *mynd ymlaen*) are used as nuclei of quotative indexes. They are discussed in § 3.5 below.

3.3.2 *Speaker*

The speaker is the second most important constituent of the quotative index after the nucleus (§ 3.3.1). The only cases in which the speaker is not indicated at all explicitly is QI1⁻ (discussed in § 3.4 below). Otherwise, the speaker is always pronominally or nominally indicated. The three grades of Welsh personal pronouns touched upon in § 2.3.1.2.1 and § D.2.4 occurs also with quotative indexes, signalling degrees of contrastivity of anaphoric references.

The syntactic role of the speaker within the quotative index depends on the nature of the nucleus:

- With *meddai*, *dweud* and the specific speech verbs it behaves like a subject of a verb.
- With *ebe* it behaves differently: there is no *ebe* \emptyset (with zero subject), while there are occurrences of *meddai* \emptyset ‘xe said’¹¹⁶, *dywedodd* \emptyset ‘xe said’, etc. Welsh finite verbs encode the subject in their inflection and can stand independently¹¹⁷ (an inherited Indo-European feature), but *ebe* lost its inflection completely and can neither stand independently nor be used non-finitely (as it does not have an infinitive form). This characteristic of *ebe* distances it further from ‘verbhood’ (§ 3.3.1.1.1).
- With *oddi wrth* it behaves like a complement of a preposition.
- With the nominal predication patterns it behaves like the possessor in a possessive construction (that in turn plays the role of the theme in the predication).

¹¹⁶ This form is used when the speaker has been just mentioned in the previous narrative paragraph.

¹¹⁷ ‘Pro-drop’ in certain linguistic frameworks.

3.3.3 *Addressee*

If we liken the quotative constructions to the more widely familiar field of verbal valency — with the nucleus as the centre — on the one side we have the core arguments¹¹⁸ *speaker* and *quote*, on the other the peripheral oblique¹¹⁹ *modification* (§ 3.3.4), and somewhere in between — the *addressee*.

An explicit reference to the addressee in the quotative index (such as *with Begw* ‘to Begw’ in ex. 124) is relatively rare in the corpus. A more common technique is to index the addressee within the quote, as demonstrated in ex. 211. This blurs the line between

¹¹⁸ Actants in TESNIÈRE’s (1959) terminology; rendered as *actants* in TESNIÈRE (2015).

¹¹⁹ *Circonstant*; *circumstant*.

the quote-internal dialogue domain and the quote-external narrative domain.

- (211) ‘Cymwch lymad o de oer, ‘Winni,’ MEDDAI Begw, ‘mi wneith
take.IMP.2PL sip of tea cold PN GSV.IMP.3SG PN PRT do.PRS.3SG
hwn les i chi.’
DEM.PROX.M benefit to 2PL

‘Have a sip of cold tea, ‘Winni,’ Begw SAID, ‘this will do you good.’

TG, Te yn y Grug (ch. 4), p. 46

The most common construction used when indicating the addressee in the quotative index is as the complement of the preposition *wrth*¹²⁰. It occurs with *dweud* (e.g. ex. 164), *meddai* (ex. 124), *mynegi* (ex. 160) and *adrodd* (ex. 270). The preposition *ar* occurs with *gweiddi* (ex. 169). The verb *dweud* is attested with the preposition *i* indicating the addressee (ex. 212), but this seems to be a colloquialism that is limited to direct speech of some characters.

- (212) ‘Maen’ nhw’n ‘dweud i mi, mai dynes ddelicat iawn
be.PRS.3PL 3PL-yn_{CVB} say.INF to 1SG NMLZ woman delicate very
ydy’ch mistres, yn cael lot o gricymalau, dyna
COP.PRS.3SG-2PL.POSS mistress yn_{CVB} get.INF lot of rheumatism PRESTT.MEDI
pam reit siŵr.’
why right sure

¹²⁰ Outside the studied corpus, in the first chapter of *Y Lôn Wen* (*Darluniau* ‘Pictures’; p. 13), a quotative index with an elliptic (or zero) nucleus and a stand-alone addressee is attested: ‘Hei, wrthyffi, ‘hwda, gafael yn un ohonyn nhw, [...]’ ‘“Hey,” to me, “take one of them, [...]”’. Our corpus behaves differently, and requires a nucleus if there is an addressee marked.

‘They ‘say to me, that your mistress is a very delicate woman, and has a lot of rheumatism, that’s why, I’m sure.’

HD, O! Winni! Winni! (ch. 6), p. 61

Exx. 213 and 215 demonstrate quotes split between two addressees.

In ex. 213 the two preceding lines in the dialogue are given as context, but the line in question is Lisi Jên’s: the first part (*Gadewch [...] dydd*) is directed at Winni and the second part (*Winni [...] cinio*) is directed at her spouse, Winni’s father. The first part comes right after Winni’s turn, and lacks addressee indication; the second part has an explicit indication in the quotative index (*wrth ei gŵr*).

Interestingly, in *Gadewch* Lisi Jên seems to switch here from using the plain *ti* address form (cf. French *tu* or Russian ты *ty*; see HELMBRECHT 2013) — which she has used previously, as in ex. 209 at the beginning of the scene in question — to the polite *chi* form (cf. French *vous* or Russian вы *vy*). This linguistic phenomenon signals a shift in her attitude towards Winni within the storyworld (cf. RONÉN 2018, § 2.1). Another analysis is possible in principle, namely that the *chi* form does not refer to Winni in a polite form

but to both Winni and her father (politeness is not distinguished in the plural in Welsh). If we accept this analysis, then *wrth ei gŵr*^{with 3SG.F.POSS} narrows the address from both Winni and her father to the father alone. The problem with this analysis that it necessitates interpreting the object of *Gadewch lonydd iddo fô*^{leave.IMP.2PL ADV\quiet to.3SG.M 3SG.M} as impersonal¹²¹ (*Leave it alone* rather than *Leave him (=Winni's father) alone*). While *gadael (lonydd) iddo*^{leave.INF ADV\quiet to.3SG.M} can be interpreted in such a way (see exx. 214a and b¹²²), to the best of my knowledge with the personal pronoun *fô*^{3SG.M} after *iddo* it has a concrete third-person masculine meaning, as demonstrated by ex. 214c.

- (213) [Tad Winni wrth Winni:] ‘Pwy sydd wedi dy fagu di
 who be.REL.PRS.3SG after 2SG.POSS rear.INF 2SG
 tybed?’ ¶ [Winni wrth ei thad:] ‘Nid ychi yr u... y cena drwg.’
 think NEG PRT.2PL VOC ... VOC rascal bad
 ¶ [Lisi Jên wrth Winni:] ‘Gadewch lonydd iddo fô,’ MEDDAI
 leave.IMP.2PL ADV\quiet to.3SG.M 3SG.M GSV.IMP.3SG
 Lisi Jên, ‘ne chawn ni ddim ond clegar drwy’r dydd.
 PN OR.NEG get.PRS.1PL 1PL NEG but cackle through-DEF day
 [wrth dad Winni] Winni sydd wedi gwneud y cinio’, *wrth*
 PN be.REL.PRS.3SG after make.INF DEF dinner with
ei gŵr.
 3SG.F.POSS man

[Winni's father to Winni:] ‘Who brought you up I wonder?’ ¶ [Winni to her father:] ‘Not you, you h..., you old misery.’ ¶ [Lisi Jên to Winni:] ‘Leave him alone,’ SAID *Lisi Jên*, ‘We’ll have nothing but nagging all day. [to Winni's father:] It's Winni who's made the dinner’ *she* TOLD *her husband*.

HD, O! Winni! Winni! (ch. 6), p. 57

- (214) a. mi (a)dauni o n ə van əna
 mi (a)dawn ni o'n y fan yna
 PRT leave.PRS.1PL 1PL 3SG.M-yn_{LOC} DEF place DEM.MEDI
- b. gadael iddo (ar lafar yn gyff.)
 leave.INF to.3SG.M on colloquial yn_{ADV} common
- c. ga:d iðo vo
 gad iddo fo
 leave.IMP.2SG to.3SG.M 3SG.M

we will leave it there (e.g. an argument)

FYNES-CLINTON (1913, § gadal)

to leave it alone (colloquially in all dialects)

GPC (2014–, § gadaf: gadu, gadael, gadel)

leave him alone

FYNES-CLINTON (1913, § gadal)

Ex. 215 does not pose such questions. The speaker, Mair's mother, alternates between speaking to Begw and Mair. There is no quote-external indication of addressee; a combination of two signals mark who the addressee is: one is the preposed or postposed explicit personal names, and the other is the choice between the polite *chi*^{2PL} forms when speaking to her daughter Mair

(^{2PL.POSS}ych, ^{2PL}chi, ^{2PL.POSS}'ch, ^{come.IMP.2PL}dowch, ^{2PL.CONJ}chitha) and the plain ^{2SG}ti forms when speaking to Begw, whom she does not hold in high regard (^{2SG}chdi, ^{go.IMP.2SG}dos).

(215) [wrth Begw:] T oeddwn i ddim yn siarad efo chdi,
 NEG be.IMP.F.1SG 1SG NEG yn_{CVB} speak.INF with 2SG
 [Bewg_J]. Efo Mair yr oeddwn i'n siarad. [wrth Mair:]
 PN with PN REL.OBL be.IMP.F.1SG 1SG-yn_{CVB} speak.INF
 'D oes ryfadd yn y byd ych bod chi'n
 NEG be.PRS.3SG.DEP.EXST wonder yn_{LOC} DEF world 2PL.POSS be.INF 2PL-yn_{CVB}
 cochi a rhoi'ch pen i lawr, [Mair_J]. [wrth Begw:] [Bewg_J],
 reddden.INF and give.INF-2PL.POSS head to down PN PN
 dos di adra [wrth Mair] a dowch chitha i'r tŷ,
 go.IMP.2SG 2SG home.ADV and come.IMP.2PL 2PL.CONJ to-DEF house
 [Mair_J]. ¶ Hyn heb edrych ar Begw. [...]
 PN DEM.PROX.N without look.INF on PN

[to Begw:] I wasn't speaking to you, [Bewg_J]. I was speaking to Mair. [to Mair:] It's no wonder you're turning red and putting your head down, [Mair_J]. [to Begw:] [Bewg_J], go home, [to Mair:] and you come into the house, [Mair_J]. ¶ This without looking at Begw. [...]

TG, Y Pistyll (ch. 2), p. 20

3.3.4 Modification

The last basic component of the internal structure of the quotative index — modification — is the most peripheral. In essence, it covers expressions which nuance the manner, time, function, etc. of the quotative index. Each of type of quotative index exhibit different patterning of modification, both syntagmatically and paradigmatically, which provides yet additional support for treating them as distinct text-syntactic types. For this reason this subsection is divided into three parts: modification of QI1 (§ 3.3.4.1), QI2 (§ 3.3.4.2) and QI3 (§ 3.3.4.3).¹²³

A related topic regarding stage instructions is discussed in chapter 4.

3.3.4.1 Modification of quotative index 1

The modification constituent tends to be rather laconic, but longer instances do occur. Table 3.14 shows the number of occurrences of modifications as a function of the length of the modification in orthographic words. All of the modification syntagms of *meddai*, *ebe* or specific speech verbs have minimally a structural nucleus followed by satellite, which can be simple or complex. This *nucleus-satellite* order is the general order in Welsh micro-syntax¹²⁴. The most simple modifications are the most common. The ones which have the length of two orthographic words are

¹²¹ Welsh has two genders — feminine and masculine — with three-way distinction only marginally, in demonstratives (e.g. feminine *hon* 'DEM.PROX.F', masculine *hwn* 'DEM.PROX.M' and the limited *abstract, non-specific* or *neuter* form *hyn* 'DEM.PROX.N'). As mentioned in n. 91 (p. 83), a 3SG.F form *hi* can be used non-referentially in certain constructions. Masculine forms can also be used in certain constructions — like *gadael iddo* 'to leave it (*lit.* him) alone' — in a non-referential manner.

¹²² The phonetic transcription of FYNES-CLINTON (1913) has been updated to contemporary use of IPA, and standard orthography tier has been added. Glosses have been added to all sub-examples in ex. 214.

¹²³ All instances of modification within quotative indexes in the corpus are cited, as glossed examples or in a more concise tabular format.

¹²⁴ Cf. *cath ddu* 'a black cat (*lit.* cat black)' (a noun before an adjective in a noun phrase) or *mewn tŷ* 'in a house (*lit.* in house)' (a preposition before a noun in an adpositional phrase).

Table 3.14:
Length of modifications of QI1 quotative indexes (GSV and SSV)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	...	19	...	21	Total
Occurrences	1	16	12	7	2	3	3	2	3	2	1	2	2	1		1		1	59
Length	1	2	3	4	5	6	7	8	9	10	11	12	13	14	...	19	...	21	

composed of a simple nucleus and a simple satellite; e.g. the converb *gan synfyfyrío* ‘thoughtfully’ (row *g* of § 3.3.4.1.1.1), which is composed of a preposition (*gan*) and an infinitive (*synfyfyrío*), in accordance with the general form of converbs in Welsh. The one occurrence of a modification that has one orthographic word (ex. 235) is still analysable as bipartite: *wedyn* is a contraction of *wedi* and *hyn*. ‘Zipfian’ distribution, can be found also in the types of modifications: a few with many instances, and many with few instances (cf. § 2.2.4).

Almost all of the cases of modification of QI1 have *meddai* or *ebe* as the nucleus of the quotative index and only a couple have a specific speech verb (§ 3.3.1.2). This has to do with two factors: one is the relative scarcity of instances of specific speech verbs in the corpus (cf. *base rate*), and the other is that the lexical specification of the speech verbs can fulfil a similar role to the added modification. The two quotative indexes that have both a specific speech verb and a modification component are:

- row *h* of table 3.16: *mentrodd Begw yn ochelgar* ‘Begw ventured cautiously’, and
- ex. 230b: *canent mewn tŏn hirllaes* ‘they sang in a drawn-out tone’.

A single exceptional example has a stand-alone modification (ex. 226); it is discussed below in § 3.3.4.1.1.8.

Four examples concatenate two kinds of modification paratactically: ex. 236b+(row *d* of table 3.16), (row *l* of table 3.15)+(row *o* in table 3.16) and exx. 223b+237 have a comma between the parts, and exx. 218b+231 has a comma and *ac*.

Quotative indexes with *oddi wrth* (^{from} § 3.3.1.3) have no modification constituent in the attested examples. Quotative indexes with nominal predication (§ 3.3.1.4) are limited to the presence or absence of *cyntaf*^{early,SUP}.

While *ebe*, and to a lesser degree *meddai*, show multiple syntactic characteristics which differentiate them from plain verbs, with respect to the ways they are modified, they behave like any other verb, supporting adjunctive converbs (§ 3.3.4.1.1), deadjectival adverbs (§ 3.3.4.1.2) and other dependent constructions. The conventionalisation or grammaticalisation of the quotative index form results in a complex picture, mixing general features of verbs with features that are unique to this special text-linguistic liminal locus, connecting the two main modes of the stories (§ 3.1.1).

3.3.4.1.1 *Adjunctive converbs*

Converbs in Welsh make a central part of the grammatical system, yet they are underresearched¹²⁵. When describing the Welsh converbs in structural linguistic terms, one feature becomes easily evident: in different syntactic environments converbs behave differently and have a different commutation in their internal preposition slot¹²⁶. As touched upon before, Welsh converbs have the form [*PREP INF*] (see § D.2.2 and appendix E). The substitution class of the preposition depends on the syntactic slot the converb as a constituent fills in the broader syntactic environment. Some environments include¹²⁷: predicative converbs of distinct types (with or without *bod*^{be.INF}; in primary or secondary predication; focal or non-focal; ...) and adjunctive converbs of distinct types (adnexal, adnominal, etc.; topicalised or not; ...). A full description of the converbal system(s) in Welsh — which is complex, multilayered and pivotal to the grammatical system as a whole — is beyond the scope of this thesis (let alone our particular interest here), but the relevant fact for our purposes is that the adjunctive converbs that modify the nucleus of a quotative index have their own paradigmatics.

¹²⁵ Exceptions include SHISHA-HALEVY (2010) and POPPE (2003), as well as POPPE (2012a) on the related Breton language.

¹²⁶ The distinction between some of the different prepositions cannot be rendered easily into English, as the English converbs — of which *-ing* is primary — do not make similar distinctions.

¹²⁷ See SHISHA-HALEVY (2010) for a basic typology.

3.3.4.1.1.1 *gan* ‘by’

The most notable feature of this particular paradigm in this particular environment is the prominence of the preposition *gan*,^{by} which is absent in predicative converbs and is not as central in other adjunctive environments (see also SHISHA-HALEVY 2022, §2.4). This is exemplified by table 3.15, which covers all the instances of *gan*-converbs in this environment and classifies them into four types.

3.3.4.1.1.2 *wrth* ‘with’

The preposition *wrth*^{with} is less prevalent in the environment in question. Judging from the examples in the corpus (ex. 216) as well as other occurrences in Literary Welsh, *wrth*^{with} differs from *gan*^{by} not only in prevalence but also in function, as it seems to be limited to synchronous actions done together with the act of speaking. In our corpus we can see a ‘minimal pair’ of sorts: both *gan ei mwynhau ei hun*^{enjoy.INF 3SG.F.POSS REFL} ‘enjoying herself’ in row e of table 3.15 and ex. 216c have the infinitive *mwynhau*^{enjoy} in the converbal construction, but in the first one (with *gan*) what the speaking character enjoys is saying what she says (categorised under *mental state* in table 3.15), while in the second one (with *wrth*) what the charac-

Table 3.15:
Types of *gan*-modification in QI1

	Type	Welsh	English	Text	Ch.	P.
a.	Manner of speaking	<i>gan ddechrau snwffian</i>	beginning to sniffle	TG	7	81
b.		<i>gan ochneidio (a chodi)</i>	sighing (and getting up)	TG	7	82
c.		<i>gan wneud sŵn crio</i>	making a whimpering noise	TG	8	88
d.		<i>gan wneud sŵn crio</i>	making a whimpering noise	HD	2	21
e.	Mental state	<i>gan ei mwynhau ei hun</i>	enjoying herself	TG	2	22
f.		<i>gan feddwl cryn dipyn ohono’i hun [...]</i>	thinking a good deal of himself [...]	TG	8	89
g.	Synchronous action	<i>gan synfyfyrio</i>	thoughtfully (<i>lit.</i> musing)	HD	6	60
h.		<i>gan roi winc ar y lleill</i>	giving a wink at the others	TG	3	35
i.		<i>gan dynnu ei dwylo o ddwylo’r ddwy arall</i>	pulling her hands from the hands of the other two	TG	4	41
j.		<i>gan edrych tuag at yr ynys honno</i>	looking towards that island	TG	4	41
k.		<i>gan godi a lluchio’r gwydr i’r fased</i>	getting up and tossing the glass into the basket	TG	4	46
l.		<i>[...] gan afael ynddi, a’i thywys i gyfeiriad cadair</i>	taking hold of her and steering her towards a chair	TG	5	63
m.		<i>gan godi ei thraed a’u rhoi ar ben y sofffa, [...]</i>	lifting her feet and putting them up on the sofa, [...]	TG	7	80
n.	Textual	<i>gan (ochneidio) a chodi</i>	(sighing) and getting up	TG	7	82
o.		<i>gan dorri ar ei thraws</i>	interrupting her	TG	5	57

ter enjoys is something else she is doing coincidentally (eating supper), unrelated to the content of speech.

- (216) a. 'Q' MEDDAI *mam Begw* [┐]wrth roi llwyad arall o jeli ar
 GSV.IMPF.3SG mother PN with give.INF spoonful other of jelly on
 ei phlât._J.
 3SG.F.POSS plate
 'Q' *Begw's mother* SAID, [┐]putting another spoonful of jelly on her plate._J.
 TG, *Ymwelydd i De* (ch. 5), p. 61
- b. 'Q' MEDDAI *Winni* [┐]wrth syllu ar y ffrog goch a
 GSV.IMPF.3SG PN with gaze.INF on DEF frock red REL.DIR
 roddasai amdani._J, 'Q'
 give.PLUP.3SG about.3SG.F
 'Q' SAID *Winni* [┐]as she gazed at the red dress that she had put on._J, 'Q'
 HD, *O! Winni! Winni!* (ch. 6), p. 58
- c. 'Q' MEDDAI *Winni* [┐]wrth fwynhau ei swper o gig
 GSV.IMPF.3SG PN with enjoy.INF 3SG.F.POSS supper of meat
 eidion oer, nionyn picl, a phwdin 'Dolig oer._J, 'Q'
 ox cold onion.SGV pickle and pudding Christmas cold
 'Q' SAID *Winni*, [┐]as she enjoyed her supper of cold beef, pickled onions and cold Christmas pudding._J, 'Q'
 HD, *O! Winni! Winni!* (ch. 6), p. 61

Ex. 217 provides additional examples from other literary works.

- (217) a. 'Q' MEDDAI *Geini*, [┐]wrth ei gweld yn troi i
 GSV.IMPF.3SG PN with 3SG.F.POSS see.INF *yn*_{CVB} turn.INF to
 edrych am tua'r pumed tro._J.
 look.INF about towards-DEF five.ORD time
 'Q' SAID *Geini*, [┐]seeing her turn for the fifth time._J.
 TC, ch. 3, p. 18
- b. 'Q' MEDDAI *Taid* [┐]wrth edrych ar y cwch._J, [...]
 GSV.IMPF.3SG grandfather with look.INF on DEF boat
 'Q' SAID *Grandpa*, [┐]looking at the boat._J, [...]
- c. 'Q' MEDDAI, [┐]wrth ei theimlo'n pellhau oddi wrtho
 GSV.IMPF.3SG with 3SG.F.POSS feel.INF-*yn*_{CVB} distance.INF from.3SG.M
 eto._J. 'Q'
 again
 'Q' *he* SAID, [┐]feeling her distancing herself from him again._J. 'Q'
 Y *Llyfrgell*, ch. 20 (Dan) (DAFYDD 2009)

The *wrth* marking the addressee (§ 3.3.3) is a different structural entity to the converbial *wrth*, both syntagmatically (what they are joined by) and paradigmatically (what they are contrasted with in their respective paradigms), and thus functionally. They are homonyms.

3.3.4.1.1.3 *heb* 'without'

Basic adjunctive converbs are negated by using the preposition ^{without} *heb*, which neutralises the distinctions between the other prepositions (SHISHA-HALEVY 2010, p. 275); ex. 218 covers the examples from the corpus. Two examples (b and c) describe the act

of speaking as being done in the storyworld without looking at the addressee¹²⁸, and one (a) compares one character's ability to another's inability.

- (218) a. 'Q' MEDDAI Begw ^Γheb allu cuddio ei balchder
 GSV.IMP.F.3SG PN without can.INF hide.INF 3SG.F.POSS gladness
 na rhagrithio fel Winni_J.
 nor pretend.INF like PN
- b. 'Q' EBE Winni ^Γheb droi ei phen_J, ac yn yr un
 QP PN without turn.INF 3SG.F.POSS head and y_nLOC DEF one
 dôn â phetai hi'n ymholi ynghylch iechyd
 tone with IRR.be.IMP.F.SBJV.IRR.3SG 3SG.F-y_nCVB ask.INF concerning health
 perchennog y coesau bachog.
 owner DEF leg.PL hooked
- c. 'Q' GOFYNNODD Winni ^Γheb symud ei phen_J.
 ask.PRET.3SG PN without move.INF 3SG.F.POSS head

¹²⁸ As is socially expected, of course, thus making the lack of such looking noteworthy.

'Q' Begw SAID, ^Γunable to conceal her gladness or put on an act like Winni_J.

TG, Ymwelydd i De (ch. 5), p. 55

'Q' Winni SAID ^Γwithout turning her head_J, and in the same tone as if she were inquiring about the health of the owner of the bandy legs.

TG, Dianc i Lundain (ch. 6), p. 67

'Q' Winni ASKED, ^Γwithout moving her head_J.

TG, Dianc i Lundain (ch. 6), p. 70

From a typological perspective, the employment of forms meaning 'without'¹²⁹ for creating negative converbs is common to a variety of languages. For example, in Finnish the same *abessive* suffix used with nouns (*-tta*¹³⁰) is used with infinitives; cf. the Finnish ex. 219a and ex. 219b with the Welsh ex. 220 and the above ex. 218 respectively (absence of a substantive and negated converb composed of an abessive form with an infinitive, respectively).

- (219) a. resepti-^Γttä_J
 prescription-ABE
- b. Puhdista pinta kastele-ma-^Γtta_J si-tä.
 clean.IMP.2SG surface wet-INF-ABE 3SG-PAR
- (220) ^Γheb_J bresgripsiwn
 without prescription

^Γwithout_J prescription

VILKUNA (2015, p. 471)

Clean the surface ^Γwithout_J letting it get wet.

VILKUNA (2015, ex. 16a)

^Γwithout_J (a) prescription

3.3.4.1.1.4 *dan* 'under'

The preposition *gan* is the most common and most versatile in the studied slot. The preposition ^{with}*wrth* is another, covering one function (synchronous action), and ^{under}*dan* (ex. 221) is yet another one.

- (221) a. 'Q' EBE *Twm Huws* ^{under}dan *lafar-ganu'r rhigwm*: ¶ ['CÂN']
 QP PN under say-sing.INF-DEF rhyme 'Q' *Twm Huws* SAID, ^{under}chancing the
 rhyme: ¶ ['VERSE']
 TG, Y Pistyll (ch. 2), p. 18
- b. 'Q' MEDDAI, ^{under}dan *grensian ei dannedd*, 'Q'
 GSV.IMPF.3SG under grind.INF 3SG.F.POSS tooth.PL 'Q' *she* SAID, ^{under}grinding her teeth, 'Q'
 TG, Te yn y Grug (ch. 4), p. 45

Due to the paucity of ^{under}*dan* examples within the specific syntactic slot in question in our corpus, ex. 222 provides some additional examples from other literary works.

- (222) a. 'Q' GOFYNNODD *Erin*, ^{under}dan *chwerthin*.
 ask.PRET.3SG PN under laugh.INF 'Q' *Erin* ASKED, ^{under}laughing.
Codi Bwganod, ch. 12 (WYN 2008)
- b. 'Q' MEDDAI'r *ditectif* ^{under}dan *wenu*. 'Q'
 GSV.IMPF.3SG-DEF detective under smile.INF 'Q' *the detective* SAID, ^{under}smiling. 'Q'
Y Llyfrgell, ch. 33 (Eben) (DAFYDD 2009)
- c. 'Q' MEDDAI, ^{under}dan *riddfan*, 'Q'
 GSV.IMPF.3SG under moan.INF 'Q' *she* SAID, ^{under}groaning., 'Q'
 SG, Mehefin 2, p. 36
- d. 'Tada,' EBE *hogyn bach pedair oed* ^{under}dan *redeg i'w*
 INTERJ QP boy small four age under run.INF to-3SG.M.POSS
gyfarfod.
 meeting
 'Ta ta,' SAID *a four year old boy*, ^{under}running
 to his meeting.
 GB, Newid Byd (ch. 5), p. 75

The function of describing the manner of speaking is relatively common with ^{under}*dan*, as demonstrated in exx. 221b and 222a–c (grinding teeth, laughing, smiling and groaning, respectively), but *dan* is not limited to this function, as demonstrated by ex. 222d (saying *ta ta* when running to a meeting). The exact difference between *gan*, *wrth* and *dan* and other prepositions has to be studied in a wider context of converbal syntax, and is beyond our scope here.

Ex. 221a is complex and is discussed in § 3.6.1 (ex. 267).

3.3.4.1.1.5 *wedi* 'after'

The preposition *wedi* marks a perfect or resultative posterior state (cf. 'having PPP' in English). It is related to the preposition ^{after}*wedi* followed by a noun (as in *chwarter wedi naw* 'quarter past nine'); cf. ex. 235 (^{after.DEM.PROX.N}*wedyn*). Ex. 223 covers the relevant examples from the corpus.¹³¹

¹³¹ Ex. 223c has a conjugated infinitive taking the infinitive slot in the converb; see the appendix E regarding terminology.

- (223) a. 'Q' MEDDAI *Mair*, 「wedi dychryn」, 'Q'
GSV.IMPF.3SG PN after fear.INF 'Q' *Mair* SAID, 「frightened」, 'Q'
 TG, *Te yn y Grug* (ch. 4), p. 42
- b. 'Q' MEDDAI *Begw*, 「wedi dychryn」, achos teimlai y
GSV.IMPF.3SG PN after fear.INF because feel.IMPF.3SG NMLZ 'Q' *Begw* SAID, 「frightened」, because
 she felt that even Winni Ffinni Hadog
 dylai Winni Ffinni Hadog hyd yn oed gael te fel
be_obliged.IMPF.3SG PN even get.INF tea like ought to have a tea like anyone else.
 rhywun arall.
someone other TG, *Ymwelydd i De* (ch. 5), p. 56
- c. 'Q' MEDDAI *ei* °fam wrth *Begw* 「wedi iddynt fynd」.
GSV.IMPF.3SG 3SG.F.POSS mother to PN after to.3PL LEN\go.INF 'Q' *her mother* SAID to *Begw* 「after they'd gone」.
 TG, *Dieithrio* (ch. 7), p. 83

3.3.4.1.1.6 *bron â* 'almost'

The composite preposition *bron â* (ex. 224) marks actions or states as being close to be realised but not doing so in reality.

- (224) 'Q' EBE *Begw*, 「bron â chrio」.
QP PN almost with cry.INF 'Q' *Begw* SAID, 「almost crying」.
 TG, *Y Pistyll* (ch. 2), p. 19

3.3.4.1.1.7 *er mwyn* 'in order (to)'

The composite preposition *er mwyn* (ex. 225) indicates purpose (here in ex. 225, the purpose for saying the quote).

- (225) 'Q' MEDDAI *ei* *chymdoges* 「er mwyn tynnu'n groes」.
GSV.IMPF.3SG 3SG.F.POSS neighbour.F in_order_to pull.INF-yn_{Adv} cross 'Q' *her neighbour* SAID, 「to be contrary」.
 TG, *Te yn y Grug* (ch. 4), p. 39

3.3.4.1.1.8 *i* 'to'

The *i* to *INF* converb indicates purpose as well. Ex. 226 is unique in the corpus, as it is the only example of a quotative index that has a modification component but no nucleus. It is a case of *exceptio firmit regulam* because of its rarity. The fact that — excluding this example — a modification component in QI1 necessitates a QI1⁺ constructions as opposed to QI1⁻ is crucial for the distribution of overt and zero quotative indexes (§ 3.4 below).

More examples of this kind are needed in order to better understand the construction, but the author's choice to omit the nucleus might have to do with the poetics of the text, paralleling *iddo gael un fuddugoliaeth yn barod* '(since) he had one victory already' with *[c]âi un fuddugoliaeth arall*.

Take note of the dash added in the translation; similarly to the case of *oddi wrth* ‘^{from} ^{with}’ (§ 3.3.1.3), the dash seems to fill in the felt gap or lack of a ‘full’ solid grammatical nucleus.

- (226) Yr oedd Rhys ar fin gafael yn y fasedd pan gafodd
 PRT be.IMP.F.3SG PN on edge hold.INF *yn*_{LOC} DEF basket when get.PRET.3SG
 Begw y blaen arno, ond ni faliai Rhys am y tro, gan
 PN DEF front on.3SG.M but NEG mind.INF PN about DEF time by
 iddo gael un fuddugoliaeth yn barod. ¶ ‘Q’ ‘i weld
 to.3SG.M LEN\get.INF one conquest *yn*_{ADV} ready to see.INF
 a gâi un fuddugoliaeth arall ar ei chwaer.
 whether get.IMP.F.3SG one conquest other on 3SG.M.POSS sister

Rhys was about to grab the basket when Begw beat him to it, but Rhys didn’t care this time, since he had one victory already. ‘Q’^r—to see could he win one more victory over his sister._J.

TG, *Nadolig y Cerdyn* (ch. 8), p. 87

3.3.4.1.1.9 *yn* ‘*yn*_{CVB}’

The preposition *yn* is the most common and central preposition in *predicative* converbs, but not adjunctive ones. The studied corpus does not contain a single example of *yn* in the modification component of the quotative index, but ex. 227a (from PRICHARD [1961] 1999) is interesting enough to warrant a mention here. The structural relation between ‘*n deud celwydd*’ ‘telling a lie; lying’ is different from what we have seen so far: it is not a supplementary converbal addendum that provides additional information regarding the manner of speaking or synchronous coincidental actions, but a meta-reference relating to the truth value of the content. It is thus different from exx. 227b–c, which are more similar to the *gan/wrth/dan* converbs.

Take note of the contracted ‘*n*’ form and the lack of preceding comma in ex. 227a, as opposed to the full *yn* form in exx. 227b–c. In a manner similar to the orthography and prosody used in (non-)restrictive relative clauses, the comma/pause signals adding a supplementary piece of information. The contracted form is used postvocally when there is no preceding *pausa*¹³².

- (227) a. Q, MEDDA *finna*’*n* deud celwydd.
 GSV.IMP.F.3SG 1SG.CONJ-*yn*_{CVB} say.INF lie

¹³² Cf. the pausal and non-pausal forms in Biblical Hebrew; see BLAU 2010, § 3.5.13)

Q, I SAID, ‘lying’_J.

Un Nos Ola Leuad, ch. 2, p. 30
 (PRICHARD [1961] 1999)

- b. Q, MEDDA *Moi*, ‘*yn* codi ar ei eistadd’.
 GSV.IMP.F.3SG PN *yn*_{CVB} rise.INF on 3SG.M.POSS sit.INF

Q, SAID *Moi*, ‘sitting up’_J. Q

Un Nos Ola Leuad, ch. 6, p. 130
 (PRICHARD [1961] 1999)

C. Q, MEDDA *finna*, ^{yn} chwythu fel mochyn_J a wedi
 GSV.IMP.F.3SG 1SG.CONJ *yn*_{CVB} blow.INF like pig.SGV and after
 cochi at fy nghlustia.
 redden.INF to 1SG.POSS ear.PL

Q, I SAID, ^{pn} puffing like a train_J and blushing
 to the roots of my hair.

Un Nos Ola Leuad, ch. 12, p. 262

(PRICHARD [1961] 1999)

3.3.4.1.2 Deadjectival adverbs

The second most prevalent type of modification is deadjectival adverbs. Whereas in English deadjectival adverbs are derived most commonly by a suffix, *-ly*, in Welsh the indication is initial, usually by *yn*¹³³ (table 3.16, rows a–m). Most of the examples are minimal, with a simple adjective, and some have degree modifiers: *pur* in row l, *tra* in row k, and *reit*, which can have an adverbialising force on its own (rows n–q) but can be juxtaposed to a preceding *yn* as well (row d). Row e is slightly more complex: its first adjective (*distaw*) refers to the quote before the quotative index, and the second one (*uwch* ‘louder’) to the quote that follows, with *ac yna* ‘and then’ in between serving as a temporal boundary marker.

3.3.4.1.3 Prepositional phrase

- ▶ Having covered adverbialised deverbal (converbs; § 3.3.4.1.1) and deadjectival (§ 3.3.4.1.2) forms, here we touch upon adverbialised denominal forms, [PREP NP] (prepositional phrases).

¹³³ *yn*_{ADV} is a different linguistic sign from *yn*_{CVB}, both syntagmatically (the former is followed by adjectives while the latter by infinitives; the former triggers limited soft mutation while the latter trigger no mutation) and paradigmatically (the former is strictly adjunctive while the latter can be both adjunctive and predicative). See SIMS-WILLIAMS (2015) for a structural classification of these homonymic *yn* elements; see GENSLER (2002) for their rather unusual diachrony.

Table 3.16:
 Deadjectival adverbial modification of QI1

Welsh	English	Text	Ch.	P.
a. ‘Q’ EBE ‘r <i>fam</i> ^{yn} ddistaw _J .	‘Q’ <i>her mother</i> SAID ^{quietly} .	TG	2	13
b. ‘Q’ EBE <i>Begw</i> ⁿ fwy llawen _J .	‘Q’ <i>Begw</i> SAID ^{more cheerfully} .	TG	2	13
c. ‘Q’ EBE <i>Begw</i> ^{yn} amddiffynol _J .	‘Q’ <i>Begw</i> SAID ^{defensively} .	TG	2	20
d. ‘Q’ MEDDAI <i>Modryb Sara</i> ^{yn} reit glên _J , fel pe na chlywsai air o’r stori erioed o’r blaen.	‘Q’ <i>Aunt Sara</i> SAID ^{quite amiably} , as if she’d never heard a word of the story before.	TG	3	30
e. ‘Q’ MEDDAI <i>hi</i> ^{yn} ddistaw, ac yna yn uwch _J , ‘Q’	‘Q’ <i>she</i> SAID ^{quietly} , and then more loudly, ‘Q’	TG	4	41
f. ‘Q’ MEDDAI <i>hi</i> ^{yn} nawddogol _J .	‘Q’ <i>she</i> SAID ^{patronizingly} .	TG	5	55
g. ‘Q’ MEDDAI <i>Winni</i> ^{yn} siort _J . ‘Q’	‘Q’ <i>Winni</i> SAID ^{shortly} . ‘Q’	TG	5	55
h. ‘Q’ MENTRODD <i>Begw</i> ^{yn} ochelgar _J . [...]	‘Q’ <i>Begw</i> VENTURED ^{cautiously} . [...]	TG	5	62
i. ‘Q’ MEDDAI <i>Begw</i> ^{yn} swil _J , ‘Q’	‘Q’ <i>BEGW</i> said ^{shyly} , ‘Q’	TG	6	70
j. ‘Q’ MEDDAI <i>hi</i> ^{yn} sych _J , ‘Q’	‘Q’ <i>she</i> SAID ^{dryly} , ‘Q’	TG	6	73
k. ‘Q’ MEDDAI <i>hi</i> ^{yn} dra awdurdodol _J , ‘Q’	‘Q’ <i>she</i> SAID, ^{very authoritatively} , ‘Q’	TG	6	75
l. ‘Q’ MEDDAI <i>hithau</i> ⁿ bur ddifywyd _J .	‘Q’ <i>she</i> SAID, ^{very listlessly} .	TG	7	83
m. ‘Q’ MEDDAI <i>Begw</i> ^{yn} greulon _J .	‘Q’ <i>BEGW</i> said, ^{cruelly} .	TG	8	92
n. ‘Q’ MEDDAI <i>tad Begw</i> ^{reit} siriol _J .	‘Q’ <i>Begw’s father</i> SAID, ^{quite cheerfully} .	TG	3	33
o. ‘Q’ MEDDAI <i>Elin Gruffydd</i> ^{reit} hamddenol _J , gan afael ynddi, a’i thywys i gyfeiriad cadair. ‘Q’	‘Q’ <i>Elin Gruffydd</i> SAID ^{quite deliberately} , taking hold of her, and steering her towards a chair. ‘Q’	TG	5	63
p. ‘Quote’ MEDDAI <i>Lisi Jên</i> ^{reit} ffwr-bwt _J .	‘Q’ <i>Lisi Jên</i> SAID, ^{quite brusquely} .	TG	5	63
q. ‘Q’ EBE <i>Winni</i> ^{reit} barchus _J , ‘Q’	‘Q’ <i>Winni</i> SAID, ^{quite respectfully} , ‘Q’	TG	6	74

3.3.4.1.3.1 *gyda* ‘with’

Each of the three instances of *gyda* (prevocalic *gydag*) in the modification component (ex. 228) is of a different kind.

- In ex. 228a it describes the mental state of the speaker.
- In ex. 228b it meta-referentially describes the manner the words are to be read in terms of fictional phrasal stress; the second-person plural (polite) form ^{2PL}*chi* is printed in italic letters¹³⁴, and the modification component ties it to the speaker’s intention (^{3SG.F.POSS}*((e)i phwyslais gorau* ‘her strongest emphasis’). Compare with ex. 229a, where the modification component plays the role of the typographic emphasis, or ex. 229b, where it implies a marked prosodic pattern.
- In ex. 228c it belongs to the staging of the dialogue scene: both Elin Gruffydd and her daughter Begw say the same thing in the same time.¹³⁵

- (228) a. ‘Q’ MEDDAI *Mair* ^{with}gydag arswyd_J.
GSV.IMPF.3SG PN with horror
- b. ‘Mi ddylach *chi* o bawb wybod, Mrs. Huws,’ MEDDAI
PRT be_obliged.IMPF.2PL 2PL of all know.INF Mrs PN GSV.IMPF.3SG
mam Begw ^{3SG.F.POSS emphasis good.SUP}gyda’i phwyslais gorau_J, ‘Q’
mother PN with-3SG.F.POSS emphasis good.SUP
- c. ‘Q’ MEDDAI *Elin Gruffydd a Begw* ^{with-3.POSS}gyda’i gilydd_J.
GSV.IMPF.3SG PN and PN with-3.POSS RECP
- (229) a. ‘Wel, rhaid i minnau fynd, mae’n debyg,’
INTERJ need to 1SG.CONJ LEN\go.INF be.PRS.3SG-yn_{PRED} like
MEDDAI, ^{with emphasis on DEF}gyda phwyslais ar y ‘debyg’_J.
GSV.IMPF.3SG with emphasis on DEF like
- b. ‘Sut yr ydach chi’n medru deyd hynny?’ EBE
how REL.OBL be.PRS.2PL 2PL-yn_{CVB} can.INF say.INF DEM.DIST QP
Morgan Owan ^{with emphasis on every letter}gyda phwyslais ar bob llythyren_J.
PN with emphasis on every letter

¹³⁴ The italic letters used in ex. 228b for *mam Begw* ‘Begw’s mother’ (indicating the speaker, as described in § 3.1.3) are of course upright in the original.

¹³⁵ This is the only instance in the studied corpus where such a thing happens.

‘Q’ *Mair* SAID, ‘in horror’_J.

TG, *Te yn y Grug* (ch. 4), p. 44
‘You of all people should know, Mrs. Huws,’ *Begw’s mother* SAID ‘with her strongest emphasis’_J, ‘Q’.

TG, *Te yn y Grug* (ch. 4), p. 49
‘Q’ said *Elin Gruffydd and Begw* ‘together’_J.

HD, *Pryder Morwyn* (ch. 1), p. 14

‘Well, I must go, I suppose,’ *she* SAID, ‘with emphasis on the ‘suppose’_J.

SG, *Mehefin* 5, p. 37

‘How can you say this?’ *Morgan Owan* SAID ‘with emphasis on each letter’_J.

GB, *Newid Byd* (ch. 5), p. 73

3.3.4.1.3.2 Other prepositions

A few examples are attested with other prepositions.

The prepositions *mewn* (ex. 230) and *yn* (ex. 231) are in complementary distribution, which is partially determined by def-

initeness (THOMAS 2006, § 5.25): compare the indefinite ⁱⁿ *mewn* ^{tone long-continuing} *tôn hirllaes* ‘in a drawn-out tone’ (ex. 230b) with the definite ^{yn_{LOC}} *yn yr un dôn* ‘in the same tone’ (ex. 231). Ex. 230a the modification describes the mental state of the speaker, while in exx. 230b and 231 it describes the manner of speaking.

(230) a. ‘Q’ EBE *hi* ^{QP 3SG.F in} *ƒmewn cywilydd*.
shame

‘Q’ *she* SAID ^ƒin shame.

TG, Y Pistyll (ch. 2), p. 20

b. ‘Winni Ffi-nni — Winni Ffi-nni,’ CANENT ^{PN PN sing.IMPf.3PL in} *ƒmewn tōn hirllaes*.
long-continuing

‘Winni Ffi-nni—Winni Ffi-nni,’ *they* SANG ^ƒin a drawn-out tone.

TG, Dianc i Lundain (ch. 6), p. 67

(231) ‘Q’ EBE *Winni heb droi ei phen, ac ƒyn yr un dōn â phetai hi’n ymholi ynghylch iechyd perchennog y coesau bachog*.
owner DEF leg.PL hooked

‘Q’ *Winni* SAID without turning her head, ^ƒand in the same tone as if she were inquiring about the health of the owner of the bandy legs.

TG, Dianc i Lundain (ch. 6), p. 67

A few prepositions have one occurrence each (exx. 232–235).

(232) ‘Q’ MEDDAI, ^{GSV.IMPf.3SG through collar 3SG.M.POSS topcoat} *ƒtrwy goler ei dopcôt*.

‘Q’, *he* SAID ^ƒthrough the collar of his overcoat.

HD, O! Winni! Winni! (ch. 6), p. 51

(233) ‘Q’ MEDDAI ^{GSV.IMPf.3SG like officer army} *ƒfel swyddog byddin*.

‘Q’ *she* SAID ^ƒlike an army officer.

TG, Te yn y Grug (ch. 4), p. 41

(234) ‘Q’ MEDDAI *Begw ƒymhen ychydig ddyddiau wedi’r te parti rhyfedd hwnnw ar ben y mynydd*.
strange DEM.DIST.M on head DEF mountain

‘Q’ *Begw* SAID, ^ƒa few days after that strange tea party on the mountain.

TG, Ymwelydd i De (ch. 5), p. 50

(235) ‘Q’ MEDDAI’r *fam ƒwedyn*, ‘Q’
GSV.IMPf.3SG-DEF mother after.DEM.PROX.N

‘Q’ *her mother* SAID ^ƒthen, ‘Q’

TG, Dieithrio (ch. 7), p. 77

3.3.4.1.4 Conjunctions

Conjunctions are rarely used in the syntactic slot in question. *fel* ^{IRR} *pe* ‘as if’ (ex. 236) is used for a hypothetical condition and *achos* ^{because} (ex. 237) for comment-mode reasoning (the *achos* clause refers ^{because}

to the reason for saying the content of the quote, not for being frightened).

- (236) a. ‘Ydach chi ddim yn mynd i neud lobsnows i de, yn
 be.PRS.2PL 2PL NEG *yn_{CVB}* go.INF to make.INF lobsnow to tea, yn
 nag ydach?’ MEDDAI *mam Begw* ‘fel petai
 NEG be.PRS.2PL GSV.IMPF.3SG mother PN like IRR.be.IMPF.SBJV.IRR.3SG
 Robin ei mab yn angel_J.
 PN 3SG.F.POSS son *yn_{PRED}* angel

‘You’re not going to make lobsnow for tea, are you?’ *Begw’s mother* SAID,
 ‘as if her son Robin were an angel_J.’

TG, *Te yn y Grug* (ch. 4), p. 39

- b. ‘Q’ MEDDAI *Modryb Sara yn reit glên*, ‘fel pe na
 GSV.IMPF.3SG aunt PN *yn_{ADV}* quite agreeable like IRR NMLZ.NEG
 chlywsai air o’r stori erioed o’r blaen_J.
 hear.PLUP.3SG word of-DEF story ever of-DEF front

‘Q’ *Aunt Sara* SAID quite amiably, ‘as if she’d never heard a word of the story before_J.’

TG, *Marwolaeth Stori* (ch. 3), p. 30

- (237) ‘Q’ MEDDAI *Begw, wedi dychryn*, ‘achos teimlai y
 GSV.IMPF.3SG PN after frighten.INF because feel.IMPF.3SG NMLZ
 dylai Winni Ffinni Hadog hyd yn oed gael te fel rhywun
 be_obliged.IMPF.3SG PN even get.INF tea like someone
 arall_J.
 other

‘Q’ *Begw* SAID, frightened, ‘because she felt that even Winni Ffinni Hadog ought to have a tea like anyone else_J.’

TG, *Ymwelydd i De* (ch. 5), p. 56

3.3.4.1.5 Postposed modification with an anaphoric demonstrative

In two cases (ex. 239¹³⁶) in *Te yn y Grug* a QI1⁻ quote is followed by a new sentence in the form [*Hyn heb INF*], with the neuter proximal demonstrative *hyn* ‘this’ referring back to the quote. Converbs are usually predicated in the [*bod CVB*] pattern (ex. 238a), but a marked [*PRO/NP CVB*] pattern without a form of *bod* (ex. 238b) does exist. The function of the [*PRO/NP CVB*] pattern depends on the text-type: in diaries it is used for creating logbook-style narratives (SHISHA-HALEVY 2010, p. 274 ff. 1997, § 1.2), in stage directions it is used when switching the theme in actions which are to be performed together with the dramatic text (see § 4.3.2.1.1 below), and here it functions as a descriptive commentary (not plot-advancing) device.

- (238) a. Mae Siân yn canu.
 be.PRS.3SG PN *yn_{CVB}* sing.INF
 b. Siân yn canu.
 PN *yn_{CVB}* sing.INF

Siân is singing.

Siân is singing [*lit. Siân singing*].

¹³⁶ The content of the quotes has been truncated here due to its length, but ex. 215 (where the focus of discussion is the quote) is a version of ex. 239a complete with the quote.

Exx. 218b (^{QP} ‘Q’ ^{PN} *ebe Winni heb droi ei phen*, [...] ‘“Q” Winni said without turning her head’) and 218c (^{ask.PRET.3SG} ‘Q’ ^{PN} *gofynnodd Winni heb symud ei phen* ‘“Q” Winni asked, without moving her head’) from § 3.3.4.1.1.3, are similar to ex. 239: they share the same preposition (*heb*) and the meaning of not looking at the addressee. Comparing exx. 218b–c with ex. 239 the two structures seem to be in complementary distribution: the adjunctive converb is used with QI1⁺ (where it can be dependent on the nucleus of the quotative index) and the postposed clause with an anaphoric demonstrative theme referring to the quote is used with QI1[−] (where it has no nucleus to depend upon syntactically). The distribution of QI1⁺ and QI1[−] is the topic of the next section (§ 3.4), so the discussion regarding when each is used is delayed for a while. In addition to the distribution discussed below, the length of the quote might be a contributing factor: in terms of prosody shorter quotes (ex. 218b is 19 words long and ex. 218c is 4) can have a quotative index after them more readily than longer ones (ex. 239a is 41 words long and ex. 239b is 38¹³⁷); the modification saying ‘without looking at the addressee’ has to come after the quote (and not intraposed, dividing it into two quotes), as otherwise it would possibly imply that the quote before it was said without looking at the addressee but the quote after was not.

(239) a. ‘(41 gair).’ ¶ ^{DEM.PROX.N} ‘Hyn ^{without} heb edrych ar Begw. [...] ^{look.INF on PN}

b. ‘(38 gair).’ ¶ ^{DEM.PROX.N} ‘Hyn heb symud ei phen. [...] ^{without move.INF 3SG.F.POSS head}

Ex. 240 (from *O Gors y Bryniau*) corroborates the above claim for complementary distribution, and so do other examples not cited here: it juxtaposes two dialogue turns modified with *heb*: the first is QI1⁺ with an adjunctive converb, and the second is QI1[−] with a postposed clause (^{DEM.PROX.N} *Hyn heb* [...] ‘This without [...]').

(240) ‘Q’ ^{QP} ^{PN} *EBE Elin Wmffras*, ^{without} heb weld yr ergyd, ac mewn brys i newid y testun, ‘Q’ ¶ ‘Q.’ ^{DEM.PROX.N} ‘Hyn heb ollwng y gath o’r ^{change.INF DEF topic,} ^{DEM.PROX.N heb release.INF DEF cat of-DEF} cwd ynghylch ei ddistawrwydd. [...] ^{bag concerning 3SG.M.POSS silence}

¹³⁷ Interestingly the English translation originally had ‘All this without moving her head’ (which I altered, removing the word *all*, in order to reflect the Welsh structure).

‘(41 words).’ ¶ ‘This without looking at Begw. [...]’

TG, Y Pistyll (ch. 2), p. 20

‘(38 words).’ ¶ ‘This without moving her head. [...]’

TG, Dianc i Lundain (ch. 6), p. 66

‘Q’ SAID *Elin Wmffras*, ‘not seeing the blow’, and in a hurry to change the topic, ‘Q’ ¶ ‘Q.’ ‘This without letting the cat out of the bag regarding his silence. [...]’

GB, Prentisiad Huw (ch. 2), p. 24

3.3.4.2 Modification of quotative index type 2

QI2 exhibits more syntax freedom with regard to the modification component. While in QI1 the order of components is set — Q QIN SP AD modification — in QI2 the modification have three slots, as schematically described in table 3.17: (a) before the nucleus, (b) between the nucleus and the quote and (c) after the quote. This difference derives from the difference in the basic order of the quote and the quotative index (QI1 is postposed or intra-posed, while QI2 is preposed; see § 3.2.1) and from the higher syntactic juncture between the quote and the quotative index in QI1, wherefore no element can stand between them.

The initial slot of modification (a) can be filled by plain (ex. 161) or topicalised (exx. 144, 151 and 153) or adverbial constructions. The topicalised elements can be concatenated (two in ex. 153; three in ex. 151) or not (ex. 144). The medial slot (b, between the nucleus and the quote) is the most common one, and the final slot (c, after the quote) is attested in a single example (ex. 165).

Not only the position of the modification within the quotative index is freer, but also there are syntactic elements which are attested modifying QI2 but not QI1, such as simple adverbs (*toc*^{presently})

Table 3.17:
Modification of QI2

Ex.	Modification _a	Nucleus	Modification _b	Quote	Modification _c
144	^{after} <i>Wedi-INF</i> ,	QIN	^{after:DEM.PROX.N} <i>wedyn</i>	Q	
151	^{MED1.TMP} <i>Yna</i> , ^{like} ^{IRR} <i>yn_{ADV}-ADJP</i> , ^{like} ^{IRR} <i>fel pe-</i> ,	QIN		Q	
153	^{like} ^{IRR} <i>Fel pe-</i> , <i>ac er_mwyn-INF</i> ,	QIN	^{and} <i>a PRO/NP yn_{CVB} INF</i>	Q	
161	<i>yn_{ADV}-ADJP</i>	QIN		Q	
166		QIN	^{without} <i>heb-INF</i>	Q	
162		QIN	<i>yn_{ADV}-ADJP</i>	Q	
167		QIN	^{from} <i>o -NP</i>	Q	
150		QIN	^{when} <i>pan-</i>	Q	
148		QIN	^{presently} <i>toc</i>	Q	
156		QIN	^{yn} ^{hour} ^{before} <i>yn awr (cyn-INF)</i>	Q	
165		QIN		Q	<i>yn_{ADV}-ADJP</i>

in ex. 148 and *yn awr* ‘^{yn hour}now’ in ex. 156; see THORNE 1993, § 383 *et seq.*) and the conjunction *pan* (ex. 150). These syntactic features all derive from conventionalisation or grammaticalisation of QI1 (which has a stricter form), as opposed to the more general verbal syntactic form of QI2.

3.3.4.2.1 Postposed modification with an anaphoric demonstrative

In § 3.3.4.1.5 postposed modification with an anaphoric demonstrative reference has been discussed with regard to QI1. There is one example of such a modification of QI2: ex. 241, which has a full speech verb (*Dywedodd*^{say.PRET.3SG}) with a demonstrative object (*hyn*^{DEM.PROX.N}) and a *gan*-converb complex modification (the rest of ex. 241). *Dywedodd hyn*^{by} is the formal syntactic head on which the modification is dependent. This example occurs right after ex. 154, which is discussed in § 3.2.3.1.3 and not repeated here for brevity.

(241) 「Dywedodd hyn gan edrych ar ei llysfam_J, a golwg
 say.PRET.3SG DEM.PROX.N by look.INF on 3SG.F.POSS stepmother and look
 honno yn dweud, ‘Aros di nes doi di adra,
 DEM.DIST.F ^{yn} say.INF stay.IMP.2SG 2SG until come.PRS.2SG 2SG ADJ\home
 mi gei di’r pryd gora’
 PRT get.PRS.2SG 2SG-DEF meal good.SUP

「She said this looking at her stepmother_J, whose own look said: ‘Wait till you reach home, you’ll get “the best meal”.’

TG, *Ymwelydd i De* (ch. 5), p. 63

The motivation for the postposed position of ex. 241 seems to be the causal and temporal relationship between the content of the quote and the modification, which describes the result that follows the things Winni says. The motivation for it being an *independent sentence*¹³⁸ (with anaphoric reference for textual cohesion) is its complex nature which calls for an independent clause.

¹³⁸ As opposed to a postposed adverbial modification like in ex. 165, which is syntactically dependent.

3.3.4.3 Modification of quotative index type 3

QI3, being a prototypically narrative form, exhibits an even freer syntactic form than QI2 (which combines the narrative and dialogue spheres) and *a fortiori* freer form than QI1 (which is bound to the dialogue sphere and is more conventionalised). Its form is too varied to be tabulated into columns as in table 3.17, and therefore the scheme of table 3.18 is free-form; the modification is marked ‘like this_J’.

Table 3.18:
Modification of QI3

Ex.	Form
171	... ^{and} a-QIN.INF 'Q' ^{ADJ} QIN.CIRC
172	... ^{and} ^{yn_{CVB}} SP yn-QIN.INF 'Q' ^{about} am-NP _J . 'Q.'
173	... ^{and} a-QIN.INF 'Q' ^{under} dan-NP _J
175	... ^{and} ac ^{ADJ} 'Q' ^{from} oddi wrth SP ^{yn_{LOC}} yn-NP _J
176	... ^{and} a QIN.FIN SP QIN.INF ^{yn_{ADV}} yn-ADJP _J , 'Q'
178	SP ^{REL.DIR} a QIN.INF: 'Q' ^{like} ^{IRR} fel pe- _J
179	... a-QIN.INF 'Q' ^{like} ^{IRR} fel pe- _J
180	ac SP yn _{CVB} -QIN.INF 'Q' ^{of length} o hyd _J
(182)	... (SP) ^{yn_{CVB}} yn-QIN.INF ^{INDF.SG} rhyw _J 'Q', neu 'Q' ^{or} ^{ADV\every} bob NP _J

In addition to the adverbial modification component attested for QI1 and QI2 as well, in QI3 the quote itself can be modified by an adjective, either before (*ambell* 'Ha, ha' 'occasional "Ha, ha"' in ex. 175) or after the quote ('o' *ofnus* 'a timid "Oh"' in ex. 175).¹³⁹ In addition, in ex. 182 (not from the core corpus of this chapter) we see the determiner *rhyw* before the quote. These features of nominal syntax of the quote are unique to QI3, where it cannot fill the rheme slot in nominal predication patterns (as in QI1 and QI2), but it can be conjoined by an attributive adjective or a determiner (which is impossible in QI1 and QI2).

¹³⁹ The difference in order (ADJ-Q and Q-ADJ, respectively) stems in this case from a particular feature of *ambell* 'occasional': in contemporary Welsh it has to precede its head (here, the quote; commonly, a nominal phrase), while most attributive adjectives are unmarkedly postpositive (THOMAS 2006, § 4.84; GPC 2014-, § *ambell*, *ymbell*).

3.4 OVERT VERSUS ZERO QUOTATIVE INDEX

When presenting the general characteristics of the three types of quotative indexes in § 3.2.1, a distinction has been made between instances of QI1 in which there is an overt quotative index segment (QI1⁺) and instance of QI1 where it is absent, leaving only the typographical devices of quotation marks and paragraph breaks as markers (QI1⁻)¹⁴⁰. Ex. 125 in § 3.2.1.1 exemplifies these types: the first turn ('O, *am ddel*, [...] *i gael te*') is QI1⁺ (the quotative index is *meddai Winni wrth* [...] *a roddasai amdani*) and the second one ('*Mi fydd yn* [...] *o'ch cyflog chi*') is QI1⁻. The question this section is concerned with is the distribution between the two:

¹⁴⁰ Note that these are strictly distinct from free indirect speech, in form (e.g. typographic marking and the use of deictic categories such as tense and person) and in function. These are direct speech quotes in dialogue, but they have no quotative index connecting them to the text.

when is $QI1^-$ used and when $QI1^+$. Note that there is no $QI1^-$ equivalent for $QI2$ and $QI3$, so the discussion is limited to $QI1$.

The vast majority of cases follow this rule of thumb:

- (a) If any of the following applies, $QI1^+$ is used:
- The identification of the speaker is not unambiguous from the dialogue before the turn in question; e.g. if there are more than two participants in the conversation or there is no previous relevant co-text.
 - The author chooses to describe something specific regarding the speech through the modification component (§ 3.3.4) or – marginally – through a lexical choice of specific speech verb (§ 3.3.1.2).¹⁴¹
- (b) If the none of the above two cases applies, $QI1^-$ is used. In other words, unless there is a reason to use $QI1^+$, $QI1^-$ is the default option.

This simple rule describes the system that emerges from the corpus quite well. For example, in the case studies of conversations between three participants (§ 3.4.1.2) only three turns do not follow the rule, out of more than one hundred dialogue paragraphs. In dialogues between two participants (§ 3.4.1.1) the case studies show only exception (ex. 243 in § 3.4.1.1.1) out of almost two hundred dialogue paragraphs, and this exception is easily explainable through refinement of the rule.

Equivalent systems have been discussed in the literature, such as in GÜLDEMANN (2008, *passim*, African languages and literature review), LONGACRE (1994, several languages) and MATHIS and YULE (1994, spoken English). Different languages may behave differently in this domain; Biblical Hebrew, for example, does not allow a zero quotative index at all (LONGACRE 1994, § 3.3, 2003). This is a linguistic matter, but it is affected by literary tradition. Kate Roberts's works are typical of European 20th century literature with this regard.

From a structural linguistic perspective the term *ellipsis*, which is sometimes used in the literature (e.g. OSHIMA and SHIN-ICHIRO 2012), may be suboptimal, as it suggests dynamicity (cf. *transformation*), as if the quotative index is *elided* by some dynamic process. In contrast, *zero* (as opposed to *overt*) is a neutral term, putting the two on equal grounds (similarly to the notion of *zero morpheme* in morphology), as opposed to one being

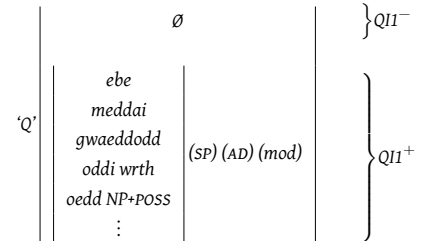
¹⁴¹ With the exception of ex. 226 (§ 3.3.4.1.1.8) and the special case of ex. 239 (§ 3.3.4.1.5), the modification component cannot stand on its own and has to be syntactically dependent on an overt nucleus.

a derived or secondary metamorphic result of a change in the other.¹⁴²

Schematically, the relationship between QI1⁻ and QI1⁺ can be presented as figure 3.3.

¹⁴² Compare with structural linguistic critique of the notion of *neutralisation* (BARRI 1979).

Figure 3.3: The structural relationship between QI1⁻ and QI1⁺



3.4.1 Case studies from the corpus

- ▶ In order to make the general description grounded in concrete examples, four representative conversations are examined: two between two characters (§ 3.4.1.1) and two between three (§ 3.4.1.2).

3.4.1.1 Conversations between two characters

3.4.1.1.1 Begw and her mother in Ymwelydd i De

The first one is the conversation between Begw and her Mother in the beginning of *Ymwelydd i De* ‘A Visitor for Tea’, the fifth story in *Te yn y Grug*. It spans over three and a half pages (in my edition) and consists of about sixty paragraphs, the vast majority of which are QI1 dialogue turns. Through all of the dialogue only two turns are QI1⁺, and the rest are QI1⁻. The first QI1⁺ instance is ex. 242, which opens the story, anchors the conversation in time and establish the participants: Begw is the first speaker (^{GSV.IMPF.3SG}meddai Begw ‘Begw said’), initiating the conversation, and her mother is the addressee of the first turn, (^{mother}Mam, within the quote, as a coda; see § 3.3.3).

(242) ‘Ydach chi’n licio Winni, Mam?’ MEDDAI Begw
 be.PRS.2PL 2PL-ynCVB like.INF PN 1SG.POSS\mother GSV.IMPF.3SG PN
 ymhen ychydig ddyddiau wedi’r te parti rhyfedd hwnnw ar
 at_the_end_of few day.PL after-DEF tea party strange DEM.DIST.M on
 ben y mynydd.
 head DEF mountain

‘Do you like Winni, mam?’ Begw SAID, a few days after that strange tea party on the mountain.

TG, Ymwelydd i De (ch. 5), p. 50

The second instance of QI1⁺ is ex. 243, about forty paragraphs into the conversation. Begw’s mother talks after Begw, her allocutor, and there is no modification component. This would suggest the use of QI1⁻, but the nature of this example is different. While Begw does ask a question (cited within the example for context), what her mother say is not an answer: ^{INTERJ}Go drapia ‘Drat it’ is not

directed at Begw at all, but is an interjectional reaction for accidentally pricking herself with a needle while sewing, and the quote after the quotative index refers to the accident and is not an answer to Begw's question.¹⁴³ The use of an overt quotative index removes this turn from the unmarked turn-taking cycle of the dialogue.

(243) [Begw:] 'I be mae eisio inni dreio bod yr un fath â
to what be.PRS.3SG want to.1PL LEN\try.INF be.INF DEF one kind with
Mrs. Huws ynta?' ¶ 'Go drapia,' MEDDAI'r fam, 'dyna
Mrs PN TAG INTERJ GSV.IMPF.3SG-DEF mother PRESTT.MEDI
chdi wedi gneud imi blannu'r nodwydd yma yn
2SG after do.INF to.1SG LEN\plant.INF-DEF needle DEM.PROX y_{Loc}
fy mys.'
1SG.POSS finger

¹⁴³ On a literary level, pricking herself is a kind of reaction to Begw's 'shocking' question, as her mother holds Mrs Huws in very low esteem.

'Why do we want to try and be like Mrs. Huws then?' ¶ 'Drat it,' *her mother SAID*, 'there you've made me plant this needle in my finger.'

TG, *Ymwelydd i De* (ch. 5), p. 52

After ex. 243 there is a pause in conversation (^{silence} *Distawrwydd* ^{after.DEM.PROX.N} *wedyn* 'Silence then') and a narrative paragraph, after which the conversation resumes, with QI1⁻ turns.

3.4.1.1.2 *Begw and Winni in Dianc i Lundain*

When Begw and Winni walk together in ^{escape.INF to} *Dianc i Lundain* 'Escape to London', the sixth story in *Te yn y Grug*, the two talk for over one hundred (mostly dialogue) paragraphs, which make eight pages of text. The only places where QI1⁺ is used in this conversation is where there is a modification component (e.g. ^{GSV.IMPF.3SG} *meddai* ^{PN} *Begw* ^{y_{Adv}} *yn swil* 'Begw said shyly') or when the conversation continues after a pause and it is necessary to establish who is the first speaker.

3.4.1.2 Conversations between three characters

Research on free forming conversational groups shows such groups tend not to exceed four participants in number (DUNBAR, DUNCAN, and NETTLE 1995). Several factors contribute to this limit, one of which is the social cognitive ability to effortlessly have an active theory of mind (ToM) regarding the mental states of up to a limited number of people in at once (DUNBAR 2004). A higher order kind of theory of mind is found in art of literature, where imaginary characters are created in such a way they represent possible minds whose mental states the readers (and

authors) keep track of and can deduce about DUNBAR (1996, p. 102). This is one factor that limits the number of active characters in one scene or one conversation. In our corpus, long and complex conversations are of no more than three participants.

Conversations with more than two participants show an interesting pattern with regard to the use of overt and zero quotative indexes: when more than two actively participate, each turn is marked with a $QI1^+$ identifying the speaker, but if participants become more passive and only converse, $QI1^-$ begins to be used after a while, as the conversation becomes a conversation between two participants *de facto*. An explicit reference to this can be seen in ex. 244, when Mair becomes silent in what was before a three-party conversation¹⁴⁴ (after she rejoins as an active participant, $QI1^+$ is used again).

(244) Edrychai Mair i lawr ar ei ffrog heb ddweud dim,
 look.IMPF.3SG PN to floor on 3SG.F.POSS frock without say.INF anything
 a Begw a holai. Cafodd ei brifo gan yr
 and PN REL.DIR ask.IMPF.3SG get.PRET.3SG 3SG.F.POSS hurt.INF by DEF
 ateb olaf.
 answer last

¹⁴⁴ Take note of the cleft structure of *Begw a holai* ‘it was Begw who asked the questions’, which focusses Begw (as opposed to Mair or the two of them together).

Mair was looking down at her frock without saying anything, and it was Begw asked the questions. She was hurt by the last answer.

TG, *Te yn y Grug* (ch. 4), p. 44

As complementary evidence, in an appendix (§ B.2) the text of two conversations between three characters is typeset in a bilingual manner and is annotated and commented upon with a running commentary (see table 3.19). The annotations mark each dialogue paragraph with information regarding the speaker and the use of $QI1^-$ or $QI1^+$ (as described in table B.1).

Normally the presence all participants is established explicitly, but in a few cases a character joins in the conversation without previous explicit introduction into the scene. Such is ex. 245a, where after Winni explains about mince pies Robin asks if they are tasty. He did not say anything in the conversation be-

Table 3.19:
 The conversations annotated and commented upon in § B.2

Subsection	Participants	Situation	Story
§ B.2.1	Winni, Begw and Mair	on the mountain	<i>Te yn y Grug</i>
§ B.2.2	Begw, her mother and Winni	having tea	<i>Ymwelydd i De</i>

fore and in fact his presence is only implied thirteen paragraphs before that, in *Daeth y lleill i'r tŷ o'r cyfarfod a rhedeg i gynhesu at y tân, [...]* ‘The others came to the house from the meeting and ran to warm themselves by the fire, [...]’. In ex. 245b, on the other hand, the integration of a new participant into the conversation is explicitly commented on (a *ddaethai i mewn o'r beudy yn ystod y sgwrs* ‘who’d come in from the cowshed during the conversation’).

- (245) a. ‘Ydy o’n beth da?’ GOFYNNODD Robin. ¶ [Winni:]
 be.PRS.3SG.Q 3SG.M-yn_{PRED} thing good ask.PRET.3SG PN
 ‘Ardderchog,’
 splendid
- b. ‘Ia, ond mae’n anodd gwybod be sy’n
 yeah but be.PRS.3SG-yn_{PRED} difficult know.INF what be.REL.PRS.3SG-yn_{PRED}
 iawn a be sy ddim,’ EBE John Gruffydd, a
 right and what be.REL.PRS.3SG LEN\NEG QP PN REL.DIR
 ddaethai i mewn o'r beudy yn ystod y sgwrs.
 come.PLUP.3SG to in from-DEF cowshed yn_{LOC} course DEF conversation

‘Is it nice?’ asked Robin. ¶ ‘Lovely.’

HD, O! Winni! Winni! (ch. 6), p. 59

‘Yes, but it’s hard to know what is right and what isn’t,’ SAID John Gruffydd, who’d come in from the cowshed during the conversation.

TG, Dieithrio (ch. 7), p. 83

3.4.2 Interface with rapid narrative-dialogue alternation

Occasionally the speech of one character is divided into several dialogue paragraphs, with short narrative paragraphs which depict actions by the speaker themselves punctuating the dialogue. These *staccato* breaks have a dramatic narrative effect. With regard to the topic in question, the dialogue paragraphs which resume the character’s speech have no overt quotative indexes. Exx. 246 and 247 demonstrate this literary-linguistic technique.

- (246) [Winni:] ‘Mi brifith ac mi dda’r ha.’ ¶ Dechreuodd
 PRT grow.PRS.3SG and PRT come.PRS.3SG-DEF summer begin.PRET.3SG
 Winni chwerthin. ¶ ‘Wyddoch chi, dyma beth rhyfedd.’ ¶
 PN laugh know.PRS.2PL 2PL PRESTT.PROX thing strange
 Stopiodd. ¶ ‘Ydach chi’n gwybod beth ydy mince pies?’
 stop.PRET.3SG be.PRS.2PL 2PL-yn_{CVB} know.INF what COP.PRS.3SG mince

‘He’ll grow up, and summer will come.’
 ¶ Winni began to laugh. ¶ ‘Do you know, here’s a funny thing.’ ¶ She stopped. ¶ ‘Do you know what mince pies are?’

HD, O! Winni! Winni! (ch. 6), p. 56

- (247) [Winni's mistress:] 'Fel hyn ylwch.' ¶ A chymerodd ei
 like DEM.PROX.N see.IMP.2PL and take.PRET.3SG 3SG.F.POSS
 meistres afael efo blaenau ei bysedd yn un o'r
 mistress hold.INF with front.PL 3SG.F.POSS finger.PL *yn_{loc}* one of-DEF
 ffliwiau a'i dynnu allan. ¶ 'Rhaid i chi roi brws
 flue(M).PL and-3SG.M.POSS pull.INF out need to 2PL LEN\give.INF brush
 i fyny'r twll yma, cyn belled ag y medrwch chi, ac mi
 to up-DEF hole DEM.PROX EQU far.EQU with NMLZ can.PRS.2PL 2PL and PRT
 ddaw'r huddyg i lawr y ffordd yna.' ¶ Ni wnaeth
 come.PRS.3SG-DEF soot to floor DEF way DEM.MEDI NEG make.PRET.3SG
 ddim ond pwyntio at y ffordd yna gan ei bod
 anything but point.INF to DEF way DEM.MEDI by 3SG.F.POSS be.INF
 wedi maeddu ei bysedd. ¶ 'A wedyn mynd â'r
 after pollute.INF 3SG.F.POSS finger.PL and after.DEM.PROX.N go.INF with-DEF
 huddyg allan a'i dywallt i'r tun baw.'
 soot out and-3SG.M.POSS pour.INF to-DEF tin filth

'Like this, look.' ¶ And her mistress took hold of one of the flues with the tips of her fingers and pulled it out. ¶ 'You have to put the brush up that hole there, as far as you can, and the soot will come down that way.' ¶ She did not do anything, except point to 'that way' as she had dirtied her fingers. ¶ 'And then take the soot outside and put it in the dustbin.'

HD, O! Winni! Winni! (ch. 6), p. 47

That technique is to be differentiated from cases in which a narrative act (or the marked lack of action) by *another* character stands for an answer or reaction. This is demonstration by ex. 248, where the young Sionyn's reaction to what Winni says is non-verbal twice:

- Once he does not answer her question. The lack of answer is explicitly commented upon by a syntactically independent ('absolute') nominal phrase: *Dim ateb* 'No answer'.¹⁴⁵
- And once he begins to cry as a reaction to what she said next: *Dechreuodd yntau grïo* 'He began to cry'. Take note of the contrastive conjunctive pronoun *yntau* (see § D.2.4), which poses Sionyn's action as reactive (as if saying 'she said so-and-so, and he did so-and-so').

- (248) [Winni:] 'O ble'r oedd hi'n meddwl bod gen i
 from where-PRT be.IMP.3SG 3SG.F-*yn_{CVB}* think.INF be.INF by 1SG
 arian i brynu present i neb?' ¶ Dim ateb. ¶ 'Fedar
 money to buy.INF present to anyone NEG answer NEG\can.PRS.3SG
 neb brynu dim efo dim. Dos i gysgu.' ¶ Dechreuodd
 anyone buy.INF anything with nothing go.IMP.2SG to sleep.INF begin.PRET.3SG
 yntau grïo. ¶ 'Dos i gysgu. Ella y bydd rhyw
 3SG.M.CONJ cry.INF go.IMP.2SG to sleep.INF perhaps NMLZ be.FUT.3SG INDF.SG
 dylwyth teg wedi dŵad â rhywbeth iti erbyn y bore.
 kinsfolk fair after come.INF with something to.2SG by DEF morning
 'Rydw i'n gwybod i fod o wedi dŵad.'
 PRT-be.PRS.1SG 1SG-*yn_{CVB}* know.INF 3SG.M.POSS be.INF 3SG.M after come.INF

¹⁴⁵ This is not dissimilar to the use of typographical ellipsis ('...'), colloquially known as *てんてんてん tententen* 'dot dot dot' in Japanese *manga* (MCMURRAY 2021, § 4.4) and video games (MANDELIN 2013), where it can signify a pregnant pause or a lack of an answer when it stands in its own speech bubble or text window.

'Where did she think I'd get money from to buy a present for anyone?' ¶ No answer. ¶ 'Nobody can buy anything with nothing. Go to sleep.' ¶ He began to cry. ¶ 'Go to sleep. Perhaps a fairy will have brought you something by morning. I know that it's come.'

HD, O! Winni! Winni! (ch. 6), p. 55

3.4.3 *Opening stories with speech*

In half of the eight stories in *Te yn y Grug* (and none of the ones in *Haul a Drycin*) a dialogue paragraph occurs in the absolute beginning of the story (ex. 249), where there is no previous co-text within the boundaries of the stories. This is a literary device, a type of *in medias res* (see BONHEIM 1982, p. 110 f.), but it has linguistic implications. In exx. 249a and 249b¹⁴⁶ there is an overt quotative index, and in exx. 249c and 249d no overt quotative index is used. The fact that in exx. 249a and 249b additional phrases are syntactically dependent on the nucleus might have to do with this difference, although these are not enough examples to deduce conclusively. Another factor is the *loci* of indicating the participants:

- in ex. 249a both are indicated in the quotative index,
- in ex. 249b one is indicated within the quote and one in the quotative index,
- in ex. 249c both are indicated within the two opening quotes, and
- in ex. 249d there is no direct indication, but the addressee is implied by the beginning of the following narrative paragraph (cited below) while the speaker is not indicated at all, and only can be inferred to be his mother¹⁴⁷ from extralinguistic world knowledge.

- (249) a. ‘Ga’ i weld o?’ MEDDAI Begw wrth ei mam
 get.PRS.1SG 1SG see.INF 3SG.M GSV.IMPF.3SG PN with 3SG.F.POSS mother
 a mynd ar ei phennau-gliniau ar gadair yn y tŷ
 and go.INF on 3SG.F.POSS knee.PL on chair yn_{LOC} DEF house
 llaeth.
 milk
- b. ‘Ydach chi’n licio Winni, Mam?’ MEDDAI Begw
 be.PRS.2PL 2PL-yn_{CVB} like.INF PN 1SG.POSS\mother GSV.IMPF.3SG PN
 ymhen ychydig ddyddiau wedi’r te parti rhyfedd hwnnw
 at_the_end_of few day.PL after-DEF tea party strange DEM.DIST.M
 ar ben y mynydd.
 on head DEF mountain

¹⁴⁶ See § 3.4.1.1.1, which discusses the conversation that begins with ex. 249b (ex. 242 there).

¹⁴⁷ As in ex. 249c, which has an almost identical first clause.

‘May I see it?’ Begw SAID to her mother, and got up on the chair in the milkshed on her knees.

TG, *Te yn y Grug* (ch. 4), p. 38

‘Do you like Winni, mam?’ Begw SAID, a few days after that strange tea party on the mountain.

TG, *Ymwelydd i De* (ch. 5), p. 50

- c. 'Cadw dy draed yn llonydd, Begw. 'Ddaw
 keep.IMP.2SG 2SG.POSS foot.PL *yn*_{PRED} calm PN NEG\come.PRS.3SG
 Winni ddim cynt wrth iti ysgwyd dy draed.' ¶
 PN NEG early.CMP with to.2SG shake.INF 2SG.POSS foot.PL
 'Ydach chi'n meddwl y daw hi, Mam?'
 be.PRS.2PL 2PL-*yn*_{CVB} think.INF NMLZ come.PRS.3SG 3SG.F 1SG.POSS\mother
- d. 'Dal dy draed yn llonydd, a phaid â
 keep.IMP.2SG 2SG.POSS foot.PL *yn*_{PRED} calm and NEG.IMP.2SG with
 gwingo.' ¶ Rhoes Rhys un naid arall, a chlep ar
 wriggle.INF give.PRET.3SG PN one jump other and clap on
 ei ddwylo. [...]
 3SG.M.POSS hand.PL

'Keep your feet still, Begw. Winni won't come sooner when you swing your feet.' ¶ 'Do you think that she will come, mam?'

TG, Dieithrio (ch. 7), p. 77

'Keep your feet still, and don't wriggle.' ¶ Rhys gave one more jump, and a clap of his hands. [...]

TG, Nadolig y Cerdyn (ch. 8), p. 86

3.5 INTERRUPTION AND RESUMPTION IN CONVERSATION

3.5.1 *Interruption*

Our corpus is literary, and as such every piece that make it is orchestrated by the author in a deliberate, orderly manner. Nevertheless, the author can stage a disruption of order through literary and linguistic means. With respect to the topic in question, quotes can be interrupted before they are completed and literary conversations — like actual conversations which they imitate — do not necessarily follow a simple pattern.

In conversation analysis (CA), the *turn construction units* (TCU) are fundamental organising units of conversation, in which speakers realise in turns their interpersonal right to speak, and points in which transitions between speakers can occur without defying social conventions are termed *transition-relevance places* (TRP).¹⁴⁸ Interruption may occur when a transition takes place outside of a TRP¹⁴⁹. The forces which structure the interactional turn-taking 'ritual' of conversation are not only linguistic but are extralinguistic as well. One such force is *face* (GOFFMAN [1955] 1967), which people strive to maintain. Interruption of another interlocutor may constitute a *face-threatening act* (FTA; P. BROWN and LEVINSON 1987). See BENNETT (1978) and SCHEGLOFF (2001) on the topic of interruption in (English-language) conversation.¹⁵⁰

Back to our written-language literary corpus, the author utilises a set of literary-linguistic techniques and conventions to

¹⁴⁸ These terms were coined by SACKS, SCHEGLOFF, and JEFFERSON (1974).

¹⁴⁹ Note that backchanneling is not interruption, as it does not interrupt the speaker's turn (PETERS and WONG 2015). At any rate, our corpus has no backchanneling, as is customary in written texts.

¹⁵⁰ A cursory examination of a recorded conversation from a Welsh-language corpus (*Corpwys Siarad Bangor*, DEUCHAR et al. 2014) has been conducted in RONÉN (2019), which focusses on *where* the interlocutor is interrupted (specifically, whether the interruption keeps high-juncture syntactic structures intact or not) and differentiating *collaboration* (FAIS 1994; SACKS 1995a,b) — also referred to as *joint production* and *co-production* in the literature — and genuine interruption.

depict cases of interruption and resumption. Being conversation-organising structures, they operate differently than regular, unmarked turn-taking in dialogue; this is expressed in particular with regard to the use of paragraph breaks and the distinction between preposed or intraposed / postposed quotative indexes, which normally clearly distinguish between QI1 and QI2.

Phrasal verbs are used as the nuclei of most of the constructions in question¹⁵¹ For signalling interruption, the most common structure is *torri ar draws*, where the final component (*traws* in an isolated, non-mutated form) is in a possessive construction with a reference to the character who is said to be interrupted; e.g. *torri ar ei thraws* ‘to interrupt her’ or *torri ar draws PN* ‘to interrupt PN’. Similarly *torri i mewn* (without a complement; cf. English *to break in*) and *rhoi pig i mewn* (with a possessive construction on *pig*; cf. English *stick one’s nose into*) are used, but less often.

Plain *meddai* is also used, with multiple dots in the previous quote signalling it was not completed. This is demonstrated twice in fragment 3.3

A similar signalling of interruption through graphic means — albeit but more with more explicit linguistic indication — can be seen in ex. 250. The first quote ends with a dash (<—>), which functions similarly to the ellipsis mark (<.....>), and the nominal predication construction *oedd ei eiriau cyntaf* ‘were his first words’, as discussed in ex. 207 (§ 3.3.1.4 above). Then a clear meta reference is made: Winni’s father does not get to finish his slur since Begw’s father breaks in and stops him.

(250) [Tad Winni:] ‘Tyd o’na ‘r —’ OEDD ei EIRIAU
come.IMPF.2SG of-MEDI.LOC VOC COP.IMPF.3SG 3SG.M.POSS word.PL
 CYNTAF. ‘Ond cyn iddo orffen ei frawddeg yr
first but before to.3SG.M LEN\finish.INF 3SG.M.POSS sentence PRT
 oedd tad Begw WEDI TORRI AR EI DRAWS. ¶ ‘Dim o
be.IMPF.3SG father PN after break on 3SG.M.POSS over nothing of
 dy regfeydd di yn y fan ‘ma, Twm.’
2SG.POSS swearword.PL 2SG ym_{Loc} DEF place DEM.PROX PN

Another case of unfinished slur can be seen in ex. 251. Here Winni talks to her father, about to insult him with a harsher slur¹⁵² and than comes down from this one to the milder *y cena drwg* ‘~you rascal’. A major difference is that here there is no external interruption by another interlocutor: it is the speaker

¹⁵¹ See KLONOWSKA-LISTEWNİK (2018), in particular § 3.3.2.3 for *mynd rhag-*, § 3.3.2.5 for (*rhoi*) *i mewn*, § 4.5.2 for *mynd ymlaen*, § 4.5.5 for *torri ar draws*, and § 4.5.7 for *torri i mewn*.

[Winni’s father:] ‘Come out of there, you—,’ WERE his FIRST WORDS. But before he’d finished his sentence Begw’s father HAD INTERRUPTED HIM. ¶ ‘None of your swearwords here, Twm.’

TG, Dianc i Lundain (ch. 6), p. 75

¹⁵² *uffar(n) o NP* ‘one hell of a NP’ perhaps (GPC 2014–, § uffern).

Fragment 3.3:

Overview of interrupted storytelling in *Marwolaeth Stori*

[naratif hir gan Dafydd Siôn]. Wedi eistedd am ryw ugain munud i chi, 'r oedd hi tua naw erbyn hyn, mi gychwynnais adre^r.....'

'R ydach chi wedi anghofio dweud sut oedd Gwen,' MEDDAI Begw._J

'Hisht,' ODDI WRTH *ei thad*.

Chwerthin oddi wrth Bilw, a Modryb Sara'n gwenu. AETH Dafydd Siôn YMLAEN:

'O, do wir, mi ddar'u imi anghofio. [naratif hir gan Dafydd Siôn] Wel, mi gerddais ac mi gerddais, 'r oeddwn i'n meddwl 'mod i wedi cerdded am oriau heb gyrraedd glan yn unman^r.....'

'Dyma fi'n clywed sŵn meddal ffrwd,' MEDDAI Begw._J

'Paid ti â mynd o 'mlaen i rŵan; ie, sŵn meddal ffrwd, a dyma fi'n gweld bod siawns imi wybod p'run 'te 'nghefn i, ynte' f'wyneb i oedd tuag adref. [DS yn mynd ymlaen wrth y naratif] — rŵan, Begw, y fi sydd i ddweud hyn, nid ychdi — [parth olaf y naratif]

⋮

'Hwda, dyma chdi,' MEDDAI o, 'am beidio â thorri i mewn yn rhy aml.'

[a long narrative by Dafydd Siôn]. After I sat for some twenty minutes, you see, it was about nine by this time, I started off home^r...

'You've forgotten to say how Gwen was,' Begw SAID._J

'Hush,' FROM *her father*.

Laughter from Bilw, with Aunt Sara smiling. Dafydd Siôn WENT ON:

'Oh, yes indeed, I did forget. [a long narrative by DS]. Well, I walked and I walked, I thought I'd been walking for hours without reaching a bankside anywhere^r...'

'Then I hear the soft sound of a brook,' Begw SAID._J

'Don't get ahead of me now; yes, the soft sound of a brook, and then I see there's a chance for me to know whether I had my back, or my face, towards home. [DS continues the narrative] —now Begw, I'm the one telling this, not you— [the final part of the narrative]

⋮

'Here you are, take it,' *he* SAID, 'for not breaking in too often.'

— Source: TG, *Marwolaeth Stori* (ch. 3), p. 33

who changes her mind midsentence. From a literary perspective, this ability to overcome her unhappy upbringing is indicative of the change that the character of Winni has undergone from when the readers encounter her for the first time (in the fourth story of *Te yn y Grug*) to this last story.

(251) [Tad Winni wrth Winni:] 'Pwy sydd wedi dy fagu di
 who be.REL.PRS.3SG after 2SG.POSS rear.INF 2SG
 tybed?' ¶ [Winni wrth ei thad:] 'Nid ychi yr u... y cena drwg.'
 think NEG PRT.2PL VOC ... VOC rascal bad

[Winni's father to Winni:] 'Who brought you up I wonder?' ¶ [Winni to her father:]
 'Not you, you h..., you old misery.'

HD, O! Winni! Winni! (ch. 6), p. 57

Ex. 250 is not the only time Winni's father uses rude language is interrupted by a friendly adult who is protective of Winni. In ex. 252 he manages to finish the expletive and the sentence (but not the turn), and then Mr Hughes stops in a similar manner to nothing of 2SG.POSS swearword.PL 2SG y_{n,LOC} DEF place DEM.PROX PN
 'Dim o dy regfeydd di yn y fan 'ma, Twm' "None of your swear-words here, Twm." (both clauses have similar syntactic struc-

ture). Note that here there is no explicit reference to interruption, and a QI1 pattern is used.

- (252) [Tad Winni:] ‘Mi â i â chdi rwan, myn cythral, mae
 PRT go.PRS.1SG 1SG with 2SG now by devil be.PRS.3SG
 gen i hawl, ’rwyd ti dan oed.’ ¶ ‘Dim o’r iaith
 by 1SG right PRT-be.PRS.2SG 2SG under age nothing of-DEF language
 yna’, ¶TORRODD Mr. Hughes AR EI DRAWS. ¶ [naratif]
 DEM.MEDI break.PRET.3SG Mr PN on 3SG.F.POSS cross

[Winni’s father:] ‘I’m taking you with me now, you devil, I’ve got the right, you’re under age.’ ¶ ‘None of that language,’ ¶BROKE IN Mr. Hughes. ¶ [narrative paragraph]

HD, Haul a Drycin (ch. 2), p. 21

On several occasions Winni’s uncouth language causes uneasiness to the other people present and Begw’s parents Elin and John Gruffydd step in and change the subject (exx. 253–256). When the said uneasiness or their decision to change the subject matter at that point are referred to explicitly, the quotative index precedes the quote in a narrative paragraph (QI2; exx. 253–255), but when it is not, it is incorporated to the unmarked form of dialogue (QI1; ex. 256). There are not enough examples to make conclusive statements, but judging from these examples it seems that the source of the difference may lie in the content: talking about sexual matters and the body (exx. 253–255) causes more uneasiness than stating the house of the hosting Gruffydd family is clean and Winni’s house is *fel stabal* ‘like a stable’ (ex. 256).

- (253) ‘[...]. Ond biti na fasach chi’n ’i gweld nhw hyd
 but pity NEG.NMLZ be.PLUP.2PL 2PL-yn_{CVB} 3PL.POSS see.INF 3PL over
 y mynydd yna yn y nos.’ ¶ Meddyliodd Elin Gruffydd y
 DEF mountain DEM.MEDI yn_{LOC} DEF night think.PRET.3SG PN NMLZ
 byddai’n well ¶iddi DORRI AR EI THRAWS
 be.IMP.F.HAB.3SG-yn_{PRED} good.CMP to.3SG.F LEN\break on 3SG.F.POSS cross
 yn y fan yma. ¶ ‘Pryd y byddwch chi yn gadael yr
 yn_{LOC} DEF place DEM.PROX time REL.OBL be.FUT.2PL 2PL yn_{CVB} leave.INF DEF
 ysgol, Winni?’
 school PN

‘[...]. But it’s a pity you couldn’t see them up on that mountain at night.’ ¶ Elin Gruffydd thought that ¶she’d better INTERRUPT at this point. ¶ ‘When will you be leaving school, Winni?’

TG, Ymwelydd i De (ch. 5), p. 60

- (254) [...]; a'r amser hwnnw yr oedd o'n edrach yr
 and-DEF time DEM.DIST.M PRT be.IMPF.3SG 3SG.M-yn_{CVB} look.INF DEF
 un fath â rhyw ddelw gerfiedig wedi cysgu.' ¶ Yr oedd
 one kind with INDF.SG image sculptured after sleep.INF PRT be.IMPF.3SG
 yn rhaid iddynt chwerthin rhag eu gwaethaf. ¶ Y gair
 yn_{PRED} need to.3PL laugh.INF PREP 3PL.POSS bad.SUP DEF word
 'gerfiedig' a wnaeth i Elin Gruffydd newid y sgwrs.
 sculptured REL.DIR do.PRET.3SG to PN change.INF DEF conversation
 ¶ 'Fyddwch chi'n mynd i'r Ysgol Sul, Winni?'
 Q\be.FUT.2PL 2PL-yn_{CVB} mynd.INF to-DEF school Sunday PN

'[...], then he would look just like a carved image asleep.' ¶ They had to laugh in spite of themselves. The word 'carved' made Elin Gruffydd change the conversation. ¶ 'Do you go to Sunday School Winni?'

HD, O! Winni! Winni! (ch. 6), p. 62

- (255) "Be ddyliach chi, mistar sy'n molchi mistras
 what think.IMPF.2PL 2PL master be.REL.PRS.3SG-yn_{CVB} wash mistress
 drosti yn y bath yma; mi fasa gen i gywilydd
 over.ADV yn_{LOC} DEF bath DEM.PROX PRT be.COND.3SG by 1SG shame
 i neb fy ngweld i'n noethlymun felly...'
 to anyone 1SG.POSS see.INF 1SG-yn_{PRED} stark_naked like.DEM.PROX.N
 ¶ Dechreuodd Elin Gruffydd chwysu ac edrych ar Robin, a
 begin.PRET.3SG PN sweat.INF and look.INF on PN and
 chymerodd rhyw nerfusrwydd ofnus a disgwylgar afael yn Begw.
 take.PRET.3SG INDF.SG nervousness fearful and watchful hold yn PN
 TORRODD Elin Gruffydd AR DRAWS WINNI. ¶ 'Maen' nhw'n
 break.PRET.3SG PN on cross PN be.PRS.3PL 3PL-yn_{CVB}
 dweud i mi mai dynes ddelicat iawn ydy'ch mistres,
 say.INF to 1SG NMLZ woman delicate very COP.PRS.3SG-2PL.POSS mistress
 yn cael lot o gricymalau, dyna pam reit siŵr. ¶ RHOES
 yn_{CVB} get.INF lot of rheumatism PRESTT.MEDI why right sure give.PRET.3SG
 John Gruffydd ei BIG I MEWN. ¶ 'Oedd yna lawer yn
 PN 3SG.M.POSS beak to in be.IMPF.3SG MEDI many yn_{LOC}
 y frêc neithiwr?'
 DEF brake last_night

'What do you think, the master washes the mistress in the bath there, I'd be ashamed for anyone to see me stark naked like that.' ¶ Elin Gruffydd began to perspire, and look at Robin, and a nervous embarrassment came over Begw. *Elin Gruffydd* CUT ACROSS WINNI. ¶ 'They say that your mistress is a very delicate woman, and has a lot of rheumatism, that's why, I'm sure.' ¶ *John Gruffydd* PUT *his* SPOKE IN. ¶ 'Where there many in the brake last night?'

HD, O! Winni! Winni! (ch. 6), p. 61

- (256) [Winni:] 'Dew, mae gynnoch chi le glân yma,' MEDDAI.
 INTERJ be.PRS.3SG by-2PL 2PL place clean PROX GSV.IMPF.3SG
 'Mae'n tŷ ni fel stabal.' ¶ 'Well i chi
 be.PRS.3SG-1PL.POSS house 1PL like stable LEN\good.CMP to 2PL
 ddŵad at y bwrdd rŵan,' MEDDAI mam Begw gan dorri
 LEN\come.INF to DEF table now GSV.IMPF.3SG mother PN by break.INF
 ar ei thraws.
 on 3SG.F.POSS cross

'God, you have a clean place here,' *she* SAID. 'Our house is like a stable.' ¶ 'You'd better come to the table now,' *Begw's mother* SAID, interrupting her.

TG, Ymwelydd i De (ch. 5), p. 57

While orderly turn-taking is signalled by sequencing dialogue paragraph, each constituting a turn, interruptions and resumptions call for different signalling of the literary dialogue organ-

isation through linguistic means. Fragment 3.4 is an interesting case, which has an almost theatrical feel to it, achieved by the alternating paragraphs (take note of the alternating black and grey of the annotation scheme; § 3.1.3).

As demonstrated in this chapter, the hundreds of instances of reported direct speech in the narrative portions of the corpus fall into three syntactic patterns — QI1, QI2 and QI3 — with structural micro-syntactic signifiers and macro-syntactic signifieds. One example — ex. 257 — is exceptional, as it does not belong in any of the three. Two features are unusual: One is that begins with with a nucleus (*Dechreuodd Winni weiddi* ‘Winni began shouting’) that is followed by a quote, both occupying the same paragraph. The other is that the next paragraph (*Ac yr oedd ... gan gŵn* ‘And there was ... by dogs’) is concatenated by a conjunction (*ac*) and seems to continue it, as if they make a single compound sentence. This is neither QI1, nor QI2 nor QI3. This anomalous structure might have to do with the fact that the turns are incomplete: *Rhoswch imi orffen* ‘Let me finish’ that opens the next quote suggests that Winni’s shouts interrupted Begw’s mother, and the inchoative *Dechreuodd* ‘(She) began’ suggest an unfinished turn. The existence of such an exception does not weaken the theory proposed in this chapter. In fact, this is an *exceptio firmans regulam*. Language is systematic in the sense it is governed by systematic structural interrelationships, but this does not mean it is rigid and users of the language are not free to make use of rare or extraordinary constructions, *a fortiori* when language is made use by authors, who craft literature¹⁵³.

¹⁵³ Cf. *Crefft y Llenor* ‘The Craft of Author’ (J. G. JONES 1977), a series of lectures printed in a volume that discusses the essence of literature and deals specifically with the works of Kate Roberts and R. W. Parry.

Fragment 3.4:

Dramatic exchange in *Pryder Morwyn*

[Mrs. Hughes (y feistres):] ‘A beth ddywedsoc’h chi?’

[Winni:] ‘Mi tafodais o yn iawn a dweud wrtho am fynd adre at ‘i fam. Mi wnes bob dim ond ei regi.’

Gwenodd y meist'r. AETH Mrs. Hughes YMLAEN.

‘Oeddach chi wedi’i weld o o’r blaen? Mae’n edrach yn beth rhyfedd iawn i mi fod o’n gofyn hynna os [sic]dynna’r tro cynta i chi ei weld o.’

[Winni:] ‘Ia’n wir, Mrs. Hughes.’

TORRODD y meist'r I MEWN.

‘Mi alla i’n hawdd gredu hynny. ‘Rydw i’n nabod ‘i deulu o. Rêl ciaridýms.’

AETH y feistres YMLAEN.

‘Ydach chi’n gweld, Winni, mi alla i’n hawdd ych gyrru chi adre oddi yma.’

Ar hyn, torrodd Winni i grio.

‘Ond wir, Mrs. Hughes, ‘doedd gen i ddim o’r help[sic], A plis, peidiwch â ngyrru fi adre. Mi rydd fy nhad gweir i mi, ac ella fy nhroi dros y drws. Mi ‘rydw i mor hapus yma efo Robert bach.’

MEDDAI’r meist'r

‘Peidiwch â bod yn rhy gas wrthi, Mary. [...]’

[Mrs Hughes (the mistress):] ‘And what did you say?’

[Winni]: ‘I gave him a proper telling off and told him to go home to his mother. I did everything except swear at him.’

The master smiled. Mrs. Hughes WENT ON.

‘Had you seen him before? It seems strange to me that he should ask that if it was the first time you’d seen him.’

[Winni:] ‘Yes, indeed Mrs. Hughes.’

The master BROKE IN.

‘I can easily believe that, I know his family. Real scum.’

The mistress WENT ON.

‘You see Winni. I could easily send you home from here.’

At this Winni burst into tears.

‘But honestly, Mrs. Hughes, I couldn’t help it. And please don’t send me home. My father would give me a hiding and perhaps throw me out. I’m so happy here with little Robert.’

The master SAID.

‘Don’t be too cross with her Mary. [...]’

(257) ‘Rŵan,’ MEDDAI *hi* yn dra awdurdodol, ‘ewch chi adre, now GSV.IMP.F.3SG 3SG.F *yn*_{ADV} very authoritative go.IMP.2PL 2PL home.ADV Tomos, i oeri tipyn ar eich temper.’ ¶ DECHREUODD Winni PN to cool.INF a_little on 2PL.POSS temper begin.PRET.3SG PN WEIDDI, ‘D ydw i ddim am fynd efo fo, ‘d ydw shout.INF NEG be.PRS.1SG 1SG NEG about go.INF with 3SG.M NEG be.PRS.1SG i ddim am fynd adre.’ ¶ Ac yr oedd golwg arni fel 1SG NEG about go home.ADV and PRT be.IMP.F.3SG look on.3SG.F like anifail wedi ei ddal ar ôl ei goethi drwy’r animal(M) after 3SG.M.POSS catch after 3SG.M.POSS pursue.INF through-DEF dydd gan gŵn. ¶ ‘Rhoswch imi orffen, Winni,’ EBE’r *fam*. ‘Mi day by dog.PL wait.IMP.2PL to.1SG finish.INF PN QP-DEF mother PRT gewch chi aros yma heno, [...]’ get.PRS.2PL 2PL stay.INF PROX.LOC tonight

‘Now,’ *she* [Begw’s mother] SAID, very authoritatively, ‘go home, Tomos, to cool off your temper a bit.’ ¶ Winni BEGAN SHOUTING, ‘I don’t want to go with him, I don’t want to go home.’ ¶ And there was a look on her like an animal caught after being harried all day by dogs. ¶ ‘Let me finish, Winni,’ *Begw’s mother* SAID. ‘You may stay here tonight, [...]’

TG, *Dianc i Lundain* (ch. 6), p. 76

3.5.2 Resumption

For resumption after a pause, preposed *aeth ymlaen*^{go.PRET.3SG in_front} 154 ‘went on’

¹⁵⁴ The infinitival dictionary form is *mynd* (*ymlaen*); *mynd* ‘go’ is an irregular, suppletive verb.

is the most prevalent form; see fragment 3.3 (*Aeth Dafydd Siôn ymlaen*) and fragment 3.4 (*Aeth Mrs. Hughes / y feistres ymlaen*) above. See also §§ B.2.1 and B.2.2, where it occurs both in preposed QI2 form (ex. 258) and intraposed QI1 form (ex. 259), without a clear functional distinction between the two (in all cases the resumption is after a short narrative or descriptive break that stands between quotes of the same speaker). *aeth ymlaen* and similar construction marks the textual cohesion between the quotes before and after the break; see HALLIDAY and HASAN (1976, p. 265 ff.).

(258) [Winni:] ‘Q’ ¶ Chwarddodd Winni, am y tro cyntaf er pan
in_front laugh.PRET.3SG PN about DEF time early.SUP since when
 gyraeddasai. ¶ AETH YMLAEN wedyn: ¶ ‘Q’
arrive.PLUP.3SG go.PRET.3SG in_front after.DEM.PROX.N

[Winni:] ‘Q’ ¶ Winni laughed, for the first time since she’d arrived. ¶ ‘SHE WENT ON after that: ¶ ‘Q’

TG, *Ymwelydd i De* (ch. 5), p. 60

(259) [Winni:] ‘Q’ ¶ Rhythai Begw arni gydag edmygedd, a’r fam
stare.IMPF.3SG PN on.3SG.F with admiration a-DEF mother
 gyda thosturi. ¶ ‘Q,’ AETH Winni YMLAEN, ‘Q’
with compassion go.PRET.3SG PN in_front

[Winni:] ‘Q’ ¶ Begw was staring at her with admiration, and her mother with compassion. ¶ ‘Q,’ Winni went on, ‘Q’

TG, *Ymwelydd i De* (ch. 5), p. 61

An interesting case can be seen in ex. 260 (from § B.2.1 as well), where in addition to the preposed *Aeth Winni ymlaen* ‘Winni went on’ we have an intraposed *meddai, dan grensian ei dannedd*. A reasonable contributing factor for the intraposed quotative index is so it can be a structural anchor for the modification component in this position within the quote (see ex. 221b in § 3.3.4.1.1.4 above). Whether it is preferable to analyse *Aeth Winni ymlaen* ‘Winni went on’ as a quotative index or not depends on what is deemed less important: failing to account the similarities of this resumptive formula to other cases where it acts as a quotative index, or failing to account to a case there there are two quotative indexes for one dialogue paragraph (and thus this examples joins ex. 257 in not falling to any of the three patterns, adding up to two examples in total). Both alternatives are not optimal, but both do not diminish the validity or the explanatory power of the theory.

- (260) [Winni:] ‘Q’ ¶ Edrychai Mair i lawr ar ei ffrog heb
 look.IMPF.3SG PN to floor on 3SG.F.POSS frock without
 ddweud dim, a Begw a holai. Cafodd ei
 say.INF anything and PN REL.DIR ask.IMPF.3SG get.PRET.3SG 3SG.F.POSS
 brifo gan yr ateb olaf. ¶ Aeth Winni ymlaen. ¶ ‘Tendiwch
 hurt.INF by DEF answer last go.PRET.3SG PN in_front tend.IMP.2PL
 chi,’ MEDDAI, dan gresian ei dannedd, ‘mi fydda’
 2PL GSV.IMPF.3SG under grind.INF 3SG.F.POSS tooth.PL PRT be.FUT.1SG
 i’n mynd fel yr awal ryw ddiwrnod, [...]’
 1SG-yn_{CVB} go.INF like DEF light_wind ADV\INDF.SG day

[Winni:] ‘Q’ ¶ Mair was looking down at her frock without saying anything, and it was Begw asked the questions. She was hurt by the last answer. ¶ Winni went on. ¶ ‘Mind you,’ she SAID, grinding her teeth, ‘I’ll be going like the breeze some day, [...]’

TG, Te yn y Grug (ch. 4), p. 44

Another phrasal construction, *mynd rhag-* is used in a very similar manner (ex. 261). KLONOWSKA-LISTEWNİK (2018, § 3.3.2.3) describes *mynd rhag-* as a variant of *of mynd ymlaen*.

- (261) [Winni:] ‘Q’ ¶ Dechreuodd Begw grynu, gan ofn yr âi’r
 begin.PRET.3SG PN tremble.INF by fear NMLZ go.IMPF.3SG-DEF
 rhegi yn waeth. ¶ AETH Winni RHAGDDI. ¶ ‘Q’
 swear.INF yn_{PREP} bad.CMP go.PRET.3SG PN PREP.3SG.F

[Winni:] ‘Q’ ¶ Begw began to tremble, for fear the swearing would get worse. ¶ Winni WENT AHEAD. ¶ ‘Q’

TG, Ymwelydd i De (ch. 5), p. 58

Another resumptive phrasal verbal construction is attested in the corpus, *dechrau arni wedyn*¹⁵⁵. In ex. 262 the paragraph separating the two quotes by the same speaker is longer, and the resumption is tied up with it temporally; see the final sentence in the paragraph, beginning with *Pan* and ending with *dyma Winni yn dechrau arni wedyn* ‘Winni started again’¹⁵⁶.

- (262) [Winni:] ‘Q’ ¶ [paragraff disgrifiadol]. Pan oedd Begw yn meddwl
 when be.IMPF.3SG PN yn_{CVB} think.INF
 pa bryd y caent ddechrau ar eu te, DYMA
 which time REL.OBL get.IMPF.3PL begin.INF on 3PL.POSS tea PRESTT.PROX
 Winni YN DECHRAU ARNI wedyn. ¶ ‘Q’
 PN yn_{CVB} begin.INF on.3SG.F after.DEM.PROX.N

[Winni:] ‘Q’ ¶ [a descriptive paragraph]. As Begw was thinking when they might start on their tea, Winni STARTED again. ¶ ‘Q’

In one case (ex. 263) *mynd ymlaen* ‘go on’ (in the conservative spelling *mynded*) is used as the object of *methu* in parenthesis within a quote in order to indicate a momentary pause.

- (263) ‘Q.’ (Methai fyned ymlaen gan chwerthin.) ‘Q’
 fail.IMPF.3SG go.INF in_front by laugh.INF

¹⁵⁵ Take note of the parallelism: (d)*dechrau ar eu te* ‘start on their tea’ and *dechrau arni*.

‘Q.’ (He couldn’t go on, with laughing.) ‘Q’

In ex. 264 the *mynd ymlaen* construction is used for encapsulating the content of speech in a narrative paragraph, avoiding to reveal the content directly. The reason for this is extralinguistic:

the author chose not to refer to the ^{change} ^{big} *newid mawr* ‘big change’ (puberty and menstruation) explicitly due to puritan societal norms. Although *mynd ymlaen* is often resumptive, in this case there is no interruption or pause to resume speech after, and it is used as a literary-linguistic means of avoiding direct reference.

(264) [Gwen:] ‘Gyda hyn, Winni, mi fydd yna newid mawr
 with DEM.PROX.N PN PRT be.FUT.3SG MEDL.LOC change big
 yn ych corff chi.’ ¶ Yna aeth Gwen ymlaen i
 yn_{LOC} 2PL.POSS body 2PL MEDL.TMP go.PRET.3SG PN in_front to
 egluro wrth Winni am y newid hwn yn ei
 explain.INF with PN about DEF change DEM.PROX.M yn_{LOC} 3SG.F.POSS
 bywyd yn fanwl heb guddio dim, [...]

 life yn_{ADV} precise without hide.INF anything

[Gwen:] ‘It’s like this, Winni, there’ll soon be a big change in your body.’
 ¶ Then Gwen went on to explain to Winni about this change in her life in detail, without hiding anything, [...]

3.6 RELATED TOPICS

- This penultimate section bundles together three topics which do not make the core of the chapter but are related to it: reciting verses and singing (§ 3.6.1), reported thoughts (§ 3.6.2), and the use of speech verbs outside of quotative indexes (§ 3.6.3).

3.6.1 *Reciting verses and singing*

Several verses are embedded in the running text of the corpus, four in *Te yn y Grug* and one in *Haul a Drycin*. These are distinguished from regular speech not only in their internal form (rhyming, short lines, typographic indentation, etc.) but also in other ways, as discussed in this subsection. They are always introduced with a preposed reference and paragraph break, but this cannot be regarded as QI2, for three reasons:

- QI2 is structurally defined in opposition to QI1 and QI3¹⁵⁷. Since the formal properties which are similar to QI2 are *obligatory* (meaning intraposed or postposed forms, or integration into a narrative paragraph do not co-occur with verses) there is no structural opposition, and therefore no structural *valeur*.
- Verses are not turns in the turn-taking of dialogue. There *are* texts which present conversation in verse form¹⁵⁸, but our

¹⁵⁷ See § 1.1.5.1.2.1 for theoretical background.

¹⁵⁸ See, for example, HELSINGER (2017) regarding English poetry. Many works of epic poetry have dialogue portions in them.

corpus is not one of them, and the embedded verses are alien to the general flow of the text, dialogue included.

- The way in the verses (except ex. 265) are introduced and function within the text is distinct from QI2.

The verse which is most similar to the quotes in dialogue is that of ex. 265¹⁵⁹, which occurs as an extension of the quote (cited for co(n)text), describing the social inequality in the community in a verse form, introduced by *Dechreuodd lafar-ganu* ‘She began to chant’.

- (265) “R ydw i yn rhy flêr. ’D oes gin i ddim
 PRT be.PRS.1SG 1SG *yn*_{PRED} too untidy NEG be.PRS.3SG.DEP.EXST by 1SG NEG
 dillad o gwbl. A meddylia sut y basa dynes y
 clothes.COL of all and think.IMP.2SG how REL.OBL be.COND.3SG woman DEF
 pregethwr yn edrach arna ’i. [...]’ ¶ Dechreuodd lafar-ganu: ¶ >
 preacher *yn*_{CVB} look.INF on.1SG 1SG begin.PRET.3SG say-sing.INF
 ‘Gosod seti i bobol fawr, / > Gadael tlodion ar y llawr’.
 put.INF seat.PL to people big let.INF poor.PL on DEF floor

¹⁵⁹ As described in § 3.1.3, a ⟨/⟩ marks a line break, and ⟨>⟩ marks indentation.

‘I’m too shabby. I haven’t any clothes at all. And think how the preacher’s woman would look at me. [...]’ ¶ She began to chant: ¶ > ‘Setting seats for all the big folks, / > Leaving poor folks on the floor.’

TG, *Dianc i Lundain* (ch. 6), p. 71

Similar verses which are sung or recited by characters in the course of the narrative and are introduced through independent clauses can be seen in ex. 266, from other texts (K. ROBERTS [1936] 1988, [1972] 2001a).

- (266) a. Canent dan fynd, neu’n hytrach adroddent i dôn: ¶
 sing.IMP.3PL under go.INF OR-*yn*_{ADV} rather recite.INF to tune
 [CÂN]
- b. Yr oedd y falwen yn yr ardd, un dew a bol
 PRT be.IMP.3SG DEF slug.SGV(F) *yn*_{LOC} DEF garden one fat and belly
 gwyn ganddi. Dyma hi’n adrodd uwch ei
 white by.3SG.F PRESTT.PROX 3SG.F-*yn*_{CVB} recite above 3SG.F.POSS
 phen: ¶ [CÂN]
 head
- c. Syllodd arno’n hir; yna torrodd allan i
 gaze.PRET.3SG on.3SG.M-*yn*_{ADV} long MEDI.TMP break.PRET.3SG out to
 ganu dros bob man: ¶ [CÂN]
 sing.INF over every place

As they went they sang, or chanted to a tune: ¶ [VERSE]

TC, ch. 6, p. 32

There was a slug in the garden, a fat one with a white belly. Here she recites above its head: ¶ [VERSE]

Gobaith, *Dychwelyd* (ch. 10), p. 89

She gazed on it for a long time; then she broke out singing all over: ¶ [VERSE]

Gobaith, *Dychwelyd* (ch. 10), p. 91

The verse in ex. 267 is also an extension of the quote. This time the association to the quote is lexical, *tirsia/tirsia*¹⁶⁰. Syntactically, the verse is introduced though the modification component of the

¹⁶⁰ With the mutated forms *dirsia* (soft mutation) and *thirsia* (spirant mutation); see GPC (2014–, §§ turs, tursiaf: tursio) for dictionary forms.

quotative index (^{under} *dan lafar-ganu*’^{say-sing.INF-DEF} *r rhigwm* ^{rhyme} ‘chanting the thyme’), acting as a bridge between the two.

- (267) ‘[...] Oho, fel yna, Mair, aiê, gollwng dy dirsia am fod
 INTERJ like DEM.MEDI PN INTERJ let_go 2SG.POSS frown.PL for be.INF
 Begw yn cael sylw,’ ‘ebe,’ Twm Huws ‘dan lafar-ganu,’
 PN yn_{CVB} get.INF attention QP PN under say-sing.INF-DEF
 rhigwm: ¶ > ‘Mwnci ciat a mwnci ciatas / > Tirsia mul a
 rhyme monkey and monkey grimace.PL mule and
 thirsia mulas’.
 grimace.PL donkey.PL

Oho, it’s like that, is it, Mair, giving sulky looks because Begw’s getting attention,’ Twm Huws ‘said,’ ‘chanting,’ the rhyme: ¶ > ‘Monkey see and monkey do; / > When one mule sulks, the others do too.’

TG, Y Pistyll (ch. 2), p. 18

The remaining three verses (exx. 268–270) are not sung or recited by any character in the course of the narrative.

The verse in ex. 268 acts as the complement of the comparative construction *mor wirion â* ‘as silly as’ in a descriptive, commentative portion of the text.

- (268) Nid oedd fawr o bleser mewn edrych ymlaen at y Nadolig
 NEG be.IMPF.3SG big of pleasure in look.INF forward to DEF Christmas
 pan oedd yn rhaid i chwi fynd ar ben llwyfan ac adrodd
 when be.IMPF.3SG yn_{PRED} need to 2PL go.INF on head stage and recite.INF
 hen beth mor wirion â ¶ ‘[CÂN]’ ¶
 old thing so silly with

There wasn’t much pleasure in looking forward to Christmas when you had to get up on a stage and recite such a silly old thing as: ¶ ‘[VERSE]’ ¶

TG, Marwolaeth Stori (ch. 3), p. 27

In ex. 269 it is inserted within a sentence which describes something a character was about to do but was not doing in actuality (thus, it is a non-event).

- (269) Bu agos i Begw ddweud: ¶ > ‘Amen, dyn pren, / > Hitio
 be.PST.3SG near to PN say.INF amen man wood hit.INF
 mochyn yn ei ben,’ ¶ ond cofiodd fod gan
 pig.SGV(M) yn_{LOC} 3SG.M.POSS head but remember.PRET.3SG be.INF by
 Dafydd Siôn gyfeth yn ei boced.
 PN toffee yn_{LOC} 3SG.M.POSS pocket

Begw almost said: ¶ > ‘Amen, man of wood, / > Hit a piggy on his head,’ ¶ but she remembered that Dafydd Siôn had toffee in his pocket.

TG, Marwolaeth Stori (ch. 3), p. 33

In ex. 270 the ^{rhyme} *rhigwm* is referred to in the previous co-text (cited in the example), but there is no syntactic link between it and the verse, which is externally ‘pasted’.

- (270) [...] yr un fath â'r rhigwm y buasai yn ei
DEF one kind with-DEF rhyme(M) REL.OBL be.PLUP.3SG yn_{CVB} 3SG.M.POSS
 adrodd wrth ei hanner brawd lawer gwaith i'w
recite.INF with 3SG.F.POSS half brother ADV\many time to-3SG.M.POSS
 gadw'n ddiddig, ac yntau'n gweiddi 'Eto' o hyd. ¶ > 'Y
keep-yn_{IPRED} content and 3SG.M.CONJ-yn_{CVB} shout.INF again of length DEF
 mul a gododd i ben / > Yn uchel tua'r
mule REL.DIR raise.PRET.3SG 3SG.M.POSS head yn_{ADV} high towards-DEF
 nen, / > A'r bobol sy'n gorfoleddu, / > 'Haleliwia
sky and-DEF people be.REL.PRS.3SG-yn_{CVB} triumph.INF hallelujah
 byth, Amen.
always amen

[...] just as in the rhyme which she would recite to her half-brother so often to keep him happy, and he would shout 'again' all the time. ¶ > 'The donkey lifted his head / > High up towards the sky, / > All the people gave a great cry / > Halleluiah, for ever and aye.'

HD, O! Winni! Winni! (ch. 6), p. 50

3.6.2 Reported thoughts

The linguistic representation of speech and thought exhibits some similarities, especially in syntax. Due to these similarities they are often grouped together in linguistic treatments, under the umbrella term *reported discourse*; see § 3.1.1.1, as well as GÜLDEMANN (2008, § 1.2.1) and many of the publication referred to in GÜLDEMANN, RONCADOR, and WURFF (2002). As heavily discussed in this chapter, reporting of speech has many unique features; most of its particularities are not shared with the representation of thoughts in the text.

3.6.2.1 Free indirect speech

One special kind of thought representation which shows very little semblance to reported speech is the *free indirect speech* (*discours indirect libre*; *erlebte Rede*). This important literary-linguistic technique has been exhaustively treated in the scholarly literature; some key publications, which are especially relevant to our linguistic discussion are BANFIELD (1982, 1973), FLEISCHMAN (1990, § 7.3), and FLUDERNIK (1993)¹⁶¹. Free indirect speech is heavily employed in Roberts's works, which explores the inner world of the characters, who often face social and personal hardship. Some works, like *Stryd y Glep* (K. ROBERTS 1949) and two different pieces titled *Gwacter*^{emptiness} (K. ROBERTS 1981, ch. 4, [1972] 2001a), are centred around the thoughts of the protagonist, being fictional diaries, but most of her common narrative writing still offers

Unwaith neu ddwy roedd hi wedi edrych dros ysgwydd ei chwaer ar y llyfr a ddarllenai, ond doedd ynddo ddim darluniau na sgwrsio, 'a pha werth, meddyliodd Alys, 'ydi llyfr heb ddarluniau na sgwrsio?'

[...] once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without pictures or conversation?'

— Anturiaethau Alys yng Ngwlad Hud, ch. 4 (CARROLL [1953] 2010)

¹⁶¹ See also PASCAL (1977), whose focus is more on stylistics and literary criticism.

ample glimpses to the thoughts of the focalising protagonists, mainly through free indirect speech. In our corpus, Begw is the focalising protagonist of *Te yn y Grug* and Winni is the one of *Haul a Drycin*: the stories are told through their eyes.

For clarity, let us examine ex. 271a as an example of free indirect speech: after Begw finds out in the story it was her father who killed Sgiatan the cat, the report of her thoughts understanding this is not presented in the explicit manner of ex. 271b (my own rephrasing of ex. 271a) but without any framing (ex. 271a): the bare thought *Felly ei thad a wnaeth* ‘So it was her father had done it’ is plainly presented in the text without any subordination of quoting frame. Take note of the use of use of the discourse marker *felly* ‘so’ and the person marking: free indirect speech combines elements which belong to the discursive sphere (*felly* in our case) with elements which belong to the narrative sphere (third-person reference in our case, as opposed to first person in the rephrasing, ex. 271b). Forms similar to ex. 271b are also found in the corpus, as exemplified in ex. 272 and discussed below.

- (271) a. *Felly ei thad a wnaeth.* Cododd
like.DEM.PROX.N 3SG.F.POSS father REL.DIR do.PRET.3SG raise.PRET.3SG
 Begw ac aeth i ben y sofffa ac edrych allan.
PN and go.PRET.3SG to head DEF sofa and look.INF out
- b. *(‘)Felly fy nhad a wnaeth,(‘) meddyliai Begw.*
so 1SG.POSS father REL.DIR do.PRET.3SG think.PRET.3SG PN
 Cododd ac aeth i ben y sofffa ac edrych allan.
raise.PRET.3SG and go.PRET.3SG to head DEF sofa and look.INF out
- (272) *Sgiatan wedi dŵad yn ôl, meddyliai Begw wrthi hi*
PN after come.INF back think.IMPF.3SG PN with.3SG.F 3SG.F
ei hun.
3SG.F.POSS REFL

‘So it was her father had done it.’
 Begw got up and went to the end of
 the sofa and looked outside.

TG, Gofid (ch. 1), p. 10

‘(‘)So it was my father had done it,(‘)
 thought Begw.’ She got up and went
 to the end of the sofa and looked out-
 side.

(rephrasing for explanatory
 purposes)

Sgiatan’s come back, Begw thought to
 herself.

TG, Gofid (ch. 1), p. 11

In ex. 273 the spheres of the narrator and the protagonist’s mental processes are combined — similarly to ex. 271a — and in fact collapse into one sentence. About a page before this young Begw learns a new word — *gollyngdod* ‘release, relief’. Ex. 273 begins and ends as a plain narrative sentence (A *chafodd hithau*, and get.PRET.3SG 3SG.F.CONJ *Begw, [...] ollyngdod wrth daflu ei dymuniad i fyny yn gelwydd twt cyfa* ‘And she, Begw, got [...] relief, in throwing up her wish as a whole

total lie’), but in the middle another segment is inserted: [...] ^{what} *beth ddwedodd ei mam hefyd? O ie, [...] ‘[...]—what had her mother said again? Oh yes—[...]’*¹⁶². Interestingly, a feature of Welsh syntax marks the juncture between the two parts separated by the inserted segment: the direct object of the finite transitive verb ^{get.PRET.3SG} *cafodd* is ^{release} *gollyngdod*, and it is marked by lenition (*ollyngdod*, with *g-* → *Ø-* mutation; see table 1.2 in § 1.3.1.1), which is the direct object marker of finite verbs¹⁶³.

(273) A chafodd hithau, Begw, beth ddwedodd ei
and get.PRET.3SG 3SG.F.CONJ PN what REL.DIR\say.PRET.3SG 3SG.F.POSS
mam hefyd? O ie, ollyngdod wrth daflu ei
mother also INTERJ INTERJ OBJ\release with throw.INF 3SG.F.POSS
dymuniad i fyny yn gelwydd twt cyfa.
wish to up *y*_{NPRED} lie neat whole

Discourse markers and interjections are common in free indirect speech segments in the corpus, as demonstrated in ex. 274, as well as the previous example.

(274) a. ‘O, diar_J, yr oedd bywyd yn galed. [...]
INTERJ INTERJ PRT be.IMPF.3SG life *y*_{NPRED} hard
b. Yr oedd Bilw’n rhy ffeind, ond ‘O_J! i beth oedd
PRT be.IMPF.3SG PN-*y*_{NPRED} too nice but INTERJ to what be.IMPF.3SG
eisiau iddo sôn am yr hen gwarfod yma?
need to.3SG.M mention about DEF old meeting DEM.PROX

¹⁶² The English translation presents the parenthetical status more clearly, using dashes.

¹⁶³ As opposed to infinitival forms, whose direct object marking does not involve lenition.

And she, Begw, got—what had her mother said again? Oh yes—relief, in throwing up her wish as a total lie.

TG, Y Pistyll (ch. 2), p. 25

‘Oh, dear_J, life was hard. [...]

TG, Gofid (ch. 1), p. 9

Bilw was too kind, but ‘Oh_J! why did he need to mention the old meeting here and now?

TG, Marwolaeth Stori (ch. 3), p. 35

3.6.2.2 Verbs of cognition

While cases of indirect *speech* are rare in the studied corpus, it is more common for verbs of cognition to take indirect complements, as demonstrated in ex. 275, with *mai*-nominalisation of nominal predication in ex. 275a and *y*-nominalisation in exx. 275b–c.

(275) a. Wrth iddynt droi oddi wrth y drws, meddyliai
with to.3PL LEN\turn.INF from DEF door think.IMPF.3SG
Elin Gruffydd mai ‘slebog’ oedd y gair iawn am
PN NMLZ slob COP.IMPF.3SG DEF word right about
Lisi Jên.
PN

‘As they turned from the door, Elin Gruffydd thought that ‘slob’ was the proper word for Lisi Jên.

TG, Ymwelydd i De (ch. 5), p. 63

- b. [...] Credai Begw y byddai rhywbeth siŵr o
 believe.IMP.F.3SG PN NMLZ be.IMP.F.HAB.3SG something sure of
 dorri ym mrest Bilw. [...]
 break.INF y_{LOC} breast PN
- c. Gobeithiai y medrai hwnnw wneud rhywbeth i
 hope.IMP.F.3SG NMLZ can.IMP.F.3SG DEM.DIST.M make.INF something to
 atal ei thad rhag ei gorfodi i fynd adref.
 stop.INF 3SG.F.POSS father PREP 3SG.F.POSS oblige.INF to go.INF ADV\home

[...] °Begw believed that something was sure to break in Bilw's chest. [...]
 TG, Marwolaeth Stori (ch. 3), p. 34

She hoped that he would be able to do something to stop her father from forcing her to go home.
 TG, Y Pistyll (ch. 2), p. 22

Direct verbalisation of the thoughts of characters does also occur, as demonstrated in ex. 272 above and ex. 276. No quotation marks are used with verbs of cognition in the corpus, but this combination is attested in other works by Roberts.

- (276) a. Mae lot o'i dad yn y bwli bach yma,
 be.PRS.3SG lot of-3SG.M.POSS father y_{LOC} DEF bully small DEM.PROX
 meddyliai Winni.
 think.IMP.F.3SG PN
- b. [...] Yr oedd yn gas ar Mair debygai Begw,
 PRT be.IMP.F.3SG y_{PRED} hateful on PN LEN\suppose.IMP.F.3SG PN
 ei thad yn dweud gras bwyd ac yn tyfu barf.
 3SG.F.POSS father y_{CVB} say.INF grace food and y_{CVB} grow.INF beard
 [...]

There's a lot of his father in this little bully, thought Winni.
 HD, O! Winni! Winni! (ch. 6), p. 56

[...] It was horrid for Mair, Begw supposed, her [Mair's] father saying grace at meals and growing a beard. [...]
 TG, Y Pistyll (ch. 2), p. 14

With regard to the relative position of the direct reported thought and the verb of cognition, at least in the studied corpus both *meddyliai* (as in ex. 276a) and *debygai* (as in ex. 276b) are never preposed. Preposed forms seem to collocate with *indirect* complements (as in ex. 275). The intraposed or postposed status of *debygai* has a syntactic implication which does not affect *meddyliai*: the *t*- → *d*- lenition of *debygai* (dictionary form *tebyg*) has to do with this parenthetical status. The lenition-triggering pre-verbal particle *mi* co-occur with verbs in parenthetical epistemic verbs, such as *mi gredaf* '..., I believe (...)', *mi dybiaf* '..., I suppose (...)', *mi wn* '..., I know (...)' and *mi wranta* '..., I'm sure (...)'; this syntactic feature is discussed in SHISHA-HALEVY (2005, § 7)[§ 1.3.4.b]. The parenthetical *debygai* may be analysed as a form with zero pre-verbal particle which triggers lenition¹⁶⁴.

¹⁶⁴ Such particles are discussed by AWBERY (2004), although with other type of data: spoken Welsh of north Pembrokeshire.

3.6.2.3 *meddai wrth- ei hun* ‘said to oneself’

Four examples in the corpus (exx. 277–280) have the idiomatic reflexive construction *meddai wrth- ei hun* ‘said to oneself’, which does not indicate actual speech but *thinking*. These are different from the superficially-similar ex. 164 in § 3.2.3.1.5.1 above ([...] *ddywedodd ei mam wrthi ei hun fwy na neb* ‘[...] her mother said, to herself more than anyone’), which does represent speech (not thoughts which are not shared) and has a different verb in a different tense¹⁶⁵, a different configuration and different ‘addressee’ (*wrthi ei hun fwy na neb* ‘to herself more than anyone’).

In three of the examples (exx. 277–279) occur right after a line of dialogue, and represent a response the character chose not to utter. Take note of the allocutive second-person forms *gweitiwch chi* ‘wait!’ and *gwelwch chi* ‘you (will) see’ in ex. 277, which are used without actual addressing of the imagined allocutor (Begw’s mother) by the ‘speaker’ (Begw).

- (277) [Mam Begw:] ‘[...], a fedar neb fyta llawar o frechdan efo cremnog.’ ¶ ‘Gweitiwch chi nes gwelwch chi Winni yn byta,’ meddai Begw wrth hi ei hun.

¹⁶⁵ Structurally speaking, *meddai* has no tense in the environments it is used here and normally (see § 3.3.1.1.2).

[Begw’s mother:] ‘[...], and nobody can eat much bread-and-butter with pancakes.’ ¶ ‘Wait until you see Winni eat,’ Begw said to herself.

TG, *Ymwelydd i De* (ch. 5), p. 57

- (278) ‘Cymerwch ragor.’ A chododd Elin Gruffydd dair arall ar y fforc. ¶ ‘Dyna’r nawfed, meddai Begw wrthi ei hun.

‘Have some more.’ And Elin Gruffydd lifted another three on the fork. ¶ ‘That’s the ninth, Begw said to herself.’

TG, *Ymwelydd i De* (ch. 5), p. 58

- (279) ‘D wn i ddim i beth mae eisiau hen gwarfodydd llenyddol.’ ¶ ‘O! Bilw annwyl, yn meddwl yr un fath â fi,’ meddai Begw wrthi ei hun.

‘I don’t know why there’s a need for old literary meetings.’ ¶ ‘Oh! Dear Bilw, thinking the same as me,’ Begw said to herself.

TG, *Marwolaeth Stori* (ch. 3), p. 34

In ex. 280 the construction is used within the course of a narrative paragraph, right after the author refers to the quality

of one character's thoughts in response to recent events in the narrative.

- (280) [...] Yr oedd rhywbeth heblaw 「meddyliau」 balch na difalch
PRT be.IMPF.3SG something beside thought.PL glad nor ABE.glad
 yn ei chalon, 「meddyliau」 digalon oedd y
yn_{loc} 3SG.F.POSS heart thought.PL disheartened COP.IMPF.3SG DEF
 rheini wrth weld y tri yn troi am y ffordd. 「Pam?»
DEM.DIST.PL with see.INF DEF three yn_{CVB} turn about DEF road why
 meddai wrthi ei hun. ‘Pam?’ [...] GSV.IMPF.3SG with.3SG.F 3SG.F.POSS REFL why

There was something besides pleased or displeased thoughts in her heart, they were depressed thoughts as she saw the three turn towards the road. 「“Why?” she said to herself, “why?”」 [...]

TG, *Ymwelydd i De* (ch. 5), p. 64

The reflexive construction in question is used in other works by Kate Roberts and others. The only attestations of *ebe*^{QP} instead of *meddai* in the first slot I could find in works of Kate Roberts are from her first collection of short stories, *O Gors y Bryniau* (K. ROBERTS [1925] 1932). As discussed in § 3.3.1.1.1.1 above, the use of *ebe* and *meddai* in this early publication is strikingly different from that of her later works, in which *ebe* is restricted to actual quotative QI1 constructions.

3.6.3 *Speech verbs outside of quotative indexes*

Speech verbs are commonly used as nuclei of quotative indexes, but are used in other environments as well. The figurative use of *meddai wrth- ei hun* ‘said to oneself’ has been just discussed, but there are other, nonfigurative uses.

One is to encapsulate parts of the dialogue without explicitly writing it in as direct-speech dialogue paragraphs. Such is ex. 264 from § 3.5.2 above, in which the author avoids writing the dialogue paragraphs of what Gwen says to Winni. Other examples are ex. 281, where a nominal reference (*helynt*^{trouble}, *sgwrs*^{talk} and *hanes*^{history}) spares repeating events the readers are familiar with or providing information which the author chooses not to include.

- (281) a. [dyn yn dod at Winni:] ‘Be sy’n bod Winni?’ ¶
what be.REL.PRS.3SG-yn_{CVB} be.INF PN
 Dywedodd hithau [=Winni] ei helynt.
say.PRET.3SG 3SG.F.CONJ 3SG.F.POSS trouble
 b. Soniodd am sgwrs Gwen wrth ei mestres.
mention.PRET.3SG about talk PN with 3SG.F.POSS mistress

[a man coming up to Winni:] ‘What’s the matter, Winni?’ ¶ She [=Winni] told him her troubles.

HD, *O! Winni! Winni!* (ch. 6), p. 51
 She mentioned Gwen’s talk to her mistress.

HD, *Haul a Drycin* (ch. 2), p. 20

- c. [...] Dywedasant bob un ei hanes wrth ei gilydd.
 say.PRET.3PL every one 3SG.F.POSS history with 3.POSS RECP

[...] They both told each other their life history.

HD, Haul a Drycin (ch. 2), p. 19

In addition to *dweud*, *sôn* ^{say.INF mention.INF about} *am* and other speech verbs, other verbs can take communicative sense, including the general *rhoi*:
^{give.INF}

- (282) Rhoes Winni'r hanes a Begw'n gwranddo, ei cheg
 give.PRET.3SG PN-DEF account and PN-yn_{CVB} listen.INF 3SG.F.POSS mouth
 yn agored a'i llygaid yn rhythu.
 yn_{IPRED} open and-3SG.F.POSS eye.PL yn_{CVB} stare.INF

Winni told her story, and Begw listened, her mouth open and her eyes wide.

HD, O! Winni! Winni! (ch. 6), p. 14

Nominal reference object is one option to avoid explicit direct dialogue; indirect speech is another (ex. 283). Interestingly, while indirect speech is commonly dealt in tandem with direct speech in the grammatical literature, it is quite rare in our corpus. Indirect speech is distinct from direct speech not only in its syntax, but also in its textual function: it is a wholly narrative form, whereas direct speech (in QI1 and QI2) bridges between narrative and dialogue.¹⁶⁶

- (283) a. [...] 'Dywedodd Robin nad oedd ef am aros
 say.PRET.3SG PN NMLZ.NEG be.IMPF.3SG 3SG.M about stay.INF
 i gael te efo Winni Ffinni Hadog, a dechreuodd Rhys
 to get.INF tea with PN and begin.PRET.3SG PN
 grio wrth ei glywed yn dweud. [...]
 cry.INF with 3SG.M.POSS hear.INF yn_{CVB} say.INF
- b. [...] Ond mi gafodd ei mam afael ar hen gôt
 but PRT get.PRET.3SG 3SG.F.POSS mother hold.INF on old coat(F)
 ddu dri-chwarter a choler gyrlin cloth arni, a dyma
 black three-quarter and collar curling cloth on.3SG.F and PRESTT.PROX
 hi'n dechrau ei datod a dweud y gwnâi
 3SG.F-yn_{CVB} begin.INF 3SG.F.POSS undo.INF and say.INF NMLZ do.IMPF.3SG
 gôt iawn i Winni at ei godre. [...]
 coat proper to PN to 3SG.F.POSS fringe

¹⁶⁶ Keeping with the bridge metaphor, QI1 stands closer to the dialogue side and QI2 to the narrative side.

[...] 'Robin said that he didn't want to stay and have tea with Winni Ffinni Hadog, and Rhys began crying when he heard him say that. [...]

TG, Ymwelydd i De (ch. 5), p. 57

[...] But her mother got hold of an old black three-quarter-length coat with a curling cloth collar, and she began to take it apart, saying it would make a fine full-length coat for Winni. [...]

There are functions direct speech in dialogue do not cover, such as avoidance from speaking (ex. 284) and a hypothetical act of speaking (ex. 285).

- (284) Ni soniodd yr un o'r ddau air am yr helynt ar y
 NEG mention.PRET.3SG DEF one of-DEF two.M word about DEF trouble on DEF
 ffordd adre, Begw o gywilydd, a Robin am y tro yn
 way ADV\home PN from shame and PN about DEF time *y_nCVB*
 deall teimladau ei chwaer.
 understand.INF feeling.PL 3SG.M.POSS sister

Neither of the two said a word on the way home about the trouble, Begw from shame, and Robin for once understanding his sister's feelings.

TG, Te yn y Grug (ch. 4), p. 47

- (285) Penderfynodd fynd i'r lôn trwy lidiart y drws nesa', ac os
 decide.PRET.3SG go.INF to-DEF lane through gate DEF door next and if
 deuai Mrs. Huws i gyfarfod â hi, gallai ddweud
 come.IMPF.3SG Mrs PN to meet.INF with 3SG.F can.IMPF.3SG say.INF
 mai dyfod i alw ar Mair yr oedd.
 NMLZ come.INF to call.INF on PN REL.OBL be.IMPF.3SG

She decided to go to the road through the next door's gate, and if Mrs. Huws came to meet her, she could say that what she was doing was coming to call on Mair.

TG, Y Pistyll (ch. 2), p. 14

Speech verbs are in use within the speech of characters in dialogue as well, when they speak about speaking (e.g. ex. 286). The grammar of the dialogue portions of the text — as opposed to the *interface* between narrative and dialogue — lay outside of the limits of this chapter.

- (286) a. [Mrs. Huws:] 'Rŵan, Winni, nid fel yna mae siarad. Dwedwch
 now PN NEG like MEDI be.PRS.3SG talk say.IMP.2PL
 "Mrs. Jones," nid "y Mrs. Jones yna sy'n dŵad
 Mrs PN NEG DEF Mrs PN MEDI be.REL.PRS.3SG-*y_nCVB* come.INF
 yma i llau." [...]'
 PROX.LOC to clean.INF
- b. [Begw:] '[...] Mi glywais i Mr. Huws yn deud — "trwy
 PRT hear.PRET.1SG 1SG Mr PN *y_nCVB* say.INF through
 Iesu Grist. Amen.'
 PN amen

[Mrs Huws:] 'Now, Winni, that's no way to talk. Say — "Mrs. Jones" not "that Mrs. Jones who comes here to clean." [...]'

HD, O! Winni! Winni! (ch. 6), p. 46

[Begw:] '[...] I heard Mr. Huws saying—"through Jesus Christ. Amen."

TG, Y Pistyll (ch. 2), p. 16

3.7 CONCLUSION

This chapter delineates the seam between two primary modes of narrative (see § 1.1.6.1): the dialogue portions and the narration-proper portions of narratives. It portrays the micro- and macro-syntactic signs which have to do with the integration of *mimetic* speech into *diegetic* narration. These signs are described with regard to their structural properties — their signifiers, their signifieds and the systematic relationships that define them. Complex, intricate and interesting linguistic patterns emerge from the text

through the lens of structural text linguistics. A key notion in this chapter is that of *quotative index*, the linguistic expression which signals, embeds and introduces a *quote* (direct reported speech) into the broader discourse.

Three distinct types of quotative indexes are attested in the corpus, showing distinct syntagmatic, paradigmatic, systematic and textual-functional features (§ 3.2). The first, QI1 (§ 3.2.2), is the basic, conventionalised type of quotative index in the corpus, which unmarkedly tags turns in dialogue. It may be followed by a special narrative addendum (§ 3.2.2.1) and may split the quote in two parts (§ 3.2.2.2). Formally QI1 begins with a paragraph break and a quote, which may be followed by an overt quotative index (QI1⁺) or stand on its own, occupying its own paragraph (QI1⁻, with a zero quotative index). The second type, QI2 (§ 3.2.3), is strictly preposed, located at the coda of a previous narrative paragraph and has a paragraph break between it and the quote. Functionally, it marks the act or manner of speech as an event with narrative significance. While QI2 is much rarer than QI1, the third type, QI3 (§ 3.2.4), is even less prevalent; while QI1 operates essentially in the domain of dialogue and QI2 in both the domain of dialogue and narrative, QI3's function lies strictly within narrative, with no dialogue component. Formally, QI3 is embedded within the flow of a narrative paragraph.¹⁶⁷

Next the internal structure of the quotative indexes is analysed (§ 3.3). Four basic components are recognised: the nucleus, the speaker, the addressee and the modification.¹⁶⁸ The different types of nuclei attested in the corpus (§ 3.3.1) are diverse in terms of their form and syntax, and include: generic speech verbs¹⁶⁹, specific speech verbs (which bear specific lexical meaning, such as *gofyn* or *gweiddi*), the compound prepositional phrase *oddi wrth SP*, and nominal predication patterns. Speakers (§ 3.3.2) are indicated pronominally or nominally; the syntactic role of the speaker component depends on the nucleus. Addressees (§ 3.3.3) are rarely indexed explicitly in the quotative index, but when needed they are within the quote (as a vocative phrase, for example). The modification component (§ 3.3.4) intersects with QI-type in complex ways that involves syntactic and textual factors.

¹⁶⁷ Some aspects of phonetics and prosody in an audiobook produced for *Te yn y Grug* (one work which is used as a part of the corpus) are cursorily explored in § 3.2.4.4.

¹⁶⁸ Each intersects with the type of quotative index, making 3 × 4 paradigms.

¹⁶⁹ *meddai* and *ebe* for QI1 (§ 3.3.1.1.1), which arguably are not verbs synchronically, or at least not fully verbal. QI2 has *meddai* and *dweud* as generic forms (§ 3.3.1.1.2).

The quotative index of QI1 can be either overt (QI1⁺) or zeroed (QI1⁻), leaving only the typographical devices of quotation marks and paragraph breaks as markers (§ 3.4). The distribution between the two forms can be described by the following rule of thumb (simplified here): unless the identification of the speaker is not unambiguous at that point in the text or the author wishes to describe something specific regarding the speech¹⁷⁰, QI1⁻ is used; otherwise, QI1⁺ is used. Several conversations are examined as case studies (§ 3.4.1): very long conversations between two characters are carried out using QI1⁻ almost exclusively, while conversations between three characters exhibit complex use of QI1⁺ and QI1⁻¹⁷¹. The special cases of rapid narrative-dialogue alternation (§ 3.4.2) and stories which open with speech (§ 3.4.3) are also considered, in order to provide a fuller picture. The corpus is not a record of actual real-life occurrences and conversations, but an artificial, literary construct that mimics such records. The author presents several situations in which characters violate social conventions and interrupt one another (§ 3.5); these interruptions — and resumptions — have linguistic consequences.

Finally, § 3.6 is dedicated to three issues which are related to the topic in question but fit nowhere in the other sections. One is reciting verses and singing (§ 3.6.1), which have linguistic characteristics that are different from those which normal speech has. Another is reported thoughts: § 3.6.2 covers similarities and dissimilarities between the linguistic representation and reporting of speech and thought¹⁷²; a number of strategies and syntactic constructions are described. The third is the use of speech verbs outside of quotative indexes (§ 3.6.3); while speech verbs are commonly used as nuclei of quotative indexes, they are used in other environments as well, for several purposes.

¹⁷⁰ Through the modification component or — marginally — through a lexical choice of specific speech verb.

¹⁷¹ As complementary evidence, two such conversations are annotated and commented upon in an appendix (§ B.2).

¹⁷² Both fall under the umbrella term *reported discourse* and are often grouped together in linguistic treatments.

4

Stage directions

- ▶ Chapter 2 portrayed the text-linguistic structure of a special kind of narrative within memoirs, and chapter 3 charted the interface between the narrative and dialogue portions of stories. The current chapter continues with the general theme of the thesis, and depicts the (text-)linguistic system of a particular textual constituent within an encompassing text: this time, it is *stage directions within plays*. Two short plays serve as the corpus: the stage play *Y Fam* ‘The Mother’ (B. E. DAVIES and K. ROBERTS 1920) and the radio play *Y Cynddrws* ‘The Outer Door’ (K. ROBERTS [1954] 2014b).

4.1 INTRODUCTION

4.1.1 Background

While memoirs and short stories are texts which are meant to be *read* by the audience¹, plays are texts which can be deciphered, interpreted, comprehended, enjoyed and analysed either directly as written texts to be read, or through spectating a performative dramatic actualisation made by a collaborative effort of a director, a cast of actors and a production team.² Situated within the field of linguistics, and aiming at text-linguistic analysis of written Literary Welsh, the current study takes the first route, and examines the corpus — from the point of view of the *reader* — as a written literary object, independent of any particular per-

*Chwareufa ydyw'r byd,
A chwareuyddion yw'r trigolion oll,
Hwy ddeuant yn eu tro, ac ânt bob un;
Amrywiol ranau chwery pob dyn byw;*

*All the world's a stage, / And all the
men and women merely players: / They
have their exits and their entrances, /
And one man in his time plays many
parts:*

— Jaques in Shakespeare's *As You
Like It*; translated into Welsh in
SPURRELL (1853, p. 73)

¹ Or listened to in the case of the radio episode upon which *Atgofion* is based (§ 2.1.2). The published version, which chapter 2 uses as a part of its corpus, is strictly meant to be read, and has no performative or production directions.

² If one is to apply GENETTE's (1972) terms liberally, the read text and the spectated performance share *discours* or *récit* (the narrative text) but not *narration* (the act of narration); see n. 41 on p. 14.

formance. Even though the portions of the text this chapter deals with contain instructions originally meant for *production*, they can be linguistically analysed as a special kind of text.

HELBO (1987, § 2.3.1) distinguishes between two subsets which together make the *theatrical text*:

- The *dramatic text*, which is spoken aloud by the actors.
- The *production text* (or *stage directions*), which ‘comprises the scenic annotations destined particularly for actualisation through staging (“*didascalies*”)³. He distinguishes between four types, according to their target audience:
 - *Meant for the actor*. These make the majority of stage directions in our corpus.
 - *Meant for staging* (set, costumes, lighting, sound effects, music, etc.). In our corpus these are absent from the auditory *Y Cynddrws*, and in the theatrical *Y Fam* are found mainly in the *GOLYGFA* section at the beginning, and sporadically throughout the play.
 - *Meant for the reader* (of the published play), and have no concretisation on stage. These are not found in our plays.
 - *Meant for the implied spectator*.⁴ These are not found in our plays, as well.

Thus, this chapter deals with the (text-)linguistic structure of the production text, most of which directs the actors and some of which describes the staging.

INGARDEN ([1931] 1973, p. 208) formulates a distinction between *Haupttext* ‘primary text’ and *Nebentext* ‘ancillary text’. The two constitute two parallel signifying systems, where the former constitutes the dialogue of the characters (HELBO’s (1987, § 2.3.1) *dramatic text*) and the latter constitutes the stage directions which frame that dialogue (HELBO’s (*ibid.*) *production text*). Ingarden offers a hierarchical structure, but this view is not shared by all scholars; see ASTON and SAVONA ([1991] 2013, p. 72 ff.) for discussion. THOMASSEAU (1984), for example, rejects Ingarden’s terms and the hierarchy they suggest, and proposes the terms *texte dialogué* ‘dialogue(d) text’ and *para-texte* ‘para-text’, which are distinguished on typographical basis in the

³ Cf. PAVIS’s (1998, § stage directions) definition: ‘Stage directions (*indications scéniques; Bühnenanweisungen*) include any text [...] which is not spoken by the actors and is meant to clarify the understanding or mode of presentation of the play for the reader. Examples include names of characters, indications of entrances and exits, descriptions of space, notations on acting.’

⁴ I must admit I do not fully understand what HELBO (1987) means by this: how can such production text can be directed at an (implied) spectator if it does not have an effect on acting or the stage?

Perhaps examples like SD 206 (discussed below) fit under this type, as they are worded in a way that refers to the listeners, with the impersonal finite present form *-ir*. Nevertheless, even though it indirectly and impersonally *refers* to the audience, it is the audio engineer (as a part of the production team) and/or the voice actors who have to interpret that instruction and act accordingly: it is presented ‘through the audience’s ears’, but in actuality it is meant for others to perform.

printed play⁵ — an approach the present study shares. Similarly, VELTRŮSKÝ (1977) acknowledges stage directions as integral to the literary structure of the play.

Theatre and drama have received scholarly attention in a wide range of fields, and *theatre studies* (*theatrology*, *dramatics*) is an inherently interdisciplinary field. Beyond other studies of the language of plays, the interdisciplinary intersection most akin to the structuralist methodology of the present study (§ 1.2.2) is the semiotic (or *semiologic*) analysis of theatre and drama; notable publications include ASTON and SAVONA ([1991] 2013), ELAM (2005), and HELBO (1987), as well as CARLSON (1989)⁶. Two relatively recent doctoral theses have been dedicated to Welsh language drama: one explores the interrelationship between Welsh language and drama (MORRIS 2018), and one focusses on Kate Roberts as a playwright and her dramatic works (D. JONES 2014). Both treat language and playwriting as cultural, social, literary and historical phenomena, and do not deal with grammatical matters, which are our focus here. Similarly to the other topics covered in the present thesis, to the best of my knowledge no scholarly attention has been given hitherto to the (text-)grammatical features of Kate Roberts's plays⁷, let alone the more specific topic of the grammar of stage directions.

Similarly to the above chapters, the present discussion is language-specific in focus and aim. While it does not attempt at studying stage directions in a generic language-agnostic manner, some aspects of the results, presentation and methodology might be helpful for the description of this textual unit — which is little studied *linguistically*⁸ — in other languages.

The stage directions are marked in the studied corpus using the commonplace parentheses and italic letters (ASTON and SAVONA [1991] 2013, p. 72). Thus, together with the explicitly designated introductory specifications⁹ (§ 4.2), the delimitation and definition of the textual unit in question is given by the author(s). This is in contrast with the anecdote, whose structural definition had to be derived from analysing the text, identifying recurring text-linguistic patterns. Another factor which distinguishes the dramatic text from the production text is the form of the language used in each: the first is characterised by a markedly colloquial

⁵ *Le para-texte est ce texte imprimé (en italiques ou dans un autre type de caractère le différenciant toujours visuellement de l'autre partie de l'œuvre) qui enveloppe le texte dialogué d'une pièce de théâtre.* 'The para-text is that printed text (in italics or in another typeface, always differentiating it *visually* from the other part of the work) which envelops the dialogue(d) text of the play'.

⁶ Which moves away from the text *per se* and treats the related topic of the semiotics of spatial, architectural arrangement.

⁷ Or Welsh language plays in general, as far as I could find.

⁸ Linguistic treatments of the special grammar of stage directions include NIKIFORIDOU (2021, English), URYSON (2019, Russian) and MURPHY (1974, pp. 199–210, Serbo-Croatian).

⁹ This term is adopted from SMILEY (2005, p. 282).

language — in structure and orthography¹⁰ — while the latter is closer to the contemporary standard literary form.

The different components which make a play are broadly comparable with the ones which make a commonplace non-performative linguistic narrative (discussed in § 1.1.6.1 above).¹¹ Table 4.1 presents a general comparison. The details may vary, but the fundamental common features stem from the fact that both drama and narrative texts are different modalities realising the same core human notion of *narrative*.

¹⁰ Welsh, in contrast to English, is relatively free when it comes to representing colloquial forms and pronunciations in writing.

¹¹ In fact, ESHEL’s (2015, § 2.3) *mise-en-scène* narrative mode is directly adopted from theatre studies and film theory (ESHEL 2015, n. 27 on p. 29). See VEINSTEIN (1955, p. 9 and passim) for considerations regarding terminology and the history of science.

4.1.2 *Corpus*

Although Roberts is primarily recognised as an author of short stories and novels (§ 1.3.2), she has written no less than thirteen plays and translated one (D. JONES 2014, p. 3 f.), and was an active figure in the contemporary scene. For the purpose of this chapter two short plays, one act each¹², have been chosen:

- ^{DEF mother} *Y Fam* ‘The Mother’ (1920; published as B. E. DAVIES and K. ROBERTS 1920), the first original play published by Roberts¹³, and indeed her first published book. It was written together with Betty Eynon Davies, with whom Roberts co-wrote three other plays. The fact it was co-written by two dramatists is not taken into consideration here; the text is taken as is.¹⁴ This does not affect the homogeneity of the data in this thesis — at least not to a significant degree — as the findings found here generally hold true for other stage plays by Roberts.
- ^{DEF outer door} *Y Cynddrws* ‘The Outer Door’ (1954; edited in D. JONES (2014, § 4.ii) — K. ROBERTS ([1954] 2014b) — on the basis of the author’s manuscripts), a radio play broadcast that year on Radio Cymru.

¹² *Y Cynddrws* has five monologues after the *LLEN* ‘CURTAIN’, but this epilogue is excluded from the present study as it lacks any stage directions but the English *CROSS FADE INTO MUSIC* between the monologues.

¹³ According to (D. JONES 2014, p. 3 f.) two plays preceded it: *Y Botel* ‘The Bottle’ in 1910 (a translation of *The Bottle* by T. P. Taylor) and *Yn Eis-iau, Howscipar* ‘Wanted: Housekeeper’ in 1915 (performed by *Cymdeithas y Ddraig Goch* ‘The Red Dragon Society’ that year; no copies survived).

¹⁴ If fact, the exact role of each of the two is debated in the scholarly literature (see D. JONES 2014, p. 64 ff. and passim).

Table 4.1: Comparison of the components that make plays and commonplace narrative texts

Play	BONHEIM 1975, 1982	SHISHA-HALEVY 1998	ESHEL 2015
introductory specifications	description	(subset of comment mode)	<i>mise-en-scène</i>
dramatic text	speech	dialogue	consciousness mode
(active) stage directions	report	evolution mode	evolution mode

4.1.3 Annotation

Similarly to the two previous chapters, this chapter is also accompanied by an appendix (appendix C). It contains the whole text of *Y Fam* (§ C.1) and only the stage directions of *Y Cynddrws*, with minimal necessary co-text (§ C.2), where the symbol <[...]> indicates an omission within the same paragraph and <[:] × n> an omission of n paragraphs.

To the best of my knowledge, neither of the plays has been translated into English. For this reason, I translated them myself (the whole of *Y Fam* and the relevant portions of *Y Cynddrws*). The purpose of this translation is not to be a stand-alone literary translation, but to make the thinnest readable English cover over the Welsh original, sacrificing idiomaticity at times for the sake of reflecting the original as close as possible. One case in which English idiomaticity is abandoned on purpose in favour of servile rendering is the *[PRO/NP yn_{CVB} INF]* pattern, which is rendered as *[NP V-ing]* (e.g. *EIRY yn crio mwy* as ‘EIRY crying more’, without ‘is’).

Each basic stage directions segment (sentence or phrase)¹⁵ is numbered¹⁶ and colour-coded¹⁷ according to a simple scheme described in table 4.2. The colour of each segment corresponds to its syntactic form. The minimal nucleus syntagm which determines the syntactic identity of the whole segment according to the said scheme is marked in bold letters; when a segment has several concatenated nuclei, each is set in bold letters. Like in previous chapters, the annotation is mirrored in the English translation.

¹⁵ Dependent clauses (such as adjunctive converbs or the *[a INF]* construction) are segmented together with their nucleus. On the other hand, sentences which consist of two segments which make a distinct head syntactic type each are split.

¹⁶ Similarly to the anecdotes in appendix A, the numbering of the second play, *Y Cynddrws*, begins from 201, so references to the two plays can be easily distinguished.

‘SD’ references throughout this chapter refer to the correspondent stage directions in the appendix. Navigating back and forth can be done using hyperlinks (§ D.3.1); alternatively, two windows can be opened side by side.

¹⁷ A corresponding shorthand is indicated beneath the number, so there is no need to memorise the colouring scheme.

Table 4.2: Syntactic forms of stage directions and their colour codes in appendix C

Colour	Shorthand	Meaning	Example
● green	PRS	finite verb in present tense	SD 114 <small>shake.PRS.3SG 3SG.M.POSS head</small> <i>Ysgwyd ei ben</i> He shakes his head
● blue	<i>yn_{CVB}</i>	<i>[yn_{CVB} INF]</i> converbal form	SD 226 <small>yn_{CVB} shout.INF</small> <i>yn gweiddi</i> shouting
● cyan	<i>yn_{ADV}</i>	<i>[yn_{ADV} ADJ]</i> deadjectival adverb and related forms	SD 151 <small>yn_{ADV} quiet</small> <i>yn dawel</i> quietly
● yellow	NP	stand-alone noun phrase	SD 142 <small>pause short</small> <i>Seibiant byr</i> A short pause
● red	AD	addressee	SD 17 <small>with PN</small> <i>wrth SIENCYN</i> to SIENCYN
● grey	other	other forms	SD 146 <small>in voice fearful</small> <i>mewn llais ofnus</i> in a fearful voice

All stage directions have been collected in a database.¹⁸ Querying it proved helpful for achieving both quantitative and qualitative findings.

¹⁸ It is available in a simple tab-separated values (TSV) format online: <https://gitlab.com/rwmpelstilzchen/phdthesis/-/blob/master/db/drama.csv>

The ID field in the database refers to internal labels (the same labels used in the \LaTeX source files), not the sequential ones found in the PDF output of the thesis.

4.1.4 Overview of the chapter

This chapter is shorter than chapters 2 and 3, and its structure is simpler. Two sections follow this introduction:

- § 4.2 is a short section which describes the syntactic forms found in the *introductory specifications* set before the dramatic text itself begins: *dramatis personae* (in both plays), place and time (*Y Fam* only) and the setting (developed in *Y Fam*; embryonic to non-existent in *Y Cynddrws*).
- § 4.3 is the main section of the chapter. It examines the syntactic forms found in *stage directions* accompanying the dramatic text and their textual functions.

4.2 INTRODUCTORY SPECIFICATIONS

4.2.1 Dramatis personae

Following the standard form, both plays begin with a *dramatis personae* section ((y) *cymeriadau*). The two plays differ in the type of their cast of characters, which is reflected in language.

The characters in *Y Fam* (§ C.1) all belong in one household: one servant and several family members. First the ‘*pater familias*’ Ifan is listed as y *Tad* ‘the Father’, followed by his family in relation to him (with the *ei* and their term of relation). Last Siencyn the servant is listed, as y *Gwas*. Two related features stand out:

- The definite article y in front of Ifan and Siencyn’s descriptions, and the possessive article *ei* in the descriptions of the others.¹⁹
- The use of capital letters in all the descriptions (*Tad*, *Wraig*, *Ferch*, etc.).²⁰

¹⁹ The possessive article in Welsh, similarly to English, marks its noun phrase as definite.

²⁰ In general, the capitalisation norms of Welsh are more or less the same as in English.

The two features suggest the status of these characters is similar to that of stock characters. This is in line with the flat nature of the characters in the play: Nano is an archetypical neglecting

and abusive *wicked stepmother*²¹, Eiry and Gwyn are stereotypical little *girl* and *boy*, etc. This has to do with the folkloristic nature of the play, which reads like a sort of a fairy tale (see D. JONES (2014, p. 66 f.) for discussion on the folk origins of the play), whose final part walks the line between the Otherworld, dream and a child's imagination and interpretation of reality on the one hand, and the down-to-earth adult world on the other hand.²²

The *dramatis personae* of *Y Cynddrws* (§ C.2) are presented in a more typical form: indefinite nouns (*bardd*, *fffermwr*, *crwydryn*, etc.) modified adnominally; cf. the first class (*character: identification*) in table 5.1 (*classification of stage directions*) in ASTON and SAVONA ([1991] 2013, ch. 5).

4.2.2 Place and time

These are absent from *Y Cynddrws*, and are minimal in *Y Fam*, where:

- The place (*lle*) is a noun phrase: *Cegin fferm Tŷ'n Mynydd* 'The kitchen of a farm (called) *Tŷ'n Mynydd*'²³.
- The time is *Saith o'r gloch, Nos cyn G'lan Gaea* 'Seven o'clock, the night before All Saints' Day', foreshadowing an otherworldly atmosphere.

4.2.3 Setting

The setting (*golygfa*) section of *Y Fam* contains forms which occur in the main stage directions (discussed in § 4.3 below). Nevertheless, these forms bear different functions here and there.

The setting is a special unit, linguistically set apart from the rest of the play in both form and function. With regard to information structure, it is *almost a tabula rasa*: not all of the information given in the *dramatis personae*, *scene* and *time* sections is acknowledged as given.²⁴ ERTESCHIK-SHIR (1997, § 1.4, 2007, § 2.1.4) terms similar structures which do not depend on preceding information as their topic but present all-new information — fittingly enough for our discussion²⁵ — as having *stage topics*. Several nouns are definite, though, as they are assumed as shared knowledge about theatre: *y goleu* (SD 8) and *y goleuadau* (6); *y gynulleidfa* (7) and *y*

²¹ A rounder, more developed take on this trope can be seen later in Roberts's writing, in the character of Lisi Jên in *Te yn y Grug* and *Haul a Drycin*.

²² Gwyn the child has an otherworldly interpretation of Eiry's death (his and Eiry's dead mother came and took her with her *yn bell—bell—i dyfu yn hogan dda* 'far — far away — to grow up a good girl'), while Ifan the father sees it as a tragic occurrence within the natural world (*Syrthio i lawr y steps 'nath hi* 'What she did was falling down the stairs'). Both scenes and interpretations are played in front of the audience, with no clear judgement by the dramatists which one is 'true'.

Blurring the line between different states of conscious is a recurring theme in Roberts's works.

²³ The name of the farm — literally *House in Mountain* — encapsulates its most salient feature, namely its remoteness and loneliness. The use of '*yn_{Loc}*' with an indefinite noun phrase (*mynydd*) is not unproblematic (in general use *mewn* 'in' appears with indefinite noun phrases, in complementary distribution). Another possible reading of *Tŷ'n* is as a contraction of *tyddyn* 'homestead' (GPC (2014–, § tyddyn) gives *ty'n*), but then the circumflex (to *bach*) and the apostrophe are unexplained.

²⁴ For example, the place is reiterated in SD 6, the time in SD 12, and Nano and Siencyn are described again in SDs 13 and 14. Ifan is treated as known in SD 15, though.

²⁵ ERTESCHIK-SHIR (1997, § 1.4): 'Such topics I call Stage topics using stage in the theatrical sense, the place where events appear before an audience.'

^{people} ^{DEF} ^{wall} *bobl* (8); *y mur* (SDs 5, 6, 8 and 10); and the directional ^{DEF} ^{right} *y dde* (6) and *y chwith* (SDs 8 and 9), which refer to the blocking of the stage. In addition, the definite ^{DEF} ^{left} *y tân* ‘the hearth’ (7) and *y dresel* ‘the dresser’²⁶ are also assumed as shared knowledge, not about theatre but of Welsh kitchens.

The setting section begins with SD 1, a noun phrase which restates the place (^{place} *lle*). Generally speaking, bare syntactically self-standing noun phrases are uncommon in Welsh, but they are found here in the setting section, as well as in the main stage directions (where their function is different; see § 4.3.2.3).

Next (SD 2) there occurs a deontic binomial [^{need to} *rhaid i PRO/NP LEN\INF*] ‘PRO/NP has to INF’ pattern²⁷ which refers back to the kitchen (now in a definite form, after it has been presented). For comparison, in commonplace third-person prose narrative writing such modal constructions are usually limited to the *comment mode* or to the content of dialogues²⁸. Here the deontic modality is directed at the set designer. This is the only place in both plays where an explicit deontic language is used in the production text; even though we deal with stage directions — that is *instructions* which tell the theatre personnel how to realise the play in actual performance — all other instances have plain indicative forms, which are instructive only in implication.

The rest of the first paragraph has one of three forms describing the props on set, all fulfilling the same basic function:

- Self-standing noun phrases: a table, dishes and milk (SD 3); a sewing machine (4); a bed (6); the hearth (7); two doors (8).
- An (^{PRT} ^{be.PRS.3SG} *y mae NP* ‘there is NP’ existential pattern (SD 9).
- Stative posture verbal constructions, either finite (SDs 10 and 11) or converbal (SD 5).

Stative posture verbs are being used in various languages not only for literal posture predicates but also for denoting location and existence (the second step in KUTEVA’s (1999) POSTURE > LOCATIVE/EXISTENTIAL > ASPECTUAL path of grammaticalisation)²⁹. Even though Welsh has no posture-based grammatical system of location and existence, ^{ynCVB} ^{hang} ^{stand.PRS.3SG} *yn hongian*, ^{lie.PRS.3SG} *saif* and *gorwedd* function here in a similar manner, but still bear full lexical (not grammaticalised) force. The difference between the converbal form and

²⁶ The Welsh dresser is a type of dresser consisting of a cabinet of cupboards and drawers surmounted by rows of shelves, on which plates, dishes, and kitchen utensils are arranged (OED 2000–, § Welsh, *adj.* and *n.* ⇨ Welsh dresser, *n.*). It used to have an important cultural role (BARNWELL and SUGGETT 2014, ch. 5).

²⁷ Literal approximation: *Necessary for PRO/NP to INF*. The first constituent, *rhaid* ‘need’, makes the rheme and the clause-content pattern *i PRO/NP LEN\INF* makes the theme in this binomial pattern (SHISHA-HALEVY 1998, § 3.4.1).

²⁸ See § 1.1.6.1 for the various narrative modes.

²⁹ See also NEWMAN (2002), a volume dedicated to typological and diachronic aspects of posture verbs.

While Welsh did develop a periphrastic aspectual system which is rooted in a spatiotemporal metaphor (and spatiotemporal paradigmatic commutation), this system is not based on posture metaphor but on existence metaphor (for example, *Mae hi’n canu* ‘she is singing’ literally means, approximately, ‘she is (exists) in singing’); cf., for example, *Ond mae gobaith* ‘But there is hope’ in Roberts’s short story *Cyfeillgarwch*. The forms used in this system ultimately originated from the common Indo-European ‘be’ roots **h₁es-* (whence come vowel-initial forms such as *wyf* ‘be.PRS.1SG’; cf. English *am*) and **b^hueh₂-* (whence come the *b-* forms such as *bod* ‘be.INF’; cf. English *be*). See ZIMMER (1999) and RIX (2001, §§ **h₁es-*, **b^hueh₂-*) for further discussion.

the finite form cannot be asserted here in this particular environment due to the paucity of examples in the studied corpus.

The second paragraph of the setting proceeds from describing the static set to describing the opening scene. It states the time in a common idiomatic manner (*Mae'n saith o'r gloch [...]* 'It is seven o'clock [...]; SD 12). Then each of the characters present on stage is introduced: Nano with a posture verb (SD 13), and Siencyn and Ifan without such syntactic intermediation but as syntactically independent noun phrases (SDs 14 and 15). The setting concludes with SD 16, a sentence whose predicate is a finite verb; it is not an event but a state.

Being a radio play, *Y Cynddrws* lacks a real setting. The closest thing to an acoustic 'setting' is the first word right after the *dramatis personae*: *Distawrwydd* (SD 201), which is immediately broken by two sighs. Although there is no explicit *golygfa* heading in *Y Cynddrws*, this first paragraph is set apart typographically, distinguished from the ways both the dramatic text³⁰ and the production text³¹ are set: it is printed in upright letters, with no tabulation and no parentheses.

4.3 STAGE DIRECTIONS ACCOMPANYING THE DRAMATIC TEXT

- ▶ Having described the introductory specifications, we turn now to the type which make the bulk of stage directions: the ones which are interwoven with the dramatic text. First, the basic criteria of classification are presented and the distribution of stage directions is described in a general form (§ 4.3.1). Then, a more zoomed-in description of the various syntactic forms is provided (§ 4.3.2).

4.3.1 *Distribution of stage directions*

In the previous section we have seen that while *Y Fam* has a detailed setting section, *Y Cynddrws* has nothing more developed than one word, *distawrwydd*. A quantitative comparison of the relative portion stage directions make of total text in each play (table 4.3³²) shows that in general stage directions are much more central and developed in *Y Fam* than in *Y Cynddrws*: their relative

³⁰ Set with upright letters and no parentheses, tabulated to the right of the name of the character who is performing the dramatic text.

³¹ Set in italic letters within parentheses.

Diflanna geiriau, ond erys gweithred-oedd



Words vanish, but actions remain

— THORNE (1993, § 423)

³² The numbers were obtained from a computerised word count of the text files; a 'word' in this context is any sequence of characters delimited by a white space.

The epilogue monologues of *Y Cynddrws*, which do not contain any stage directions, were not taken into account; if they were, the difference would be even starker.

Table 4.3:
The relative portion stage directions make of the text of each play

Play	Total length	Length of SD text	Relative portion
<i>Y Fam</i>	4787 words	1085 words	22.7% 
<i>Y Cynddrws</i>	6234 words	192 words	3.1% 

length is more than 7 times longer. A primary reason behind this seems to be the different medium of the two plays: *Y Fam* takes place on a theatre stage, which has visual aspects absent from the auditory *Y Cynddrws*. These visual aspects of the stage play are communicated through stage directions.

In this section the distribution of stage directions is described on two axes: one is textual environment and the other — syntactic form. Three textual environments³³ can be distinguished regarding the relative position of stage directions and the dramatic text, as described in table 4.4: before³⁴, within or external to a character's speech.³⁵ Stage directions in the preposed environment cataphorically modify the dramatic text that follows, by instructing how to perform it or what to do in conjunction with speaking. The intraposed environment is intertwined with the dramatic text, and as such stage directions in this environment are temporally bound to the flow of the dramatic text and indicate what to perform in certain points in that text or how to perform it. The extraposed environment is located between segments of dramatic text, and as such is mostly dedicated to actions and occurrences which take place between sequences of speech.







As shown in table 4.4, stage directions are not distributed the in the same manner in the two plays: *Y Fam* shows a more or less

³³ I could not find generally-accepted terms for these in teatrology, so I resorted to making new terms: *preposed*, *intraposed* and *extraposed*.

³⁴ In *Y Fam* preposed stage directions occur between the character's name and a colon; in *Y Cynddrws* they occur right after the colon, before the speech. This difference is superficial and does not affect the analysis. It might as well merely reflect typographical preferences of the printers of *Y Fam* (Educational Publishing co.) and the editor of *Y Cynddrws* (D. JONES 2014).

³⁵ This corresponds to a certain degree with Gabler's (JOYCE 1984, p. 1747) terms *narrative directions* and *speech directions*, which can be generalised beyond Joyce's *Ulysses*.

Table 4.4:
Textual environments in which stage directions occur and their distribution in each play

Environment	Meaning	Example	Distribution (occurrences)	
			<i>Y Fam</i>	<i>Y Cynddrws</i>
preposed	before the character's speech	SD 56	57 	22 
intraposed	within the character's speech	SD 96	53 	6 
extraposed	in a stand-alone paragraph	SD 164	46 	12 

even distribution, while in *Y Cynddrws* intraposed stage directions are rarer, and preposed ones are much more common. This seems to stem from the different nature of the two plays. *Y Fam* has non-verbal action played on stage in parallel or in between the dialogue lines of the characters. *Y Cynddrws*, on the other hand, is limited to the purely acoustic performance. Thus, preposed stage directions — a main function of which is to instruct the actors regarding how they should convey the dialogue (tone, manner, etc.) — are common in both plays, but intraposed and extraposed are less common in *Y Cynddrws*.

On the second axis — syntactic form — six classes are distinguished; these have been listed in table 4.2 (in § 4.1.3) and are described in greater detail in § 4.3.2. Table 4.5 provides a more detailed view in comparison to table 4.4: it shows the distribution of stage directions on the intersections of both axes. Several results stand out, such as the paucity of finite present forms in *Y Cynddrws* and their near non-existence in the preposed environment (in both plays). These and other quantitative facts go hand in hand with their qualitative functional aspects, which are discussed below.

Table 4.5: Distribution of stage directions by syntactic form and textual environment

Environment		● $[yn_{CVB} INF]$	● Present	● $[yn_{ADV} ADJ]$	● NP	● Addressee	● Other
both plays	preposed	36 ■■■■	1	23 ■■	0	5	14 ■
	intraposed	20 ■■	33 ■■■■	2	2	0	2
	extraposed	14 ■	33 ■■■■	0	9 ■	0	2
	total	69 ■■■■	67 ■■■■	26 ■■	11 ■	5	18 ■■
<i>Y Fam</i>	preposed	22 ■■	1	18 ■■	0	4	12 ■■
	intraposed	18 ■■	30 ■■■■	2	1	0	2
	extraposed	9 ■	30 ■■■■	0	5 ■	0	2
	total	49 ■■■■	61 ■■■■	20 ■■	6 ■	4	16 ■■
<i>Y Cynddrws</i>	preposed	14 ■■	0	5	0	1	2
	intraposed	2	3	0	1	0	0
	extraposed	5	3	0	4 ■	0	0
	total	20 ■■	6 ■	6 ■	5 ■	1	2

4.3.2 *Syntactic forms*4.3.2.1 *Verbal forms*4.3.2.1.1 *The two forms and functions*

Two verbal forms make the lion's share of the syntactic forms of stage directions.

One is the finite present (●^{green}). For the sake of clarity, a laconic description of three typological features of the Literary Welsh finite verb follows:

- Similarly to finite verbs in other Indo-European languages, Welsh encodes person indication³⁶ of the subject in fusional inflection, which can occur on its own with no nominal or independent pronominal indication of the subject.³⁷ For example: ^{put.PRS.3SG} *Gesyd* 'She puts' in SD 124 (infinitive dictionary form: ^{put.INF} *gosod*).
- If there occurs a nominal or an independent pronominal indication of the subject, it is placed after the verb.³⁸ For example: ^{hesitate.PRS.3SG PN} *Petrusa IFAN* 'IFAN hesitates' in SD 46.
- When a plural noun or a plural pronoun other than third-person plural personal pronoun (hwy^{3PL}(nt), *nhw*, hwythau^{3PL.CONJ}, ...) follow the verb, the verb occurs in third-person *singular* form. For example, ^{run.PRS.3SG DEF child.COL} *Rhed y plant* 'The children run' in SD 107 vs. ^{go.PRS.3PL} *Ant* 'They go' in SD 136.

The other verbal form is the converbal³⁹ [*yn*_{CVB} *INF*] from (●^{blue}). Converbs in Welsh can fill a number of syntactic slots, both adjunctive (ex. 287a, where the converb is an adjunct to the main clause) and predicative (ex. 287b, where the converb is predicated in the existential-statal nexus pattern, with *mae* in the case in question).⁴⁰ By themselves converbs usually do not index the subject⁴¹ This is different from finite verbs, which as stated do index it morphologically.

- (287) a. Moesyngrymodd y meddyg, ^{yn} gwerthfawrogi_r
 bow.PRET.3SG DEF doctor *yn*_{CVB} appreciate.INF-DEF
 ymddiheuraf.
 apology
- b. Mae pawb ^{yn} chwerthin_r.
 be.PRS.3SG everyone *yn*_{CVB} laugh.INF

³⁶ Naturally, in stage directions only third-person forms occur.

³⁷ 'Pronoun dropping' in certain linguistic frameworks.

³⁸ A 'VSO' constituent order (see DRYER (2013a) for typological considerations).

³⁹ See appendix E for a definition and examples, and § D.2.2 for terminological discussion.

⁴⁰ The paradigm of the preposition in the [*PREP INF*] converbal complex is not the same in all of the syntactic slots converbs occur in.

⁴¹ After certain prepositions (such as *wedi* 'after' and *wrth* 'with') a conjugated infinitive (which does index the subject) is possible, but not after *yn* '*yn*_{CVB}', with which we deal here. See appendix E for a definition of *conjugated infinitive* and a glossed example.

The doctor bowed, ^r 'appreciating' the apology.

Cysgod y Cryman, § 5.II (ELIS [1953] 2021)

Everyone is ^r 'laughing'.

Pigau'r Sêr, ch. Cwmp y Dail (10), p. 203 (J. G. WILLIAMS 1969)

The core difference between the two verbal forms in question — *within the text-linguistic system of stage directions* — is this: the converbal forms indicate actions which are progressive and often coincide simultaneously and with the dramatic text or describe the manner of producing it, while the finite present forms indicate actions which are separate from the dramatic text.⁴² In other words, the present forms advance the performed time on its own, while the converbal forms co-occur alongside the flow of the time of the dramatic text. A similar relationship between the finite present ('present simple'; e.g. *crosses*) and the converbal active participle (e.g. *crossing*) in English can be seen in the stage directions of original⁴³ as well as translated⁴⁴ plays.

Although they are termed *indicative* in grammar, from a performing perspective, both are the finite and converbal forms are verbal *instructions* (directions), whose use and function as such stems from the particular conventionalised text-grammatical properties of the text-type in question; in other scenarios (such as public signs, recipes, printed instructions, daily conversations, etc.) the imperative is used for instructions (commonly in the polite second-person plural form outside of familiar conversations).⁴⁵ Another way to look at plays is as a special kind of narrative texts, whose formal conventions are different from commonplace narratives. According to this view, all stage directions are *declarative* in nature, describing the actions indicatively; this way, the forms in question are comparable with the narrative present (touched upon in n. 35 in § 1.1.5.1.2.2).

In multiple places in the text series of present tense finite forms make small narrative sequences, with internal evolution and concatenation. Such are: SDs 89–93, 117–119, 124–126, 127–128, 134–137, 139–144, and 156–157. The narrative *yna* 'then', which has been touched upon before in § 3.2.3.1.2, occurs in our corpus only in conjunction with present forms — SDs 46, 92 and 123 — marking a delimited link in a series of events⁴⁶

The two forms differ in their syntactic constraints as well. One such constraint is that the converbal form is never preceded by a topicalised adverbial construction, but the finite present is attested in such an arrangement (e.g. SD 82, where *gwthia* is

⁴² See § 1.1.4 for a short discussion of narrative, performance, dual temporal succession and interdisciplinarity.

⁴³ See, for example, WALES (1994, p. 252), describing *Exiles* (JOYCE [1918] 1918) and the *Circe* episode of *Ulysses* (JOYCE 1984).

⁴⁴ E.g. DOI, VALLS, and MOORE (2007, p. 22 f.).

⁴⁵ See NIKIFORIDOU (2021, § 3) for the use of finite present forms in stage directions in English.

⁴⁶ Cf. SHISHA-HALEVY (2003b, § 3.c), who discusses the place of the related *ac yna* 'and then' in narrative.

preceded by *Wedi iddynt ddadwisgo* ‘Having undressed’, as well as SDs 205 and 206).

Each turn in the dramatic text establishes a new theme⁴⁷ for the production text around it, namely the character whose turn is (preposed and intraposed), or just has been (extraposed), to speak. If the verbal form in the stage direction refers to the current theme, a theme-maintaining form is used; if it does not (and a new NP takes the role of theme), a theme-switching form is used (see table 4.6). In the preposed environment the theme (the outdented name right before it) is always maintained. The above rule has two exceptional cases (SDs 48 and 88) in which ‘theme-switching’ patterns are for some reason used when the theme stays the same. There is also a single case (SD 136) where the theme is switched from a third-person singular reference (Eiry in SD 135) to third-person plural reference by the use of third-person plural verb form (*Ant* ‘They go’), thus not agreeing in number.

As mentioned in § 2.3.1.2.1 (on p. 83), Literary Welsh distinguishes at least three levels of contrastivity by the use of personal pronoun: no independent pronoun > a simplex auxiliary pronoun > a conjunctive pronoun. In our corpus of stage directions, only the first level is being used with verbal constructions, but from a cursory study of other plays⁴⁸, it seems this lack of opposition is incidental and not systemic, as other plays exhibit a fuller system: ex. 288a demonstrates contrasting whose referential scope is within the boundaries of a single stage direction (*yntau* refers back to *Dafydd*), while ex. 288b demonstrates contrasting that spans scope of the speaker of the dramatic text (John) and his allocutor (Martha) in the text. Similar cases are

⁴⁷ In the sense used in information structure; see appendix E.

⁴⁸ *Dramâu Cymru* ‘Plays of Wales’ (DONNELLY 2020–) and the Internet Archive (<https://archive.org>) host a number of Welsh-language plays, including contemporary ones from the 20th century.

Table 4.6: Theme-maintaining and theme-switching constructions

	Theme-	Pattern	Example	Previous	Current
FIN	maintaining	[V] ^{PRS} (agreeing)	SD 156 <i>goleua</i> ^{light.PRS.3SG}	(He) lights	(Ifan) = Ifan
	switching	[V PRO/NP] ^{PRS}	SD 157 <i>Daw NANO</i> ^{come.PRS.3SG PN}	Nano comes	Ifan → Nano
CVB	maintaining	[yn _{CVB} INF]	SD 34 <i>yn petruso</i> ^{yn_{CVB} hesitate.INF}	hesitating	(Ifan) = Ifan
	switching	[PRO/NP yn _{CVB} INF]	SD 66 <i>Eiry yn crio</i> ^{PN yn_{CVB} cry.INF}	Eiry (is) crying	Nano → Eiry

found in plays by Kate Roberts as well (e.g. act I, p. 149, and act II, p. 161, of K. ROBERTS [1931] 2014a).

- (288) a. BETSI HUGHES: [...] (*Yn troi eto at DDAFYDD, ac ^{PN} ^{yn_{CVB}} turn again to PN and 3SG.M.CONJ-^{yn_{CVB}} ^{gnweuthur ysgwydd i gilio.}) [...]
make.INF shoulder to retreat*
- b. MARTHA: (*yn troi ei phen*): Ia. ¶ JOHN: Sefwch
^{PN} ^{yn_{CVB}} turn.INF 3SG.F.POSS head yeah PN stand.IMP.2PL
'n ol dicyn bach. (^{Hithau} yn ufuddhau.) Dyna fe.
^{yn_{LOC}} back a_while small 3SG.F.CONJ ^{yn_{CVB}} obey.INF ^{PRESTT.MEDI} 3SG.M

BETSI HUGHES: [...] (*Turning to DAFYDD, while 'he' [=Dafydd] (is) turning his shoulder to go away.*) [...]

Rybeca, act II.2, p. 40 (JENKINS 1920)

MARTHA: *turning her head*: Yeah. ¶ JOHN: Stand back a little while. (^{She} (^{=Martha}) (is) obeying.) Here you go!

Ffrois, p. 26 (D. T. DAVIES 1920)

In a few places the impersonal finite present form *-ir* is used when there is no clear or visible *agens*:

- When a door opens and by a character who enters from a place on stage the audience cannot see (SD 165, followed by ^{come.PRS.3SG PN to in} *Daw IFAN i mewn* 'IFAN comes inside').
- When a door closes behind a character who exits (SD 239⁴⁹).
- As a reference to the presumed audience (SD 206).

⁴⁹ See also § 4.3.2.1.3 regarding 238–239.

This impersonal form has no direct converbal counterpart.

4.3.2.1.2 Preposed environment

As listed in table 4.7, finite verbs are generally excluded from the preposed environment (with a single exception, SD 109), leaving converbs as the only verbal form (see table 4.5 for a quantitative comparison). Their two main functions are:

- Describing the manner in which the actor is to perform the following lines of dramatic text.⁵⁰
- Describing a co-occurring action the actor is to perform together with the dramatic text.⁵¹ Understandably, due to the constraints on non-acoustic actions in radio drama, *Y Cyn-ddrws* has fewer examples of this kind.

The single case of a finite present form in the preposed environment is SD 109. Take note it does not open that sequence of stage directions within the parentheses, but follows SD 108, which is converbal (with two converbs coordinated by the conjunction ^{and} *ac*). Contrary to SD 108 (and all other similar converbal cases), SD 109 does not describe a continuous action which is co-

⁵⁰ Examples include: *Yn wylo* 'crying' (SD 241), *Yn ochneidio* 'sighing' (220), and *yn galw oddiallan* 'calling from outside' (40).

⁵¹ Examples include: *yn dyfod i mewn* 'coming inside' (SD 42; Nano says her lines as she is coming inside), *yn siglo i fyny ac i lawr ar y gwely* 'bobbing up and down on the bed' (98), and *yn eistedd* 'sitting' (145).

Table 4.7:

Verbal stage directions within the preposed environment (only nuclei are listed)

● 33 <i>yn ymddiheuro</i>	apologising	● 112 <i>yn cymryd</i>	taking
● 34 <i>yn petruso</i>	yn petruso	<i>yn dechreu (brwsio)</i>	beginning (to brush)
● 39 <i>yn galw</i>	calling	● 116 <i>yn edrych</i>	looking
● 40 <i>yn galw</i>	calling	● 120 <i>yn rhoi</i>	putting
● 42 <i>yn dyfod</i>	coming	● 145 <i>yn eistedd</i>	sitting
● 43 <i>yn dechreu (clirio)</i>	beginning (to clear up)	● 147 <i>yn eistedd</i>	sitting
● 45 <i>yn mynd</i>	going	● 149 <i>yn rhuthro</i>	rushing
<i>yn gafael</i>	holding	● 153 <i>yn chwilio</i>	searching
<i>yn edrych</i>	looking	● 155 <i>yn treio</i>	trying
● 68 <i>yn wylo</i>	crying	● 203 <i>yn clywed</i>	hearing
<i>yn tynnu</i>	pulling	● 211 <i>yn mynd</i>	going
● 76 <i>yn mynd</i>	going	● 213 <i>yn mwimian</i>	mumbling
<i>yn codi</i>	picking	● 216 <i>yn griddfan</i>	groaning
● 86 <i>yn wylo</i>	crying	● 218 <i>yn wylo</i>	crying
● 98 <i>yn siglo</i>	bobbing	● 220 <i>yn ochneidio</i>	sighing
● 100 <i>yn neidio</i>	jumping	● 223 <i>yn torri</i>	interrupting
<i>yn gafael</i>	holding	● 226 <i>yn gweiddi</i>	shouting
● 108 <i>yn gafael</i>	holding	● 227 <i>yn griddfan</i>	groaning
<i>yn cusanu</i>	kissing	● 229 <i>yn hanner deffro</i>	half awaking
● 109 <i>eistedd</i>	sits	● 232 <i>yn deffro</i>	awaking
<i>cymer</i>	takes	● 236 <i>yn canu</i>	singing
<i>dyry</i>	puts	● 240 <i>yn beichio</i>	crying
		● 241 <i>yn wylo</i>	weeping

performed with the dramatic text, but an action which is finished before the dramatic text. Compare the telic *Eistedd i lawr* '(She) sits down' of SD 109 with the atelic *yn eistedd*⁵² 'sitting' of SD 145 mentioned above as an example (n. 51 on p. 309). Similarly, *cymer* and *dyry* of SD 109 are presented as having an endpoint within the stage direction segment, while the semantically similar *yn gafael* 'holding' (SD 108), as well as *yn (eu) cusanu* 'kissing them', is not presented as having such an endpoint, but as a progressive form that progresses with the succeeding text. Thus, while the preposed environment is generally characterised by a close textual cohesion with the dramatic text that follows⁵³, SD 109 is an unusual case of a different form in this particular environment.

⁵² Incidentally *eistedd* as a third-person singular present form and as an infinitive are homonymic. They are distinct syntactically.

⁵³ Indicating co-occurring actions, or the manner of speaking (with a converb or other forms, as discussed below regarding other syntactic forms).

4.3.2.1.3 *Intraposed and extraposed environments*

Both forms are found in the intraposed environment, where they are bound to the dramatic text in the sense they are to be performed together with it (converbal) or separately in between sequences of speech (finite). In *Y Cynddrws*, there are only few intraposed stage directions, due to the reasons discussed above in § 4.3.1.

The dependence of converbs on the dramatic text might seem to be in odds with the fact that a few converbs do occur in the extraposed environment (where stage directions are set *between* paragraphs of dramatic text), but in fact they are indeed dependent, on the text in the next dramatic paragraph (as outlined in table 4.8). It is not clear, however, why is it that SDs 20 and 44 are not set as intraposed, or SDs 25 and 171 as preposed.

The use of verbal forms in the paragraph of SDs 59 to 65 is not very clear either.⁵⁴

One stage direction in *Y Fam* stands out as being of a different kind than the others, when after a long *spiel* by Siencyn the stage direction says *Dywed hyn wrth fynd trwy'r drws* 'He says this going through the door'. This one operates on a different — *meta* — level than the other stage directions, and resembles ex. 241 from § 3.3.4.2.1, which also appears after the quote (=our *dramatic text*) and has an anaphoric demonstrative referring back (*Dywedodd hyn gan edrych ar ei llysfam* 'She said this looking at her stepmother'). As such, the finite present form in it does not bear the same structural value as in other stage directions.

The finite present forms in *Y Cynddrws* are used when an external sound is sounded (*daw sŵn* 'a sound comes' in SDs 204 to 206 and 231) and when a character exits (SDs 238 and 239).

⁵⁴ Examination of a broader corpus might prove helpful for formulating more refined observations about the exact relationship between the forms in question, even in cases which seem exceptional when examining a narrow corpus.

Table 4.8:
Converbs within the extraposed environment

SDs	Character			Function
	Previous paragraph	Stage direction	Next paragraph	
20, 44	i	j	i	similar to intraposed
25, 171	i	j	j	similar to preposed
66, 69	i	j	k	acted in parallel to next paragraph

- ▶ The verbal forms are the most numerous and the most complex; the forms which follow are rarer and simpler.

4.3.2.2 Deadjectival adverb

Welsh has four homonymic — structurally distinguishable — *yn* grammatical elements (SIMS-WILLIAMS 2015), as explained and demonstrated in § D.1.2⁵⁵. Of the four, *yn*^{ycvb} has been discussed in the previous subsection (§ 4.3.2.1); it precedes infinitives to form converbs (●^{blue}), and does not trigger a mutation. In this subsection the use of *yn* is described; it precedes adjectives to form adjunctive adverbs (●^{cyan}), and triggers limited soft mutation (see table 1.2). It is generally comparable with the English *-ly* (as in *greatly*, not as in *friendly*); compare *mawr* ‘great’ with *yn fawr* ‘greatly’.

Beside plain instances of [*yn*_{ADV} ADJ], two other constructions are also included here (see table 4.9 for a complete list of examples in the corpus):

- [*braidd yn*_{ADV} ADJ] ‘rather ADJ-ly’: SDs 23, 24⁵⁶, and 30.⁵⁷
- The more derived [*yn*_{CVB} *edrych braidd yn*_{ADV} ADJ] ‘looking rather ADJ-ly’: SDs 38 and 56. Formally, this is a converb (of the [*yn*_{CVB} INF] type discussed above), but functionally — and arguably structurally — it behaves more similarly to the deadjectival

⁵⁵ They are discussed there in the context of the labels chosen for them in interlinear glossing.

⁵⁶ Interestingly, SD 24 presents the motivation for Ifan to talk angrily with Siencyn: *am ateb ei briod* ‘for answering his spouse’. This explicit indication of motivation bears on the actors’ interpretation of the situation and action on stage (directly or through the mediation of the director).

⁵⁷ From a general syntactic point of view this construction is quite interesting, as it breaks the general typological rule of *nucleus-satellite* order in Welsh: *yn*_{ADV} is the element which is responsible for the whole construction’s adverbial commutation (the nucleus), but it is *preceded* by *braidd* ‘rather’.

Table 4.9: Deadjectival adverbial stage directions

21 <i>yn boeth</i>	fervently	70 <i>yn wawdlyd</i>	mockingly
23 <i>braidd yn boeth</i>	rather fervently	81 <i>yn wyllt</i>	wildly
24 <i>braidd yn flin [...]</i>	almost angrily [...]	115 <i>yn dorcalonnus</i>	heartbreakingly
29 <i>Yn ddwys</i>	Seriously	148 <i>Yn arw</i>	harshly
30 <i>braidd yn ddigalon</i>	rather disheartenedly	151 <i>yn dawel</i>	quietly
31 <i>Yn sobor</i>	Soberly	154 <i>yn dawel</i>	quietly
35 <i>yn wyllt</i>	wildly	168 <i>yn arw</i>	harshly
38 <i>yn edrych braidd</i>	looking rather	169 <i>yn llawen</i>	gladly
<i>yn ddu, [...]</i>	gloomy		
53 <i>yn snablyd</i>	snappishly	202 <i>Yn awyddus</i>	Enthusiastically
55 <i>yn chwerw</i>	bitterly	210 <i>yn dyner</i>	tenderly
56 <i>yn edrych braidd</i>	looking rather	219 <i>yn greulon</i>	cruelly
<i>yn ddychrynedig</i>	frightened	228 <i>Yn ddistaw</i>	quietly
57 <i>yn ddigalon</i>	disheartenedly	234 <i>Yn siomedig</i>	disappointedly

adverbial type in question, as ^{look.INF}*edrych* of the kind discussed here is a copular verb ⁵⁸.

Being an adjunctive subordinate form, the deadjectival adverb modifies the way the dramatic text is to be performed (see table 4.9 for the specific lexemes used). These stage directions are almost entirely restricted to the preposed environment, which is characterised by cataphoric reference to the dramatic text that follows it (as stated above in § 4.3.1). In SDs 147 to 148 (preposed) the deadjectival adverb (148) appears just before the dramatic text, after an [*yn_{CVB} INF*] converb (147)⁵⁹.

There are two cases of intraposed deadjectival adverbs, SDs 29 and 31 (*Yn ddwys* ‘seriously’ and *Yn sobor* ‘soberly’, respectively), which occur in proximity and indicate a change in mood in the course of speaking.

There are no attested cases of deadjectival adverbs in the extraposed environment in our corpus (or in other plays I briefly examined).

4.3.2.3 Syntactically independent noun phrase

As stated in § 4.2.3, syntactically independent noun phrases (●^{yellow}) are relatively common in the setting section.⁶⁰ They occur also in stage directions accompanying the dramatic text (listed in table 4.10), but their function is different from that of the setting section (where they describe props on set). Three types can be distinguished:

- Sound events (SDs 60, 102, 207, 221 and 233).

⁵⁸ Similarly to English *look*, *edrych* is used both as a lexical verb (e.g. *Yr oedd Siân yn edrych arnaf* ‘Jane was looking at me’) and as copular verb (e.g. *Yr oedd Siân yn edrych yn hapus* ‘Jane was looking happy’). Cf. *Yr oedd Siân yn hapus* ‘Jane was happy’, as well as *Yr oedd Siân yn teimlo’n hapus* ‘Jane was feeling happy’.

⁵⁹ A proper broader examination is needed in order to ascertain, but this order might not be accidental; from a cursory examination it seems it might be obligatory for deadjectival adverbs to occur adjacent to the *dramatic text* (i.e. last in the preposed environment).

⁶⁰ A glance at the setting section of *Y Fam* (p. 412) in the colour-coded appendix (§ C.1) reveals much of it is coloured yellow (●).

Table 4.10:
Syntactically independent noun phrase stage directions

60	<i>Cnoc ysgafn ar y drws</i>	A light knock on the door	207	<i>Yna sŵn fel petai [...]</i>	Then a sound as if [...]
102	<i>Curo ar y drws</i>	Knock on the door	221	<i>igian [...]</i>	a sob [...]
105	<i>Dynes [...]</i>	A woman [...]	233	<i>Sŵn ei draed yn cerdded</i>	A sound of his feet walking
142	<i>Seibiant byr</i>	A short pause	235	<i>Tawelwch ennyd</i>	Silence for a while
162	<i>Seibiant</i>	A pause	237	<i>Seibiant byr</i>	A short pause
164	<i>Seibiant</i>	A pause			

- Pause (conventionalised ^{pause}*seibiant*; SDs 142, 162, 164 and 237) or lack of sound (^{silence}*tawelwch*; SD 235), which is practically the same in a radio play.
- Description (SD 105). This single example is an apposition of *MAIR* in SD 104 (who appears for the first time) in a separate sentence.

As all the examples except SD 105 have to do with sound, it is not surprising that their relative share in the acoustic *Y Cynddrws* is larger⁶¹ than in *Y Fam*. *Y Cynddrws* has also the recurrent ^{sound}*sŵn* ‘a sound comes’ (SDs 204 to 206 and 231; discussed above in § 4.3.2.1.3), which is semantically similar even though its syntax is of a finite verb.

Similar acoustic, atmospheric use of syntactically independent noun phrases can be found in other kinds of writing, e.g. ex. 289, where such a noun phrase⁶² serves a similar function within a ‘memory picture’, a kind of first-person autobiographical narrative told in historical present (see § 2.1.2).

(289) ‘Ebwch mawr, tawel₁, a llechen yn mynd oddi ar do’r beudy
 gasp big quiet and slate *yn_{CVB} go_{INF} from on roof-DEF cowshed*
 ac yn disgyn yn rhywle.
 and *yn_{CVB} fall yn_{LOC} somewhere*

With regard to textual environment, syntactically independent noun phrases occur only intraposed (SDs 142 and 221) or extraposed (the rest). This is in accordance with the functional characteristics of the three environments: the preposed environment is in closely related to the following dramatic text, while the syntactically independent noun phrase stage directions refer mainly to *external* sounds or lack of sound.

All instances but SD 102 have nouns as their nuclei. SD 102 is different: it has *curo*, which is an infinitive. This seems to be a matter of idiomaticity: a comparable deverbal noun (^{knock_{INF}}*curiad*, with nominal derivational suffix *-iad*⁶³) is attested in this sense (e.g. ex. 290), but it might not be as idiomatic as the phrase ^{knock_{INF} on}*curo ar y drws*.⁶⁴ The choice of grouping SD 102 with nouns is based on their function in the text and syntactic similarity: compare ^{knock_{INF}}*curo*

⁶¹ In comparison to other stage directions in each play.

⁶² *Ebwch mawr, tawel* ‘A big, quiet gasp’, said of the wind, which is said also to be — anthropomorphically — *yn ubain o gwmpas y tŷ ac yn crïo fel plentyn* ‘moaning around the house and crying like a child’.

‘A big, quiet gasp₁, and a slate comes loose from the roof of the cowshed and falls somewhere.

YLW, *Darluniau* (ch. 1), p. 8

⁶³ See (GPC 2014–, § -iad¹, -ad²).

⁶⁴ The Welsh infinitive share a number of key structural similarities with nouns, and is traditionally called *verbal noun* or *verb(-)noun* (*berfenw* in Welsh, a compound of *berf* ‘verb’ and *enw* ‘name, noun’). See § D.2.1 for terminological discussion.

on DEF door
ar y drws ‘Knock on the door’ (SD 102) with *Cnoc ysgafn ar y drws*
 ‘A light knock on the door’ (SD 60).

(290) Yna daw curiad ar y drws [...]
 MEDI.TMP come.PRS.3SG knocking on DEF door

Then comes a knocking on the door
 [...]

Atgofion (Brinley JONES 1926)

4.3.2.4 Addressee

Not much can be said about stage directions which indicate the addressee of the dramatic text, as only five occur in the corpus (●; table 4.11). Similarly to dialogue within narrative (§ 3.3.3), the addressee of the dramatic text is indicated within the quote or can be easily deduced from the content.

Interestingly, the two cases where an external (not reflexive) addressee is indicated in a stage direction (SDs 17 and 130), it is superfluous as it is also indicated explicitly within the dramatic text^{65, 66}.

The other examples are reflexive (SDs 122, 172 and 214). While in chapter 3 *saying to oneself* is an indirect way to denote *thinking*, here speaking with oneself is indeed actualised as speech and has particular dramatic meanings, being directed at the audience in a way.

4.3.2.5 Other forms

- ▶ In this subsection all the cases which do not fall into the above categories are grouped. Certain groups within them can be distinguished, which could be presented using designated colours in the appendix and have their own subsections; the choice to have five main types (●●●●●) with a ‘miscellanea’ group (●^{grey}) is practical, in order to avoid an overcomplicated scheme.

⁶⁵ *Ydach chi am fynd i'r ffair fory, 'Siencyn'?* ‘Are you going to go to the fair tomorrow, ‘Siencyn’?’ and *Tyd i ddeyd nos dawch wrth Gwyn, 'Eiry', tan nes cei di weld o eto* ‘Come and say good night to Gwyn, ‘Eiry’, until the next time you’ll see him again’, respectively.

⁶⁶ *Y Cynddrws* lacks stage directions with external, non-reflective addressees. This can be an incidental lack, but might have to do with the absence of visual-spatial stage and the inability to communicate talking with a particular addressee through moving one’s head in a particular direction.

Table 4.11:
 Addressee stage directions

17	<i>wrth SIENCYN</i>	with SIENCYN
122	<i>wrthi ei hun</i>	with herself
130	<i>wrth EIRY</i>	with EIRY
172	<i>wrthi ei hun</i>	with herself
214	<i>[...] wrtho fo i hun</i>	[...] with himself

4.3.2.5.1 *Prepositional phrase*

Similarly to the modification of quotative indexes (§ 3.3.4.1.3), prepositional phrases modify the dramatic text as well (table 4.12). Three preposition are attested, all of which are attested with quotative indexes as well: *gyda*^{with}⁶⁷, *mewn*ⁱⁿ⁶⁸ and *ymhen*^{at the end (of)}. All occur in the preposed environment; widening the search beyond our corpus (e.g. *Y Canpunt*, B. E. DAVIES, M. PRICE, and K. ROBERTS 1923) reveals they can occur in the intraposed environment as well⁶⁹, but not in the extraposed one in a syntactically independent manner (that is, not as adjuncts of other stage directions). Being attested in these environments but not extraposed has to do with their relation to the dramatic text: *gyda* and *mewn* indicate the performative quality of speaking out the dramatic lines, and *ymhen* (at least in our example) tells when to act after a pause^{at the end (of)} (*Seibiant*, SD 162).

Several times Gwyn is said to talk *gydag atal dweyd* ‘with a stutter’ (SDs 67, 95 and 101), which is accompanied by mimetic typographic representation of stutter^{with obstruction say.INF}⁷⁰.

4.3.2.5.2 *Converbs*

Converbs in stage directions (other than *yn*-converbs, discussed in § 4.3.2.1 above) are listed in table 4.13⁷¹.

While *yn*-converbs are central in stage directions, they are vanishingly rare in quotative indexes (§ 3.3.4.1.1.9). From the other direction, while *gan* is relatively common in quotative in-

⁶⁷ *gydag* and *gyda* are prevocalic and preconsonantal allomorphs, respectively.

⁶⁸ Interestingly, *cywilydd* ‘shame’ occurs here with *gyda* ‘with’ (SD 208) and there with *mewn* ‘in’ (ex. 230a in § 3.3.4.1.3.2).

⁶⁹ At least *gyda* and *mewn*. In a cursory I could not find such a case of *ymhen*, but this is probably incidental.

⁷⁰ Similarly, reduplicated forms occur with *yn petruso* ‘hesitating’ after SD 34, and with no relevant descriptive stage direction just before SD 87 and three paragraphs before SD 113.

⁷¹ *tan* ‘under’ (SD 160) and *dan* ‘under’ (SD 133) are grouped together. The difference between them — if there is any and they are not free variants — is perpendicular to the current discussion. At least historically *dan* is a soft-mutated form of *tan*.

Table 4.12:
Prepositional phrase stage directions

SD	Welsh	English	Equivalent in QI
32	<i>gyda chwilydd, [...]</i>	with shame	§ 3.3.4.1.3.1
67	<i>gydag atal dweyd</i>	with a stutter	
95	<i>gyda thipyn o atal dweyd</i>	with a bit of a stutter	
101	<i>gydag atal dweyd gan ofn</i>	with a stutter from fear	
208	<i>Gyda siom</i>	With disappointment	
146	<i>mewn llais ofnus</i>	in a fearful voice	§ 3.3.4.1.3.2 (ex. 230)
159	<i>mewn llais dychrynedig</i>	in a frightened voice	
163	<i>ymhen tipyn</i>	after a while	§ 3.3.4.1.3.2 (ex. 234)

Table 4.13:
Converbal stage directions (excluding [*yn_{CVB} INF*])

SD	Welsh	English	Equivalent in QI
18	<i>gan ysgwyd ei phen</i>	shaking her head	§ 3.3.4.1.1.1
139	<i>wrth i MAIR fynd allan</i>	when MAIR goes out	§ 3.3.4.1.1.2
224	<i>Heb gymryd sylw</i>	Without taking notice	§ 3.3.4.1.1.3
133	<i>dan chwerthin</i>	laughing	§ 3.3.4.1.1.4
160	<i>tan nodio</i>	marking	
158	<i>wedi dychryn</i>	frightened	§ 3.3.4.1.1.5
62	<i>EIRY wedi colli ei hesgid, [...]</i>	EIRY having lost her shoe, [...]	

dexes (§ 3.3.4.1.1.1), it has only one occurrence in our corpus (SD 18).

These converbal stage directions make a mixed bag with regard to their relation to the dramatic text: for example, SD 18 (*gan ysgwyd ei phen* ‘shaking her head’) describes a synchronous action, SD 133 (*dan chwerthin* ‘laughing’) describes the manner of speaking, SD 139 (*wrth i MAIR fynd allan* ‘when MAIR goes out’) describes the time of speaking in relation to another action and SD 62 (*EIRY wedi colli ei hesgid, [...]* ‘EIRY having lost her shoe, [...]’) is not related to the dramatic text but occurs independently in an extraposed paragraph describing a character.

4.3.2.5.3 Rare types

Only three examples remain uncategorised, each of which is *sui generis* in our corpus (table 4.14):

- SD 19 is comparable with the *fel pe* ‘as if’ of quotative indexes (ex. 236 in § 3.3.4.1.4).
- SD 80 has a predicative converb in the existential-statal nexus pattern⁷². It is preceded by a finite clause (SD 79) and the conjunctive phrase *ac wrth wneud hyn* ‘and while (she) does that’. Although it is an [*yn_{CVB} INF*] converb, its syntactic identity

⁷² Cf. ex. 287b in § 4.3.2.1.1 above.

Table 4.14:
Rare types of stage directions

19	<i>fel pe mewn breuddwyd</i>	as if in a dream
80	<i>[...] mae'n tynnu braich EIRY trwy ei llawes</i>	[...] she is pulling EIRY's arm through her sleeve
144	<i>Mae kannwyll oleu ganddo.</i>	He has a candle

here in this particular predicative construction is different from the [*yn_{CVB} INF*] converbs discussed above.

- SD 144 is a locational predicative possession pattern⁷³. It belongs with the narrative sequence in which it occurs (SDs 140 to 144).

⁷³ This pattern was touched upon in § 2.3.1.1.3.5 (on p. 76).

4.4 CONCLUSION

This shorter, penultimate chapter examines the linguistic toolbox of text construction and organisation from a third perspective in a third case study: stage directions within plays, which make an interesting and intricate text-type. Two plays of different types have been used as the corpus (one is a stage play and the other is a radio play); the difference between them is pertinent, as it is reflected in the language used in them. The chapter consists of two main sections, according to the structure of the plays.

The first section (§ 4.2) describes linguistic features of the introductory specifications, which are static and preparatory. The *dramatis personae* (§ 4.2.1) interacts with definiteness. The time and place indications (§ 4.2.2) are laconic and not much can be said about them from a linguistic perspective. The setting section (§ 4.2.3) show a number of syntactic features which are rare elsewhere.

The main section is the second one (§ 4.3), which is dedicated to stage directions that accompany the dramatic text in intertwined and interrelated ways. Two axes of analysis have been employed: the textual environment (textual syntagmatics)⁷⁴ and the syntactic form of the stage directions (paradigmatics). The distribution of stage directions on this two-dimensional plane⁷⁵ (§ 4.3.1) reveals quantitative results which correspond with the qualitative results, exposing a sophisticated web of forms and functions which contribute to the consistency and cohesion of the textual fabric as a whole. Several syntactic forms are attested (§ 4.3.2): two verbal ones (finite present and *yn*-converbs), deadjectival adverbs, syntactically independent noun phrases, indication of the addressee of the dramatic text, as well as other, rarer forms. The key difference between the two verbal forms in textual context is that while the converbal forms indicate actions

⁷⁴ Stage directions appear in three environments in the text: preposed (before the dramatic text), intraposed (within the dramatic text), extraposed (in a stand-alone paragraph).

⁷⁵ Or three-dimensional space if we consider the two types of plays as an additional variable or axis.

which are progressive and often coincide simultaneously with the dramatic text or describe the manner of producing it, the finite present forms indicate actions which are separate from the dramatic text.

LLEN

CURTAIN

5

Conclusion

5.1 THREE TOPICS AND THREE COMMON THREADS

An old parable¹ tells of blind men² who have never encountered an elephant. They are presented with an elephant, and each touches a different part of the animal. Then, they are asked by the king of that region to describe what an elephant is (from the *Tittha sutta*, SUJATO 2021):

‘Vadetha, jaccandhā, kīdiso hatthī’ti?

‘Then tell us, what kind of thing is an elephant?’

Yehi, bhikkhave, jaccandhehi hatthissa sīsāṃ dīṭṭhaṃ ahoṣi, te evamāhaṃsu:

The blind people who had been shown the elephant’s head said, ‘Your Majesty, an elephant is like a pot.’

‘edisō, deva, hatthī seyyathāpi kumbho’ti.

Those who had been shown the ear said, ‘An elephant is like a winnowing fan.’

Yehi, bhikkhave, jaccandhehi hatthissa kaṇṇo dīṭṭho ahoṣi, te evamāhaṃsu: ‘edisō, deva, hatthī seyyathāpi suppo’ti.

Those who had been shown the tusk said, ‘An elephant is like a plough-share.’

Yehi, bhikkhave, jaccandhehi hatthissa danto dīṭṭho ahoṣi, te evamāhaṃsu: ‘edisō, deva, hatthī seyyathāpi khīlo’ti.

And so on: each of the blind men perceives an incomplete view of the elephant, and they cannot reach to an agreement on the nature of the elephant as an entity. This parable, which since its inception circulated far and wide beyond the Indian subcontinent and its traditions, has been adapted and adopted in various contexts, including philosophy, science and education.

Figure 5.1: *The Blind Men and the Elephant* (群盲撫象, 1888), an ukiyo-e (浮世絵) print by Hanabusa Ittyou (英一蝶)



Source: Wikimedia Commons (<https://w.wiki/52Vm>).

¹ One of the earliest version which came down to us in a fully-fledged form is from the Pāli Canon of Theravada Buddhist scriptures (*Tittha sutta*, *Udāna* 6.4, *Khuddakanikāya*, *Suttapiṭaka*). The parable probably predates that Buddhist version; see ZLOTNICK (2001) and IRELAND (2007, p. 9) for discussions of its development, suggesting a Jainist origin.

² Or sighted men who being blindfolded, in a dark room or on a dark night, depending on the version.

The topic this thesis set out to contribute to its study — namely, the linguistic means of text construction and organisation (in Literary Welsh) — is not unlike an elephant, which we cannot comprehend as one whole but in parts: as linguists we have only an *indirect* access to the abstract linguistic system (*langue*; § 1.1.1) and language is vast and complex. Each of the partial linguistic examinations, despite being incomplete on its own, sheds light on the whole from a different direction.

Three case studies have been chosen, each making one part of the proverbial elephant: *anecdotes* (chapter 2), *reporting of speech in narrative* (chapter 3) and *stage directions* (chapter 4). Each of these is interesting as an object of study and deserves description on its own right, but the combined study of them results in a better understanding of the whole, which is greater than the sum of its parts. Three general themes thread through the three chapters, as outlined schematically and laconically in table 5.1 and depicted in more detail below.

One theme is *the linguistic expression of structural regularities of textual functions*. Each of the textual units described in the three topics exhibits regular text-linguistic structure. Anecdotes have a recurring structure (§ 2.2), consisting of five ordered segments (ABSTRACT, EXPOSITION, DEVELOPMENT, EPILOGUE and CONCLUSION) and two smaller-scale phrases which are contained within any of the first three sections (INTEGRATING ANCHOR and TEMPORAL ANCHOR), all of which are linguistically characterisable.

Table 5.1:
An overview of the common themes shared by the three topics of the thesis

Topic	Structural regularities	Interrelation and interconnectivity	Narrativity
Anecdotes	five sections and two anchors	inherently embedded within a broader text	anecdotes are narratives
Reporting of speech in narrative	internal structure and QI-types	three QI-types as three types of textual interconnectivity	bridge between narrative and dialogue
Stage directions	syntactic forms	intermixed with the dramatic text	the narrative spine of the play

Quotative indexes also show in internal structure (§ 3.3), consisting of several components whose identity and arrangement are crucial for their function in the text. Stage directions (§§ 4.2 and 4.3.2) have a number of micro-syntactic forms which correspond with textual functions within the plays.

The second theme is *the linguistic expression of the interrelation and interconnectivity of textual units or components*. None of the units treated in this thesis operates *in vacuo*; all are intertwined within other components of a broader text. As mentioned in § 3.1.1, texts are — in etymology and in actuality — made of constituents which are woven together into a complex fabric. Anecdotes are by their very nature embedded within the broader text, in which they commonly function as an illustrative device (§ 2.4). Quotative indexes in narrative are situated at the meeting point of the narrative portions *per se* and the dialogue portions of the text, and make the ‘*connective tissue*’ between them. The three QI-types (§ 3.2) mark three types of interconnectivity between the textual components they connect. Stage directions occur intermixed with the dramatic text, in one of three distinct textual environments (§ 4.3), or set apart in the setting section of the introductory specifications (§ 4.2).

The third theme is *the linguistic expression of the multifaceted nature of narrative*. Narrative is a complex phenomenon that is central to many expressions of language, including those around which this thesis revolves. Anecdotes are an intriguing kind of narrative, owing to the fact that many of them are rather basic (embryonic even, at times), which invites examination of narrative under ‘controlled conditions’. The quotative indexes of chapter 3 bridge between narrative and dialogue and seam them together into a cohesive textual whole. Stage directions fill multiple functions (or *modes*), one of which is to depict the narrative spine of the events which unfold on stage.

5.2 DATA AND THEORY

The approach of this thesis is empirical and corpus-based (§ 1.2.3). While linguistic variability between speakers is a fascinating topic in its own right, limiting a study to a single speaker offers a clearer,

simpler and more consistent system to describe. Thus, in order to cancel the effects of linguistic variability between speakers, the data consists of writings of one author³, Kate Roberts, whose *œuvre* includes a variety of forms, genres and media. The range of works taken as data spans over her whole career, from her earliest published work (1920) to the last one (1981). For each topic two works have been chosen: two memoirs, two collections of short stories and two plays, respectively. This has the advantage of being able to obtain more precise and more strongly valid findings through more refined analysis, in comparison to one textual specimen of each topic.

On the one hand one cannot formulate and sustain any general description without sufficient concrete data in which it is grounded, but on the other hand any particular piece of data cannot be fully comprehended without a general description in light of which it is understood as a part of a greater picture. In order to cater for both ends of this seeming 'paradox', the thesis zooms in and out, discussing particular examples where it is beneficial but always with the intention of seeing the forest for the trees.

³ With the exception of the co-author of *Y Fam* (see § 4.1.2).

5.3 THE AIM FULFILLED IN THE THESIS

If I were to try to encapsulate the core of the whole thesis in one long sentence, it could be something like this: a study which describes the linguistic means of text construction and organisation in Literary Modern Welsh, as manifested in the language of one author, through the lenses of structural and text linguistics, by exploring the linguistic expression of structural regularities of textual functions, the interrelations and interconnectivity of textual units or components and the multifaceted nature of narrative, focussing on the case studies of anecdotes in autobiographical texts, reporting of speech in short stories and stage directions in plays. These have not been studied in Welsh before, and elegant text-linguistic systems emerge, systems which reflect the use of the language by an author who utilised the artistic potential of Welsh to the fullest.

5.4 FURTHER RESEARCH

It is the nature of science that every new finding or answer opens a dozen of new questions. Given that the field of text linguistics in Welsh is underresearched, much is yet to be studied. Of the plethora of potential avenues for further research, I would like to focus on two, which share the common idea of *application*.

5.4.1 *Other authors*

One avenue is the question of the applicability of the findings described here for similar writings by other authors. The present study limits itself to one author on purpose. This allows it to be ‘*fine-grained*’ enough to describe the system in a manner that is both adequately minute and founded. When a study indiscriminately mixes the linguistic output of multiple individuals it might yield more general conclusions, but at the expense of possible loss of details. This is a question of resolution — a lower resolution allows covering the linguistic norm of a larger part of the speech community, while concentrating on one or a handful of speakers allows a higher resolution. Both ends of the spectrum and any point in between are valid and complement the others.⁴ It seems interesting to determine how much of what is described here is unique to Kate Roberts, and how much is shared with other contemporary authors. The only way to ascertain this is to conduct similar ‘high-resolution’ studies on the basis of corpora by other authors and compare the results.⁵ A cursory examination and my own acquaintance with Welsh language and literature suggest that much, but definitely not everything, is shared.

Chapter 2. As discussed in § 2.2.5.1, our anecdotes share some key features with the Labovian model, which has been applied with varying degrees of compatibility to various narratives from different languages and cultures. It is not implausible that Welsh anecdotes in similar kinds of memoirs will display similar text-linguistic behaviour.⁶ Not all autobiographical writings are of the same nature; for example *Pigau'r Sêr* (J. G. WILLIAMS 1969) is markedly different from *Y Lôn Wen* and *Atgofion*, as it reads more like a first-person novel.

⁴ See n. 59 on p. 20 regarding theory by Hjelmslev, Coşeriu and Barthes.

⁵ This way, of conducting studies on several authors and comparing the results, may result in a whole that is greater than the sum of its parts, as the differences and similarities that are bound to emerge from the comparison are a worthwhile object of research for its own sake.

⁶ Fortunately, numerous such writings have been published. The category *Atgofion a Hunangofiannau* ‘Reminiscences and autobiographies’ on gwales.com, a website operated by *Cyngor Llyfrau Cymru* ‘Books Council of Wales’, contains no less than 467 Welsh language titles (as of August 2022). For a speech community the size of Welsh (§ 1.3.1.1) this seems to me an impressive number.

Chapter 3. As mentioned in § 3.3.1.1.1.1, other works⁷ behave differently than our corpus, at least with respect to the use of *meddai* nad *ebe*. How much is shared between the system described in chapter 3 and other literary works is yet to be determined by a comparative description. Some of the features are without doubt common to Literary Welsh in general, but some may characterise certain preferences, norms and traditions. Trying to generalise over Literary Welsh as an abstract entity cannot avoid loss of details which result in a more blurry image.

Chapter 4. Even though I have not conducted a thorough examination, on the whole the use of stage directions in the studied corpus seem to conform with other contemporary Welsh-language plays I have looked at. This might stem from contemporary conventions of how plays are written.

5.4.2 *Other text-types*

This thesis focusses on three text-types: anecdotes, short story narratives (reporting of speech therein), and plays (stage directions therein). These were chosen for their broader theoretical implications and structural interest. Nevertheless, they are only three of many other text-types which merit description. Four others caught my attention as well:

Diary-like narrative writing. Roberts explored this literary form of fiction in several works⁸, which exhibit unusual linguistic features (including but not limited to their use of infinitives and [PRO/NP yn_{CVB} INF]).

Memory pictures. The first chapter of *Y Lôn Wen* (*Darluniau* ‘*Pictures*’) consists of twenty-two ‘memory pictures’ from the author’s reminiscences of her childhood and adolescence. Here the use of language is notable as well, and some aspects are reminiscent of the *tableaux vivants* which occur within Roberts’s short stories and novels.

Description of children’s games. The sixth chapter of *Y Lôn Wen* (*Chwaeron Plant* ‘*Children’s Games*’) is dedicated to a semi-

⁷ DAFYDD (2009), LLYWELYN (1997), K. ROBERTS ([1925] 1932), and ROWLING (2003) are referred to there.

⁸ *Stryd y Glep* ‘Gossip Street’ (K. ROBERTS 1949), subtitled *stori hir fer ar ffurf dyddiadur* ‘a short long story in the form of a diary’, and two different shorter pieces named *Gwacter* ‘Emptiness’: one in the collection *Gobaith a Storiâu Eraill* ‘Hope and Other Stories’ (K. ROBERTS [1972] 2001a) and one in the collection *Haul a Drycin* ‘Sun and Storm’ (K. ROBERTS 1981).

anthropological or -folkloristic description of games from the author's childhood. Although they have some superficial affinities with narratives — chiefly chronological concatenation — these descriptions differ from narratives in a number of aspects (verbal forms⁹, syntactic structures, etc.). Some of these games described by Roberts are also described in the booklet *Teganau gwerin plant Cymru* 'Folk toys of Welsh children' (T. V. JONES 1987), a fact which invites a comparative examination.

⁹ For example, the extensive use of the impersonal.

Cookbooks. In § 1.1.6 cookbooks and recipes have been mentioned in the context of sub-textual composition. These might be interesting to describe linguistically, because their form is usually rather strict and conventionalised. How much is set, how much is free, and what are the structural linguistic implications of that?¹⁰ Another question tackles information status: if the ingredients appear before the instructions in a special section, what implications does that have on the given-new organisation of information?

¹⁰ See JESPERSEN (1924, ch. 1) regarding the tension between formulas and free expression.

An analytic approach, tools and framework similar to those which have been used here can be applied to these and other text-types. Apart from some chartered islands, Welsh text linguistics is for the most part a *terra incognita* waiting to be explored; I hope I did manage to make it somewhat *cognitior* (§ 1.3.1.2).

On this note of looking forward into the unknown, I would like to conclude by quoting the very last words of *Y Lôn Wen*:

*Fe ddaw yfory eto, a chafddal i ofyn
cwestiynau.*

Tomorrow will come, and I can go
on asking questions.



A

Appendix to chapter 2: Anecdotes

A.1 ANNOTATION

The following typographical convention is used for annotating the anecdotes in this appendix:

- The portion of the text to which the anecdote relates and a short fragment of the text after it share an annotation are typeset in grey letters (like this) before and after the black letters of the anecdotes, respectively. The shared ‘signifier’ should not cause any confusion, as all anecdotes in the corpus are anaphoric and none is cataphoric.
- Paragraph breaks before the preceding fragment or after the succeeding one are marked with pilcrow symbol (¶), while cases in which the text continues before or after the cited context in the same paragraph are marked with an ellipsis symbol ([...]).
- Textual sections (§§ 2.3.1 to 2.3.5) are marked at their beginning like this: EPILOGUE.
- INTEGRATING ANCHORS (§ 2.3.6) are marked in bold burgundy letters (**Cofiaf / I remember**). Their complements are marked in bold black letters (**ei fod yn pregethu ar bwnc o athrawiaeth / that he was preaching on a point of doctrine**). For the sake of graphical clarity and legibility, if the complement is long only its initial part is marked.
- The first group of TEMPORAL ANCHORS (see § 2.3.7) are marked using a burgundy underline (un tro / one time), while other group is marked by a black one (pan oedd i lawr yn y pwll / when he went to the mine).
- Meta-references are indicated using small capitals (Y STORI HON / THIS STORY).
- Comment mode utterances within the DEVELOPMENT are optionally marked like this: {ceci n’est pas un commentaire}.

A.2 Y LÔN WEN

A.2.1 3: Diwylliant a Chymdeithas ‘Culture and Community’

(1)

Y Lôn Wen,
ch. 3, p. 31

¶ Credaf fod chwarelwyr fy hen ardal i yn ddibynnol iawn ar ei gilydd. [PARAGRAFF]

ABSTRACT **Rhof UN ENGHRAIFFT**, a dim ond un o lawer ydyw, o gymwynas a gawsom ni mewn pryd. **EXPOSITION** Diwedd 1897 ydoedd, a thri ohonom o dan y clefyd coch (scarlet fever). Cefais i ef yn drwm iawn, fy mrawd Richard yn ysgafn, **DEVELOPMENT** a'r diwrnod dan sylw daeth fy nhad adref o'r chwarel wedi ei daro â'r un clefyd yn weddol drwm. Yr oeddem ein tri yn ein gwahanol welyau gyda'r nos, a'm brawd John yn dioddef oddi wrth dân iddwf ar ei lygad. Yr oedd hyn ryw bum mis cyn geni fy mrawd ieuengaf. Aeth fy mam i odro, ac oherwydd ei nerfusrwydd, mae'n debyg, oblegid mae gan wartheg reddf i deimlo peth felly, rhoes y fuwch gic iddi yn ei choes. Yr unig un iach yn y tŷ ar y pryd oedd fy mrawd Evan, yn ddyflwydd a thri chwarter oed, ac yn rhy ifanc i fynd allan i'r tywyllwch. Dyna le'r oeddem heb neb i fynd i alw ar gymydog, a chan nad oedd neb o'n cwmpas ni yn gweithio yn yr un chwarel â nhad, ni wyddai neb ei fod ef yn sâl. Toc galwodd ein cymydog agosaf, William Williams, Tŷ Hen, gwyddai ef ein bod ni blant yn cwyno. Llawenychodd pawb. Gwnaeth bob dim a allai i'n helpu, {ond ni chofiaf pa un ai ef ai ewythr imi a alwodd wedyn,} a gynghorodd mam i roi powltris bran bras a finegr ar ei choes, yr hyn a wnaeth, ac yr oedd hi, a dendiai arnom i gyd, yn holliach erbyn y bore, ac wedi cysgu drwy'r nos ar glustogau ar lawr y siambar orau. **CONCLUSION** Allan o GYD-YMDDIBYNIAETH fel YNA y tyfodd rhyw fath o ffyddlondeb a theyrngarwch a chyfeillgarwch. Wrth edrych ar dorf o chwarelwyr ar Faes Caernarfon yn yr amser a fu, [...]

¶ I think the quarrymen of my old neighbourhood were very dependent on each other. [PARAGRAPH]

ABSTRACT **I offer AN EXAMPLE**, one of many, of timely help we received. **EXPOSITION** It was the end of 1897 and three of us with scarlet fever. °I had it very badly, my brother Richard less so, **DEVELOPMENT** and the day in question my father came home from the quarry very ill with the same infection. There were three of us in our beds by nightfall, and my brother John suffering from an inflammation of the eye. It was about five months before the birth of my youngest brother. My mother went to do the milking, and probably due to her anxiety, and because cows are sensitive to such things, the cow kicked her on the leg. The only one in the house who wasn't ill was my brother Evan, two and three quarter years old and too young to go out in the dark. There we were with no one to go and fetch a neighbour, and as no one near us worked in the same quarry as Dad, nobody knew he was ill. Then, our nearest neighbour, William Williams, Tŷ Hen, called in, knowing the children were ill. He did everything he could to help, {but I don't remember if it was he, or my uncle who called later,} who advised Mam to put a poultice of coarse bran and vinegar on her leg, which she did, and she, who tended us all, was completely well by morning having slept all night on cushions on the floor of the best room. **CONCLUSION** °From INTERDEPENDENCE like THIS grew a kind of trust, loyalty and friendship. Looking at the quarrymen together on the Maes in Caernarfon in the old days, [...]

(2)

Y Lôn Wen,
ch. 3, p. 34

¶ Cofiaf yn dda am un ymwelydd diddorol a ddeuai'n gyson i'n tŷ ni, Wmffra Jones, Bryn Golau, un o bartneriaid nhad yn y chwarel. [...] **EXPOSITION** Troai nhad heibio i alw amdano i fyned i'r chwarel bob dydd yn y dyddiau hynny, **DEVELOPMENT** ac un bore, pan alwodd, yr oeddynt wedi cysgu'n hwyr, peth anghyffredin iawn. Nid oedd dim amdani ond i bawb helpu, a job fy nhad oedd chwythu'r tân efo'r fegin, a'r wraig yn torri brechdanau. Yn sydyn, ynghanol yr holl frys, dyma Wmffra Siôn yn gweiddi nad oedd carrai yn yr un o'i ddwy esgid. {Nid oedd rhai newydd ar gael ychwaith.} Felly, yr oedd yn rhaid troi'r tŷ a'i benucha'n isaf i chwilio am y careiau, ac wedi gorffen y tŷ, dechrau ar y beudy. Ac yno yr oeddynt, {y bechgyn wedi eu cymryd i'w rhoi'n sownd wrth gynffon barcud}.

[STORI: ANEC. 3]

(3)

Y Lôn Wen,
ch. 3, p. 34

[STORI: ANEC. 2]

ABSTRACT Edmygwn yn fawr UN PETH a wnaeth Wmffra Siôn yn hollol ddirybudd. **EXPOSITION** Ers talwm, cyn amser y bysiau, byddai chwarelwyr yn cerdded yn orymdaith drefnus o'r chwarel, a chas beth ganddynt fyddai gweled merched ar bennau'r tai yn edrych arnynt. Ac os buoch erioed yn cerdded mewn gorymdaith, gwyddoch pa mor hunan-ymwybodol y gellwch fod, a pha mor gas gennyich fydd teimlo fod llygaid pobl arnoch. I chwi sydd yn yr orymdaith, mae beirniadaeth ym mhob llygad a fo yn eich gwyllo. Cyn cyrraedd Rhos y Cilgwyn, ar ôl pasio Pen yr Inclên, mae rhes o dai o'r enw Glasfryn, a bob nos byddai merched o'r tai hyn ar ben y drws yn chwedleua pan âi'r chwarelwyr adref. **DEVELOPMENT** Un noson, yn hollol ddirybudd, dyma Wmffra Siôn yn troi at fy nhad ac yn bygwth ei leinio a'i alw'n bob enw. {(Cofier nad oedd nhad yn gwybod dim am hyn ymlaen llaw)}, a dyma yntau, wedi gweld fel fflach beth oedd yr amcan, yn neidio i'r abwyd, ac yn ymosod yn ôl ar Wmffra Siôn. 'Tyst ohonoch chi! Tyst ohonoch chi!' meddai Wmffra Siôn ar dop ei lais. 'Mae'r dyn yma wedi ymosod arna i.' Fe ddiflannodd pob dynes fel llygoden i'w thŷ, **EPILOGUE** ac ni phoenwyd chwarelwyr y Cilgwyn WEDYN gan ferched yn eu gwyllo ar bennau'r tai.

[STORI: ANEC. 4]

¶ I well remember one interesting visitor who often came to our house, Wmffra Jones, Bryn Golau, one of my Dad's partners in the quarry. [...] **EXPOSITION** Dad called for him every day to go to the quarry then, **DEVELOPMENT** and one day when he called they had overslept, a rare event. There was nothing for it but everyone helping, my father blowing up the fire with the bellows, his wife cutting sandwiches. Suddenly, in the midst of the rush, there was Wmffra Siôn shouting that neither of his shoes had laces. {There were no spare laces either.} So the house had to be turned upside down in search of laces, and after searching the house they began on the 'beudy' (cowshed). And there they were, {the boys had taken them to tie to the tail of a kite}.

[ANECDOTE: ANEC. 3]

[ANECDOTE: ANEC. 2]

ABSTRACT °I admired ONE THING very much that Wmffra Siôn did quite unexpectedly. **EXPOSITION** °In the old days, before the time of the buses, quarrymen would process in an orderly fashion home from the quarry, and it was hateful for them seeing the women on their doorsteps watching them. °If you have ever walked in a procession, you know how self-conscious you can be, and how hateful it is to feel people's eyes upon you. To you in the procession, there is judgement in every eye watching you. Before reaching Rhos y Cilgwyn, after passing Pen yr Inclên, there's a row of houses called Glasfryn, and every night the women from these houses would be on their doorsteps talking when the quarrymen went home. **DEVELOPMENT** °One night, quite unexpectedly, Wmffra Siôn turned to my father threatening to beat him up and calling him names. {°Remember my father knew nothing of it in advance.} °And here he, having seen the point in a flash, took the bait and attacked Wmffra Siôn back. °'You are a witness! You are a witness!' shouted Wmffra Siôn at the top of his voice. 'This man here attacked me.' °The women all vanished like mice into their houses, **EPILOGUE** and the quarrymen of the Cilgwyn were never bothered AFTER THAT by women watching them from their doorsteps.

[ANECDOTE: ANEC. 4]

(4)

Y Lôn Wen,
ch. 3, p. 36

[STORI: ANEC. 3]

EXPOSITION Prin iawn fyddai tripiâu yn y dyddiau hynny, ond fe âi chwarelwyr weithiau i Fanceinion, a mynd i'r Sw yno. **DEVELOPMENT** Fe aeth Wmffra Siôn unwaith, a'i wraig, ac wrth sefyll o flaen cawell y myncwn, dyma un o'r creaduriaid hynny yn rhoi ei bawen allan reit slei ac yn cipio het Nani oddi am ei phen i'r cawell. {Yr oedd pluen estrys gwerth tua phymtheg swllt i bunt ar yr het, a gellir dychmygu faint oedd profedigaeth y wraig.} Ond yr unig gydymdeimlad a gafodd gan ei gŵr oedd, 'Tendia, Nani, dy ben di eith nesa!' [STORI: ANEC. 5]

(5)

Y Lôn Wen,
ch. 3, p. 36

[STORI: ANEC. 4] **EXPOSITION** Llawer stori gyffelyb a glywais i tan y simdde fawr yng Nghae'r Gors, a'r 'ebra fi' fel cyrraints yn y stori, a llithrai'r oriau heibio'n rhy gyflym. **DEVELOPMENT** Mor gyflym unwaith fel y cododd Wmffra Siôn oddi ar y gadair yn sydyn wedi sylweddoli beth oedd hi o'r gloch, a tharo ei ben o dan y silff ben tân a disgyn yn glewtan yn ei ôl i'r gadair. Mi alwn ni'r cymeriad nesaf yn XY. [...]

(6)

Y Lôn Wen,
ch. 3, p. 36

¶ Mi alwn ni'r cymeriad nesaf yn XY. [PARAGRAFF]
EXPOSITION Yn ystod rhyfel 1914–18 caewyd y rhan fwyaf o chwareli bychain Dyffryn Nantlle, ac aeth y rhan fwyaf o'r dynion i weithio i Lerpwl, fy nhad ac XY yn eu plith. Arhosai fy nhad yn nhŷ fy mrawd yn Bootle, a lletyai XY yn Birkenhead. Cai'r gweithwyr docyn rhad i fynd adref dros y Sul bob tair wythnos, ac oherwydd hynny nid aeth neb â'i docyn aelodaeth gydag ef i eglwysi Lerpwl, neb ond XY. **DEVELOPMENT** Fe ddarllenwyd ei bapur ef yn y seiat ar noson waith yn un o gapeli Birkenhead, a dyma'r stori a ddaeth dros yr afon i nhad i Bootle. Wedi darllen y papur a rhoi'r croeso arferol i XY, cododd yr olaf ar ei draed yn y seiat i siarad amdano'i hun yn ei eglwys gartref, a diweddu fel hyn: 'Yr hyn sy'n golled iddynt hwy yn — (ei eglwys gartref) sydd yn ennill i chwi yma yn Birkenhead.' **EPILOGUE** Byddai nhad yn chwerthin nes byddai'r dagrau yn powlio o'i lygaid wrth ddweud Y STORI YNA. **CONCLUSION** Wrth reswm, rhaid oedd adnabod XY yn drwyadl, fel y gwnâi ei gyd-weithwyr, i allu gwerthfawrogi'r STORI. Rhywdro tua diwedd y rhyfel collodd XY ei briod, [...]

[ANECDOTE: ANEC. 3]

EXPOSITION In those days trips were very rare, but sometimes the quarrymen went to Manchester, and to the Zoo. **DEVELOPMENT** Wmffra Siôn went once with his wife, and they were standing in front of the monkey cage when one of the creatures slyly put out its paw and pulled Nani's hat from her head and into its cage. {There was an ostrich feather on the hat worth between fifteen shillings and a pound and you can imagine what a loss it was to Nani.} **BUT** the only sympathy she got from her husband was, 'Look out, Nani, it's your head that will go next!' [ANECDOTE: ANEC. 5]

[ANECDOTE: ANEC. 4] **EXPOSITION** 'I heard many a similar story by the hearth at Cae'r Gors, 'ebra fi' dotting the story like currants, and the hours used to pass too quickly. **DEVELOPMENT** So quickly that once Wmffra Siôn noticed the time and jumped out of his chair so suddenly that he banged his head on the mantelpiece and was knocked straight back down into his chair. We will call the next neighbour XY. [...]

¶ We will call the next neighbour XY. [PARAGRAPH]

EXPOSITION During the 1914–1918 war, most of the smaller Dyffryn Nantlle quarries were closed, and most of the men went to find work in Liverpool, my father and XY among them. My father stayed in my brother's house in Bootle, and XY lodged in Birkenhead. The workers were given a cheap ticket to go home for the weekend every three weeks, and because of this none belonged to any of the Liverpool chapels, except XY. **DEVELOPMENT** 'His paper was read in the seiat on weekday evening in one of the chapels in Birkenhead, and this story reached Dad across the river in Bootle. After reading the paper, and giving the usual welcome to XY, the latter got on his feet in the *seiat* and spoke about himself in his home chapel, and ended thus: 'Their loss (his home chapel) is Birkenhead's gain.' **EPILOGUE** My father would laugh till he had tears in his eyes when he told THIS STORY. **CONCLUSION** 'Of course, you'd need to know XY thoroughly, as his fellow workers did, to appreciate THE STORY.

Towards the end of the war XY lost his wife, [...]

(7)

Y Lôn Wen,
ch. 3, p. 37

¶ Un arall a ddeuai i'n tŷ ni yn aml gyda'r nos oedd Mos,
[PARAGRAFF AMDANO]

ABSTRACT Digwyddodd UN PETH ynglŷn â Mos a fu'n loes fawr i mi. **DEVELOPMENT** Daethai acw un noson ac yr oedd yn dywyll iawn arno yn cychwyn adref. Rhoddwyd menthyg llusern newydd a gawsom at y beudy iddo. {Dyfais newydd mewn llusern oedd hon, gelwid hi yn Saesneg yn 'Storm lamp'. Goleuid hi gyda wic ac oel lamp, ac yr oedd math o ffram weiran am y gwydr i'w gadw rhag torri. I godi'r gwydr a diffodd y lamp, yr oedd yn rhaid gafael yn rhywbeth yn y top a godai'r gwydr a'r ffram gyda'i gilydd. Ni feddyliodd neb am egluro iddo sut i ddiffodd y lamp.} Wedi mynd adref, ni fedrai yn ei fyw ei diffodd, nid oedd ei wynt yn ddigon cryf, a gorfu iddo ddefnyddio'r fegin dân, a rhoi ei thrwyn gorau y medrai ar waelod y gwydr. Pan ddaeth â'r llusern yn ôl dyna'r stori gawsom, a chwerthin mawr, wrth gwrs. Drannoeth, yn yr ysgol, dywedais innau'r hanes wrth fy ffrind pennaf, Apo, Tŷ'n Llwyn. {Yn awr, partner Mos, yn chwarel Pen y Bryn, oedd Richard, brawd Apo.} Dywedodd hithau'r stori gartref, a'r canlyniad, wrth gwrs, oedd pryfocio mawr ar Mos yn y chwarel. {Nid oes y fath bryfocwyr yn bod â chwarelwyr.} Pan ddeuai Mos i lawr y lôn bach o'i dŷ fore trannoeth, yr oedd Richard yn y ffordd arall yn ei ddisgwyl, ac yn dynwared chwythu megin. Pan ddaeth Mos acw wedyn, gwyddwn ei fod wedi teimlo, a'm bod innau wedi ei frifo dipyn. **EPILOGUE** Bu'r PETH yn boen fawr i mi am ddyddiau, fy mod wedi ei frifo ef, yn fy niniweidrydd (y pryd hwnnw, beth bynnag). Nid yn unig hynny, poenwn am y gallwn gael fy ystyried 'yn hen hogan straegar' (un hoff o siarad clecs), tebyg i ferched a heliai straeon ar bennau tai, pobl a ddirmygid gennym. Ond fe aeth hynny heibio a daeth hapusrwydd i deyrnasu.

Y Sadwrn o flaen Nadolig 1912, [...]

¶ Another man who often came to our house in the evenings was Mos, [PARAGRAPH ABOUT HIM]

ABSTRACT °ONE THING happened involving Mos, that made a great agony for me. **DEVELOPMENT** He came over one night and it was very dark when he set off home. He borrowed a lamp we had got for the cowshed. {It was a new kind of lamp, known in English as a 'hurricane lamp'. Its light came from a wick in lamp oil, and there was a wire frame around the glass to prevent it from breaking. To remove the glass and extinguish the lamp you had to use something that would lift the glass and the frame together. Nobody remembered to explain to him how to extinguish the lamp.} When he arrived home he had no idea how to put out the flame. His breath was not strong enough, so he used the fire bellows, putting its end at the base of the glass. When he returned the lamp that was the story he told us, and there was much laughter of course. °Next day, at school, I told the story to my best friend, Apo, Tŷ'n Llwyn. {Mos's work mate at Pen y Bryn quarry was Richard, Apo's brother.} She told the story at home, and as a result of course Mos was teased in the quarry. {There are no greater teasers than quarrymen.} When Mos walked down the small lane from his house next morning, Richard was waiting for him in the other lane, miming the blowing of bellows. When Mos came over later, I understood how he felt, and I knew I had caused him pain. **EPILOGUE** °THE THING was a great worry to me for days, about unwittingly hurting him, that one time anyway. Not just that, but I worried I could be thought an old gossip, like women clecking on doorsteps, people we held in contempt. But it passed, and happiness returned.

The Saturday before Christmas 1912, [...]

(8)

Y Lôn Wen,
ch. 3, p. 39

[...] Un o'r rhai hyn oedd dyn a elwid yn 'Richard Jones yr hen grachan'. 'Rhosgadfan' oedd enw'r tŷ lle yr oedd R. Jones yn byw. [GWEDDILL Y PARAGRAFF]

DEVELOPMENT Un tro âi Owen Roberts o gwmpas y gwaith i gael rhyw wybodaeth neu'i gilydd, a daeth at Richard Jones yn ei dro. Dylwn ddweud fod Owen Roberts yn siarad mor gywir â geiriadur, a bod gan Richard Jones arferiad o snyffian ei atebion, yn enwedig pan na byddai pethau yn ei blesio. A dyma'r sgwrs a fu y tro hwn:

'Ym mha le'r ydych chi'n byw, Richard Jones?'

'Rhosgadfan' (snwff).

'Ie, mi wn i mai yn Rhosgadfan yr ydych chi'n byw, ond ym mha le yno?'

'Rhosgadfan' (snwff).

'Ie, ond beth ydyw enw eich tŷ chi yn Rhosgadfan?'

'Rhosgadfan' (snwff).

'Felly' (yn dra gramadegol ac urddasol), 'mae eich tŷ chi yn cynrychioli'r pentref yr ydych yn byw ynddo.'

'Iesu Dduw, 'dwn i ddim be' ma' fo'n gynrychioli, 'blaw mai dyna ydi enw fo.'

Exit Owen Roberts yn ddi-seremoni.

[STORI: ANEC. 9]

(9)

Y Lôn Wen,
ch. 3, p. 39

[STORI: ANEC. 8]

DEVELOPMENT Fe anwyd efeilliaid i briod Richard Jones, {peth na ellid mo'i ragfynegi yn y dyddiau hynny, fel yn ein dyddiau ni,} a bu'n rhaid i'r hen wron gychwyn ar unwaith i dŷ ei chwaer i chwilio am ragor o ddillad bach. {Dynes falch, drwsiadus oedd ei chwaer na wyddai beth oedd bod heb ddim, nac heb ychydig o ddim ychwaith.}

'Oes gin ti ddillad bach yma, Geini, mae acw ragor o deulu?'

'O' (o syndod), 'oedd Elin ddim wedi paratoi ar gyfar peth fel hyn?'

'Oedd, mi 'r oedd hi wedi paratoi ar gyfar un' (snwff).

'Faint sy' 'cw felly?'

'R oedd cw ddau pan o'n i'n cychwyn, dwn i ddim faint sy' 'cw erbyn hyn.'

Trwy glywed y gwn i am y cymeriad nesaf hefyd, sef Owen Jones, a elwid gan bawb yn Owan Tyrpaig. [...]

[...] One such was known as 'Richard Jones the old scab'. 'Rhosgadfan' was the name of the house where Richard Jones lived. [THE REMAINDER OF THE PARAGRAPH]

DEVELOPMENT Once Owen Roberts was gathering such information, and he reached Richard Jones. I ought to mention that Owen Roberts talked as correctly as a dictionary, and Richard Jones was in the habit of sniffing his replies, especially if he didn't like the questions. Here is the conversation on this occasion:

'Where do you live, Richard Jones?'

'Rhosgadfan.' (sniff)

'Yes, I know that you live in Rhosgadfan, but where?'

'Rhosgadfan.' (sniff)

'Yes, but what is the name of your house in Rhosgadfan?'

'Rhosgadfan.' (sniff)

'So,' (in a formal and correct style) 'your house represents the village in which you live?'

'Jesus God! I don't know what it represents, only that that is its name.'

Exit Owen Jones unceremoniously.

[ANECDOTE: ANEC. 9]

[ANECDOTE: ANEC. 8]

DEVELOPMENT Richard Jones' wife gave birth to twins, {an event that couldn't be predicted in those days as it can in our time,} and the old hero had to set off at once to his sister's house for more baby clothes. {His sister was a proud, smart woman who did not know what it was like to go without anything or to have very little.}

'Have you any baby clothes, Geini? The family's increased in our house.'

'Oh?' (surprised) 'Did Elin not prepare for this?'

'Yes, for one.'

'How many are there then?'

'There were two when I left, I don't know how many there are by now.'

Through hearing about him I know the next character too. Owen Jones, known as Owan Tyrpaig. [...]

(10)

Y Lôn Wen,
ch. 3, p. 40

¶ Trwy glywed y gwn i am y cymeriad nesaf hefyd, sef Owen Jones, a elwid gan bawb yn Owan Tyrpaig. Dyn a yfai yn lled helaeth hyd ganol ei oes oedd ef. Ond yr oedd ganddo un gwron yn y pulpud, sef Dr. Hugh Jones, Lerpwl, ac âi i wrando arno pan ddôi i'r cyffiniau.

DEVELOPMENT 'Ga'i ddwad efo chdi i'r Sasiwn?' meddai Owen Jones wrth fy nhad un tro, pan breg-ethai'r Doctor yn Sasiwn Caernarfon.

'Cei, os bihafi di.'

Ac fe fihafiodd.

Bob tro yr âi'r Doctor i hwyl, rhôï Owen Jones bwriad i nhad yn ei asennau, a dweud, 'Duw, Owan, gwranddo ar y Doctor', ac felly trwy'r oedfa.

'Fuoch chi yn y Sasiwn 'leni, Owen Jones?'

'Do.'

'Pwy glywsoch chi yno?'

'Ond y Doctor.'

'O, Doctor Hugh Jones?'

'Ia.'

Wedyn Owen Jones yn dechrau, ac yn mynd trwy bregeth y Doctor, Alafon yn symud i mewn i'r wal, ac eistedd ar y blocyn, ac Owen Jones ar y draffel. Wedi traethu am sbel, a chodi i hwyl, estynnai ei law at Alafon, 'Ac Owen, yn y fan yna yr oedd y Doctor yn ddiawledig.'

'Beth ydach chi'n feddwl wrth 'ddiawledig', Owen Jones?'

'O, yn fendigedig, Owen (yn codi ei lais), yn fendigedig, yn fendigedig.'

{[Rhaid egluro mai 'Owen' oedd enw cyntaf Alafon yntau.] }

EPILOGUE Wedi HYN, cafodd Owen Jones droedigaeth, un o'r troedigaethau mawr, syfrdanol y mae sôn amdanynt, a daeth yn un o bobl dduwiolaf Dyffryn Nantlle. Byddai pobl yn sôn am ei weddïau ymhen blynnyddoedd wedi iddo farw. [DIWEDD Y BENNOD]

¶ Through hearing about him I know the next character too. Owen Jones, known as Owan Tyrpaig. A man who drank a fair bit until halfway through his life. But he had a hero in the pulpit, one Dr Hugh Jones of Liverpool, and whenever he was in the area Owen Jones would go and listen to him.

DEVELOPMENT 'Can I come to the Session with you?' he said to my father once when the Doctor was preaching in the Caernarfon Session.

'Yes, if you behave yourself.'

And he did behave himself.

Whenever the Doctor raised his voice to a dramatic 'hwyl', Owen Jones would nudge my father and say, 'God, Owen, listen to the Doctor,' and so on throughout the service.

'Did you attend the Session this year, Owen Jones?'

'Yes.'

'Who did you hear?'

'Just the Doctor.'

'Oh. Doctor Hugh Jones?'

'Yes.'

Owen Jones began, going over the Doctor's sermon, Alafon moving into the wall and sitting on the block, and Owen Jones sitting on the cutting-machine. After talking for a while and raising his voice in *hwyl*, he extended his hand to Alafon, 'And Owen, at that moment the Doctor was devilish.'

'What do you mean, devilish, Owen Jones?'

'Oh, wonderful, Owen,' (raising his voice), 'wonderful, wonderful.'

{[It should be explained that 'Owen' was the first name of Alafon as well.] }

EPILOGUE After THIS Owen Jones underwent a conversion, a great, spectacular conversion such as people speak about, and he became one of the most devout people in Dyffryn Nantlle. People would talk of his prayers for years after his death. [THE END OF THE CHAPTER]

A.2.2 4: Diwylliant a'r Capel 'Culture and the Chapel'

(11)

Y Lôn Wen,
ch. 4, p. 43

[...] Ond gallwn ddweud fod cyd-gynnull yn beth diddorol i bawb, a'r pryd hwnnw, nid oedd cynulliadau eraill i'n tynnu oddi wrth gyfarfodydd y capel. Ni fedrai dim ein tynnu o'r ysgol Sul. **ABSTRACT** **Cofiaf**, fodd bynnag, i **UN DRASIEDI** **rwystro fy mrawd ieuengaf rhag mynd i'r ysgol Sul unwaith.**

EXPOSITION Cawsai Dei gath bach yn anrheg ryw brynhawn Sadwrn, un bach gron, dew fel powlen.

DEVELOPMENT Rhowd hi yn y beudy mewn gwair dros nos. Ond, erbyn y bore, yr oedd wedi diflannu, ac ni wyddai neb yn iawn sut, heblaw mae'n siŵr, mai o dan y drws. Cyn wyth o'r gloch y bore, yr oedd Dei wedi curu ar bob drws yn y pentref i holi am ei gath, ond i ddim pwrpas. Yr oedd mam wedi mynd i huno cysgu wrth y tân ar ôl cinio, a dyma hi'n deffro yn sydyn a gweld ei bod yn ddau o'r gloch ar y cloc. Neb yn y gegin ond Dei, 'Wel O' meddai hi, wedi dychryn, 'dyma hi'n ddau o'r gloch a chditha ddim yn yr ysgol Sul.' 'Fasa chitha ddim yn mynd yno 'chwaith tasa gynnoch chi gimint o boen â fi,' meddai yntau.

A'u cymryd drwodd a thro, byddai gennym athrawon deallus. [...]

[...] But I can say that being sociable is attractive to us all, and in those days there was nothing else to tempt us from the chapel meetings. Nothing could draw us away from Sunday school. **ABSTRACT** **I remember**, however, **that ONE TRAGEDY kept my youngest brother from going to Sunday school once.**

EXPOSITION °Dei had got a kitten as a present some Saturday afternoon, one small, round and fat as a bowl.

DEVELOPMENT °She was put in the byre in the hay over night. °But by morning she had disappeared, and no one knew exactly how, except that it must have been under the door. By eight o'clock in the morning Dei had knocked on every door in the village to ask about his cat, to no avail. °Mam had fallen asleep by the fire after lunch, and here she woke suddenly and saw that it was two o'clock. No one in the kitchen but Dei. 'Well! Oh!' said she, surprised, 'It's two o'clock and you're not at Sunday school.' 'You wouldn't go either if you were as worried as I am,' he said.

On the whole we had bright teachers. [...]

(12)

Y Lôn Wen,
ch. 4, p. 46

¶ Fe hysbysid cystadleuthau'r cyfarfod plant bythefnos ymlaen llaw, a rhoid hwy i fyny wedyn ar y bwrdd rhybuddion yn lobi'r capel. **DEVELOPMENT** **Cofiaf un tro iddynt hysbysu mewn un cyfarfod plant fod cystadleuaeth hel enwau adar yr ardal i fod yn y cyfarfod nesaf**, dim ond hel yr enwau dyna'r cwbl, a'u dweud ar goedd yn y cyfarfod. Wedi inni gyrraedd y tŷ y noson honno, cyn inni gael tamaid o fwyd, dyma Richard, fy mrawd, yn dechrau arni, ac yn ysgrifennu enwau adar i lawr fel y cofiai hwynt. O hynny ymlaen am bythefnos, ni ellid ei gael at ei fwyd, nac i'w wely, nac i wneud dim ond hel enwau adar. Yr oedd fel dyn ar dranc, a bod ei fywyd tragwyddol yn dibynnu ar gael yr enwau. Wrth weld y brwdfrydedd yma, dyma'r gweddill ohonom yn penderfynu nad oedd yn werth inni gystadlu, ac y byddai'n well inni hel enwau i Richard. Ond nid oedd angen inni, byddai ef wedi cael pob un o'n blaenau. Yr oedd nhad a mam yn y gêm hefyd, ac yn gofyn o hyd, 'Faint wyt ti wedi gael rŵan, Dic?' Wel, fe ddaeth tipyn o dawelwch cyn diwedd y pythefnos, a'm brawd erbyn hynny wedi eu hel at ei gilydd, a'u cael i drefn y wyddor, ac yn eu dysgu a'u dweud yn uchel ar dafod-leferydd. Wrth gwrs, dysgem ninnau hwy wrth ei glywed. Yr oeddem wedi synnu fod cynifer o adar yn Rhosgadfan, tros ddeugain ohonynt, ni wyddwn i fod cymaint o wahanol fathau o adar yn y byd! Beth bynnag, fe ddaeth noson y cyfarfod plant, a ninnau i gyd yn gynhyrfus iawn, wedi cadw oddi wrth bawb fod Richard wedi hel cymaint o enwau. Willie, brawd Richard Hughes-Williams, y storiwr, oedd y beirniad, ac wedi i ryw dda neu dri cystadleuydd fod wrthi, ac enwi rhyw hanner dwsin neu ddwsin o adar, dyma dwrn fy mrawd. Aeth ymlaen a dechrau arni cyn i neb gael ei wynt, ac wrth ei fod wedi eu dysgu ar ei gof, âi trwyddynt fel cyfri' llyfrithen. Dyma Willie yn codi ei ddwylo i fyny ac yn gweiddi, 'Stopia, stopia, imi gael siawns i'w rhoi i lawr.' Ond ymlaen fel sgysion yr âi fy mrawd. Bu'n rhaid iddo ail fynd drostynt, ond ni chredaf ei bod yn bosibl atal y llif ofnadwy o enwau a fyrlymiai allan. Nid oedd gan neb siawns i ennill wrth ei myl. **EPILOGUE** Bu'r GYSTADLEUAETH HON yn destun difyrrwch yn ein cartref am flynyddoedd lawer, a thra fu fy mrodyr fyw.

Byddem yn mynd i'r seiat bob wythnos. [...]

¶ The children's meetings were publicised a fortnight in advance, and put on the board in the chapel porch. **DEVELOPMENT** **I remember one time that they announced in one children's meeting a competition on the names of birds to be held at the next meeting**, just to list the names of birds and to recite it at the next meeting. When we got home that night, before having something to eat, my brother Richard started writing down the names of birds as he remembered them. For the next two weeks it was impossible to get him to a meal, or to bed, or to do anything but list the names of birds. He was like a man facing death, his eternal salvation depending on collecting the names. Seeing his enthusiasm, the rest of us decided it wasn't worth competing, and it would be better for us to collect names for Richard. It was unnecessary as he got there before us every time. Dad and Mam were in the game too, and kept asking, 'How many have you got now, Dic?' Well. There was a bit of quiet at the end of the fortnight, as my brother had collected and listed them in alphabetical order, and had learned to say them aloud. Of course, we learned them too through hearing them. We were surprised that there were so many birds in Rhosgadfan — over forty — I didn't know there were as many birds in the world! However, the night of the children's meeting arrived, and all of us excited, having kept secret from everyone that Richard had collected so many names. Willie, brother of the storyteller Richard Hughes-Williams, was the judge. After two or three competitors had finished, naming half a dozen to a dozen birds, it was my brother's turn. He went up and began before anyone could draw breath, and as he had learned them by heart he dashed them off as if it were a spell to charm a stye. Willie raised his hands, saying, 'Stop, stop so I've a chance to write them down.' But on went my brother like an express. He had to recite it again, but I don't think he was capable of stemming the headlong flow of names that bubbled out. Nobody had a hope of beating him. **EPILOGUE** **THE COMPETITION** was a source of amusement in our home for many years, and while my brothers were alive. We attended the *seiat* every week. [...]

- (13) Nid oedd dim i'w wneud ond ei rwystro rhag ei dweud yn y seiat. **ABSTRACT** Ond **DRO ARALL**, fe roes Evan sioc heb ei disgwyl inni yn y seiat ei hun. **EXPOSITION** Nid oedd wedi gwneud y camgymeriad wrth ddweud yr adnod yn y tŷ. **DEVELOPMENT** Yr adnod oedd, 'Y rhai a ymddiriedant yn yr Arglwydd a ânt rhagddynt ac a ffynnant', eithr dyma a gawsom, 'a ânt rhagddynt ac a fygant', a'r gweddill o'r teulu yn chwysu yn eu sêd. Weithiau caem ein holi ar ôl dweud ein hadnodau, [...]
- Y Lôn Wen,*
ch. 4, p. 48
- All we could do was to stop him saying it in the *seiat*. **ABSTRACT** °But **ANOTHER TIME** Evan gave us an unexpected shock in the *seiat* itself. **EXPOSITION** °He had not made the mistake when he said his verse at home. **DEVELOPMENT** The verse was, 'Y rhai a ymddiriedant yn yr Arglwydd a ânt rhagddynt ac a ffynnant' (He that putteth his trust in the Lord shall go forth and prosper), but this was how it came out, 'a ânt rhagddynt ac a fygant', (go forth and suffocate), and the rest of the family sweating in their seat. Sometimes we were questioned after saying our verses, [...]
- (14) ¶ Weithiau caem ein holi ar ôl dweud ein hadnodau, a byddai gan ambell flaenor ddawn nodedig at wneud hynny, a byddwn i wrth fy modd gyda'r holi hwn. [...]
- Y Lôn Wen,*
ch. 4, p. 48
- DEVELOPMENT** **Cofiaf** un waith pan oedd un o'r blaenoriaid yn holi ar yr adnodau, **iddo ofyn yn sydyn i un bachgen**, Evie, Llwyn Celyn, 'Oes gynnoch chi adnod i profi?' 'Oes,' meddai Evie, "'Yr hen a wŷr a'r ifanc a dybia'": 'Nid adnod ydy honna,' meddai'r holwr. 'Ia,' meddai Evie, a bu'n daeru am ychydig funudau rhwng y ddau. Nid Evie a roes i mewn ychwaith. [STORI: ANEC. 15]
- ¶ Sometimes we were questioned after saying our verses, and some of the deacons were very good at it, and I relished the questions. [...] **DEVELOPMENT** **I remember once** when one of the deacons was questioning us on the verses, **that he suddenly asked a boy**, Evie, Llwyn Celyn, 'Have you a verse to test?' 'Yes,' said Evie, 'The old know and the young assume.' 'That's not a verse,' said his interrogator. 'Yes it is,' said Evie, and the argument continued for a few minutes, and it wasn't Evie who gave in either. [STORI: ANEC. 15]
- (15) [STORI: ANEC. 14] **EXPOSITION** Yr un bachgen a fyddai'n rhoi ffug-enwau doniol wrth gystadlu, a hynny mewn cystadleuthau y tu allan i'n hardal ni. Fe gynhelid cymanfa blant bob blwyddyn i ryw chwech o ysgolion Sul Dosbarth Uwchgwyrfai, a chynhelid hi un ai yn Rhosstryfan neu yng Ngharmel. Byddai arholiadau ysgrythurol wedi digwydd ymlaen llaw, **DEVELOPMENT** ac **un tro** fe ddaeth y ffug-enwau digrif hyn i fyny, 'Dyfrgi o Rosgadfan', a 'Draenog flewog', ac fe'u holrheiniwyd i Evie.
- Y Lôn Wen,*
ch. 4, p. 48
- [ANECDOTE: ANEC. 14] **EXPOSITION** It was that same boy who thought up comic *noms de plume* when competing in events outside our neighbourhood. Every year a children's festival was held in Rhosstryfan or Carmel for about six Sunday schools in the Uwchgwyrfai district. °Scripture exams would be held in advance, **DEVELOPMENT** and **one time** the comic *noms de plume* 'Otter from Rhosgadfan' and 'Hairy Hedgehog' came up, and they were traced to Evie.
- Gwerth diwylliannol oedd i hyn i gyd ac nid gwerth crefyddol, oni ddeuai'r olaf yn anuniongyrchol. [...]
- All this was of cultural rather than religious value, unless it brought in religion indirectly. [...]

- (16) ¶ Felly yr edrychwn i ar David Williams bob amser, Cymro heb fod yn ymwybodol ei fod yn Gymro o gwbl. [PARAGRAFFAU AMDANO] **DEVELOPMENT** **Cofiaf un nos Sul ei fod yn pregethu ar bwnc o athrawiaeth**, ac yn mynd ymlaen yn ei lais dwfn, yna yn codi ei lais a dweud ‘Da chi, y mhobol i, os oes arnoch chi eisiau pesychu, pesychwch yn gall, peidiwch â phesychu pan fydda i ar ganol gair, neu ar ganol sentans.’ Eisteddai teulu o ŵr a gwraig a thri o blant o’n blaenau ni, a dyma’r bachgen wrth ddrws y sêd yn chwerthin dros y capel, a’i fam, a oedd wedi anghofio ei phlant wrth ymgolli yn y bregeth, yn rhoi sbonc. Finau yn cael ambell bwff o chwerthin, wrth feddwl petai pawb yn dechrau pesychu ar ôl pob atalnod a comma. [STORI: ANEC. 17]
- (17) [STORI: ANEC. 16] **DEVELOPMENT** **Clywais amdano yn pregethu yn y Dwyran**, Sir Fôn, wedi croesi Afon Menai yn y Stemar Bach, yn gorffen gweddill y daith mewn brêc. Gan mai ar y Sadwrn y cynhelid marchnad Caernarfon, yr oedd moch bach mewn sachau yn gymysg â’r teithwyr yn y frêc. Ceisiai David Williams ddal y moch draw â’i ambarel. Trannoeth edliwiwyd y moch i’w wrandawyr drwy’r dydd. [STORI: ANEC. 18]
- (18) [STORI: ANEC. 17] **EXPOSITION** Yn yr un capel arferai’r plant eistedd gyda’i gilydd yn y bregeth yn y seti blaen, a chymryd nodiadau o’r bregeth mewn llyfrau. Nid da gan yr hen bregethwr mo hyn. Yr oedd arno eisiau sylw ei holl gynulleidfa. **DEVELOPMENT** ‘Da chi ’mhlant i, edrychwch arna’ i,’ meddai, ac wrth y blaenoriaid, ‘Pa sens sy’ mewn dŵad â rhyw rigmant o blant i le fel hyn?’ [STORI: ANEC. 19]
- (19) [STORI: ANEC. 18] **DEVELOPMENT** Ef hefyd a ddywedodd wrth y fam a âi allan o’r capel pan grïodd ei babi, am ddyfod ag ef i’r sêd fawr, y byddai’n siŵr o gysgu yn y fan honno. Ni wn gymaint am y pregethwyr eraill a enwais, ond teip y storiwr oeddynt.
- ¶ That is how I always saw David Williams, a Welshman who was not conscious of being a Welshman. [PARAGRAPHS ABOUT HIM] **DEVELOPMENT** **°I remember one Sunday night that he was preaching on a point of doctrine**, continuing in his deep voice, then he raised his voice saying, ‘For heaven’s sake, my people, if you must cough, cough sensibly, don’t cough when I’m in the middle of a word, or halfway through a sentence.’ There was a family sitting in front of us, a man, his wife and three children, and the boy by the pew door laughed out loud across the chapel, and his mother, who had forgotten her children in her absorption in the sermon, gave a start. I had a few fits of the giggles as I thought of everyone coughing after every full stop and comma. [ANECDOTE: ANEC. 17]
- [ANECDOTE: ANEC. 16] **DEVELOPMENT** **I heard how he went to preach in Dwyran** in Anglesey, crossing the river Menai in the Little Steamer, completing the journey in a brake. As it was Saturday when Caernarfon market was held, there were piglets in sacks among the passengers in the brake. David Williams tried to fend off the pigs with his umbrella. Next day his listeners were reminded of the pigs all day. [ANECDOTE: ANEC. 18]
- [ANECDOTE: ANEC. 17] **EXPOSITION** In the chapel the children used to sit together in the front pews during the sermon, and took notes in their books. The old preacher did not like that. °He had to have the full attention of the congregation. **DEVELOPMENT** ‘For goodness sake, children, look at me,’ he said, and to the deacons, ‘Where’s the sense in bringing such a gang of children to a place like this?’ [ANECDOTE: ANEC. 19]
- [ANECDOTE: ANEC. 18] **DEVELOPMENT** °It was he who also told the mother leaving the chapel when her baby cried, to bring him to the big pew in the front as he’d be sure to fall asleep there. I don’t know as much about the other preachers I named, but they were of the storytelling kind.

Y Lôn Wen,
ch. 4, p. 51

Y Lôn Wen,
ch. 4, p. 52

Y Lôn Wen,
ch. 4, p. 52

Y Lôn Wen,
ch. 4, p. 52

- (20) ¶ Ni wn gymaint am y pregethwyr eraill a enwais, ond teip y storïwr oeddynt. **DEVELOPMENT** Clywais Hywel Tudur yn cymryd ei destun o lyfr Esther a dyna'r sylw olaf a gafodd yr adnod honno. Dechreuodd yn yr adnod gyntaf yn y llyfr ac aeth ymlaen i'r diwedd gan roddi fersiwn yr ugeinfed ganrif o'r stori, ac 'Amen' ar y diwedd. {Un nodyn a oedd ganddo ef o'r dechrau i'r diwedd, a nodyn sgwrs oedd y nodyn hwnnw. Siaradai'n ddifyr â'r blaenoriaid, ac yr wyf yn sicr pe cymerid tôn ei lais gyda *pitchfork* ar unrhyw fan o'i bregeth, mai'r un fyddai.} [STORI: ANEC. 21]
- Y Lôn Wen,
ch. 4, p. 52
- (21) [STORI: ANEC. 20] **ABSTRACT** Digwyddodd PETH digrif pan bregethai un nos Sul braf o haf yn Rhosgadfan. **EXPOSITION** Capel â'r sêf fawr wrth y drws oedd ein capel ni, **DEVELOPMENT** ac yn y tawelwch hafaidd a sŵn undon (heb fod yn undonog) y pregethwr, cerddodd iâr i mewn yn hamddenol i'r capel. Teip gwahanol iawn oedd y Parch. Henry Rawson Williams, Betws-y-Coed. [...]
- Y Lôn Wen,
ch. 4, p. 52
- (22) Teip gwahanol iawn oedd y Parch. Henry Rawson Williams, Betws-y-Coed. **ABSTRACT** Dywedai ef bethau a gyrhaeddai'n o ddwfn, megis, **DEVELOPMENT** megis, pan ddywedodd yn Rhosgadfan nad oedd gan y blaenoriaid yno ddim gwell i siarad amdano na'r tywydd. Digiodd hyn fy nhaid, ac ni roddodd gyhoeddiad iddo wedyn. Ond fe ddaeth Mr. Williams i Rhosgadfan ym mlwyddyn cyhoeddiadau fy nhaid er hynny, ac ni chafodd ef ei hun byth wybod sut. Ond fe aethai blaenor ieuanc i'r cyfarfod misol gyda'm taid ac aeth i'w boced am ei ddyddiadur. Aeth at Mr. Rawson Williams a chael cyhoeddiad ganddo, a medru rhoi'r dyddiadur yn ôl yn ei boced heb i'm taid sylwi dim. [STORI: ANEC. 23]
- Y Lôn Wen,
ch. 4, p. 52
- (23) [STORI: ANEC. 22] **DEVELOPMENT** Aeth rhyw ddyn at yr hen bregethwr o Fetws-y-Coed unwaith, ar ddiwedd yr oedfa, a dweud na chyd-welai â'i osodiadau. 'Wyt ti'n credu hanner yr hyn ddywedais i?' meddai. 'O ydw,' ebe'r dyn. 'Wel,' meddai'r pregethwr, 'os caf i bawb i gredu hanner fy mhregethau, mi fyddwn i'n reit dawel.' Yr oedd ei wisg ef yn wahanol i bawb; gwisgai gôt a chêp ar ei rhan uchaf (Inverness) a het a chantel crwn, yr un fath â Daniel Owen. [DIWEDD Y BENNOD]
- Y Lôn Wen,
ch. 4, p. 53
- ¶ I don't know as much about the other preachers I named, but they were of the storytelling kind. **DEVELOPMENT** I heard Hywel Tudur take his subject from the book of Esther, and that was the last time it was mentioned. He began with the first verse in the book, continued with a twentieth-century version of the story, and an 'Amen' at the end. He used one tone from start to finish, the tone of conversation. {He conversed interestingly with the deacons, and I am certain that wherever you took the tone of his voice with a pitchfork in any part of the sermon, it would be the same tone.} [ANECDOTE: ANEC. 21]
- [ANECDOTE: ANEC. 20] **ABSTRACT** °SOMETHING funny happened when he preached one fine summer evening in Rhosgadfan. **EXPOSITION** Ours was a chapel where the Big Pew was by the door, **DEVELOPMENT** and into the summery stillness and the one-toned (though not monotonous) sound of the preacher, a hen walked calmly into the chapel. The Reverend Henry Rawson Williams, Betws-y-coed, was quite a different sort. [...]
- The Reverend Henry Rawson Williams, Betws-y-coed, was quite a different sort. **ABSTRACT** He said things that cut deep, **DEVELOPMENT** such as when he said in Rhosgadfan that the deacons had nothing better to talk about than the weather. This offended my grandfather, and he did not offer him an engagement after that. Even so, Mr Williams did come to Rhosgadfan the year my grandfather was arranging the engagements, and he never understood how. °But a young deacon had attended the monthly meeting with my grandfather, and he took his diary from his pocket. He approached Mr Rawson Williams and fixed an engagement, and managed to put the diary back in my grandfather's pocket without his noticing. [STORI: ANEC. 23]
- [ANECDOTE: ANEC. 22] **DEVELOPMENT** °A man once went up to the old preacher from Betws-y-coed once, at the end of the service, and said he didn't agree with what he had said. 'Do you agree with half of what I said?' 'Oh, yes,' said the man. 'Well,' said the preacher, 'if I can get everyone believing half my sermon I'd be content.' His clothes were unusual. He wore a coat with a cape on the shoulders, (an Inverness), and a hat with a round brim like Daniel Owen. [THE END OF THE CHAPTER]

A.2.3 5: Mathau Eraill o Ddiwylliant ‘Other Kinds of Culture’

- (24) ¶ Yr wyf wedi sôn am ein cylchwyl lenyddol ni yn *Traed Mewn Cyffion*, felly byr fydd ei hanes yma, er ei bod yn rhan bwysig o ddiwylliant ardal. ‘Eisteddfod’ y gelwir peth tebyg iddi heddiw, peth llawer llai. [PARAGRAFF] **EXPOSITION** Ni chofiaf o gwbl faint oedd fy oed yn cystadlu y tro cyntaf — credaf mai oddeutu saith. Ni chofiaf ychwaith beth oedd yr arholiad, ond mae’n sicr mai arholiad llafar ar y maes llafur ydoedd. **DEVELOPMENT** Ond **cofiaf** yn iawn **mai grôt a gefais**, a **chofiaf imi redeg adref y filltir sydd rhwng Rhosgadfan a Rhostryfan** â’m gwynt yn fy nwrn, a rhoi’r grôt ar y bwrdd i mam a dweud, ‘Dyna nhw i chi, digon i brynu torth a chnegwarth o furum.’ {Yr oedd rhywun acw, fy Modryb Ann, mae’n debyg, a ddeuai bob noson cyn y Nadolig efo anrhegion inni.} Chwarddodd pawb, gan ei fod yn gyfuniad mor **anghywir**. {Tair ceiniog oedd pris torth go fechan y pryd hynny, ond anaml y prynem dorth siop. Ond digon tebyg mai’r hyn a gofiwn i oedd, y byddai mam yn fy anfon i i’r siop i nôl torth a burum, os digwyddai fod yn brin o fara cyn y diwrnod yr arferai hi bob arno, oblegid yr oedd diwrnod i bob dim y pryd hynny.} Dau beth yr edrychid ymlaen atynt ym mhrif gyfarfod y gylchwyl nos Nadolig fyddai’r araith bum munud ac anerchiadau’r beirdd. [...]
- ¶ I have written about our literary festival in *Traed Mewn Cyffion* (Feet in Chains), so its mention here will be brief, even though it is an important part of neighbourhood culture. A similar event today is called an ‘Eisteddfod’, a much smaller event. **EXPOSITION** I don’t remember at all how many of my age were competing for the first time — about seven, I think. Nor do I recall what exam it was, but it must have been an oral exam on the set subject. **DEVELOPMENT** °But **I remember** well that it was a four-penny piece that I got and **I remember running the mile home between Rhosgadfan and Rhostryfan** with my breath in my fist, and putting the four-penny piece on the table and saying to Mam, ‘There you are, enough to buy a loaf and a pen’orth of yeast.’ {Someone was in the house, my aunt Ann, probably, who came every Christmas with presents for us.} Everyone laughed because it was an incongruous combination. {Threepence was the price of a small loaf. Probably what I remembered was Mam sending me to the shop to fetch a loaf and some yeast, if she happened to be running low on bread the day before baking day, because in those days there was a day for everything.} Two things to look forward to in the main festival meeting on Christmas night were the five-minute speech and the poets’ address. [...]
- (25) [...] Byddai un cystadleuydd cyson bob blwyddyn, sef Evan Williams, y Gerlan. Am wn i mai ei gystadleuaeth ef oedd hi erbyn y diwedd. **DEVELOPMENT** Dyma ddiwedd ei araith ar ‘Ffair Gaeaf’ un tro, ‘a dyna lle byddan nhw bora Sul yn chwys dyferyd yn llnau eu sgidiau’. {Brawddeg gynhwysfawr y pryd hynny.} Âi nifer o’r beirdd ymlaen i’r llwyfan i adrodd penillion ar bynciau’r dydd yn y pentref. [...]
- ¶ There was one regular competitor every year, Evan Williams, Gerlan. I suppose in the end it became his own competition. **DEVELOPMENT** °This is the conclusion of his speech one time on ‘The Winter Fair’: ‘and there they were Sunday morning dripping with sweat cleaning their shoes.’ {A comprehensive sentence at the time.} A few poets went onto the stage to recite verses on the subject of the day in the village. [...]
- (26) ¶ Ni chofiaf yn iawn beth oedd cyfrwng ein haddysg — credaf mai hanner yn hanner o Gymraeg a Saesneg. Byddai’n anobeithiol i neb allu dysgu dim inni yn Saesneg yn gyfangwbl, gan na ddealllem ddim o’r iaith honno. **DEVELOPMENT** **Cofiaf i’r prifathro geisio am un wythnos ein rhwystro rhag siarad Cymraeg**, drwy ein curo os gwnaem hynny. {Ond dim ond am wythnos y parhaodd hynny. Mae’n debyg iddo weld ei bod yn anobeithiol ein rhwystro.} Fe ddysgid y Gymraeg inni fel pwnc, gramadeg a chyfieithu yn unig, allan o ryw lyfr coch. [...]
- ¶ I don’t quite remember which language was the medium of our education. I think it was half Welsh and half English. It would have been useless for anyone to teach us anything wholly in English, as we did not understand that language. **DEVELOPMENT** **I remember the headmaster trying for one week to stop us speaking Welsh by beating us when we did.** {It lasted just a week. He probably saw that it was useless to stop us.} Welsh was taught as a subject, just grammar and translation, out of a red book. [...]

Y Lôn Wen,
ch. 5, p. 54

Y Lôn Wen,
ch. 5, p. 55

Y Lôn Wen,
ch. 5, p. 55

(27) ¶ Anaml iawn y deuai dim i amrywio ar undonedd bywyd yr ysgol. Caem lawenydd mawr pan ddoi Mr. Hughes, y Post, Rhostryfan, i rannu orennau inni cyn y Nad-olig. **DEVELOPMENT** **Cofiaf unwaith i ddynd ddyfod i'r ysgol efo arth ac i daflu ei lais.** Gwnaed llwyfan bach iddo yng nghornel yr ystafell fawr. Ni chofiaf fawr am y perfformiad, ac y mae'n rhaid na fwynheais ddim arno. Aethai'r stori ar led y gallasai'r arth ein bwyta, a chofiaf na theimlais yn ddiogel nes imi gyrraedd adref y noson honno.
[STORI: ANEC. 28]

(28) [STORI: ANEC. 27]
ABSTRACT **DRO ARALL** y tynnwyd y partisiynau i lawr oedd i gael araith ymadawol y plismon plant. **EXPOSITION** Daethai ei dymor i ben, **DEVELOPMENT** a chafodd yntau annerch yr holl ysgol. Wedi iddo gyrraedd ei berorasiwn gofynnodd yn rheithogol, 'A oes yma unrhyw blentyn a fedar ddweud mod i wedi gwneud cam â fo yn ystod yr amser y bûm i'n treio eich cael i'r ysgol?' Ar hynny dyna law yn saethu i fyny o ganol y dyrfa plant. Llaw Griffith Jones, a alwem yn 'gwas bach', bachgen bach heb fod yn gryf ei iechyd. Yn hollol hunan-feddiannol, gofynnodd Eos Beuno, 'Wel, Griffith Jones, 'y machgen i, pa gam wnes i â chi erioed?' 'Dim byd,' ebe G. Jones, 'dyn ffeind iawn gwelis i chi bob amser.' Ond ni chafodd Eos Beuno afael ar ei berorasiwn wedyn. Byddai'n dda gennyf bob amser weld prynhawn yn dyfod i'w ddiwedd. [...]

(29) [...] Byddem ni'n siomedig iawn mai ar ddydd Iau Dyrchafael y cerddai clwb fy nhad, gan fod mwy o hwyl a riolti yn y dref ar y Llungwyn. **DEVELOPMENT** **Cofiaf imi gael mynd unwaith ar y Llungwyn,** drwy garedig-rwydd pobl Tŷ Hen, y tyddyn nesaf, a oedd yn berchenogion car bychan dwy olwyn a merlen. {Yr oeddynt newydd gael rhwber am yr olwynion a chloch am wddf y ferlen, a'r boddhad mwyaf a gefais y diwrnod hwnnw oedd clywed y ferlen yn tuthio, a minnau fel ledi yn y tu ôl.} I wneud iawn am ein siom o beidio â myned i'r dref y dydd hwn, âi mam â ni am dro weithiau. [...]

¶ °It was very rarely that anything came and made a change in the monotony of school life. We enjoyed it when Mr Hughes, the Post, Rhostryfan, came to give out oranges before Christmas. **DEVELOPMENT** **I remember once a man came to school with a bear, and to throw his voice.** A small stage was erected for him in a corner of the big room. I don't remember much about the performance, so I can't have enjoyed it. A rumour went around that the bear could eat us, and I remember I didn't feel safe until I got home that night.
[ANECDOTE: ANEC. 28]

[ANECDOTE: ANEC. 27]
ABSTRACT °ANOTHER TIME when the partitions were taken down was for the truancy officer's farewell speech. **EXPOSITION** His term of service had come to an end, **DEVELOPMENT** and he was allowed to address the whole school. As he approached his conclusion, he asked rhetorically, 'Can any child say that I ever treated him unfairly when I tried to get him to school?' At that a hand shot up in the middle of the crowd of children. The hand of Griffith Jones, 'gwas bach' (little servant) we called him, a small boy whose health wasn't good. Absolutely confident, Eos Bowen asked, 'Well, Griffith Jones, my boy, what ill did I ever do to you?' 'Nothing,' said Griffith Jones, 'you were always kind.' But Eos Bowen didn't get to grips with his conclusion after that. I was always glad to see the afternoon come to an end. [...]

[...] We were very disappointed that my father's club walked on Maundy Thursday, as there was more fun and festivity in the town on Whit Monday. **DEVELOPMENT** **I remember going once on Whit Monday** through the kindness of the people at Tŷ Hen, the neighbouring smallholding, who owned a small two-wheel cart and a pony. {They'd just had rubber put on the wheels, and a bell on the pony's neck, and what I enjoyed most that day was hearing the trotting of the pony, and me like a lady behind.} To make up for our disappointment at not going to town that day, Mam sometimes took us for a walk. [...]

(30) ¶ I wneud iawn am ein siom o beidio â myned i'r dref y dydd hwn, âi mam â ni am dro weithiau. [DEVELOPMENT] **Cofiaf unwaith inni gael y tro amheuthun o fynd gyda hi** i hel danadl poethion i'r moch. Daeth ddannodd loerig arnaf fi, a bu'n rhaid imi droi'n ôl. Wrth ffrwscio gyda'r goriad yn y drws, torrais y clo, a gorweddais â'm boch ar lawr oer y tŷ llaeth i dorri'r boen. Daeth nhad adref o rywle ddiwedd y prynhawn a berwodd wlydd dom a dal yr anger o dan fy wyneb. Cysgais y cwsg melysaf a gefais erioed. [DIWEDD Y BENNOD]

Y Lôn Wen,
ch. 5, p. 63

A.2.4 6: Chwaraeon Plant 'Children's Games'

(31) [...] Ar ddiwedd tymor byddai gan rai lond warpaig fawr o farblis, a choleddai hwynt yn hollol yr un fath ag y coleddai cybydd ei bres. [DEVELOPMENT] **Cofiaf fod gan Dei, fy mrawd ieuengaf, lond warpaig go fawr ar ddiwedd un tymor**, a dweud y gwir yn ddistaw bach, yr oedd fy mam yn cymryd diddordeb mawr ynnddi, a chadwyd hi'n ofalus yng nghwpwrdd y palis. Ond rhwng hynny a'r tymor nesaf diflannodd y warpaig a'i chynnwys, a mam a oedd fwyaf ei helynt yn ei chylch. Holai a stiliai, a Dei ei hun yn bur ddigynnwr', ac yn osgoi pob holi. [ABSTRACT] Modd bynnag, yr oedd gwraig ein gweinidog acw ryw ddiwrnod, a **dyma hi'n dweud STORI BACH DLOS IAWN am Dei a'i merch Dilys**. [EXPOSITION] Plant rywle rhwng wyth a deuddeg oed oeddynt ar y pryd. [DEVELOPMENT] A STORI Mrs. Curig Williams oedd, ei bod yn edrych allan drwy ffenestr y parlwr **ryw ddiwrnod** a gweled bechgyn o'r ffordd yn lluchio topis i'w gardd at ei genethod a chwaraeai yno. Ni allai hi weled pwy oedd y bechgyn a luchiai'r topis, ond yn y man fe hitiwyd Dilys yn ei phen â thopen, ac aeth i grïo. Toc, daeth Dei, fy mrawd, i'r ardd a rhoi ei fraich am wddw Dilys i geisio ei chysuro. Amlwg ei fod yn credu mai ei dopen ef a'i hitiodd. Drannoeth, aeth â'i warpaig a'i farblis iddi, fel iawn dros ei bechod.] Chwarae a thipyn o farddoniaeth yn perthyn iddo oedd Pont y Seiri. [...]

Y Lôn Wen,
ch. 6, p. 64

¶ To make up for our disappointment at not going to town that day, Mam sometimes took us for a walk. [DEVELOPMENT] °**I remember once that we had a rare occasion of going with her** to collect nettles for the pigs. I got a bad toothache, and I had to turn back. Because I was flustered with the key in the door I broke the lock, and laid with my cheek on the cold floor of the dairy to ease the pain. Dad came back from somewhere at the end of the afternoon and he boiled chickweed and held the steam under my face. I slept the sweetest sleep I had ever known. [THE END OF THE CHAPTER]

[...] By the end of the season some would have a large *warpaig* full of marbles which they would cherish as a miser cherishes his money. [DEVELOPMENT] °**I remember that Dei, my youngest brother, had a large, full warpaig** at the end of one season, and, to whisper the truth, my mother took a great interest in it and it was kept carefully in the partition cupboard. But between then and the next season the *warpaig* and its contents disappeared, and the most concerned was Mam. She questioned and enquired, and Dei, quite unconcerned, avoided all questions. [ABSTRACT] °However, our minister's wife was in the house one day, and **there she is telling a SWEET LITTLE STORY about Dei and her daughter Dilys**. [EXPOSITION] They were children between eight and twelve years old at the time. [DEVELOPMENT] °And Mrs Curig Williams's STORY was that she was looking out of the parlour window some day when she saw boys on the road throwing clods of earth at her daughter playing in the garden. She couldn't see who the boys throwing the clods were, and in a while Dilys was struck on the head by a clod and she began to cry. My brother Dei went into the garden and put his arm round Dilys's neck to try and comfort her. Obviously he thought it was his clod that had struck her. Next day he took her his marbles to pay for his sin.] A game with a bit of poetry in it was Pont y Seiri (the Carpenters' Bridge). [...]

A.2.5 7: Fy Nheulu ‘My Family’

(32)

Y Lôn Wen,
ch. 7, p. 73

[...] Fy nain oedd yr ieuengaf o dŷaid mawr o blant, a phan oedd hi yn ddyflwydd oed daeth clefyd i Gefn Eithin, a chymerodd ei modryb fy nain ati i Bont Wyled gerllaw. Nid aeth hi byth yn ôl i Gefn Eithin, ond aros gyda’i modryb. **ABSTRACT** **Dywedir stori am fy nain a’i brawd hynaf**, Hugh Hughes, taid y John W. Davies uchod. **EXPOSITION** Mae’n siŵr fod Hugh gryn ugain mlynedd yn hŷn na’ m nain, ac ar ôl priodi fe aeth i fyw i Gaernarfon. **DEVELOPMENT** Un diwrnod daeth dyn at fy nain ar y stryd yn y dref a gofyn iddi, ‘Dwad i mi, Cadi fy chwaer wyt ti?’ {Nis adwaenai’r ddau ei gilydd, oherwydd ei magu hi ym Mhont Wyled.} Saer maen ar Ystad y Faenol ar hyd ei oes oedd yr Hugh Hughes yma, ac yr oedd yn un o’r rhai a adeiladodd Wal y Faenol rhwng y Felinheli a Bangor. [...]

(33)

Y Lôn Wen,
ch. 7, p. 74

¶ Cyn priodi yr oedd fy nhaid yn gweithio yn chwarel Llanberis, a nain yn llaethreg ar fferm yn Sir Fôn. **EXPOSITION** Yr oedd merch ifanc yn cyd-weini gyda’ m nain, ac yn caru gyda ffrind i’ m taid, ac yntau’n gweithio yn chwarel Llanberis. **DEVELOPMENT** Lladdwyd y ffrind hwn yn y chwarel, a gorchwyl prudd fy nhaid oedd myned yr holl ffordd i Sir Fôn i dorri’r newydd i’w gariad. {Ar y pryd, yr oedd rhyw ffrigwd yn bod rhwng fy nhaid a’ m nain, ac nid oedd Cymraeg rhyngddynt.} Gyda char a cheffyl yr âi Richard Cadwaladr i Sir Fôn, ar ôl caniad, a chyrraedd yno berfeddion o’r nos, a thaflu graean ar y ffenestr. Tybiodd y ferch ifanc arall mai i weld fy nain y daethai, a thrist iawn fu ei ymweliad iddi hi. Ond y noson hon daeth fy nhaid a’ m nain yn ffrindiau, **EPILOGUE** ac ni buont yn hir WEDYN cyn priodi. Yn 1847 y bu hyn, ac aethant i fyw i Bantcelyn, tyddyn ar gwr pentref Rhostryfan, mewn rhan o’r ardal a elwir yn ‘Caeau Cochion’. [...]

[...] My grandmother was the youngest in a large household of children, and when she was two years old sickness came to Cefn Eithin, and her aunt took her to her house at Bont Wyled nearby. She never went back to Cefn Eithin, but stayed with her aunt. **ABSTRACT** **A story is told of my grandmother and her eldest brother**, Hugh Hughes, grandfather of the above-mentioned John Davies. **EXPOSITION** Hugh must have been about twenty years older than my grandmother, and after marrying he went to live in Caernarfon. **DEVELOPMENT** One day a man went up to my grandmother in the street in the town and asked her, ‘Tell me, are you my sister Cadi?’ {The two did not recognise each other, because she was raised in Pont Wyled.} This Hugh Hughes was a stone mason on the Faenol estate all his life, and he was one of the men who built the Faenol wall between Felinheli and Bangor. [...]

¶ Before marrying, my grandfather worked in Llanberis quarry, and my grandmother was a dairymaid on a farm in Anglesey. **EXPOSITION** There was a young girl in service with my grandmother, courting a friend of my grandfather who worked in the quarry in Llanberis. **DEVELOPMENT** This friend was killed in the quarry, and it was my grandfather’s sad duty to go all the way to Anglesey to break the news to his girlfriend. {At the time, there was some quarrel between my grandfather and grandmother, and they weren’t talking.} Richard Cadwaladr went by horse and carriage to Anglesey after a day’s work, arriving late at night, and he threw gravel at the window. The young girl assumed it was my grandmother he had come to see, and the visit was a very sad one for her. °But that night my grandfather and my grandmother made it up, **EPILOGUE** and it wasn’t long AFTERWARDS before they were married.

It was 1847, and they went to live in Pantcelyn, a small-holding on the outskirts of Rhostryfan, in part of the area known as Caeau Cochion. [...]

(34) [...] Gwn i fam fy nain, gwraig Cefn Eithin, fyned i berthyn i gapel Brynrodyn yn ddiweddarach. **DEVELOPMENT** Aeth blaenor ati i'r llawr a dweud wrthi, yn ôl dull yr oes honno, 'Mae'n siŵr ych bod chi'n ystyried ych hun yn bechadures fawr.' Dyma hithau'n dweud fel bwled o wn, gan snyffian ei gwrthwynebiad, 'Nac ydw i wir, 'tydw i ddim yn meddwl mod i ddim gwaeth na rhywun arall.' Yr oedd brecwast priodas fy nain mewn temprans ym Mhen Deitsh, Caernarfon.

(35) ¶ Yr oedd brecwast priodas fy nain mewn temprans ym Mhen Deitsh, Caernarfon. **EXPOSITION** Ar y pryd, yr oedd Owen Jones, Cae Morfudd, gŵr i'w chwaer, yn y carchar. **ABSTRACT** A DYMA pam (yr wyf yn ddyledus eto i Mr. Gilbert Williams am y wybodaeth): **EXPOSITION** Yr oedd gweithwyr chwarel y Cilgwyn yn 1847 heb eu talu gan y cwmni ers wythnosau, ac er mwyn ennill arian pan oedd y cwmni mewn anawsterau ariannol, penderfynodd nifer o'r chwarelwyr fyned i'r chwarel ar eu cyfrifoldeb eu hunain, er gwaethaf rhybuddion gan gynrychiolydd y Goron. (Mae'n debyg fod y gweithwyr yn gwerthu'r llechi ar eu liwt eu hunain). **DEVELOPMENT** Un diwrnod daeth y cynrychiolydd ar warthaf y gweithwyr, a threfnu i'w gwysio ger bron y llys gwladol. Dedfrydwyd wyth ohonynt i garchar. {Dyma'u henwau: Owen Jones, Robert Griffith, William Hughes, John Davies, Robert Evan Davies, David Jones, Robert Parry a John Lewis.} **DEVELOPMENT** Am nad oedd eu trosedd o'r math cyffredin cafodd fy nain ganiatâd i anfon peth o'r brecwast priodas i'r carchar i'w brawd-yng-nghyfraith, Owen Jones. Mae gennyf yn fy meddiant lun nodedig iawn, sef llun fy nhaid a'm nain a deuddeg o'u plant, a'r rheiny i gyd wedi priodi. [...]

[...] I know that my grandmother's mother, the woman of Cefn Eithin, later joined Brynrhodyn chapel. **DEVELOPMENT** A deacon approached her and said to her, in the manner of those days, 'I'm sure you consider yourself a great sinner.' And she said, quick as a bullet, sniffing her objection, 'Certainly not. I don't think I'm any worse than anyone else.' My grandfather's wedding breakfast was in the Temperance Hall in Pen Deitsh, Caernarfon.

¶ My grandfather's wedding breakfast was in the Temperance Hall in Pen Deitsh, Caernarfon. **EXPOSITION** At the time, Owen Jones, Cae Morfudd, her sister's husband, was in prison. **ABSTRACT** And THIS is why (and I'm indebted once again to Mr Gilbert Williams for the information): **EXPOSITION** in 1847 the workers of Cilgwyn quarry had not been paid by the company for weeks, and to earn money while the company was in financial difficulties a number of quarrymen decided to go to the quarry at their own responsibility, despite warnings from the representative of the Crown. (The workers were probably selling slates on their own behalf.) **DEVELOPMENT** One day the representative came in pursuit of the workers and arranged to summon them before a civil court. Eight of them were sentenced to prison. {Their names were Owen Jones, Robert Griffith, William Hughes, John Davies, Robert Evan Davies, David Jones, Robert Parry and John Lewis.} **DEVELOPMENT** As theirs was not a common crime, my grandmother was allowed to send some of the wedding breakfast to the prison for her brother-in-law, Owen Jones. I have in my possession a very special picture, a portrait of my grandfather and grandmother with their twelve children, including all the married ones. [...]

- (36) ¶ Nid wyf yn cofio llawer am fy nhaid, oblegid bu farw pan oeddwn i yn bedair a hanner oed. **DEVELOPMENT** Ond **cofiar ef yn bur dda yn dyfod i'r tŷ lle y ganed fi**, Bryn Gwyrfai, y chydig cyn inni symud oddi yno i Gae'r Gors, ac yn dweud wrth mam y byddai ganddo lai o ffordd i ddyfod i edrych amdani y tro wedyn, ac y cai sbario cerdded y gongl heibio i'r capel. **EPILOGUE** Ond ni chafodd ddyfod, oblegid bu farw'n lled fuan WEDYN, tua 74 mlwydd oed. Dyn gweddol dal, golygus ydoedd, o bryd golau a llygad glas; wyneb llwyd, addfwyn, a rhyw ddifrifwch ynddo. [...]
- Y Lôn Wen,
ch. 7, p. 76
- ¶ I don't remember much about my grandfather, because he died when I was four and a half years old. **DEVELOPMENT** But **I remember him quite well coming to the house where I was born**, Bryn Gwyrfai, shortly before we moved from there to Cae'r Gors, and telling Mam that he would have a shorter distance to come and see her next time, and that he would be spared walking round the corner past the chapel. **EPILOGUE** But he never came, because he died soon AFTERWARDS, about 74 years old. He was quite a tall, handsome man with fair hair and blue eyes; a pale gentle face with humour in it. [...]
- (37) ¶ Yr oedd gan fy nain drwyn synhwyrus, beirniadol, [...]. Efallai bod hynny yn nodwedd oes heb ynddi ormod o lyfrau na phapurau newydd. Yr oedd yn rhaid iddynt edrych ar bethau drwy eu llygaid eu hunain ac nid trwy lygaid neb arall. **DEVELOPMENT** Aeth Lisi, merch Bryn Llwyd, y tŷ nesaf, â'i chariad i weld fy nain cyn iddynt briodi. Gwnaeth yr hen wraig iddo sefyll ar ganol y llawr a throï o gwmpas, er mwyn iddi gael gweld sut un ydoedd! Yr oedd yn gynnwl ryfeddol, yr oedd yn rhaid i bawb bron fod yn yr oes honno os oeddent am dalu eu ffordd. [...]
- Y Lôn Wen,
ch. 7, p. 78
- ¶ My grandmother had a sensitive, critical nose, [...]. That might be a characteristic of an age with few books and newspapers. They had to look at things with their own eyes and not through the eyes of others. **DEVELOPMENT** Lisi, the daughter of Bryn Llwyd next door, took her fiancé to see my grandmother before they were married. The old lady made him stand in the middle of the floor and turn around, so that she could see what he was like! She was very thrifty, everyone had to be in those days if they were to make ends meet. [...]
- (38) ¶ Er mai cas oedd gwastraff ganddi, eto nid oedd yn llaw gaead. **DEVELOPMENT** **Cofiar iddi roddi sofran felen yn fy llaw pan gychwynnwn i'r coleg**. {Yr oedd hynny yn bensiwn pedair wythnos iddi hi y pryd hwnnw,} **EPILOGUE** ac aml iawn y cefais goron neu hanner coron ganddi WEDYN. [STORI: ANEC. 39]
- Y Lôn Wen,
ch. 7, p. 78
- ¶ She hated waste but she was not mean. **DEVELOPMENT** **I remember her putting a gold sovereign into my hand when I started College**. {it was four weeks' pension for her at the time,} **EPILOGUE** and I often had a crown or half a crown from her AFTER THAT. [ANECDOTE: ANEC. 39]
- (39) [STORI: ANEC. 38] **EXPOSITION** Pan oedd ei mab, f'ewythr Harri, yn y coleg yn y Bala, deuai â myfyriwr arall adref gydag ef i aros dros y gwyliau, rhywun heb dad neu fam, neu heb gartref, a hynny fwy nag unwaith. **DEVELOPMENT** Pan ddaeth myfyriwr hollol amddifad yno un tro, fy nain a aeth i'r dref i brynu ei grysau iddo. Diamau gennyf ei bod fel llawer o bobl yr oes honno yn gymdogol yn ei dyddiau cynnar. [...]
- Y Lôn Wen,
ch. 7, p. 78
- [ANECDOTE: ANEC. 38] **EXPOSITION** When her son, my uncle Harri, was in the college in Bala, he would bring other students home with him to stay for the holidays, someone with no father or mother, or homeless, and it happened more than once. **DEVELOPMENT** °When a student who was totally destitute came there once, it was my grandmother who took him to town to buy him shirts. {I am sure she was very neighbourly in her youth, as many were in those days.} [ANECDOTE: ANEC. 40]

(40)

Y Lôn Wen,
ch. 7, p. 79

[STORI: ANEC. 39] **ABSTRACT** **Cofiaf UN STORI a glywais gan fy mam, stori a lynodd yn fy nghof oherwydd ei thristwch.** **EXPOSITION** Yr oedd cymdoges i'm nain yn wael dan y diciâu ers tro. **DEVELOPMENT** Wedi i'r dynion fyned i'r chwarel yn y bore, rheddodd fy nain yno i edrych sut yr oedd pethau arni, a'i chanfod wedi marw ar lawr y siambar a phlentyn bach pedair oed yn crïo yn y gwely. {Amlwg fod y wraig wedi teimlo'n sâl ar ôl i'w gŵr fyned at ei waith, a'i bod wedi codi, a bod gwaed wedi torri yn ei brest.} Byddaf bob amser yn cysylltu rhyw ffresni oer â thŷ Pantcelyn, ag eithrio'r gwely wenscot yn y siambar ffrynt. [...]

(41)

Y Lôn Wen,
ch. 7, p. 79

[...] Bu'r gegin honno yn gegin brysur ar un adeg, adeg magu'r plant. [...] **DEVELOPMENT** Yn yr un gegin y dysgodd fy mam a'i chwaer, Margiad, lyfr Jona drwyddo i gyd a'i ddweud ar un adroddiad. Byddai'r ddwy yn siglo'r crud bob yn ail, cofier mai plant oeddent, a weithiau, er mwyn newid, yn gorwedd ar draws y crud ac yn adrodd yr adnodau. {Rhoddid gwobr yn y Capel Bach (sef capel yr Annibynwyr yn Rhostryfan) i'r un a allai adrodd lyfr Jona drwodd gywiraf o flaen yr ysgol Sul. Hyd y cofiaf, mam a'i chwaer oedd yr unig ddwy a'i dysgasai. Gwrandewid arnynt gan y pregethwr a bregethai yno y Sul hwnnw, 'pregethwr dannedd duon' y galwai fy mam ef.} **Twrn fy mam a oedd gyntaf. Pan oedd hi ar fin dechrau, dyma'r byd yn mynd yn ddu o flaen ei llygaid a bu'n rhaid iddi stopio. Yr oedd y pregethwr yn un caredig, y mae'n rhaid, oblegid dyma fo'n dweud wrthi am stopio ac ail-ddechrau. Yr oedd y tywyllwch wedi diflannu erbyn hynny, ac aeth hithau drwyddo o'i ddechrau i'w ddiwedd heb yr un camgymeriad. Ond ni chafodd fy modryb Margiad y clwt o dywyllwch o flaen ei llygaid, ac aeth hithau drwyddo heb yr un camgymeriad. Oherwydd yr anffawd i'm mam, ei chwaer a gafodd y wobr.** Mae gennyf fi ryw gorneli tywyll a chorneli golau yn fy meddwl ynglŷn â chaeau. [...]

[...] I am sure she was very neighbourly in her youth, as many were in those days. **ABSTRACT** ***I remember one story I heard from my mother, a story that stayed in my mind because it was so sad.** **EXPOSITION** One of my grandmother's neighbours had been ill with TB for some time. **DEVELOPMENT** *After the men had left for the quarry in the morning, my grandmother ran to see how she was, and found her lying dead on the bedroom floor with a four-year-old child in the bed crying. {It looked as if the woman had fallen ill after her husband had gone to work, and she had got up, and had suffered a haemorrhage.} I always associate the house at Pantcelyn with a sharp coldness, except for the cupboard bed in the front room. [...]

[...] That kitchen had been a busy place once, when children were raised there. [...] **DEVELOPMENT** It was in that same kitchen that my mother and her sister Margiad learned the whole book of Jonah by heart and recited it all in one go. The two girls would take turns to rock the cradle, and, being children, would sometimes for a change lie over the cradle to recite the verses. {In Capel Bach, the Independent chapel in Rhostryfan, a prize was awarded for whoever could recite the book of Jonah with fewest mistakes in front of the whole Sunday school. As far as I recall Mam and her sister were the only two who learned it. They were heard by the preacher who happened to be there that Sunday, the 'black teeth preacher', as my mother called him.} It was my mother's turn first. As she was about to begin, everything went black before her eyes, and she had to stop. The preacher must have been the kindly sort because he told her to pause and to begin again. The blackness had disappeared, and she recited it from beginning to end without a single mistake. My aunt Margiad did not get the blackness over her eyes, and she too went right through without one mistake. Because of my mother's mishap, it was her sister who won the prize. I have bright and dark corners in my mind about fields. [...]

(42)

Y Lôn Wen,
ch. 7, p. 80

[...] Ni byddwn yn mynd i gynhaeaf gwair Pantcelyn yn aml, ac nid oes gennyf atgof melys o gwbl am yr ychydig droeon y bûm. **ABSTRACT** **Cofiaf gael fy mrifo'n fawr unwaith yno**, er na ddaeth neb i wybod hynny. **EXPOSITION** Rhaid mai'r adeg y cafodd fy nain ddamwain ydoedd, oblegid yr oedd ganddi eneth o forwyn ar y pryd, geneth, yn ôl gair pawb, glên a hynaws iawn. **DEVELOPMENT** Gofynnais i Mary pan oedd pawb allan yn y cae gwair, a gawn i un o'r rhosod gwynion a dyfai o gwmpas drws y tŷ i'w roi yn fy mrest. Ni ddywedodd ddim, ond yn lle torri rhosyn imi, aeth allan at wal y cae lle'r oedd pren ysgaw, a thorri blodyn ysgaw imi. Yna chwiliodd am bin a chymerodd drafferth fawr i'w binio yn fy mrest, a dweud y gwnâi hwnnw'r tro llawn cystal. {Rhyw syniad y gwna rhywbeth y tro i blentyn oedd y tu ôl i'w hymddygiad, oblegid ni allaf feddwl y buasai gan fy nain wrthwynebiad i roddi rhosyn i neb.} **EPILOGUE** Prun bynnag, fe'm brifwyd yn druenus, nid anghofiais y loes byth, ac ni chredaf imi fyned yno i'r cynhaeaf gwair byth WEDYN. Gardd gaeëdig iawn a oedd yno hefyd, na allesid ei gweld o'r lôn a dôr yn myned iddi. [...]

[...] I did not often go to the haymaking at Pantcelyn, and the few times I went have left no pleasant memories. **ABSTRACT** °**I remember getting really hurt one time there**, although nobody got to know about it. **EXPOSITION** It must have been when my grandmother had had an accident, because she had a maid at the time, a girl who, according to everyone, was kind and polite. **DEVELOPMENT** When they were all out in the hayfield, I asked Mary if I could have one of the white roses which grew around the door to wear on my chest. She said nothing, but instead of cutting a rose for me, she went out to the wall to the field where there was an elder tree, and she cut a blossom for me. Then she looked for a pin and carefully pinned it to my chest, and said it would be just as good. {Some notion that anything would do for a child lay behind her action, because I don't think my grandmother would have objected to anyone having a rose.} **EPILOGUE** °Anyway I was very hurt, and I never forgot the hurt, and I don't think I ever went there for haymaking AFTERWARDS. There was also an enclosed garden that could not be seen from the road, with a door going to it. [...]

(43)

Y Lôn Wen,
ch. 7, p. 81

[...] Ar un adeg byddai rhes o gychod gwenyn yn perthyn i'm hewythr Harri ynddi.

ABSTRACT Cyn gadael teulu Pantcelyn **mae arnaf chwant adrodd stori am f'ewythr Harri y soniais amdano uchod.** **EXPOSITION** Priododd ef â merch yr Hendre Ddu, ger y Bala. Catherine Ellis oedd ei henw morwynol, a daeth, wrth gwrs, yn Catherine, neu Kate (fel y gelwid hi) Cadwaladr ar ôl priodi. Cof bychan iawn iawn sy' gennyf amdani, oblegid bu hi farw ymhen blwyddyn ar ôl fy nhaid. **DEVELOPMENT** Ymhen blyn-yddoedd lawer iawn yr oedd fy ewythr yn yr Hendre Ddu pan oedd ei dad-yng-nghyfraith yn rhoi'r gorau i ffarmio (credaf mai dyna a ddigwyddai) yr oedd yno symud dodrefn, beth bynnag. Yr oedd yno dwll mawn o dan y simnai fawr wedi ei orchuddio â phapur. Tynnwyd y papur, ac yn y twll fe ddowd o hyd i un o'r cyfieithiadau cyntaf o'r Testament Newydd, a'r enw ar ei glawr oedd 'Catherine Cadwaladr'. {Bûm yn sôn am hyn wrth Mrs. Elena Puw Morgan — yr oedd ei mam hi yn gyfnither i wraig f'ewythr Harri — a'i hesboniad hi ydoedd, fod yr un teulu yn yr Hendre Ddu ers rhai canrifoedd, a bod Cadwaladr yn enw yn y teulu, a bod cymryd yr enw cyntaf yn gyfenw fel yr oedd yn arferiad y pryd hwnnw. Yr oedd yno Elis Cadwaladr ar un adeg.} Mae gennyf stori bur wahanol i'w dweud am deulu fy nhad. [...]

(44)

Y Lôn Wen,
ch. 7, p. 81

[...] Symudodd fy hen daid a'm hen nain o du fy nhad o ochr Garn Fadryn, yn Llŷn, i Lanllyfni i gychwyn, ac oddi yno ymhen tipyn, ni wn faint, i ochr Moeltryfan, y cwbl ohonynt. **DEVELOPMENT** **Clywais ddywedyd fod fy nhaid yn bedair oed ac ar ben y llwyth mud pan fudent,** {ond ni wn pa un ai ar y llwyth mud o Llŷn i Lanllyfni ai ar y llwyth mud o Lanllyfni i Foeltryfan}. {Egluraf, er mwyn y rhai nad ydynt gyfarwydd â'r ardal, mai Moeltryfan y gelwir y rhan uchaf o'r ardal, sydd yn agos i'r chwarel o'r enw hwnnw, ac yn wynebu Bron y Foel, neu Cesarea, fel y gelwir ef heddiw. Mae Rhosgadfan ei hun ychydig yn is i lawr ac ychydig yn nes i'r Waun-fawr.} Bu fy hen nain yn byw wedyn (ni allaf ddweud a oedd fy hen daid yn fyw yr adeg hon) yn Hafod y Rhos, Rhosgadfan. [...]

[...] At one time there was a row of beehives in there belonging to my uncle Harri.

ABSTRACT °Before parting with the subject of the Pantcelyn family, **I want to tell a story about my uncle Harri that I mentioned above.** **EXPOSITION** He married the daughter of Hendre Ddu, near Bala. Her maiden name was Catherine Ellis, and of course she became Catherine, or Kate (as she was known), Cadwaladr after her marriage. I have very little recollection of her, as she died the year after my grandfather. **DEVELOPMENT** °After many years my uncle was at Hendre Ddu when his father-in-law was retiring from farming (I think that is what was happening) and the furniture was being removed. Below the big chimney there was a peat hole covered up with paper. The paper was removed, and in the hole was discovered one of the earliest translations of the New Testament into Welsh, and the name inside the cover was Catherine Cadwaladr. {I mentioned this to Elena Puw Morgan — her mother was my uncle Harri's wife's cousin — and her explanation was that the same family had lived at Hendre Ddu for centuries, and that Cadwaladr was a family name, and that taking a first name as a surname was traditional at the time. There was an Elis Cadwaladr at one time.} I have quite a different story to tell about my father's family. [...]

[...] My great-grandfather and great-grandmother on my father's side moved from near Garn Fadryn to Llŷn, first to Lanllyfni, and after a while they moved again. **DEVELOPMENT** **I heard it said that my grandfather was four years old and on top of the load when they moved,** {but I don't know whether it was the removal load from Llŷn to Lanllyfni or the load from Lanllyfni to Moeltryfan}. {For the sake of those unfamiliar with the area, I will explain that the upper part of the district is known as Moeltryfan, close to the quarry of that name, and opposite Bron yr Haul, or Cesarea as it is called today. Rhosgadfan itself is a bit lower down and closer to Waun-fawr.} My great-grandmother then lived (I don't know if my great-grandfather was alive then) in Hafod y Rhos, Rhosgadfan. [...]

(45)

Y Lôn Wen,
ch. 7, p. 82

[...] Bu fy hen nain yn byw wedyn (ni allaf ddweud a oedd fy hen daid yn fyw yr adeg hon) yn Hafod y Rhos, Rhosgadfan. **DEVELOPMENT** Y rheswm dros imi gofio hyn ydyw **imi glywed fy nhad yn dweud iddo fynd i dŷ ei nain i Hafod y Rhos, yn llaw ei fam**, pan oedd yn blentyn rywle rhwng pedair a chwech oed, a thra oedd ei fam a'i nain yn sgwrsio wrth y tân, iddo ef fynd i'r drôr yn y bwrdd mawr (bwrdd cwprdd, fel y gelwir ef gan rai) a bwyta pwys o fenyn cyfa fesul tamaid. Modd bynnag, ym Mryn Ffynnon, tyddyn bychan yn agos i chwarel Cors y Bryniau, yr oedd fy nhaid a'm nain yn byw. [...]

(46)

Y Lôn Wen,
ch. 7, p. 83

[...] Siaradai yn fyr ac i bwrpas bob amser. Ond weithiau medrai yntau sodro pobl a'i chyrraedd hi yn bur annisgwyl. **DEVELOPMENT** **Cofiaf unwaith fod rhai ohonom wedi bod yn cadw twrw tua'r festri mewn cyfarfod darllen.** Yr oedd y sawl a'n cymerai ar ôl ei amser, aethom ninnau i chwarae ymguddio tu cefn i'r festri, a phan ddaeth yr athro, cymerasom arnom nad oeddem yno, ac yna godi fesul un a rhoi ein hwynebau ar y ffenestr. Nid edrychai'r peth yn ddigon i godi helynt yn y seiat yn ei gylch. Ond fel arall y bu, a dywedodd un blaenor hi'n hallt ofnadwy, yn gïaidd o gas. Twrn fy nhaid oedd olaf, ac ni ddywedodd lawer, ond diwedodd fel hyn, 'Gofaled y rhai sy'n dysgu'r plant ddyfod yno mewn pryd.' {Wrth gwrs, dyna oedd gwraidd y drwg i gyd.} Fe'i dywedodd yn hollol ddistaw ond fe aeth yr ergyd adref. Bob tro y bŵm ym Mryn Ffynnon gyda'r nos, ni welais fy nhaid yn gwneud dim ond darllen yn ei gadair freichiau wrth y tân, ac âi ymlaen i ddarllen fel pe na bai neb yno. [...]

[...] My great-grandmother then lived (I don't know if my great-grandfather was alive then) in Hafod y Rhos, Rhosgadfan. **DEVELOPMENT** The reason I remember this is **that I heard my father say that he went to his grandmother's house, to Hafod y Rhos, hand in hand with his mother**, when he was a child of between four and six years old, and while his mother and grandmother were talking by the fire he went to the drawer in the big table (a cupboard table as some called it then) and ate a whole pound of butter morsel by morsel. However, it was at Bryn Ffynnon, a smallholding near the Cors y Bryniau quarry, that my grandmother and grandfather lived. [...]

[...] 'He used to speak short and to the point. Though sometimes he would bring someone to heel, and quite unexpectedly. **DEVELOPMENT** **I remember once that some of us were noisy in the vestry at a reading meeting.** The person who took us was late, and we hid behind the vestry, and when the teacher arrived we pretended we weren't there, then stood up one after another and peered through the window. The matter did not seem bad enough to be an issue in the *seiat*. But on the contrary, one deacon was very judgemental, very nasty. My grandfather's turn to speak about it came last, and he said little, ending thus, 'Those who teach the children should take care to arrive on time.' {°Of course, this was the root of the whole problem.} He said it quietly, but the shot went home.

Whenever I went to Bryn Ffynnon in the evening I never saw my grandfather doing anything but read in his armchair by the fire, and he would go on reading as if no one were there. [...]

(47) ¶ Bob tro y bŵm ym Mryn Ffynnon gyda'r nos, ni welais fy nhaid yn gwneud dim ond darllen yn ei gadair freichiau wrth y tân, ac âi ymlaen i ddarllen fel pe na bai neb yno. Gallaf ei weld yrŵan efo'i farf wen, ei wefus uchaf lân, lydan, a'i lygaid tywyll, pell oddi wrth ei gilydd, ei lyfr ar fraich y gadair, ac yntau yn ei fwynhau gymaint nes gwenu wrtho'i hun. **DEVELOPMENT** Un tro, pan oedd nain yn rhoi dŵr oer yn y boiler wrth ochr y tân colodd y piseraid am ben traed taid, a gwaeddodd yntau dros y tŷ gan godi ei draed bron at ei ben, 'Dyna chdi wedi i gneud hi, Cadi, wedi fy sgaldian i.' {Dyna faint ei ddiddordeb yn ei lyfr a'i angofusrwydd o bethau y tu allan.} Ychydig sy' genyf i'w ddweud am fy nheidiau a'm neiniau oherwydd imi eu hadnabod yn eu henaint pan nad oedd ganddynt hwy ddiddordeb ynom ni na ninnau ynddynt hwythau. [...]

(48) [...] Bob dydd Llun byddent yn codi am bedwar o'r gloch y bore i olchi (mae'n siŵr na byddai'n llawer hwyrach arnynt yn codi y dyddiau eraill), ond ar ddydd Llun dalient i weithio ymlaen yn hwyr. **DEVELOPMENT** Rhyw nos Lun, pan ddaeth un o'r gweision i mewn i nôl ei swper a chael y morynion wrthi'n dal i weithio, aeth ar ei liniau ar lawr yn y fan a'r lle, a gweddio, 'Diolch iti o Dduw,' meddai, 'na wnaethost mona' i'n ferch, achos mae diwrnod merch cŷd â thragwyddoldeb. Priododd yn ugain oed, ac ni chafodd lawer o bethau'r byd hwn wedyn, wrth fagu tŷaid o blant, colli llawer ohonynt, a hynny yn nhrai a llanw cyflog y chwareli. [...]

(49) [...] Felly, diflannu a wnaeth nain druan oddi ar wyneb y ddaear, heb salwch, dim ond gwisgo allan yn denau, ac erbyn y diwedd ei chof wedi mynd hefyd. **EXPOSITION** Bu farw fy ewythr Robert, tad Robert Alun Roberts, Bangor, **DEVELOPMENT** a nhad â aeth â'r newydd i'w fam. Ond erbyn hynny ni wyddai pwy ydoedd ei mab, a dyna a ddywedodd wrth fy nhad, nad oedd hi yn ei nabod. Ffaith greulon a roes ddiwedd stori fer i mi, er nad yw gweddill y stori yn wir o gwbl am fy nain. [...]

¶ Whenever I went to Bryn Ffynnon in the evening I never saw my grandfather doing anything but read in his armchair by the fire, and he would go on reading as if no one were there. I can see him now, with his white beard, his clean wide upper lip and his dark wide-apart eyes, his book on the arm of his chair and he enjoying it so much that he smiled to himself. **DEVELOPMENT** Once, when Nain was filling the boiler beside the fire with cold water she spilt the water in the pitcher on Taid's feet, he shouted to raise the house, and lifted his feet nearly as high as his head, 'Now you've done it, Cadi, you've scalded me.' {This was how much interest he took in his book, and how absent-minded he was about external things.} °I have a little to tell about my grandfathers and grandmothers because I knew them in their old age when they had no interest in us nor we in them. [...]

[...] Every Monday they had to rise at four in the morning to do the washing (they probably didn't get up much later on other days) but on Mondays they worked on till it was late. **DEVELOPMENT** One Monday night, when one of the men came in to get his supper and found the girls still working, he went down on his knees and prayed, 'Thank you, Oh God,' he said, 'that you did not make me a girl, because a girl's day is as long as eternity.' She was married at twenty, and she did not have many worldly things after that, with raising a houseful of children, losing many of them, and all that in the ebb and flow of quarry wages. [...]

[...] So poor Nain disappeared off the face of the earth, not through illness but just fading away, and by the end her memory had quite gone. **EXPOSITION** My uncle Robert died, father of Robert Alun Roberts of Bangor, **DEVELOPMENT** and it was my father who took his mother the news. But by then she did not know who her son was, and said so to my father, that she did not know him. The cruel fact gave me the ending for a short story, though the rest of the story is not true at all of my grandmother. [...]

A.2.6 8: Fy Nhaid ‘My Father’

(50)

Y Lôn Wen,
ch. 8, p. 89

¶ Ni chafodd ysgol ar ôl pasio ei naw mlwydd oed. **EXPOSITION** Cedwid ysgol yn Rhostryfan y pryd hynny, tua 1860, gan ryw ddyn a fedrai ychydig Saesneg, mae'n debyg, **DEVELOPMENT** ond aeth yn sgarmes rhyngddo ef a'm tad, a hitiodd fy nhad ef yn ei ben efo riwler, gan brin fethu ei lygad. Dywedodd fy nhaid wrth nain y noson honno am iddi chwilio am drywsus melfaréd iddo, er mwyn iddo fynd i'r chwarel drannoeth. {Ni wn ar y ddaear sut y bu i nain gael trywsus yn barod iddo yr adeg honno ar y dydd – torri hen un i'm taid, neu un ar ôl ei frawd hynaf reit siŵr.} **ON** bore trannoeth ar doriad y dydd, yr oedd fy nhad yn cychwyn gyda'i frawd dyflwydd yn hŷn, a'i dad am chwarel y Cilgwyn. **EPILOGUE** Bu'n gwneud y daith honno am yn agos iawn i hanner canrif. Priododd fy nhad y tro cyntaf yn ifanc iawn yn ôl arfer y dyddiau hynny, yn ei het silc. [...]

(51)

Y Lôn Wen,
ch. 8, p. 90

[...] Ymweliad cyfeillion a'i cadwai [*sic*] ar ei draed yn hwy na hynny. **DEVELOPMENT** Unwaith y **cofiaf iddo fod yn amhrydlon yn y capel**, a hynny wedi dechrau'r drefn o gau'r drysau yn ystod y darllen a'r gweddïo, pan gafodd ei gau yn y lobi. **EPILOGUE** Bu'r PETH yn ei boeni am amser hir, ac nid oedd fiw ei bryfocio yn ei gylch. Fel y gwyddys, mewn partneriaeth y bydd chwarelwyr yn gweithio, tri, efallai, yn gweithio yn y graig yn y twll, yn tyllu, a thri yn y sied yn llifio, naddu a hollti. [...]

¶ He had no education after he was nine years old. **EXPOSITION** There was a school in Rhostryfan at the time, around 1860, kept by a man who had a little English, it seems, **DEVELOPMENT** but it became a battle between him and my father, and my father hit him on the head with a ruler, narrowly missing his eye. That night my grandfather told Nain to find him some corduroy trousers so that he could go to the quarry next day. {I don't know how on earth my grandmother managed to have trousers ready for him at that time of day – almost certainly by cutting down an old pair of my grandfather's or one of his older brother's.} **ON** But next morning at daybreak my father was setting out with his brother, who was two years older, and his father for the Cilgwyn quarry. **EPILOGUE** He made that journey for almost half a century. My father married for the first time when he was very young, as was the custom in those days, in his silk hat. [...]

[...] Visits from friends kept him on his feet later than that. **DEVELOPMENT** °(Only) once **I remember him late for chapel**, and that at the time when they had begun closing the doors during the reading and prayers, and he was shut in the lobby. **EPILOGUE** °THIS THING worried him for a long time, and we dared not tease him about IT.

As is well known, quarrymen work as a team of, possibly, three working on the rock face in the pit, and three in the shed, sawing, hewing and splitting. [...]

(52)

Y Lôn Wen,
ch. 8, p. 90

[...] Gweithiai ef heb feddwl amdano'i hun, ac ni chlywid ef yn cwyno llawer ar y rhai gwannaf ychwaith. Mynd ymlaen â'i waith a wnâi ef.

DEVELOPMENT Un tro, cyn fy ngeni i, aeth i wneud rhywbeth uwchben y twll yn yr awr ginio, llithrodd y trosol o'i law a syrthiodd yntau i lawr i'r twll. Ond bu'n ddigon hunanfeddiannol i geisio gafael mewn darn o graig, ac fe lwyddodd. Cryn orchest oedd gallu dal ei afael felly â'i ddwylo, hyd oni ddeuai rhywun i'w waredu. Ond fe wnaeth, er y tystiai ei fysedd beth a gostiodd yr ymdrech iddo. Modd bynnag, nid ei fysedd a ddiodefodd eithr ei gefn. Diamau iddo ei daro wrth ddisgyn. {Y pryd hwnnw eid â chwarelwyr a gai ddamwain adref mewn bocs tebyg i arch ond heb gaead arno.} Dyma gychwyn fy nhad adref, nifer o ddynion a'r bocs. Gwrthododd yntau'n bendant fynd i'r bocs, ond daliodd y dynion i gerdded gydag ef a chario'r bocs. {Yr oeddynt yn ddigon call i wybod y gallai fod wedi brifo'i ben hefyd.} Ymlaen y cerddai fy nhad, ac ni roes i mewn hyd onid oedd o fewn ychydig ffordd i'w gartref, ac yntau wedi diffygio'n llwyr erbyn hynny.

EPILOGUE Bu gartref am un mis ar ddeg wedi'r DDAMWAIN HON, a bu ei heffaith ar ei gefn am byth. Yr oedd yn ddyn twt gyda phob dim. [...]

[...] He worked without considering himself, and he was not heard to complain much either about the weaker men. He just went on with his work.

DEVELOPMENT Once, before I was born, he went to do something above the pit in the dinner hour and the crowbar slipped from his hand and he fell towards the pit edge. But he had enough presence of mind to try and grasp a rock, and it worked. It was some feat to grab that rock and hold on until someone came to rescue him. But he did it, and his fingers bore witness to the effort it cost. However, it was not his fingers which were really injured, but his back. He must have struck it in falling. {At the time injured quarrymen were carried home in a box like a coffin but without a lid.} So here is my father, on his way home, with a number of men and the box. He absolutely refused to get into the box, but the men continued to walk with him, carrying the box. {They had the sense to realise he may also have hit his head.} On walked my father, and he did not give in until he was a short distance from home, and absolutely exhausted. **EPILOGUE** °He was home for eleven months after THIS ACCIDENT, and suffered with his back ever after. He was a tidy man in all he did. [...]

(53)

Y Lôn Wen,
ch. 8, p. 91

¶ Yr oedd yn ddyn twt gyda phob dim. Byddai'n rhaid cael y beudy, y tŷ gwair a phobman yn dwt. [GWEDDILL Y PARAGRAFF]

DEVELOPMENT **Cofiaf am fy nhad yn trwsio to'r beudy:** {yr oedd yn ddigon hawdd neidio oddi ar lawr ar do'r beudy yn y cefn o ochr y gadlas.} Pan oedd newydd osod llechi newydd ar y to, daeth Dei, fy mrawd ieuengaf, heibio o rywle — {yr oedd yn wyliau ysgol}: neidiodd ar y to a rhedeg ar hyd-ddo yn ei esgidiau, a nhad ei hun wedi tynnu ei esgidiau rhag gwneud drwg i'r llechi. Gwylltiodd fy nhad yn gudyll, ac aeth Dei i'r tŷ at mam wedi torri ei grib yn arw, oblegid yr oedd ef a nhad yn ffrindiau mawr. Toc, aeth fy mrawd i dorri'r gwrych yn y cae gyferbyn â'r beudy, a daliai nhad i weithio ar y to, y ddau'n gweithio'n wyllt, ond heb air o Gymraeg yn croesi'r llwybr a oedd rhwng y ddau. Bob hyn a hyn byddwn i'n mynd ar hyd y llwybr i nôl dŵr o'r pistyll neu rywbeth felly, a phob tro yr awn i'r tŷ byddai mam yn gofyn a oeddynt wedi dechrau siarad â'i gilydd. 'Dim eto,' fyddai fy ateb innau bob tro, hyd at amser te. Daeth heddwch y pryd hynny. Pan wnâi fy nhad ryw swydd o gwmpas y tŷ neu'r caeau, fe'i gwnâi ar gyfer y ganrif nesaf, gan mor solet y byddai. [...]

(54)

Y Lôn Wen,
ch. 8, p. 92

¶ Pan wnâi fy nhad ryw swydd o gwmpas y tŷ neu'r caeau, fe'i gwnâi ar gyfer y ganrif nesaf, gan mor solet y byddai. **ABSTRACT** Yr oedd yn rhaid rhoi sylfaen hyd yn oed i fwgan brain. **DEVELOPMENT** **Cofiaf ei fod wrthi un dechreunos, ar y Sadwrn, yn gwneud bwgan brain yn y cae tatws, a minnau yn y tŷ ar fy mhen fy hun yn ceisio gwneud fy Lladin ar gyfer y Llun.** Daeth yntau i'r tŷ a gofyn a wyddwn lle i gael rhywbeth i wisgo'r bwgan brain. Neidiais yn awyddus i helpu gan mor falch oeddwn o adael Cicero a'i fygythion. Cefais hyd i hen het a chôt iddo ef ei hun, a darn o hen gyrten les. Wedi mynd i'r cae yr oedd yn werth gweld ffram y bwgan brain, ni fuasai corwynt yn ei daflu, gan mor ddwfn oedd y sylfaen yn y ddaear. Gwisgwyd ef yn barchus, a rhoddais yr het am ei ben ar fymryn o osgo, ar ongl yn union fel y gwisgai nhad ei het. Yr oedd y cae hwn yn wynebu'r capel, a bore trannoeth, wrth fynd i'r gwasanaeth, meddai mab un o'r cymdogion, 'Ylwch Owen Roberts, Cae'r Gors, yn trin ei gae ar ddydd Sul!' Yr oedd gan fy nhad ddigon o synnwyr digrifwch i allu chwervthin am ei ben ei hun. [...]

¶ He was a tidy man in all he did. The 'beudy', the hay shed and everywhere must be kept tidy. [THE REMAINDER OF THE PARAGRAPH]

DEVELOPMENT **I remember my father mending the beudy roof.** {It was easy to jump onto the back of the cowshed roof from the side of the yard.} When he had just put new slates on the roof, my youngest brother Dei appeared out of nowhere — {it was in the school holidays} — jumped onto the roof and ran along it in his shoes, Dad having removed his shoes to avoid damaging the slates. My father completely lost his temper, and Dei went into the house to Mam, quite crestfallen, as he and Dad were great friends. Then my brother went out to cut the hedge opposite the beudy, and Dad went on with his work on the roof, both working frenetically, with not a word of Welsh passing between them across the path. Every now and again I went along the path to fetch water from the spring, or some such task, and every time I returned to the house Mam would ask were they speaking yet. 'Not yet,' was my answer every time, until teatime. Then peace returned. If my father did a job about the house or the fields, it would serve for a hundred years, so sound would it be. [...]

¶ If my father did a job about the house or the fields, it would serve for a hundred years, so sound would it be. **ABSTRACT** There had to be a foundation even for a scarecrow. **DEVELOPMENT** **I remember him at it one evening on Saturday making a scarecrow on the potato field, and I on my own in the house trying to do my Latin for Monday.** He came into the house and asked if I knew where he could get something to dress the scarecrow. I leapt up, keen to help, and glad to abandon Cicero and his threats. I found him an old hat and an old coat of his, and a scrap of old lace curtain. I went out to the field, and the frame of the scarecrow was worth seeing; a hurricane would not bring it down, so deeply sunk into the earth was its base. It was dressed respectably, and I put the hat on its head at a slight tilt, the angle just the way Dad wore his hat. This field faced the chapel, and next morning, on their way to the service, a neighbour's son said, 'Look! Owen Roberts, Cae'r Gors, working his field on a Sunday!' My father had enough of a sense of humour to laugh at himself. [...]

(55)

Y Lôn Wen,
ch. 8, p. 92

¶ Yr oedd gan fy nhad ddigon o synnwyr digrifwch i allu chwerthin am ei ben ei hun. **ABSTRACT** Oherwydd hynny, **yr wyf am ddweud stori amdano** na buaswn yn ei dweud efallai oni bai mai ef ei hun a'i dywedodd yn ei erbyn ei hun. Byddai'n chwerthin nes byddai'r dagrau yn powlio o'i lygaid wrth ddweud Y STORI HON. Mwy na hynny, yr oedd ei synnwyr digrifwch mor gynnill fel y gwyddai'n iawn beth oedd gwir golyng stori. **EXPOSITION**

Digwyddodd HYN pan oedd yn briod y tro cyntaf. Bu ei wraig gyntaf yn wael ei hiechyd am amser hir cyn marw. Oherwydd hynny, byddai fy nhad yn mynd, ar ben mis, i lawr i Gaernarfon i dalu am lo, brawd, etc., gan nad oedd fawr o siopau yn yr ardal y pryd hynny. Byddai'n rhaid cerdded y pedair milltir yno ac yn ôl. **DEVELOPMENT** Y nos Sadwrn tan sylw, yr oedd wedi gorffen talu'r biliau, ac wedi prynu popeth yr oedd arno ei eisiau, ac yn cychwyn adref o'r Maes. Pan oedd gyferbyn â'r Britannia, pwy a welodd ond ei gyfaill Wmffra Siôn. 'Hei, Owan, lle'r wyt ti'n mynd?' 'Adra, meddai nhad. 'Tyd am un bach efo mi i mewna i fanma, ac mi ddo i efo chdi wedyn.' (Dylwn egluro na byddai fy nhad yn hel diod, ond os âi i gwmni, ni wrthwynebai gymryd glasiad o gwrw gyda chyfaill. Credaf fod llawer iawn o chwarelwyr yr un fath yn y cyfnod y soniaf amdano.)} Wedi mynd i mewna i'r Britannia, yr oedd llawer o'i hen gyfeillion yn y fan honno. 'Hylo'r hen Owan, sut wyt ti ers talwm?' meddai lot o leisiau ar draws ei gilydd. Cyn y gwyddai ei fod yno, yr oedd wedi ei dretio i wyth glasiad. Canlyniad naturiol hyn, gan nad oedd yn arfer yfed, oedd iddo fynd yn sâl, yn rhy sâl i gerdded adref. Tra fu'r perchennog yn ceisio cael ganddo ddyfod ato'i hun, aeth y lleill adref. Tŷ caeëdig oedd y Britannia ar y pryd, felly ni allai aros yno. Modd bynnag, aeth y perchennog i chwilio am lety iddo ac fe gafodd un yn rhywle yn y stryd sy'n troi ar y chwith o Stryd y Llyn. Yr oedd y wraig honno yn onest iawn, a mynnodd i berchennog y dafarn dynnu allan hynny o arian a oedd gan fy nhad yn ei boced a'u cyfrif cyn eu rhoi ar y bwrdd glas.

Erbyn bore trannoeth, yr oedd fy nhad yn iawn, a chychwynnodd adref fel y boi. Ar ben Allt Twll Gro, dyma ddynd ato a dweud, 'Welis di dy dad?' (Yr oedd y dyn yma yn byw ar yr allt, yn gweithio yn chwarel y Cilgwyn, yn cysgu yn y barics ar hyd yr wythnos ac yn mynd adref dros y Sul.) 'Naddo, ymhle mae o?' meddai nhad. 'Mae o newydd fynd i lawr ffora.' Aethai fy nhaid i lawr drwy'r ffordd gul sy'n arwain at y cei llechi, a'm tad wedi dyfod ar hyd y briffordd, ac oherwydd hynny wedi mynd yn wrthgefn i'w gilydd. Modd bynnag, ni thrafferthodd fy nhad fynd i gyfarfod â thrwbl wrth fynd i chwilio am fy nhaid, eithr canlynodd ymlaen ar ei daith. Wedi cyrraedd y Bontnewydd, troes ar y chwith, wrth y lle y mae'r pentref i blant amddifad yn awr. Â'r ffordd hon ymlaen drwy'r Bicall. Troes ar y dde wedyn drwy gae sy'n codi'n allt sydyn. Wedi iddo droi i'r cae, gwelodd nifer o ddynion ar ben y cae allt, ac fe ddeallodd ar unwaith wrth eu gweld yn chwlu yn ddwy garfan i wahanol gyfeiriadau, ar ôl ymgyngori, mai chwilio amdano ef yn fyw neu yn farw yr oeddynt. 'Hoi!' meddai yntau, nerth ei ben. Ni bu erioed y fath falchter nag ymlith y dynion hynny o'i weld yn ddiogel.

Y prynhawn hwnw daeth degau o bobl i edrych am ei wraig glaf, mwy o lawer nag arfer, ond gwyddai fy nhad nad i'w gweld hi y deuai llawer ohonynt. Yn eu plith yr oedd cefnder iddo a oedd yn flaenor, dyn diwylliedig, rhy hoff o'i lyfr i fynd allan i edrych am neb sâl. Ond fe ddaeth yntau. {Dyna un colyn i'r stori y sylwodd fy nhad arno.} Yn ystod y dylifiad hwn o bobl, eisteddai fy nhad yn y gadair freichiau wrth y tân, ei wyneb yn sylu i'r tân, a'i law tan ei ben, heb edrych ar neb. {Ac O! fel y gallaf weld mynegiant y llepen a oedd at y bobl. Nid mynegiant o gywilydd, ond o ystyfnigrwydd a gwrthwynebiad iddynt i gyd.} Yn y diwedd daeth fy nhaid, yntau yn flaenor, yno, wedi cyrraedd yn ôl o'r dref, a'r cwbl a ddywedodd oedd, 'Mi'rwy't ti wedi gwneud smonath ohoni hi yn do?' Dyna ail golyng stori. Ni ddaellai'r un o'r bobl hyn mai damwain a ddigwyddasai i ddynd yng nghanol helbulon bywyd. Ond gallaf ddychmygu bod llygaid y rhai na ddaethant i'w weld y prynhawn hwnw yn pefrio yn y chwarel bore drannoeth wrth ofyn yn llawn cydymdeimlad, 'Wel, sut y doth hi arnat ti, 'rhen fachgen?'

Byddai fy nhad yn darllen cryn dipyn, ond yn fwy araf na mam. [...]

(56)

Y Lôn Wen,
ch. 8, p. 94

[...] Cymerai arno nad oedd y nofel a redai yn y papur yn ddim ond sbwriel. **ABSTRACT** Ond fe'i daliwyd **ryw ddiwrnod**. **DEVELOPMENT** Fy mam ac un o'm brodyr yn dadlau ynghylch rhyw Geraint yn y nofel a'm tad yn torri'r ddadl iddynt! Un o'r pethau mwyaf digalon yn ei fisoedd olaf ydoedd ei fod wedi mynd yn rhy ddihwyl i ddarllen hyd yn oed y papur, er ei fod yn codi ar y sofffa i'r gegin bob dydd. [...]

¶ My father had enough of a sense of humour to laugh at himself. **ABSTRACT** Because of that **I am going to tell a story about him** that maybe I would not tell if he had not told it against himself. He would laugh till the tears ran from his eyes as he told THIS STORY. 'More than that, his sense of humour was so subtle that he knew what was the true 'sting' of a story. **EXPOSITION** It happened when he was married for the first time.

His first wife was ill for a long time before she died. Because of this at the end of the month my father would go to Caernarfon to pay for coal, flour etc, because there were not many shops in our neighbourhood at the time.

He had to walk four miles there and back. **DEVELOPMENT** 'On the Saturday night in question he had finished paying the bills, and had bought all he needed, and had set off home from the town square. Opposite the Britannia, who did he see but his friend Wmffra Siôn. 'Hey! Owan, where are you going?' 'Home,' said Dad. 'Have a little one with me in here, then I'll come with you.' (I should explain that my father was no drinker, but in company he did not mind having a beer with a friend. I think many quarrymen were the same in the period I am talking about.) He went into the Britannia, and many of his old friends were there. 'Hello, old Owan. How've you been this long time?' called many voices across each other. Before he knew it he had been treated to eight glasses. Naturally the result was, as he wasn't used to drinking, that he became ill, too ill to walk home. While the publican tried to revive him the others went home. At the time the Britannia was a closed house, so he could not stay there. So the publican went out to look for lodgings, and found somewhere in the street that turns left off Stryd y Llyn. The woman there was completely honest, and she made the publican take all my father's money from his pocket and count it before putting it on the glass-topped dressing table.

By next morning my father was better, and he set off for home in fine fettle. At the top of Allt Twll Gro, a man approached him and said, 'Have you seen your father?' (The man lived on the hill and worked in the Cilgwyn, sleeping in the barracks during the week, and going home for the weekend.) 'No. Where is he?' said Dad. 'He's just gone down there.' My grandfather had gone down the narrow road that leads to the slate quay, and my father had come along the main road, so they had not passed each other. My father wasn't going to look for trouble, so instead of going after my grandfather he continued on his way. When he reached Bontnewydd he turned left, by the place where the orphanage is today. That road continues through Bicall. He turned right through a field which rises steeply. Once he had turned into the field he saw a group of men at the top of the slope, and seeing the group divide into two and walk in opposite directions after consulting among themselves, he at once realised they were looking for him, dead or alive. 'Hoy!' he shouted at the top of his voice. There was never such relief among those men, seeing him alive.

That afternoon his sick wife had scores of visitors, far more than usual, but my father knew that many of them had not come to see her. In their midst was one of his cousins, a deacon, a cultured man too fond of his books to go out to visit the sick. Even he came too. {My father stressed this moment in the story.} During this flow of people, my father sat in his armchair by the hearth, his face staring into the fire, his head in his hand, not looking at anybody. {And Oh! I can see the look on his face on the profile presented to the people. Not an expression of shame, but of stubbornness and hostility to them all.} At last my grandfather, also a deacon, returned from town, and all he said was, 'You've really made a mess of it this time, haven't you?' And that was the story's climax. None of these people understood that an accident can befall a man in the midst of life's troubles. But I can imagine that the eyes of those who did not come that afternoon twinkled in the quarry on the following day as they enquired, full of sympathy, 'Well, what came over you, old chap?'

My father read quite a lot, but more slowly than Mam. [...]

[...] He pretended that the novel serialised in the paper was just rubbish. **ABSTRACT** But he was caught out

one day. **DEVELOPMENT** My mother and one of my brothers arguing about some Geraint in the novel, and my father settling the argument for them! One of the saddest things about his final months was that he became too low-spirited even to read the paper, though he still got up and came to the sofa in the kitchen every day. [...]

(57) [...] Mwynhâi ddadlau er hynny, a gwrando ar bregeth a darlith. Yn wir, cai fwy o fwynhad o'r pethau hyn nag a ddangosai i neb. **DEVELOPMENT** **Cofiaf yn dda yn ei salwch olaf ei fod yn eistedd yn y gegin un nos Sul braf yn yr haf adeg capel.** Yr oedd wedi gwisgo ei ddillad gorau, ond nid oedd am fentro i'r capel rhag ofn na allai gerdded yr allt a âi i fyny tuag ato. Wrth eistedd yn y gegin, ac edrych allan drwy'r lobi a'r portico gallai weld y bobl yn mynd i'r capel i fyny'r allt honno. {Soniais yn y dechrau fod golwg brudd iawn arno pan fyddai'n brudd. Felly'r noson hon. Yr oedd hiraeth annisgrifiadwy yn ei lygad.} **EPILOGUE** Cysur, er hynny, yw cofio iddo gael mynd i'r capel unwaith neu ddwy ar ôl HYNNY. Nid oedd ein teulu ni fawr o ganwrs. [...]

(58) ¶ Ni churodd fy nhad mohonom erioed, ond byddai arnom ofn gwneud dim rhag ofn iddo ein curo. Yr oedd ganddo besychiad arwyddocaol iawn a'n rhagrybuddiai rhag inni fynd yn rhy bell. Byddai'r pesychiad yma yn digwydd weithiau wrth y bwrdd bwyd, a thawelem i gyd. **DEVELOPMENT** **Clywais fy hanner chwaer yn dweud iddi hi a ffrind iddi, pan oedd yn blentyn, fynd i'r capel hanner awr yn rhy gynnar ar noson seiat,** er mwyn cael dynwared rhai o aelodau'r capel yn cerdded i'w seti. Pan oeddynt ar hanner, dechreuodd rhai o'r bobl a ddynwaredid ddyfod i mewn, a chuddiasant hwy eu hunain yn y sêd nesaf i'r mur pellaf, sêd lydan, ryfedd iawn ei ffurf am fod y seti eraill ar letraws. Yno y buont yn gorwedd ar lawr drwy'r gwasanaeth. [STORI: ANEC. 59]

(59) [STORI: ANEC. 58] **DEVELOPMENT** Rhywdro, adeg i'r plant ddweud eu hadnodau, clywodd besychiad arwyddocaol ei thad, arwydd a adwaenai'n rhy dda. [STORI: ANEC. 60]

[...] But he enjoyed a debate, and listening to a sermon or a lecture. He got more enjoyment from such things than he ever showed anyone. **DEVELOPMENT** **'I remember well during his final illness that he was sitting in the kitchen one fine Sunday evening in summer at chapel time.** He had put on his best clothes, but couldn't risk going to chapel in case he could not take the hill that led to it. Sitting in the kitchen, watching through the lobby and the porch, he could see people going to chapel up that hill. {I said at the start that when he looked sad he looked very sad. So it was that evening. There was in his eyes an indescribable yearning.} **EPILOGUE** It is a comfort to know nevertheless that he did manage to get to chapel once or twice more after THAT. Our family were not great singers. [...]

¶ Our father never beat us, but we were afraid of doing anything for fear that he would beat us. He had a meaningful cough which forewarned us not to go too far. This cough happened sometimes at mealtimes, and we would all fall silent. **DEVELOPMENT** **'I heard my half sister telling that she and a friend, when she was a child, went to chapel half an hour early on seiat night,** to mimic some of the chapel members walking to their seats. When they were in the middle of this, some of the people being mimicked began to come in, and they hid in the pew nearest to the far wall, a wide seat, and oddly placed as the other pews were set diagonally. There they lay, on the floor throughout the service. [ANECDOTE: ANEC. 59]

[ANECDOTE: ANEC. 58] **DEVELOPMENT** Once, when the children went to say their verses, she heard her father's meaningful cough, a signal she knew too well. [ANECDOTE: ANEC. 60]

- (60) [STORI: ANEC. 59] **DEVELOPMENT** Dro arall, dywedodd hi ei hadnod fel hyn, ‘Cofia yn awr dy Greawdwr yn nyddiau dy ieuenctid, cyn dyfod y dyddiau blin a’r llesg flynyddau maith.’ Clywodd y pesychiad wedyn, ond ni wn sut y bu hi arni wedi iddi fynd adref yr un o’r ddau dro. Ni buasem am unrhyw bris yn y byd yn mynd yn hy arno, yn enwedig y rhai hynaf ohonom. [...]
- Y Lôn Wen,*
ch. 8, p. 96
- [ANECDOTE: ANEC. 59] **DEVELOPMENT** Another time she said her verse like this, ‘Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh’, which should have been, ‘Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say I have no pleasure in them.’ She heard the cough again, but I don’t know how it went for her when she got home on those two occasions. We would not for the world have been cheeky to him, especially we older ones. [...]
- (61) [...] Glynai fel gelen wrth ei gyfeillion, a chredaf ei fod yn teimlo’n sicrach ohono’i hun yng nghwmni cyfeillion. Nid dyn i fod ar ei ben ei hun ydoedd. Hoffai gael rhywun i ddibynnu arno. **ABSTRACT** **Cofiaf** yn dda **ddiwrnod yr arwerthiant** pan ymadawem â Chae’r Gors. **EXPOSITION** Nid oedd gan yr un ohonom y syniad lleiaf beth oedd ocsiwn, a syniai fy nhad fod yn rhaid gwerthu pob dim. **DEVELOPMENT** Dyna lle’r oedd ben bore wedi hel pob rhyw hen gêr diwerth a’u gosod yn bentyrrau bychain hyd y cae. Y fo o bawb, yr haelaf a’r lleiaf crintachlyd o blant dynion. Ond meddyliai ef mai peth fel yna oedd ocsiwn. Gwnâi hyn oll yn berffaith ddi-ysbryd a digalon — bore Sadwrn ydoedd ac nid oedd yr un o’r brodyr ar gael. Toc i chwi, pwy a ddaeth ar draws y caeau dan chwibanu ond John Jones, Tŷ Weirglodd, cymydog inni. {Nid oedd ef yn gweithio y bore hwnnw.} Fflonsiodd fy nhad drwyddo wrth ei weld, yr oedd wedi cael cefn ac amddiffyn a chyngor. Lluchiodd John y gêr diwerth, er mawr foddhad i bawb, ac aeth yr ocsiwn yn ei blaen yn rhwydd. [STORI: ANEC. 62]
- Y Lôn Wen,*
ch. 8, p. 96
- [...] He stuck like a leech to his friends, and I think he felt more confident in their company. He was not a man to be alone. He enjoyed having someone to rely on. **ABSTRACT** **‘I remember well the day of the auction** when we were leaving Cae’r Gors. **EXPOSITION** None of us had any idea what an auction was, and my father thought that he had to sell everything. **DEVELOPMENT** There he was first thing in the morning having collected up every bit of useless old gear to put in little piles about the field. He of all people the most generous and the least miserly of men. But he thought that was what an auction was. He did all this quite dispirited and sad — it was a Saturday morning and none of my brothers was available. Then, who came whistling over the fields but John Jones, Tŷ Weirglodd, one of our neighbours. {He was not at work that morning.} My father cheered up no end when he saw him; he now had his support, guidance and advice. John threw out the useless stuff, to everyone’s delight, and the auction went smoothly. [ANECDOTE: ANEC. 62]
- (62) [STORI: ANEC. 61] **DEVELOPMENT** **Cofiaf mor brudd yr oedd fy nhad** wrth ymadael â Chae’r Gors, er mor falch oedd o adael y gwaith, a’r rheswm am hynny oedd, meddai ef, ei fod yn gwybod mai dyma’r symud olaf a fyddai yn ei hanes am byth. Dangosodd fy mam iddo y gallesid dweud hynny yn hawdd am y tŷ cyntaf yr aethai i fyw ynddo erioed. Cafodd brofedigaeth fawr yn ei flwyddyn olaf, collodd ei fab, fy hanner brawd, mewn ffordd drychinebus iawn. [...]
- Y Lôn Wen,*
ch. 8, p. 96
- [ANECDOTE: ANEC. 61] **DEVELOPMENT** **‘I remember how sad my father was** when leaving Cae’r Gors, though he was glad to leave the work behind, and he said the reason for his sadness was that he knew it would be the last time he would ever move in his life. My mother said this could easily have been said of the first house he ever went to live in. In his final year he had a great loss. He lost his son, my half brother, in a very terrible way. [...]

A.2.7 9: Fy Mam 'My Mother'

- (63) [...] Er nad oedd ond plentyn, gwnâi bob gwaith yno, hyd yn oed wyngalchu cyrn y tŷ. Rhaid nad y tŷ presennol oedd Bryn Llwyd y pryd hynny, mai tŷ bychan, isel yd-oedd, oblegid gallai fy mam fynd ar ei do efo phwced galch. **DEVELOPMENT** Un o'r troeon hyn, pan oedd ar ben y to, dechreuodd ddawnsio efo'r bwced yn un llaw a'r brws gwyngalchu yn y llaw arall. Yr oedd yno gynulleidfa o blant ar lawr, plant Bryn Llwyd a phlant Pantycelyn, ei brodyr a'i chwiorydd iau na hi. Gellwch ddychmygu gorfoledd y plant wrth weld y fath gampau. Wrth glywed y sŵn daeth fy nain allan, a chymerodd ei phlant ei hun adref a dweud, 'Dowch i'r tŷ, ne mi laddith hi 'i hun wrth ddangos i gorchast.' Nodwedd arall a berthynai i'm mam oedd tosturio wrth y dyn ar lawr, neu rywun anffodus. [...]
- [...] Although she was just a child, she did all the work there, even whitewashing the chimneys. It cannot have been the house currently on the Bryn Llwyd site, but a small, low house, because my mother could get onto the roof with a bucket of lime wash. **DEVELOPMENT** °On one of these occasion when she was on the roof, she began to dance with the bucket in one hand and the whitewash brush in the other. There was an audience of children below, Bryn Llwyd children and Pantcelyn children, her younger brothers and sisters. You can imagine the children's delight seeing such tricks. Hearing the noise, my grandmother came out, taking her own children home and telling them, 'Come into the house or she'll kill herself showing off.' Another of my mother's qualities was her compassion to anyone who was down, or anyone unfortunate. [...]
- (64) [...] Byddai gennym un pot pridd fel hyn i gadw'r bara hefyd, ond bod caead pren a handlen wrtho ar y pot bara, a llechi crynion, wedi eu gwneud yn y chwarel, ar y potiau llaeth cadw. **DEVELOPMENT** Cofiaf un tro fod fy nhad wrthi yn cadw'r llestri ar ôl te, ar ddiwrnod poeth yn yr haf, a'r llechi wedi eu tynnu oddi ar y potiau, a'r un pren oddi ar y pot bara dros amser te. Anelodd fy nhad y dorth at y pot bara, ond fe ddisgynnodd i ganol y pot llaeth cadw, nes oedd hufen tew hyd y wal. Rhoid y llaeth i gyd felly yn y corddwr i'w gorddi, a gwaith trwm oedd troi'r handlen am dri chwarter awr o amser nes iddo droi'n fenyn. [...]
- [...] There was a similar earthenware crock to keep bread, but there was a wooden lid with a handle on the bread crock, and circular slates, made in the quarry, on the milk-storage crocks. **DEVELOPMENT** I remember once my father putting the dishes away after tea on a hot summer day, and the slates were removed from the crocks and the wooden lid from the bread crock during teatime. My father aimed the loaf at the bread crock, but it landed in the middle of a milk crock, and there was cream all over the wall. So the whole milk was put into the butter churn for churning, and it was heavy work, turning the handle for three quarters of an hour until it had turned into butter. [...]
- (65) ¶ Yn ychwanegol at y gwaith arall, byddai gwaith gwnïo mawr a thrwsio. [...] Yr oedd yn rhaid gwneud y crysau gwlanen â llaw. [...] **DEVELOPMENT** Cofiaf, ar un adeg, pan oedd ei chwaer yn wael, y byddai mam yn gwneud crysau i'w genethod hithau, bedair ohonynt. {Crysau calico a fyddai yn y ffasiwn y pryd hynny i ferched.} Troediai sanau fy nhad hefyd yn bur aml, ac yn niwedd ei hoes, pan oedd ganddi fwy o amser, byddai yn eu gwau i gyd. [...]
- ¶ On top of the other work, there was a great deal of sewing and mending to do. [...] The woollen shirts had to be made by hand. [...] **DEVELOPMENT** I remember at one time, when her sister was ill, Mam would make shirts for her girls too, four of them. {Calico shirts were in fashion for girls at the time.} She would also quite often darn my father's socks, and at the end of her life, when she had more time, she knitted them all. [...]

Y Lôn Wen,
ch. 9, p. 99

Y Lôn Wen,
ch. 9, p. 101

Y Lôn Wen,
ch. 9, p. 102

(66) [...] Troediai sanau fy nhad hefyd yn bur aml, ac yn niwedd ei hoes, pan oedd ganddi fwy o amser, byddai yn eu gwau i gyd. [DEVELOPMENT] **Cofiaf** o'r gorau, **pan oeddwn gartref am dro o Donypandy, iddi ddangos llond trôr o sanau newydd a rhai wedi eu troedio imi**, yn perthyn i'm tad i gyd, a dweud fod yno ddigon iddo petai'n byw i fynd yn gant. {Ond gwau rhagor a wnaeth.} Fe'i cofiaf ar lawer gyda'r nos yn dyfod â baich o sanau a'u gosod ar grud fy mrawd ieuengaf a'u trwsio, yr oeddwn i yn rhy fechan i helpu dim y pryd hynny. ¶

(67) ¶ Yr oedd ganddi ddehurwydd at wneud pethau fel hyn, a gallu i godi calonnau pobl. [DEVELOPMENT] Clywais ddynes ifanc yn dweud, **pan oedd ei mam newydd fod yn sâl**, y byddai'n sirioli drwyddi pan welai fy mam yn dyfod yno ar draws y caeau, y byddai'n bleser edrych arni yn trin y claf, ac yn ei symud, ac yn fwy na dim gwrando arni'n siarad ac yn trin y byd. 'Bron na theimlwn,' meddai, 'y byddai'n beth braf bod yn sâl, er mwyn i'ch mam fy nghodi yn ei breichiau.'

[STORI: ANEC. 68]

(68) [STORI: ANEC. 67] [EXPOSITION] Yr oedd dyn ifanc 38 oed yn sâl dan y diciâu, ac yn gorfod treulio'r dyddiau hirion yn gorwedd ar wastad ei gefn. [DEVELOPMENT] Dywedodd wrth ei fam **ryw ddiwrnod**, 'Biti na ddôi Catrin Roberts o rywle inni gael tipyn o hwyl, ynte?' Ac yn wir, fe ddeuai C.R. i chi, a hithau tua'r pedwar ugain, a byddai yno hwyl.

[STORI: ANEC. 69]

[...] She would also quite often darn my father's socks, and at the end of her life, when she had more time, she knitted them all. [DEVELOPMENT] **I well remember** when I was home for a visit from Tonypandy, **she showed me a drawer full of new socks and some that had been darned**, all belonging to my father, and said there were enough to last him if he lived to be a hundred. {But she knitted more.} I remember her on many evenings bringing a pile of socks and placing them on my youngest brother's cradle, and mending them. I was too small to help at all then. ¶

¶ She had a skill for such things, and could lift people's spirits. [DEVELOPMENT] 'I heard one young woman say, **when her mother had recently been ill**, that she was cheered up by the mere sight of my mother coming across the fields, and that it was a pleasure to watch her treating the patient, and turning her, and more than anything to hear her talk and discuss the world. 'I almost felt,' she said, 'that it would be good to be ill just to have your mother lift me up in her arms.'

[ANECDOTE: ANEC. 68]

[ANECDOTE: ANEC. 67] [EXPOSITION] There was a young man, 38 years old, who fell ill with tuberculosis and had to spend the long days lying flat on his back. [DEVELOPMENT] 'He said to his mother **one day**, 'A pity Catrin Roberts doesn't turn up from somewhere so that we can have a bit of fun, isn't it?' And indeed, Catrin Roberts would come, I tell you, and fun there would be, and she nearly eighty.

[ANECDOTE: ANEC. 69]

(69)

Y Lôn Wen,
ch. 9, p. 104

[STORI: ANEC. 68]

EXPOSITION **Cofiaf** yn dda **wyliau Nadolig 1917**, a minnau gartref ar fy ngwyliau. Neb arall gartref ond fy mam ac Evan fy mrawd a glwyfasid yn ddifrifol ar y Somme yn 1916. **DEVELOPMENT** **Rhywdro yn oriau mân y bore**, dyma gnoc ar ffenestr y siambar ffrynt, lle y cysgai mam a finnau, a rhywun yn galw, 'Ddowch chi ar unwaith, Mrs. Roberts, mae Wiliam ar yn gadael ni.' {I'r cyfarwydd, hawdd gwybod nad dyn o Rosgadfan oedd y sawl a alwai, gan nad fel yna y buasai brodor yn ei chyfarch. Yr oedd nith i'r gŵr hwn wedi priodi Wiliam, Tŷ Hen, ein cymydog, ac wedi dyfod i fyw at ei nith.} **Mi gododd hithau yn syth o'i gwely, ac fe aeth allan i'r oerni heb feddwl am gymryd llymaid na thamaid.** {Yr oedd yn 63 mlwydd oed ar y pryd. Ychydig wythnosau cyn hyn buasai'n codi Wiliam i'w wely ar ôl iddo syrthio allan ohono, gyda help rhywun a alwyd oddi ar y ffordd, gan fod y claf yn ddyn mawr, a'i salwch wedi ei wneud yn drwm.}

[STORI: ANEC. 70]

(70)

Y Lôn Wen,
ch. 9, p. 104

[STORI: ANEC. 69]

DEVELOPMENT **Clywais hi'n dweud** iddi gael ei galw unwaith am bedwar o'r gloch y bore i dŷ lle'r oedd gwraig yn marw o'r cancr. Nid adwaenai'r wraig hon yn dda, gan mai dyfod at ei chwaer i dreulio ei misoedd olaf a wnaeth. {Yr oedd golwg mawr ar y druan, wedi cael cystudd poenus, hir}, a dyna'r unig dro, meddai hi, iddi bron fynd yn sâl. Ar achlysuron geni plant deuai i gysylltiad â meddygon, yn naturiol. [...]

[ANECDOTE: ANEC. 68]

EXPOSITION °**I remember** well the **Christmas holidays of 1917**, and I home on holiday. Nobody else at home except Mam and my brother Evan who had been seriously injured on the Somme in 1916. **DEVELOPMENT** °**Sometime in the early hours of the morning**, there came a knock on the front bedroom window, where Mam and I slept, and somebody calling, 'Will you come at once, Mrs Roberts? William is about to leave us.' {To those familiar with her, the caller was obviously not a Rhosgadfan man, as that was not the way a local would address her. A niece of this man had married our neighbour, William Tŷ Hen, and he had come to live with his niece.} Mam got up from her bed at once, and went out in the cold without thinking about having a drink or a bite to eat. {She was 63 years old at the time. A few weeks earlier she had been lifting William into bed after he had fallen out of it, with the help of someone called in from the road, as the patient was a big man, and his illness had made him heavy.}

[ANECDOTE: ANEC. 70]

[ANECDOTE: ANEC. 69]

DEVELOPMENT **I heard her say** that she had a call once at four in the morning to a house where there was a woman dying of cancer. She did not know this woman well, as she had come to spend her final months with her sister. {The poor woman looked terrible, having endured a long and painful illness, and this was the only time}, she said, that she felt she was going to be sick. Naturally, at the birth of children she came into contact with doctors. [...]

(71) [...] Daeth fy mam i'w adnabod yn dda, a phob tro y byddai wedi bod ar ei thraed y nos efo'r meddyg, deuai adref efo llond sach o straeon am hen gymeriadau Dyffryn Nantlle.

Y Lôn Wen,
ch. 9, p. 105

ABSTRACT Ar un o'r achlysuron hyn cafodd STORI ARALL yn ychwanegiad. **EXPOSITION** Buasai ef a mam ar eu traed trwy'r nos gyda'm chwaer-yng-nghyfraith.

DEVELOPMENT Yn y bore dyma'r ddau i lawr yn eu sliperi i frecwast, a Margiad Huws, mam fy chwaer-yng-nghyfraith a'm brawd wedi bod wrthi yn hel brecwast. Wrth agor drws y gegin orau o'r lobi, dyma beth a glywsant, 'Dyna fo, Owan, mae yna *ddigon* o steil iddo fo.' 'Oes, wir,' ebe'r meddyg wrthi, ac ymhellach ymlaen, 'Mae'n biti fod hen gymeriadau gonest fel hyn yn darfod o'r tir.' {Gwraig hollol onest a diddichell oedd yr hen Fargiad Huws.} [STORI: ANEC. 72]

(72) [STORI: ANEC. 71] **DEVELOPMENT** Dywedodd y meddyg wrth mam ar un o'r achlysuron hyn: 'Os bydda i byw ar ych ôl chi, mi ofala i y cewch chi gofgolofn ar ych bedd.' **EPILOGUE** Ond bu ef farw flynyddoedd lawer o flaen mam. Gwaith oedd hwn na byddai neb yn talu am ei wneud. [...]

Y Lôn Wen,
ch. 9, p. 105

(73) ¶ Ar achlysuron fel hyn, os digwyddai fod yn wyliau ysgol, pan oeddwn yn blentyn, rhoddid gofal y tŷ arnaf fi. **DEVELOPMENT** **Cofiaf unwaith i mam orfod mynd ar hanner pobi.** Nid oedd dim i'w wneud ond i mi gario ymlaen: yr oeddwn yn rhyw dair ar ddeg oed ar y pryd. Gwylw'n y bara a'u tynnu allan o'r popty pan fyddent yn barod. {Cofier mai bara mawr mewn padelli haearn oeddynt. Am yr un rheswm dysgwyd i mi yn gynnar sut i dylino, ac nid pobiad bach mohono, ond llond padell fawr.} Nî chafodd crwydryn erioed fyned o'r drws heb rywbeth ganddi, [...]

Y Lôn Wen,
ch. 9, p. 105

[...] My mother came to know him well, and whenever she had been on her feet all night with the doctor she came home with a sackful of stories about the old characters of Dyffryn Nantlle.

ABSTRACT On one of these occasions she had ANOTHER STORY as well. **EXPOSITION** °He and Mam had been on their feet up all night with my sister-in-law.

DEVELOPMENT In the morning both came down in their slippers to breakfast, and Margiad Huws, my sister-in-law's mother, and my brother had been preparing breakfast. As they opened the hall door to the living room this is what they heard, 'There we are Owan, there's *enough* style with him.' 'Yes indeed,' said the doctor to her, and later, 'It's a pity that honest old characters like this are disappearing from the land.' {Old Margiad Huws was completely frank and guileless.} [ANECDOTE: ANEC. 72]

[ANECDOTE: ANEC. 71] **DEVELOPMENT** The doctor said to Mam on one such occasion, 'If I outlive you I'll make sure you have a monument on your grave.' **EPILOGUE** But he died many years before Mam. This was work nobody paid you to do. [...]

¶ On such occasions, when I was a child, if it happened to be a school holiday, looking after the house was up to me. **DEVELOPMENT** **I remember once Mam had to go out in the middle of baking.** There was nothing for it but for me to get on with it; I was about thirteen at the time. I kept an eye on the bread and took it out of the oven when it was done. {Remember, they were very large loaves in iron pans. For the same reason I was taught very early how to knead bread, and it was not a small bake but a huge, full bowl.} No tramp could ever leave the door without something from her, [...]

(74) [...] Ond ni byddai Lisi Blac, y wraig bach a fyddai'n gwerthu Siôn a Siân, yn gwneud dim ond rhoi tro ar ei sawdl wrth y drws. [...] (**EXPOSITION** Bu gennym gath a alwem yn 'Lisi Blac' unwaith — cath ddu i gyd, a'i hoff le i orffwys fyddai'r bwced lo. **DEVELOPMENT** Daeth mam adref o'r dre un diwrnod ar ôl bod yn gwerthu moch tewion. Yr oedd y tŷ yn dywyll ar ôl yr haul tan-baid allan, a'r tân bron wedi diffodd. Taflodd mam lo ar y tân isel, a beth a ddaeth allan o'r grât ond Lisi Blac. Ond nid oedd ddim gwaeth.) Mynn rhai mai swcro segurddod yw rhoi o'r math yna, ond buasai fy mam yn cytuno efo John Cowper Powys mai gwell yw methu drwy roi, na thrwy beidio â rhoi. ¶

(75) [PARAGRAFFAU AM FFYRDD MAM KATE ROBERTS O DRUGARHAU] **EXPOSITION** **Cofiaf unwaith i berthynas imi golli bachgen** pedair ar ddeg oed yn sydyn iawn. ([...]) Yr oedd y teulu yn ddigon tlawd, ac yr oedd llawer iawn o'r bai ar y fam am hynny, rhaid imi ddweud, er ei bod yn perthyn imi. **DEVELOPMENT** Beth bynnag, ddiwrnod y claddu, fe ganfu mam ar ôl mynd i'r cynhebrwng nad oedd yno gerbyd o fath yn y byd, cario'r corff ar ysgwydd, a phawb gerdded. Wedi canfod hynny, {er nad oedd hi wedi meddwl mynd i'r fynwent, oblegid yr oedd yn bur hen}, dyma mam yn gafael ym mraich mam y plentyn, ac yn cyd-gerdded â hi i'r fynwent. **CONCLUSION** Mae HONYNA cystal ENGHRAIFFT â'r un o'i ffordd o drugarhau. Nî buasai'n ceisio gwneud neb o ddimai. [...]

(76) [...] Yn niwedd ei hoes prynai lawer o hetiau, ond ychydig iawn a wariar ar ddillad. **DEVELOPMENT** Pan euthum i adref rywdro a synnu wrth weld yr holl hetiau mewn cwpwrdd, meddai hi, 'Mi 'rydw i'n gweld pob het yn gwneud imi edrach yn hen, ac yn prynu un arall i dreio.' {Yr oedd hi dros ei phedwar ugain ar y pryd.} Yr oedd fy mam yn ddynes blaen iawn ei thafod, os cynhyrfid hi gan rywbeth. [...]

[...] But Lisi Black, the little woman who was selling Siôn a Siân, did nothing but turn on her heel by the door. [...] (**EXPOSITION** We once had a cat we called Lisi Black — a completely black cat whose favourite place to sleep was the coal bucket. **DEVELOPMENT** Mam came home from the town one day after selling fattened pigs. It was dark in the house after the bright sunlight outside, and the fire had almost gone out. Mam threw coal onto the low fire, and what came out of the grate but Lisi Black. And none the worse for it.) Some would say that such giving supports idleness, but my mother would agree with John Cowper Powys that it is better to fail by giving than by not giving. ¶

[PARAGRAPHS DEALING WITH THE SYMPATHEIC WAYS OF KATE ROBERTS'S MOTHER] **EXPOSITION** **'I remember once a relation of mine losing a boy**, fourteen years old, quite suddenly. ([...]) The family was quite poor, and although she was a relation of mine I have to say that much of the blame for it falls on the mother. **DEVELOPMENT** However, (on) the day of the burial Mam discovered after going to the funeral that there was no carriage of any kind, the body being borne on shoulders, and everyone walking. After learning this, {even though she was not expected to go to the cemetery, being quite old}, my mother took the arm of the boy's mother and walked with her to the cemetery. **CONCLUSION** THAT is as good an EXAMPLE as any of her sympathetic ways. She would never try to do anyone out of a halfpenny. [...]

[...] Towards the end of her life she would buy a lot of hats, though she spent very little on clothes. **DEVELOPMENT** When I went home once and was surprised to see so many hats in a cupboard, she said, 'Every hat seems to make me look old, so I try buying another one.' {She was over eighty at the time.} My mother was a woman with a quick tongue if she were upset by anything. [...]

(77)

Y Lôn Wen,
ch. 9, p. 107

¶ Yr oedd fy mam yn ddynes blaen iawn ei thafod, os cynhyrfid hi gan rywbeth. Pan fyddai wedi ei chynhyrfu y dywedai'r gwir plaen, ac nid mewn gwaed oer. [GWEDDILL Y PARAGRAFF] **ABSTRACT** Mae UN ENGHRAIFFT o'i phlaendra yn fyw iawn yn fy nghof. **EXPOSITION** Yr oeddwn i gartref ar fy ngwyliau yn haf 1917, pan ddaeth y newydd am farw fy mrawd ieuengaf ym Malta. Fel y crybwyllais mewn lle arall, clwyfasid ef yn Salonica ym mis Chwefror, torrwyd ei goes i ffwrdd, cychwynnodd adref. Torrwyd ei daith ym Malta, ac yntau yn gwella'n dda erbyn hynny, cafodd 'dysentery', a bu farw. Buasai o bared i bost, o ysbyty i ysbyty am bum mis o amser. **DEVELOPMENT** Yr wythnos y cyrhaeddodd y newydd, galwodd dau o flaenoriaid y capel i edrych amdanom (nid oedd gweinidog ar yr eglwys ar y pryd), a dyma un ohonynt yn dweud eu bod wedi galw ynghylch trefnu cyfarfod coffa i'm brawd y nos Sul dilynol. Digwyddwn i fod yn y tŷ blaeth ar y funud, a dyma a glywais gan fy mam, 'Cyfarfod coffa i bwy? Os cofio, mi allasech gofio fy hogyn i pan oedd o'n fyw. Mi fuo ar wastad ei gefn am bum mis o amser, a ddaru'r un ohonoch chi anfon cimint â gair iddo fo, er i fod o cystal â neb o'r fan yma am fynd i foddion gras. Mi gwelodd James Jones, Croesywaun, o unwaith yn Bebbington, ac mi anfonodd o lythyr iddo fo wedi clywed i fod o wedi i glwyfo.' Yr oeddwn i wedi glynu wrth lawr y tŷ blaeth, ac yn methu gwybod sut yr awn i'r gegin ac wynebu'r blaenoriaid, ond ar yr un pryd yn edmygu gwroldeb fy mam o waelod fy nghalon, ac yn teimlo am unwaith, beth bynnag, fod y gwir wedi ei ddweud yn y lle iawn. {Dylwn egluro mai'r Parchedig James Jones oedd y gweinidog y cyfeiriai fy mam ato, tad y meddyg enwog, Dr. Emyr Wyn Jones, Lerpwl, ac am fod fy modryb yn aelod yn ei eglwys, aethai i weld fy mrawd pan oedd yng ngwersyll Bebbington.} {Ni wn a gafwyd cyfarfod coffa yn y capel, ond digwyddodd PETH rhyfedd i mi y nos Sul dilynol.} Buasai degau o bobl yn edrych amdanom y diwrnod hwnnw, nes oeddwn bron â mygu yn y tŷ. Yn union wedi i bawb glirio euthum am dro i'r caeau y tu uchaf i'r tŷ, a wynebai'r capel. Deuai'r canu i'm clyw trwy ddrysau agored y capel, canu yr oeddynt, 'Disgwyl pethau gwych i ddyfod, Croes i hynny maent yn dod.' Meddwn innau wrthyf fi fy hun, 'Sgwn i ar ôl pwy y maen' nhw'n canu honna?' {Gall gofid gymryd cymaint o feddiant ohonom nes ein parlysu a methu gennym sylweddoli bod neb yn cyfeirio ato.} [STORI: ANEC. 78]

¶ My mother was a woman with a quick tongue if she were upset by anything. She spoke plainly when she was upset, and not in cold blood. [THE REMAINDER OF THE PARAGRAPH] **ABSTRACT** ONE EXAMPLE of her plain speaking is very much alive in my memory. **EXPOSITION** I was at home on holiday in the summer of 1917, when news came of the death of my youngest brother in Malta. As I mentioned elsewhere, he was wounded in Salonica in February, his leg was amputated and he set off for home. His journey was broken in Malta, and he was recovering well, when he caught dysentery and died. He had been moved from pillar to post, from hospital to hospital, for five months. **DEVELOPMENT** °The week the news came, two of the chapel deacons called to see us (there was no minister there at the time) and one of them said that they had called about a memorial meeting they were arranging for my brother for the following Sunday night. I happened to be in the dairy at that moment, and this is what I heard from my mother, 'A memorial service for whom? If you're remembering, you could have remembered my boy when he was alive. He was flat on his back for five months, and neither of you sent so much as a word to him, though he was as good as anyone round here at attending services. James Jones, Croesywaun, visited him once in Bebbington, and he sent him a letter when he knew he was injured.' I was glued to the dairy floor, not knowing how I could go into the kitchen and face the deacons, at the same time admiring my mother from the bottom of my heart, feeling that for once the truth had been spoken in the right place. {I should explain that the Reverend James Jones was the minister to whom my mother referred, father of the famous doctor, Doctor Emyr Wyn Jones of Liverpool, and because my aunt was a member of his chapel he went to see my brother when he was in the camp at Bebbington.} {I don't know if a memorial service was held in the chapel, but a strange THING happened to me the following Sunday night.} Scores of people had come to see us that day, so I was almost suffocating in the house. As soon as everyone had gone I went for a walk in the fields above the house. I could hear singing through the open doors of the chapel, and they were singing, 'Expect great things, the opposite will come,' and I said to myself, 'I wonder who are they singing that for?' {Grief can so take possession of us that it paralyses us and we don't realise that anyone else mentions it.} [ANECDOTE: ANEC. 78]

(78)

Y Lôn Wen,
ch. 9, p. 108

[STORI: ANEC. 77]

[ABSTRACT] **Cofiaf** AMGYLCHIAD ARALL pan ddywedodd fy mam bethau pur hallt wrth ryw ddy. [EXPOSITION] Pan euthum i i'r coleg, ychydig iawn o help a geid gan bwyllgor addysg nac arall, a bu'n rhaid i mam ofyn am fenthyg, gan ŵr yr oedd ganddo bob siawns i wybod am ei gonestrwydd. Yn wir, ni buasai gan y gŵr hwn arian i'w rhoi oni bai am mam a rhai tebyg iddi. [DEVELOPMENT] Ond fe wrthododd. Fe wylltiodd wrtho, a dweud ei barn amdano yn ei wyneb. Edifarhaodd yntau a chynnig wedyn. Ond nid dynes i dderbyn dirmyg fel yna oedd hi. Modd bynnag, ni chymerodd mo'i gorchfygu, ac fe gafodd yr arian mewn dull a'i bodlonai yn well o lawer, dull mwy amheronol a thebycach i fenthyg o fanc, [EPILOGUE] ac fe allodd eu talu fesul tipyn erbyn diwedd y flwyddyn.

[STORI: ANEC. 79]

(79)

Y Lôn Wen,
ch. 9, p. 109

[STORI: ANEC. 78]

[ABSTRACT] **Cofiaf** AMGYLCHIAD ARALL ychydig cyn ei marw pan orweddaï ar wely cystudd. [DEVELOPMENT] Gweinidog o eglwys gyfagos wedi dyfod i edrych amdani, a dyma fo'n dweud, "Dewch i mi gael tipyn o adnodau 'rhen wraig.' Gwyddai mam gymaint o'i Beibl ag yntau petai hi'n mynd i hynny, ond dyma a ddwedodd hi wrtho, 'Na 'na i wir, well gen i gael sgwrs efo chi o lawar.' {Nid oedd ragrith yn perthyn iddi.} Yr oedd gan fy mam feddwl ymchwilgar. [...]

[ANECDOTE: ANEC. 77]

[ABSTRACT] °**I remember** ANOTHER OCCASION when my mother said some rather sharp things to some man. [EXPOSITION] When I went to college there was very little assistance given by the education committee or anyone else, and Mam had to ask for a loan from a man who had every reason to be aware of her honesty. Indeed, the man would have had no money to give were it not for my mother and others like her. [DEVELOPMENT] But he refused. She lost her temper with him, and told him what she thought of him to his face. He was sorry, and then he made an offer. But she was not a woman to accept such an insult. However, she was not defeated, and she got the money in a manner which pleased her better, more like borrowing from a bank, [EPILOGUE] and she managed to pay it back bit by bit by the end of the year.

[ANECDOTE: ANEC. 79]

[ANECDOTE: ANEC. 78]

[ABSTRACT] **I remember** ANOTHER OCCASION a little before her death when she was lying on her sickbed. [DEVELOPMENT] A minister from a nearby church came to see her, and this is what he said, 'Let me have a few verses, old woman.' Mam knew as much of her Bible as he if it came to it, but this is what she said to him, 'Indeed I won't. I'd prefer to have a conversation with you.' {She was no hypocrite.} My mother had an inquisitive mind. [...]

(80)

Y Lôn Wen,
ch. 9, p. 111

Beirniadau rai pregethwyr, y pregethwyr distaw, ac ni allai ddeall pam na phregethent yn ôl disgrifiad y Parch. Robert Jones, Llanllyfni, ‘nes byddai pechaduriaid yn gweiddi fel perchyll mewn lliidiart’.

ABSTRACT Cafodd hi UN PROFIAD a yrrodd bregethwyr yn is fyth yn ei golwg. **EXPOSITION** Ni chlywsai erioed mo'r Parch. John Williams, Brynsiencyn, yn pregethu, **DEVELOPMENT** a rhyw Basg, pan oedd y Parch. John Williams yn un o bregethwyr y cyfarfod pregethu yn Rhostryfan, penderfynodd fyned i wrando arno. Aeth pethau o chwith o'r cychwyn. Arhosai Mr. Williams yn Llanwnda, cyrhaeddodd y capel am 6.10, ac yr oedd y myfyriwr a oedd i ddechrau'r gwasanaeth wedi aros nes iddo gyrraedd. Yn lle cwtogi'r gwasanaeth dechreuol, cymerodd y myfyriwr yr hanner awr arferol. Pregethodd yr Athro David Williams gyntaf, yn nerthol ac o ddifrif. Oherwydd hynny, ni allai yntau gwtogi ei bregeth. Cododd y Parch. John Williams i bregethu. Rhoes ei ragymadrodd yn hollol ddielfaith, ac ymhen ugain munud eistedd, er siom i bawb. **EPILOGUE** Ni bu diwedd byth ar edliw mam ynglŷn a'r bregeth yna. Nid oedd wiw i neb sôn am YR AMGYLCHIAD yn ei chlyw.

[STORI: ANEC. 81]

She was critical of some preachers, the quiet preachers, and she could not understand why they did not preach as the Reverend Robert Jones, Llanllyfni, described it, ‘until the sinners shout like piglets in a gate’.

ABSTRACT She had ONE EXPERIENCE that drove preachers even lower in her estimation. **EXPOSITION** She had never heard the Reverend John Williams, Brynsiencyn, preaching, **DEVELOPMENT** and one Easter, when the Reverend John Williams was one of the preachers at the preaching meeting in Rhostryfan, she decided to go and listen. Things went wrong from the start. Mr Williams was staying in Llanwnda and he arrived at the chapel at 6.10, and the student due to start the service waited until he arrived, and then instead of curtailing his opening words he took the full half hour. Professor David Williams preached first, powerfully and in earnest. Consequently he could not cut his sermon short. The Reverend John Williams rose to preach. He gave his introduction ineffectively, and within twenty minutes sat down, to everyone's disappointment. **EPILOGUE** ‘There was no end ever to Mam's complaining about that sermon. ‘No one dared bring THE EVENT up in her hearing.

[ANECDOTE: ANEC. 81]

(81)

Y Lôn Wen,
ch. 9, p. 111

[STORI: ANEC. 80]

DEVELOPMENT **Cofiaf un tro ei bod yn traethu yn arw ar sefyllfa'r byd**, a dyma hi'n dweud reit sydyn. ‘Petawn i wedi cael addysg, mi faswn i'n troi Ewrob a'i gwynab yn isa.’ Yr oedd y dywediad mor ysgubol fel y cymerwyd y gwynt o'n hwyliâu am y tro. Yr oedd gan fy mam rai plant a oedd cyn ffraethed â hithau, ond y tro hwn buont yn fyr iawn, ac ni allodd yr un ohonynt ateb, ‘Lwc na chawsoch chi ddim addysg’, neu ‘Piti na fasach chi wedi cael addysg.’ Yn ei dychymyg hi ei hun, yr oedd hi ar hyd ei hoes yn arwain gwrthryfel yn erbyn anghyfiawnder. [...]

[ANECDOTE: ANEC. 80]

DEVELOPMENT ‘**I remember once her railing hard about the state of the world**, and suddenly she said, ‘If I'd had an education I would turn Europe upside down.’ This statement was so sweeping that it took our breath away for a moment. Some of Mam's children were as sharp-tongued as she was, but this time they were very slow, and none could answer, ‘Lucky you *didn't* get an education.’ As she saw it she was leading a lifelong rebellion against injustice. [...]

(82)

Y Lôn Wen,
ch. 9, p. 112

Nid â geiriau gochelgar y datganai ei barn. Llwynogod y galwai hi bobl a ddatganai eu barn felly, neu na ddatganai mohoni o gwbl. Yr oedd yn rhaid iddi gael ysgubo pob dim ymaith o'i blaen. [DEVELOPMENT] **Cofiaf ryw nos Sul fod fy nai, Griffith Evans, acw i swper, a dyma Griffith yn dweud, er mwyn cychwyn sgwrs: 'Wedi gwrthod yr alwad i'r Rhos (sef Rhostryfan) y mae Hwn-a-Hwn.'** (Yr oedd y gŵr dan sylw yn wŵr galluog iawn a chanddo radd ddisglair.) 'Ia debicini wir,' meddai mam, 'os oes gynno fo ryw faint o garitor.' {Dyna i chi ysgubo Rhostryfan oddi ar wyneb y byd. Rhyfedd hefyd a hithau yn un o'r Rhos, ond ni falai mam lawer am y Methodistiaid, Annibynreg oedd hi yn y bôn.}

[STORI: ANEC. 83]

(83)

Y Lôn Wen,
ch. 9, p. 112

[STORI: ANEC. 82]

[DEVELOPMENT] Dyma hi'n dweud ryw ddiwrnod am ryw wraig a oedd yn gryn dipyn o swel, wedi adeiladu tŷ, ond heb ddigon o arian i wneud cwt glo: 'Hy, ac y mae hi'n ysgwyd 'i charpads, byth a beunydd, ac yn cadw'i glo yn y twll tan grisiau.' 'Siŵr iawn,' ebe Evan fy mrawd, 'dyna pam mae hi'n gorfod ysgwyd 'i charpads.' {(Rhaid imi egluro yn y fan yma mai dim ond gan y dosbarth uchaf yn ein hardal ni yr oedd carpedi, ni allai'r rhan fwyaf fforddio cymaint ag oelcloth, ar y carped yr oedd pwyslais fy mam, ac nid ar yr ysgwyd.}) {Byddai Evan yn ffraethach na hi yn aml, ac ni hoffai hi hynny.} 'O,' meddai, wedi cael ei gwneud, "d oes dim rheswm ar Evan." [CONCLUSION]

Fel yna y byddem, pawb y pryd hynny yn gallu chwertthin. [ANECDOTE: ANEC. 84]

She did not choose her words carefully in expressing her opinion. 'Foxes' she called those who did so, or those who said nothing at all. She had to sweep all before her.

[DEVELOPMENT] **I remember one Sunday night that my nephew, Griffith Evans, was having supper with us, and Griffith said, making conversation: 'So-and-so has turned down the calling in Rhos (that is, Rhostryfan). (The man in question was a very able man with a brilliant degree.) 'Yes, I should think so too,' said Mam, 'if he has an *iota* of character.'** {°There you have sweeping Rhostryfan off the face of the earth. Oddly enough, and she from Rhos herself, but Mam did not care much for the Methodists. She was an Independent at heart.}

[ANECDOTE: ANEC. 83]

[ANECDOTE: ANEC. 82]

[DEVELOPMENT] °She was talking one day about a woman who was rather posh, who had built a house but had insufficient means to add a coal house. 'Hm. She is forever shaking her carpets, yet keeps the coal in the cupboard under the stairs.' 'Of course,' said my brother Evan, 'That's why she *has* to shake the carpets.' {(I should explain that only the well-off in our neighbourhood had carpets, and most could not even afford lino. My mother was stressing the carpets, not the shaking.}) {°Evan would be often quicker-tongued than she, and she didn't like that.} 'Oh,' she said, after being defeated, 'there's no reasoning with Evan.' [CONCLUSION]

°It was like THAT that we were, we could all laugh then. [ANECDOTE: ANEC. 84]

(84)

Y Lôn Wen,
ch. 9, p. 112

[STORI: ANEC. 83] **ABSTRACT** **Rhof ENGHRAIFFT ARALL o'r ysbryd hwn.** **EXPOSITION** Daeth mam i aros yma atom i Ddinbych am wythnos yn 1936. **DEVELOPMENT** Ymhen tipyn o ddyddiau dyma lythyr iddi oddi wrth Richard fy mrawd. 'Darllen di o imi,' meddai wrthyf fi, 'rydw i wedi gadael fy sbectol yn y llofft.' Dechreuodd fy mrawd drwy ddweud nad oedd ganddo newydd o fath yn y byd. Wedyn aeth ymlaen i ddweud fod Hwn-a-Hwn wedi priodi efo Hon-a-Hon (y ddau dros eu 80 mlwydd oed); fod Hwn-a-Hwn wedi dengid efo gwraig rhywun arall – yr oedd y bobl a enwai yn bobl go iawn o'r ardal; bod Hon-a-Hon wedi cyflawni rhyw weithred erchyll. Wedi cyrraedd y fan yna, dyma hi'n dweud, 'Celwydd i gyd, be sy haru'r hogyn?' Aeth y llythyr ymlaen beth yn yr un dull, a diweddodd trwy ddweud, 'Roeddwn i'n dweud nad oedd gen i ddim newydd, felly dyma fi'n gwneud rhai, er mwyn llenwi papur!' Yr oedd ganddi gryn graffter i adnabod pobl a dadelfennu eu cymeriad, a naw gwaith o bob deg, os digwyddai newid ei barn, ei barn gyntaf a oedd yn iawn. [...]

(85)

Y Lôn Wen,
ch. 9, p. 113

[...] Yr oedd ei chraffter yr un fath hyd ei bedd, yn-glŷn ag ymddangosiad personol. Sylwai mewn eiliad ar rywbeth. **EXPOSITION** **Cofiaf y byddai fy modryb Elin,** a oedd yn byw yn ei blynnyddoedd olaf yn y Rhyl, **yn dyfod i edrych amdani.** Gwisgai fy modryb ddillad da, trwsiadus bob amser, ond, os byddai'n trafaelio, fe ddôi â rhyw hen ambarel gyda hi rhag ofn ei golli. **DEVELOPMENT** Pan gyrhaeddodd hi'r drws un tro, dyma mam yn dweud, heb gymaint â gofyn sut yr oedd, 'Ble cest ti'r hen ambarél blêr yna?' Yr oedd yn sgut am ddarllen. [...]

[ANECDOTE: ANEC. 83] **ABSTRACT** **I'll give ANOTHER EXAMPLE of this spirit.** **EXPOSITION** Mam came to stay for a week with us in Denbigh in 1936. **DEVELOPMENT** In a few days a letter arrived for her from my brother Richard. 'You read it to me,' she said, 'I've left my spectacles upstairs.' My brother began by saying there was no news of any kind. Then he went on to say that so-and-so had married what's-her-name (both over 80); that so-and-so had run off with someone else's wife – those mentioned were real people from the neighbourhood; that so-and-so had committed some terrible act. At this point she said, 'All lies. What's the matter with the boy?' The letter continued in the same vein, and finished by saying, 'I told you I had no news, so I've made some up to fill the paper.'

She was perceptive when it came to knowing people and their character, and nine times out of ten, if she happened to change her mind, her first impression was proved right. [...]

[...] Her sharp eye for personal appearance was with her to the grave. She would notice something in a second. **EXPOSITION** ***I remember that my aunt Elin,** who lived in her last years in Rhyl, **would come to see her.** My aunt always wore good, neat clothes, but, if she was travelling, she would bring some old umbrella with her in case she lost it. **DEVELOPMENT** ° When she arrived at the door one time Mam said, without even asking her how she was, 'Where did you get that shabby old umbrella?'

She was a great reader. [...]

(86)

Y Lôn Wen,
ch. 9, p. 116

¶ Yr un fath â phregethau Dafydd Ifans, darllenai hwynt drosodd a throsodd. Y darn pregeth ar bläau'r Aifft a hoffai hi fwyaf. **EXPOSITION** Ar un cyfnod deuai nith garedig, Jane, Glyn Aber, â'i chinio iddi bob Sul, a byddai ganddi hithau, felly, amser i ddarllen yn y bore.

DEVELOPMENT Buasai'n darllen y bregeth ar y pläau un bore Sul, a phan ddaeth ei chinio, yn cynnwys clun cyw iâr hyfryd, yr oedd Dafydd Ifans wedi cael cymaint gafael ar ei dychymyg, meddai hi, fel y meddyliodd mai llyffant Ffaro oedd y glun am eiliad!

Gallwn ysgrifennu llawer rhagor am fy mam, ond credaf imi ddweud digon i ddangos pa mor llawn oedd ei bywyd a chymaint o waith a wnaeth hi yn ei hoes, a hynny o dan lu o anfanteision. [...]

(87)

Y Lôn Wen,
ch. 9, p.

[...] Fel gyda phob dim arall, ymdrechodd yn galed gyda'i hanhwylder. Nid arhosai yn ei gwely ond pan na allai symud. **DEVELOPMENT** **Cofiaf yn yr amser yma**, {a hithau mor wan a thenau fel ei bod yn boen edrych arni}, **fod Jac y Do wedi dyfod i lawr simnai'r gegin orau**. {Ni allai fyned i fyny yn ei ôl na dyfod i lawr.} Ceisiodd pawb ei gael allan. Clywem ef yn symud bob hyn a hyn, a gwyddem ei fod yn mynd yn wannach ac yn wannach. Y trydydd diwrnod, dywedasom fod yn rhaid mynd i nôl rhywun i wneud rhywbeth i'r corn, oblegid yr oeddem bron â gwallgofi. Ond dyma mam yn gwneud un cynnig arall, a chyda'i braich hir, denau, gwnaeth un ymdrech ddi-droi'n-ôl, a chael y Jac Do i lawr.

Yr wyf yn hollol ymwybodol o wendidau fy nheulu, [...]

¶ The same with the preachings of Dafydd Ifans, she read them over and over again. The sermon on the plagues of Egypt was her favourite. **EXPOSITION** °At one period a kind niece, Jane, Glyn Aber, used to bring her dinner every Sunday, so she had time to read in the morning.

DEVELOPMENT She had been reading the sermon on the plagues one Sunday morning, and when her dinner arrived, including a lovely chicken thigh, Dafydd Ifans had got such a hold of her imagination that for a moment she said she thought the thigh was Pharaoh's frog!

I could write much more about my mother, but I think I have said enough to demonstrate how full her life was and how much work she did over a lifetime, and that under great disadvantage. [...]

[...] As with everything else she strove hard with her illness. She did not stay in bed except when she could not move. **DEVELOPMENT** **I remember at this time**, {and she so weak and thin that it was painful to look at her}, **that a jackdaw came down the chimney of the best kitchen**. {It could not get back up or come down.} Everybody tried to get it out. We could hear it moving every now and again, and knew that it was getting weaker and weaker. On the third day we said we'd have to go and get someone to do something to the chimney, because we were all almost going mad. But there was Mam making one final effort, and with her long, thin arm she had one all-or-nothing go, and got the jackdaw down.

I am quite aware of my family's weaknesses; [...]

A.2.8 10: Perthnasau Eraill 'Other Relations'

(88)
Y Lôn Wen,
ch. 10, p. 119

[CYCHWYN Y BENNOD] Yr oedd gan fy nain Bryn Ffynnon chwaer, Neli, yn byw ar ochr Alltgoed Mawr, rhyngom a'r Waun-fawr, mewn tyddyn bychan o'r enw 'Regal'. [GWEDDILL Y PARAGRAFF] **ABSTRACT** Adroddid UN STORI gwerth EI hail-adrodd amdani. **EXPOSITION** Yr oedd hi a'm nain yn gweini mewn ffarm tua Chaeathro, ni wn pa un ai ym Mhrysgol (cartref Wiliam Owen) ai yn rhywle yn ymyl. Yr oedd gan y wraig frawd, a dr-afaeliai o gwmpas ynglŷn â'i swydd, a phob tro y dôi i'r gymdogaeth, arhosai gyda'r chwaer. Cai'r brawd hwn yr enw ei fod yn dipyn o dderyn. Fel y byddai'r arfer y dyddiau hynny, yn aml iawn, troid un o'r parlyrau ar y llawr, yn ystafell wely, a hon oedd yr ystafell wely orau yn y tŷ hwn. **DEVELOPMENT** Un tro pan ddaeth y brawd i aros gyda meistres yr hen fodryb, aeth i'r llofft a cheisiodd gusanu un o'r morynion neu rywbeth. Certiodd Neli ef i lawr y grisiau ac i'w ystafell. Yna aeth i chwilio am gortyn a chlymodd glicied drws y siambar wrth bostyn isaf y grisiau. Mewn carchar felly y bu'r gŵr hyd y bore. Mae'n siŵr mai Neli oedd y gyntaf i godi, a chyn gwneud tân na dim, aeth allan i'r ardd a thorrodd wroden (ffon) o'r coed. Dadfachodd ddrws y siambar, aeth i mewn, a chwipiodd y dyn cyn iddo gael amser i ddeffro. **CONCLUSION** Mae'R HANES yn fy atgoffa am stori a glywsom ganwaith gan fy nhad am ryw ddyd yn arferai roi cweir i'w fab am wneud drwg, ac adrodd y fformiwla hon uwch ei ben bob tro, "R wyt ti'n cael cweir nid am y drwg wnest ti, ond rhag iti wneud drwg eto.' Gwers ar gyfer y dyfodol a roes Modryb Neli, mae'n sicr!
Dengys Y STORI HON amdani gymaint o'r Piwritan a oedd ynndi, er gwaethaf ei hystyried yn dipyn o bagan.
[STORI: ANEC. 89]

[BEGINNING OF THE CHAPTER] My Bryn Ffynnon grandmother had a sister, Neli, who lived near Alltgoed Mawr, between us and Waun-fawr, in a little smallholding called 'Regal'. [THE REMAINDER OF THE PARAGRAPH] **ABSTRACT** °ONE STORY was told about her, which is worth repeating. **EXPOSITION** She and my grandmother were in service in a farm near Caethro, I don't know whether it was in Prysogol (the home of William Owen) or somewhere nearby. The wife had a brother who travelled about with his work, and whenever he was in the neighbourhood he stayed with his sister. °This brother used to be known as a bit of a ladies' man. As was the custom in those days, very often one of the parlours on the ground floor was turned into a bedroom, and this was the best chamber in this house. **DEVELOPMENT** Once, when the brother was staying with my great-aunt's mistress, he went up to a bedroom and tried to kiss one of the maids, or something. Neli carted him off downstairs to his room. She went to fetch a cord and tied the latch of the chamber door to the newel post at the bottom of the stairs. The man was thus in prison until morning. Neli must have been first up, and before lighting the fire or doing anything she went out to the garden and cut a stick from a tree. She unhooked the chamber door, went in, and beat the man before he had time to wake up. **CONCLUSION** °THE STORY reminds me of a story we have heard a hundred times from my father about a man who used to give his son a beating for wrongdoing, reciting this formula over his head, 'You're having a beating not for the wrong you have done but to stop you doing wrong again.' It was a lesson for the future that Neli gave, certainly!
THIS STORY about her shows how much of the Puritan was in her, despite being thought a bit of a pagan.
[ANECDOTE: ANEC. 89]

(89)

Y Lôn Wen,
ch. 10, p. 120

[STORI: ANEC. 88]

EXPOSITION Yn ei blynyddoedd olaf pan oedd fy nain yn byw gyda'i merch yn y Bontnewydd, deuai i fyny atom ni am ychydig amser yn yr haf, **DEVELOPMENT** ac un o'r troeon hynny anfonasom i'r Alltgoed Mawr at yr hen fodryb i ofyn iddi ddyfod drosodd atom am brynhawn. {Mae'n siŵr mai anfon neges efo rhywun o'r chwarel a wnaethom. Ni chofiaf o gwbl glywed neb yn ei galw wrth ei henw llawn, ni wyddwn ar y ddaear beth oedd ei chyfenw, ac felly ni wn sut y buasem yn cyfeirio llythyr ati. Yr oedd ganddi ryw ddwy filltir i gerdded, dros ddarn o fynydd, ond nid oedd y ffordd yn serth ag eithrio'r darn cyntaf o'i thŷ i lidiart y mynydd. O weithio allan ei hoedran hi a'm nain ar y pryd rhaid bod fy hen fodryb tua 86 i 88 mlwydd oed, a'm nain tua 82 i 84.} **Fe ddaeth yr hen wraig yn ei dillad arferol a ddisgrifiais o'r blaen.** {Cofiaf, er mai haf ydoedd, nad oedd y diwrnod yn hafaidd iawn.} Ar ôl te eisteddem o gwmpas y tân, a sylweddolais, wedi i'r ddwy chwaer ddyfod at ei gilydd fel hyn, nad oeddem ni yn bod iddynt, ddim i Modryb Neli, beth bynnag. Siaradent am flynyddoedd eu hieuenctid a'r pethau a ddigwyddasai iddynt hwy y pryd hynny — credaf i'r ddwy fod gyda'i gilydd bron ar hyd yr amser hyd oni phriodasant. {Gwn eu bod yn gweini efo'i gilydd yng Nghaeathro, rywle yn myl Pryscol, os nad yn y Pryscol ei hun. Pentref rhyw ddwy filltir o Gaernarfon yw Caeathro, a dwy filltir o'r Waun-fawr ar yr ochr arall.} Y prynhawn hwn sonient lawer am 'fwgan Pryscol'. {Yr oedd rhyw ysbryd enwog yn y fan honno pan oeddent hwy yn ifanc, ac yr oeddent wedi ei weld un noson.} Wrth sôn amdano y prynhawn yma, sonient amdano fel peth nad oedd amheuaeth am ei fodolaeth o gwbl, fel petaent yn siarad am aelod o'r teulu. Weithiau, deuent i fyd y presennol, a chofiaf i'm nain wneud sylw fel hyn, 'Meddwl am Owen bach y bydda i pan a'i i'r capel.' {(Fy nhaid oedd Owen bach.)} A meddai modryb Neli mor galed â'r callestr, 'Duw, Duw, beth sydd arnat ti eisio meddwl am beth felly.' {Credaf mai pwnc oedd y 'peth', ac nid fy nhaid.} Aeth nain i ddanfôn ei chwaer gam i fyny'r ffordd ac heibio i'r capel. Wedi cyrraedd y ffordd wastad, ebe'r hen fodryb, 'Dyna chdi rŵan, Cadi, dos yn d'ôl er mwyn i mi gael rhedeg!!! A ffwrdd â hi yn ei dwy gloesen, mor chwim â phiöden. Yr oedd mor onest â'r dydd. [...]

[ANECDOTE: ANEC. 88]

EXPOSITION °In her last years, when she was living with her daughter in Bontnewydd, my grandmother would come up to us for a while in the summer, **DEVELOPMENT** and on one of those occasions we sent to Alltgoed Mawr to the old aunt to invite her over for an afternoon. {We probably sent a message with someone from the quarry. I never remember anyone calling her by her full name, and I didn't know what on earth her surname was, so I don't know how we would have addressed a letter to her. She had about two miles to walk across part of the mountain, but the road was not steep except for the first part from her house to the mountain gate. Calculating her and my grandmother's age, she must have been about 86 to 88 years old, and my grandmother about 82 to 84 years old.} **The old lady arrived in her usual clothes which I have already described.** {I remember, although it was summer, it was not a very summery day.} After tea we sat around the fire, and I realised, once the two sisters were together like this, we did not exist for them, not for Aunt Neli anyway. They talked about the years of their youth and the things which had happened to them then — I believe they were both together most of the time until they married. {I know they were in service together in Caeathro, somewhere near Pryscol if not in Pryscol itself. Caeathro was a village about two miles from Caernarfon and two miles from Waun-fawr in the other direction.} That afternoon they talked a lot about 'bwgan Pryscol', the Pryscol bogeyman. {There was a famous ghost in that place when they were young and one night they had seen it.} As they spoke about it that afternoon, they talked of it as if there was no doubt at all that it existed, as if they were talking about a member of the family. °From time to time they returned to the world of the present, and I remember my grandmother remarking, 'It's Owen bach I think about when I go to chapel.' {(Owen bach was my grandfather.)} And Aunt Neli said, hard as flint, 'Good God, why would you want to think of something like that?' {I believe the topic was the 'something', not my grandfather.} My grandmother accompanied her sister a little way up the road and past the chapel. When they reached the flat road the great-aunt said, 'There you are now, Cadi, you go back so that I can run!!! And off she trotted in her clogs, quick as a magpie. She was as honest as the day. [...]

(90)

Y Lôn Wen,
ch. 10, p. 121

¶ Yr oedd mor onest â'r dydd. [...] **DEVELOPMENT**
Cofiaf glywed fy mam yn dweud unwaith ei bod yn cerdded o Rosgadfan i'r Waun-fawr, a gweled yr hen fodryb Neli ar y ffordd. {Yr oedd hi newydd golli ei merch, Jane, y pryd hynny. Buasai'n byw efo'r ferch hon cyn ei marw, h.y. cyn marw'r ferch. Nid oedd gan Jane blant, yr oedd ganddi dŷ glân a chai'r enw o fod yn ddynes flin.} 'Mi gawsoch chitha brofedigaeth fawr wrth golli Jane yn 'do?' meddai mam. 'Do,' meddai'r hen wraig yn araf a phwyllog, 'do, ond cofiwch, hen gythral oedd Siani.' {Ni wn i am neb heddiw a allai fod mor onest â dweud y gwir am ei merch ei hun.} Yn aml iawn mae hen bobl wedi mynd o'r byd hwn ymhell cyn marw. [...]

¶ She was as honest as the day. [...] **DEVELOPMENT** °**I remember hearing my mother saying once** that she was walking from Rhosgadfan to Waun-fawr, and she saw old Aunt Neli on the road. {At the time Neli had just lost her daughter, Jane. She had been living with her daughter before her death, before her daughter's death, that is. Jane had no children, she had a clean house and a reputation for being a bad-tempered woman.} 'You've had a great loss, losing Jane, haven't you?' said Mam. 'Yes', said the old woman slowly and deliberately, 'yes, but remember, Siani was an old devil.' {I can't imagine anyone today who could be honest enough to tell the truth about her own daughter.} Very often old people have already left this world before dying. [...]

(91)

Y Lôn Wen,
ch. 10, p. 122

¶ Yn aml iawn mae hen bobl wedi mynd o'r byd hwn ymhell cyn marw. Felly fy hen fodryb. Yr oedd y gorffennol yn sefydlog a disymud, ac wedi ei argraffu mor ddwfn ar y cof, fel y deuai i fyny unrhyw adeg. [GWEDDILL Y PARAGRAFF] **ABSTRACT** **Cofiaf y tro olaf y gwelais hi yn dda iawn. Mae'r tro hwnnw yn fyw iawn ar fy nghof i,** beth bynnag. **EXPOSITION** Gwyliau Pasg 1917 oedd hi. Dydd Mercher cyn Gwener y Groglith, daethai'r newydd i mi yn Ystalyfera, fod fy mrawd ieuengaf yn ddifrifol wael yn Salonica. Clwyfasid ef yn drwm iawn ym mis Chwefror, ac er treio pob dim, methwyd gwella ei glwyfau heb dorri ei goes i ffwrdd. Dyna oedd y newydd a dderbynais gan y nyrs y diwrnod cyn i'r ysgol dorri am y gwyliau, a'r newydd y bu'n rhaid imi ei dorri i'm rhieni wedi cyrraedd gartref. Rhywdro yn ystod y gwyliau, awn i lawr i'r Waun-fawr i dŷ fy modryb, yn ddigon trwm fy nghalon. {Dylwn egluro fod Alltgoed Mawr hanner y ffordd o'm cartref i'r Waun-fawr. Dylwn egluro hefyd mai allt ofnadwy yw'r allt. Nid âi ceir i lawr hyd-ddi y pryd hynny, beth bynnag. Ar ei gwaelod mae tro ar groes-gongl a gwal ddigon isel hefyd ar y tro. Yr ochr arall i'r wal rhed y tir i lawr ar rediad syth at Afon Wyrfa. Tir fferm y Cynnant yw'r tir hwn.}

DEVELOPMENT Y diwrnod dan sylw, deawn i lawr yr allt, a gwelwn goes yn dyfod dros y wal, yna biser a dŵr ynddo, yna goes arall. {Modryb Neli ydoedd wedi bod yn nôl un o'r pisereidiau dŵr hynny nad oedd dim o'u heisiau. Yr oedd hi yn byw erbyn hyn yn y Regal, ei hen gartref, gyda'i mab a'i merch-yng-nghyfraith. Yr oedd y tŷ ar waelod yr allt ar y llaw chwith i mi.} Stopiodd a gadael y piser ar lawr, ac ar y foment âi rhyw ddydd hebiodd, a gofynnodd rywbeth i mi. Atebais innau ef. Pan ddeuthum ati, gwelwn ar unwaith na chawn fyned hebiodd heb iddi gael gair efo mi, er y gwyddwn ar y gorau nad adwaenai fi. I dorri'r garw, meddai hi, 'Pwy oedd y dyn yna?' 'Dwn i yn y byd,' meddwn innau, 'rhyw ddydd diarth oedd o.' 'O,' meddai hithau, ac edrych ym myw fy llygad, a meddwl, debygwn i, beth a gai hi ei ofyn nesaf. {Mae'n sicr fod cyfarfod â rhywun ar y ffordd yn ddigwyddiad mawr yn ei bywyd, ac nid oedd am fy ngollwng.} Daliai i edrych arnaf fel ci ffyddlon ar ei feistr. 'Wyddoch chi ar y ddaear pwy ydwi,' meddwn i. 'Na wn,' meddai hi, mor eiddgar â phetai hi'n mynd i glywed stori antur. 'Merch Owen Bryn Ffynnon,' meddwn i. Nid anghofiaf fyth y mynegiant ar ei hwyneb. Petai hi wedi codi canpunt ar y ffordd, nid edrych-asai'n fwy balch-gynhyrfus. {Yr oedd fy nhad yn dipyn o ffefryn gyda'i deulu, a golygai 'Owen Bryn Ffynnon' rywbeth i'r hen wraig.} Dyma hi'n rhoi ei llaw ar fy ysgwydd, ac yn wir tybiais na chawn symud. Yr oedd hi mor falch o'm gweld fel y daliai i afael ynof. Ond toc, dyma hi'n dweud, 'Rhoswch chi, ngenath i, oes 'na ddim brawd i chi wedi brifo'n o arw yn yr hen ryfal yna?' Bron na allech weld y peth yn dyfod i fyny o ddyfnderoedd ei chof o rywle. {Yr oedd hi wedi gallu cofio hynny, beth bynnag, er ei bod rhwng 92 a 93 mlwydd oed. Byth nid anghofiaf ei hanwyldeb. Fy mrawd heb gyrraedd ei 19, hithau yn 92, y fath agendor rhyngddynt mewn oed. Y fo filoedd o filltiroedd o'i gartref, ac heb allu symud. Y hi yn niwedd ei hoer ar ochr hen fynydd unig, wedi gorffen ei bywyd i bob pwrpas, yn dal i gario dŵr o ran arferiad, ei chof wedi mynd, ac eto o waelod yr ango' mawr hwnnw, yn medru codi un ffaith i fyny a ddeuai â hi i gysylltiad â'r presennol agos, nad oedd yn ddim iddi. Yr oedd y peth yn ddigon i wneud i rywun orwedd ar ei wyneb ar y ddaear a griddfan ei ing i'w mynawes. Yr oedd hi wrth ei bodd ei bod wedi cael gafael ar rywun i gael sgwrs, ac yn fwy wrth ei bodd wrth fy mod yn un o'r teulu. Sylwais wrth siarad â hi mor debyg yr oedd fy nhad iddi. Yr un llygad yn union.} **EPILOGUE** Bu farw yn 1919, rhwng 94 a 95 mlwydd oed. [STORI: ANEC. 92]

¶ Very often old people have already left this world before dying. So too my great-aunt. The past was fixed and unmoving, and printed so deeply in her memory that it would return at any time. [THE REMAINDER OF THE PARAGRAPH] **ABSTRACT** **'I remember THE LAST TIME I saw her very well. THAT TIME at least is very alive in my mind.**

EXPOSITION It was the Easter holidays, 1917. On the Wednesday before Good Friday the news reached me in Ystalyfera that my youngest brother was seriously ill in Salonica. He had been very badly injured in February, and although everything was tried, they had failed to heal his wounds without amputating his leg. That was the news I heard from the nurse the day before school broke up for the holidays, and the news I had to break to my parents when I arrived home. Sometime during the holiday I went down to Waun-fawr to my aunt's house, with a very heavy heart. {I should explain that Alltgoed Mawr is halfway between my home and Waun-fawr. I should also explain that the hill is a terrible hill. Cars did not go down it then, anyway. At the bottom there is a right angle turn and rather a low wall on the bend. On the other side of the wall the land runs straight down to the river Gwyrfa. This land belongs to Cynnant farm.}

DEVELOPMENT 'The day in question, I came down the hill and saw a leg coming over the wall, then a pitcher of water, then another leg. {It was Auntie Neli, who had been to collect one of those unnecessary pitchers of water. By this time she was living in the Regal, her old home, with her son and her daughter-in-law. The house was at the bottom of the hill on my left-hand side.} She stopped and put the pitcher on the floor, and at that moment a man passed and asked me something. I answered. When I reached her I realised at once that I would not be allowed to pass without her having a word with me, though I well knew she did not recognise me. To break the ice she said, 'Who was that man?' 'I don't know,' I said. 'He was a stranger.' 'Oh,' she said, looking me straight in the eye, wondering, I suppose, what she could ask me next. {I am sure that meeting someone on the road was a big event in her life, and she was not going to lose me.} She went on gazing at me like a faithful dog at his master, 'Do you have any idea who I am?' I asked. 'No I don't,' she replied, as eager as if she were about to hear an adventure story. 'Owen, Bryn Ffynnon's daughter,' I said. I will never forget the expression on her face. If she had picked up a hundred pounds from the road she could not have looked more pleased-thrilled. {My father was a bit of a favourite with the family, and 'Owen Bryn Ffynnon' meant something to the old woman.} Then she put her hand on my shoulder and I thought I would not be allowed to move. She was so happy to see me that she went on holding me. But in a moment she said, 'Wait, my girl, hasn't a brother of yours been badly wounded in that old war?' You could almost see the thing rising from the depth of her mind, remembered from somewhere. {She had been able to remember that at least, though she was between 92 and 93 years old. I will never forget how dear she was. My brother not yet 19 years old, and she 92, such a gap of years between them. He thousands of miles from home and unable to move. She at the end of her life on the side of a lonely mountain, her life to all intents and purposes over, yet still carrying water out of habit, her memory gone, and yet from the bottom of that great forgetting, being able to capture one fact which brought her into contact with the close present which meant nothing to her. It was enough to make one lie face down on the ground and groan with pain and anguish on its breast. She was so glad that she had found someone to talk to, and thrilled that I was one of the family. While talking to her I noticed how like my father she was. Exactly the same eyes.}

EPILOGUE She died in 1919, between 94 and 95 years old. [ANECDOTE: ANEC. 92]

(92) [STORI: ANEC. 91] **DEVELOPMENT** **Cofiaf fod fy nhad mewn byd garw**, ofn na chai ddyfod adref o Lerpwl i'w chladdu. Ond fe gafodd. **CONCLUSION** Mor dynn yw'r llinynnau sy'n dal llawer teulu wrth ei gilydd. Mae arnaf awydd sôn am un chwaer i mam, [...]

Y Lôn Wen,
ch. 10, p. 123

(93) [...] Mynd wedyn, heb arwydd brys ar neb, a stopio bob hyn a hyn i roddi pwyslais ar sgwrs. **DEVELOPMENT** **Cofiaf un tro i'm cyfnither yn unig ddyfod i'm danfon**, ar noson olau leuad ym mis Medi. Wedi cyrraedd canol yr allt yn Alltgoed Mawr, eisteddasom ar ymyl y dorlan, yr oedd hi sbel wedi deg. Daeth rhyw chwarelwr heibio efo'i gi, 'Noson braf, genod,' meddai, a dyna'r cwbl. Dechreuasom ninnau chwerthin, nes bron fynd i sterics o chwerthin am ddim, ond bod y dyn wedi dweud y gair 'braf' mewn rhyw dôn ryfedd, a'i ymestyn rywbeth tebyg i hyn, 'br-a-a-a-f'. {Yr oedd gennyf fi waith hanner awr o gerdded wedyn ar hyd y Lôn Wen unig, a byddai'n rhaid i Katie fynd drwy bant tywyll y Cynnant a'i goed cyn cyrraedd y lôn bost. Ond yr oeddem yn ifanc, ac yr oedd golygfeydd godidog o'n cwm-pas ymhobman.}

[STORI: ANEC. 94]

Y Lôn Wen,
ch. 10, p. 127

[ANECDOTE: ANEC. 91] **DEVELOPMENT** **I remember that my father was upset**, afraid that he would not be allowed home from Liverpool to bury her. But he was. **CONCLUSION** How strong the ties are that bind a family together. I have a notion to talk about one of Mam's sisters, [...]

[...] Then leaving, with no sign of haste, pausing every now and then to stress a point in the conversation. **DEVELOPMENT** **I remember once that my cousin came on her own to escort me**, one moonlit night in September. Halfway up the slope of Alltgoed Mawr we sat down at the edge of the bank, and it was a little after ten. A quarryman came by with his dog. 'A fine night girls,' he said, and that was all. We started laughing until we were almost hysterical and laughing about nothing, except that the man had said 'fine' in an odd way, drawling it something like this, 'f-i-i-i-ne'. {I still had a half-hour walk along the lonely Lôn Wen, and Katie had to go down the dark hollow of the Cynnant and its woods before reaching the lane. But we were young, and there were wonderful views all around us.}

[ANECDOTE: ANEC. 94]

(94)

Y Lôn Wen,
ch. 10, p. 127

[STORI: ANEC. 93]

DEVELOPMENT **Cofiaf aros dros nos unwaith yn y 'Rala**, fel y gwnawn yn aml, a'r bore hwn, siarsiodd Katie fi nad oeddwn i godi yn rhy fore, ac y deuai hi i alw arnaf. Gwyddwn fod gan fy modryb waith mawr tua'r beudai, ond ni ddeallwn y pwyslais ar aros yn hir yn fy ngwely. Disgwyl a disgwyl am oriau debygwn i. O'r diwedd, blino a chodi. Yr oedd pob man yn ddistaw pan ddisgynnwn i lawr y grisiau. Agorais ddrws y gegin yn araf, ac er fy mawr syndod yr oedd dyn yn eistedd yn y gadair wrth y tân, mewn hen ddillad reit flêr, a'i law dan ei ben yn edrych i'r tân. Ochr ei ben oedd ataf fi, ac oddi wrth ei osgo yr oedd golwg ddigalon arno. Sefais yn stond, yn methu gwybod beth i'w wneud, gan y gwyddwn nad oedd dyn i fod o gwmpas y tŷ, yr oedd fy ewythr yn ddigon pell yn y chwarel. Sefais felly yn y lobi am funudau. Toc, dyma'r dyn yn dechrau gwegian dros ei holl gorff fel petai'n crïo, ond canfûm mewn eiliad mai chwerthin yr oedd, a'r pryd hwnnw y gwawriodd arnaf mai fy modryb oedd y dyn, wedi gwisgo hen ddillad i'm hewythr. {Yr oedd yna gynllwyn rhwng y ddwy i'm dychryn i ar yr awr fore honno o'r dydd.} **CONCLUSION** Fel YNA, er y gweithio caled yn y 'Rala, yr oedd amser hefyd i chwarae drama ar ganol gwaith. Cafodd y tri flynyddoedd fel yna o fywyd di-dramgwydd a di-ffwdan. [...]

(95)

Y Lôn Wen,
ch. 10, p. 131

[...] Ambell ddiwrnod byddai'n ddigalon iawn, a pharyfedd, a cheisiai mam wneud popeth i godi ei galon. **DEVELOPMENT** Ar un o'r dyddiau tywyll hynny, dywedodd wrth Huw, er mwyn codi ei galon, ei bod am gymryd arni mynd o'i cho a rhedeg fel peth gwyllt o gwmpas y caeau a oedd tu cefn i'r tŷ. Yr oedd y caeau hyn yn wynebu'r capel, y siop a'r rhes tai a oedd yn ganolfan i'r pentref, ac yng ngolwg pwy bynnag a safai yn y fan honno. Felly, ni byddai'n waeth i mam wneud ei champau lloerig ar Faes Caernarfon mwy nag ar y caeau hynny ddim, gan mor gyhoeddus oeddynt. Gwenodd Huw'n ddifrifol gynnil, a meddai, 'Beth fasa Evan Griffith y Siop yn i ddeud?' Un o berchenogion y siop oedd Evan Griffith, a blaenor yn ein capel ni. Mam a chwarddodd fwyaf, {oherwydd i Huw weled golwg ddigrifach i'r peth nag a welsai hi}. Wrth feddwl am salwch Huw, byddaf yn meddwl peth mor ddianghenraid oedd ei farw cynnar. [...]

[ANECDOTE: ANEC. 93]

DEVELOPMENT °I remember staying overnight once in the 'Rala, as I often did, and that morning Katie warned me not to get up too early, and that she would come and call me. I knew my aunt had a lot of work in the cowsheds, but I didn't understand the emphasis on staying longer in bed. I waited and waited for what seemed like hours. At last, tired of it, I got up. Everything was quiet when I went downstairs. I opened the kitchen door slowly, and to my surprise there was a man sitting in a chair by the fire, dressed rather untidily, his hand under his head, looking into the fire. The side of his head was towards me, and from his bearing he appeared to be sad. I stood still, not knowing what to do, because I knew there wasn't supposed to be a man around the house, as my uncle was far enough away in the quarry. I stood like this in the hall for minutes. Then, the man's whole body began to rock as if he were crying, but in a moment I knew he was laughing, and then it dawned on me that the man was my aunt, wearing my uncle's old clothes. {There had been a plot between the two of them to give me a fright at that early hour of the day.} **CONCLUSION** °Like THAT, in spite of the hard work at the 'Rala, there was always time to play-act in the midst of work. The three of them had years like this of uneventful and untroubled life. [...]

[...] Some days he would be very sad, not surprisingly, and Mam did everything to raise his spirits. **DEVELOPMENT** On one of those dark days, she said to Huw, to cheer him up, that she was going to pretend to be mad and run like a wild thing around the fields behind the house. These fields faced the chapel, the shop and a row of houses that were in the middle of the village, and in full view of everybody standing there. So, Mam might as well have performed her antics on the Maes in Caernarfon as in those fields, as they were so public. Huw smiled rather solemnly, and said, 'What would Evan Griffith the shop say?' Evan Griffith was one of the owners of the shop and a deacon in our chapel. It was my mother who laughed most, {because Huw had seen a funnier side of it than she had}. Thinking of Huw's illness, I realise how unnecessary his early death was. [...]

A.2.9 11: Hen Gymeriad 'An Old Character'

- (96) [...] Yn ôl yr hyn a glywais hefyd, nid oedd Mary Williams yn olygus, ond gwisgai'n grand. Yn wir, llawer iawn a glywsom ni am ei dillad ganddi hi ei hun. **EXPOSITION** Yr oedd ganddi siwt liw hufen unwaith, a het i gyd-fynd â hi, a phluen estrys hanner piws a hanner melyn ar yr het. **DEVELOPMENT** **Dywedodd** wrthym i **bobl capel y Waun stopio canu i edrych arni pan gerddodd i mewn i'r capel yn y siwt hon**. Modd bynnag, syrthiodd hi a Lewsyn (fel y galwai hi ef) mewn cariad a phriodasant. [...]
- Y Lôn Wen,
ch. 11, p. 133
- (97) Wylo dros y brithyll yn y dŵr oer y byddwn i. **ABSTRACT** Digwyddodd YCHYDIG DRYCHINEBAU ar yr achlysuron hyn pan âi mam oddi cartref. **EXPOSITION** Yr oedd gennym gath gloff — ei throed wedi mynd i drapers blynnydoedd. Er hynny daliai i allu neidio cystal ag erioed. Byddem yn rhoi ein dwylo wrth ei gilydd, estyn ein breichiau allan, a dweud, 'Cym pic', a byddai'r gath yn neidio dros ein breichiau. **DEVELOPMENT** Y tro hwn neidiodd drostynt ac ar silff y cwpwrdd gwydr, a dymchwel peth a elwid gennym ni yn 'bot fflwar', sef cas gwydr am flodau ffug a dol. Mary Williams a boenai ynghylch y peth ac nid y ni. Ond ni ddywedwyd fawr ddim wedi i mam ddyfod adre. [STORI: ANEC. 98]
- Y Lôn Wen,
ch. 11, p. 135
- (98) [STORI: ANEC. 97] **DEVELOPMENT** Dro arall, rhoes bwys o gaws rhwng pedwar ohonom i'w fwyta adeg te. Yr oedd mam wedi ei syfrdanu pan ddychwelodd, nid oherwydd gwerth y caws, ond wrth feddwl am ei effaith ar ein cylla, a'n gweld i gyd yn sâl yn y nos. 'Tw,' meddai Mary Williams, 'lles wnelo fo yn 'u bolia nhw.' [STORI: ANEC. 99]
- Y Lôn Wen,
ch. 11, p. 136
- (99) [STORI: ANEC. 98] **DEVELOPMENT** Dro arall yr oeddem i gyd, ac eithrio un, yn ein gwely dan y frech goch pan gychwynnai mam i'r Groeslon. Yr oedd Evan, yr unig un iach, o gwmpas tair neu bedair oed. Meddylodd yr hen wraig ei fod yntau yn clwyfo am y frech, a rhoes bwysyn cryf o wisgi iddo. Erbyn i mam ddychwelyd y tro hwn, yr oeddem i gyd yn y gwely, ac Evan yn cysgu'n drwm. Erbyn bore trannoeth, modd bynnag, yr oedd ef fel y gog, ac yn amlwg wedi cael sbri hollol ddialw amdani y diwrnod cynt. Ychydig grap a oedd gan Mary Williams ar wniö, ond da oedd cael pob help, a byddai'n helpu efo thrwsio. [...]
- Y Lôn Wen,
ch. 11, p. 136
- [...] And also according to what I heard, Mary Williams was not good-looking, but she dressed well. In fact, much of what we heard about her clothes came from Mary herself. **EXPOSITION** °She had a cream suit once, with a hat to match, with an ostrich feather half purple, half yellow. **DEVELOPMENT** **She told** us **that the congregation of Waun chapel stopped singing to look at her as she walked into the chapel in this outfit**. However, she and Lewsyn (as she called him), fell in love and married. [...]
- °I used to cry for the little trout in the cold water. **ABSTRACT** There were A FEW DISASTERS on occasions when Mam was away from home. **EXPOSITION** We had a lame cat — her foot had been caught in a trap years ago. Despite this she could leap as well as ever. We would put our hands together, stretch out our arms and say, 'Cym pic', and the cat would jump over our arms. **DEVELOPMENT** °This time she leaped over onto a shelf of the glass cupboard, and knocked over something we called a 'flower pot', which was a glass bell covering artificial flowers and a doll. It was Mary who worried about it, not us. But not a lot was said about it when Mam came home. [ANECDOTE: ANEC. 98]
- [ANECDOTE: ANEC. 97] **DEVELOPMENT** Another time, she gave us a pound of cheese between the four of us to eat for our tea. Mam was shocked when she heard, not because of the cost of the cheese, but the effect on our stomachs, and us being ill in the night. 'Tw!' said Mary Williams, 'it will do good in their stomachs.' [ANECDOTE: ANEC. 99]
- [ANECDOTE: ANEC. 98] **DEVELOPMENT** Another time we were all but one in bed with measles when Mam left for Groeslon. Evan, the only one who was well, was about three or four years old. The old woman thought he was starting measles too, so she gave him a strong slug of whisky. By the time Mam got home we were all in bed, and Evan fast asleep. By next morning, however, he was as bright as a button, having obviously had too much to drink the day before. Mary Williams had little idea of sewing, but any help was good, and she would help with the mending. [...]

(100) ¶ Ychydig grap a oedd gan Mary Williams ar wnïo, ond da oedd cael pob help, a byddai'n helpu efo thrwsio. Ond digon surbwch y byddai fy nhad a'm brodyr wrth fynd i'r chwarel a chlwt ar ffurf gellygen ar ben glin eu trywsus melfaréd. [DEVELOPMENT] Un tro, rhoes glwt ar le nad oedd ei eisiau yn nhrywsus Evan, ac yntau drannoeth yn rhedeg adref o'r ysgol dan grïo a gweiddi, oherwydd yr anghysur corfforol a ddiodefasai oherwydd hynny. Yr oedd yn rhy fychan i ddeall, neu heb feddwl y gallai ddatod ei fresus. [STORI: ANEC. 101]

(101) [STORI: ANEC. 100] [DEVELOPMENT] Ar ei chyfaddefiad hi ei hun prynasai gôt hogan i Huw ei bachgen unwaith, a Lewsyn a ddangosodd hynny iddi. Ond er gwaethaf ei bwnglera gyda chlytio a phethau felly, nid oedd dim a amharai ar ein hoffter ohoni, yn wir, testun hwyl fyddai'r pethau uchod, wedi iddynt fyned heibio. ¶

¶ Mary Williams had little idea of sewing, but any help was good, and she would help with the mending. But my father and brothers would sulk a bit about going to the quarry with a patch on the knees of their corduroy trousers shaped like a pear. [DEVELOPMENT] Once she put a patch on Evan's trousers where one wasn't needed, and next day he ran home from school crying and shouting because of the discomfort his body had suffered from it. He was too little to know, and didn't think of undoing his braces. [ANECDOTE: ANEC. 101]

[ANECDOTE: ANEC. 100] [DEVELOPMENT] °By her own confession, she had bought a girl's coat for her son Huw once, and that it was Lewsyn who pointed it out. But the bungle she made of the patching and things like that, did not dent the affection we felt for her; indeed, such things were a subject of amusement once they had passed. ¶

A.2.10 12: Amgylchiadau'r Cyfnod 'The Circumstances of the Time'

(102) [...] Pobl lawen oeddynt, ac yn aml fe droent y byd gwan yn destun digrifwch. [EXPOSITION] **Cofiaf am un teulu mawr wedi cael cryn dipyn o golledion a salwch ac yn methu talu'r rhent.** [DEVELOPMENT] Fe orfododd perchennog eu tyddyn, gweinidog yr Efengyl gyda llaw, iddynt dalu'r rhent drwy iddynt werthu un o'r gwartheg. Yr wythnos wedyn yr oedd cyfres o benillion yn un o bapurau Cymraeg Caernarfon yn gwneud hwyl am ben y perchennog, yn gynnill mae'n wir, ond yn ddigon amlwg i'r neb a wyddai'r amgylchiadau. [EPILOGUE] Dysgwyd y gân gan lanciau'r fro, a buwyd yn ei chanu am amser hir. ¶ Nid arbedid stiward ychwaith, yn enwedig stiwardiaid a allai fod dipyn yn ddihidio. [...]

[...] They were cheerful people, and often turned their frail world into a subject for laughter. [EXPOSITION] **I remember one big family that had suffered quite a few losses and could not pay the rent.** [DEVELOPMENT] The owner of their smallholding, a minister of the Gospel by the way, made them pay by selling one of their cows. The following week there was a series of verses in one of the Welsh papers making fun of the landowner, subtly it is true, but sufficiently obvious to anyone who knew the circumstances. [EPILOGUE] The song was learnt off by the lads in the neighbourhood and it was sung for a long time. ¶ Nor were stewards spared, especially stewards who could be a bit indifferent. [...]

(103) ¶ Nid arbedid stiward ychwaith, yn enwedig stiward-iaid a allai fod dipyn yn ddihidio. Dyna Robert Williams, Blaen-y-waen, a'i ffraethineb yn gyrhaeddgar. **DEVELOPMENT** Ar yr adeg pan ddigwyddai llawer o ddamweiniau yng Nghors y Bryniau, gweithiai Robert Williams yn y twll, a darn bygythiol iawn o graig uwch ei ben. Aeth y stiward i ben y twll a chwibanu arno i ddyfod i fyny oblegid y perygl. Ond ni chymerai'r hen ŵr yr un sylw ohono ef na'i chwibanu. O'r diwedd, gwylltiodd y stiward a chwibanu'n fwy egnïol. Pan ddaeth Robert Williams i'r lan, meddai'r stiward, 'Robert Williams, oeddach chi ddim yn fy nghlywad i'n chwibanu?' 'Oeddw'n,' meddai yntau, 'ond wyddw'n i ddim fod gynnoch chi leisans i gadw ci.' A chofiaf am gymeriad arall, mwy diniwed, yn chwarel Cors y Bryniau.

(104) [...] Âi i siarad â John yn fynych, ac yn wir, nid oedd Cymraeg y ddau yn wahanol iawn i'w gilydd, am wahanol reswm, wrth gwrs. **DEVELOPMENT** Un diwrnod aeth Mr. Menzies ati i ddysgu tipyn o foesau da i John, yn wir, heb i chwi ei adnabod, fe swniai atebion sydyn, ffwrbw't yr olaf dipyn yn amharchus. 'Eisio ti galw "Syr" arna i,' meddai Mr. Menzies. 'Be fi gwbod Syr enw di,' meddai John. Mae'n debyg fod â wnelo fy mreuddwydion golau dydd i rywbeth â'r amgylchiadau anodd. ¶

(105) Cofiaf yn dda am ddyn ifanc o Rostryfan, a ddaeth wedyn i fyw i Rosgadfan, yn ymfudo i ardaloedd chwareli Poultney, ond a ddychwelodd ymhen blwyddyn union am fod hiraeth yn ei ladd, a'r un faint yn union yn ei boced ag a oedd ganddo yn cychwyn. **ABSTRACT** **Clywais ef yn adrodd stori dda amdano ei hun ar fwrdd y llong.** **EXPOSITION** Yr oedd William Jones yn ddyn tal, glandeg, bob amser yn drwsiadus ei wisg, ac yn lân. **DEVELOPMENT** Ar fwrdd y llong cymerodd rhyw Sais ddiddordeb mawr ynndo, gellir yn hawdd ddychmygu hynny. {Ychydig iawn o Saesneg a oedd ganddo, ac yr oedd ymarfer yr ychydig hwnnw yn dreth drom arno ac yn ei flino.} O'r diwedd, pallodd ei amynedd, a dyma fo'n dweud wrth y Sais, 'O dam, why don't you speak Welsh to me.' ¶ Gellid ysgrifennu llyfr ar y rhai a ymfudodd o'm hen gartref i Lerpwl. [...]

¶ Nor were stewards spared, especially stewards who could be a bit indifferent. There was Robert Williams, Blaen-y-waen, and his incisive wit. **DEVELOPMENT** °At the time when a lot of accidents occurred in Cors y Bryniau, Robert Williams was working in the pit with a very dangerous piece of rock above him. The steward came to the top of the pit and whistled to him to come up because of the danger. But the old man took no notice of him or his whistling. In the end the steward lost his temper and whistled more fiercely. When Robert Williams came up the steward said, 'Robert Williams, did you not hear me whistle?' 'Yes,' he replied, 'but I didn't know you had a licence to keep a dog.' And I remember another character, more innocent, in Cors y Bryniau quarry.

[...] He often went to talk to John, and indeed the Welsh of the two was not so different, for different reasons of course. **DEVELOPMENT** One day Mr Menzies went to teach John some good manners, for indeed, if you didn't know him, the sudden, abrupt answers could sound a little disrespectful. 'I want you to call me "Sir"', said Mr Menzies. 'How I know Sir your name?' said John. Probably my daydreams had something to do with the harsh conditions. ¶

I remember well a young man from Rhostryfan, who later came to live in Rhosgadfan, emigrating to the quarrying areas of Poultney, but who was back by the end of the year because homesickness was killing him, with exactly the same sum in his pocket as he started off with. **ABSTRACT** **I heard him tell a good story about himself on board the ship.** **EXPOSITION** °William Jones was a tall, handsome man, always neatly dressed and clean. **DEVELOPMENT** On board ship an Englishman took a great interest in him, which is understandable. {He had very little English, and practising it was a great strain and tiring for him.} In the end his patience failed and he said to the Englishman, 'Oh damn, why don't you speak Welsh to me.' ¶ You could write a book about those who emigrated from my old home to Liverpool. [...]

(106)

Y Lôn Wen,
ch. 12, p. 143

[...] Aent ddrib-drab cyn rhyfel 1914–18, ond yn ystod y rhyfel hwnnw dylifasant yno, i Bootle gan mwyaf. Daeth y mwyafrif o'r rhai hynny'n ôl, ond nid y cyfan.

ABSTRACT **Clywais lawer stori ddigri gan fy mrawd.**

EXPOSITION Aeth William Jones y soniais amdano uchod i Bootle, a chai'r un drafferth gyda'i Saesneg yno, gan iddo fod mor anffortunus â chael llety gyda Saeson.

DEVELOPMENT Digwyddodd fy mrawd alw yn ei lety ryw brynhawn Sul, a dyna lle'r oedd William Jones a'i wallt i fyny'n syth gan gynnwrf yn methu cael gan ei wraig lety ddeall yr hyn yr oedd arno ei eisiau, a'r wraig lety hithau bron mewn dagrau am na fedrai ei ddeall. Yr oedd ar William eisiau benthg 'case' meddai hi, ond er dangos iddo fag dal dillad a phob dim, ni wnâi dim y tro. 'Be sydd arnat ti eisio, Wil?' meddai fy mrawd. 'Eisiau benthg cas llythyr i sgwennu i Maggie!!' meddai yntau. (Yr oedd yn briod erbyn hyn.) Yr oedd yn ormod o Gymro i allu troi'r cas llythyr yn *envelope*. **EPILOGUE** Ni bu byw'n hir ar ôl dychwelyd o Lerpwl, yr oedd yn un o'r degau a fu farw o'r adwyth anwydog a ddaeth dros y wlad ar ôl y rhyfel.

Byddai un arall o'r rhai a aeth i Bootle, mab Cae Cipris, Rhostryfan, yn myned i'r capel bob bore Sul. [...]

(107)

Y Lôn Wen,
ch. 12, p. 144

¶ Un arall o'r bobl hyn oedd un a elwid yn John James gan bawb, er mai Owen oedd ei gyfenw, mi gredaf.

EXPOSITION Aethai ef cyn y rhyfel i weithio i'r pyllau glo yn Sir Gaerhirfryn. Fe aeth nifer i'r fan honno hefyd tua 1912 a 1913. **DEVELOPMENT** Un diwrnod pan oedd i lawr yn y pwll, dyma fo'n edrych i fyny, a daeth arswyd arno, ac meddai wrtho ef ei hun, 'Wel, mi rydw i'n fyw rŵan.' Dyna'r cwbl, ond mae'r awgrym am beth oedd ei syniad ef am y dyfodol yn amlwg. Cododd ac aeth i fyny o'r pwll. Aeth i'w lety a chychwynnodd am Sir Gaernarfon, ond nid heb weld rhai o'i gyfeillion. Dywedasant hwythau wrtho am gofio newid trê'n yng Nghaer. Nid oedd ganddo fawr Saesneg. Fe newidiodd yng Nghaer, ac aeth i'r trê'n cyntaf a welodd, a glanio yng Nghaerdydd. Mae'n rhaid bod rhywun wedi deall yn y fan honno a'i roi ar drê'n y Gogledd, a phapur mawr ar ei gefn gydag ysgrifen fras arno yn gorchymyn i bwy bynnag a'i gwelai ei gyfeirio i Gaernarfon.

[STORI: ANEC. 108]

[...] They left in dribs and drabs before the 1914–18 war, but during that war they flooded there, mainly to Bootle.

Most of them returned, but not all. **ABSTRACT** **I heard many funny stories from my brother.** **EXPOSITION**

°William Jones, referred to above, went to Bootle, and he had the same trouble with his English there, as unfortunately he got lodgings with English people.

DEVELOPMENT My brother happened to call at his lodgings one Sunday afternoon, and there was William Jones, his hair sticking straight up with agitation, unable to get the landlady to understand what he wanted, and the landlady almost in tears because she could not understand him. She said that William wanted to borrow a 'case', but though he had been offered a hold-all for clothes and all manner of other things, nothing would do. 'What is it you want, Wil?' asked my brother. 'I want to borrow a letter case to write to Maggie!' he said. (He was married by now.) He was too much of a Welshman to be able to turn the letter case into an *envelope*. **EPILOGUE** He did not live long after he returned from Liverpool, but was one of the scores who died of the 'flu that swept the country after the war.

Another of those who went to Bootle, the son of Cae Cipris, Rhostryfan, went to chapel every Sunday morning. [...]

¶ Another of those people was known by everyone as John James, though his surname was Owen, I believe.

EXPOSITION Before the war he went to work in the Lancashire coal mines. Others also went around 1912 and 1913. **DEVELOPMENT** One day when he went to the mine, he looked up, and was struck with terror, and he said to himself, 'Well, I am alive at the moment.' That's all, but it's clear how he saw his future. He got up and left the pit. He went to his lodgings and set off for Caernarfonshire, but not before he had seen some of his friends. They told him to remember to change trains in Chester. He did not have much English. He changed trains in Chester and caught the first train he saw, and ended up in Cardiff. Somebody there must have understood him and put him on the north-bound train, with a notice on his back written in bold letters telling whoever found him to direct him to Caernarfon.

[ANECDOTE: ANEC. 108]

(108)

Y Lôn Wen,
ch. 12, p. 144

[STORI: ANEC. 107]

[EXPOSITION] Aeth John James wedi hynny i weithio i Bootle, ac yr oedd yno ym misoedd olaf y rhyfel. Yr oedd pethau'n ddrwg iawn gyda'r Cynghreiriaid, [DEVELOPMENT] a rhywdro yng ngwanwyn 1918 penderfynodd eglwysi Lerpwl roi un Sul i weddio am ddiwedd y rhyfel. Cyhoeddwyd y cyfarfodydd gweddi y Sul cynt. Bore trannoeth daeth John i'w waith yn llawen iawn, a mynegi ei lawenydd i'w gyfeillion. 'Mi gewch chi weld y bydd y rhyfal drosodd gyda hyn,' meddai, 'achos mi fydd Lerpwl i gyd yn gweddio y Sul nesaf.' 'Ia,' meddai cyfaill o'r Waun-fawr, William Peter, 'ond tydi'r Germans yn gweddio hefyd.' 'Tw,' meddai John, 'pw y ddiawl dalltith nhw?' [CONCLUSION] Gwn y tadogir Y STORI YNA ar rai eraill erbyn hyn, ond yr wyf mor sicr â'm bod yn ysgrifennu rŵan, fod Y STORI wedi digwydd fel YNA. Wrth gwrs, nid yw'n amhosibl iddi fod wedi digwydd yn rhywle arall hefyd. Nid wyf yn siŵr ai John James a ddywedodd pan weithiai yn y pwll glo, wrth glywed crynfeydd yn y ddaear, 'Clyw, mae hi'n bwrw glaw y tu allan.' Rhaid imi sôn am un peth arall ynglŷn â'r byd gwan. [...]

(109)

Y Lôn Wen,
ch. 12, p. 145

[...] Cofiaf yn dda mai Daniel Owen, o Rostryfan, a ddeuai atom ni, hen ŵr tawel nobl, a hollol wahanol i un arall a âi o gwmpas, sef un a elwid yn 'Wil Huws ddigartre'. Buasai hogiau tref Gaernarfon yn ei alw yn 'rêl sgolar', hynny yw, yn un cyfrwys. [MWY AMDANO] [ABSTRACT] Dysgodd un wraig sut i gadw ei drwyn ar y maen. [EXPOSITION] Gwnâi iddo wagio ei boced o'r ychydig sylltau a fyddai ynddi, rhoddai hwynt mewn jwg ar y dresel, a dywedai y cai hwynt yn ôl a rhai eraill wedi eu hychwanegu atynt wedi gwneud bore o waith, ond na chai na'r rhain na'r ychwanegiad os na weithiai. Nid heb lawer o ymliw ac erfyn yr âi Wil i'r cae, [DEVELOPMENT] ac unwaith aeth oddi yno heb weithio, a bu'r arian yn ei ddisgwyl ar y dresel am wythnosau. [STORI: ANEC. 110]

[ANECDOTE: ANEC. 107]

[EXPOSITION] John James went to Bootle after that, and he was there in the last months of the war. Things were going badly for the Allies, [DEVELOPMENT] and some time in the spring of 1918 the churches of Liverpool decided to devote one Sunday to pray for the end of the war. The prayer meetings were announced the previous Sunday. Next day John James came to work very happy, and he expressed his happiness to his friends. 'You'll see, the war will soon be over,' he said, 'because the whole of Liverpool will be praying next Sunday.' 'Yes', said William Peter, a friend from Waun-fawr, 'but won't the Germans be praying too?' 'Tut,' said John, 'but who will understand them?' [CONCLUSION] I know THIS STORY has been attributed to others by now, but I'm as sure as I'm writing now that THE STORY did happen like that. Of course it's not impossible that it happened somewhere else too. But I am not certain whether it was John James who said, when working in the pit and hearing earth tremors, 'Listen, it's raining outside.' I must mention something else about the world in recession. [...]

[...] I remember it was Daniel Owen from Rostryfan who came to us, a quiet, fine old man, and quite different from another casual worker, one known as 'homeless Wil Hughes'. The Caernarfon town lads called him a 'real scholar', meaning he was a crafty one. [MORE ABOUT HIM] [ABSTRACT] One woman discovered how to keep his nose to the grindstone. [EXPOSITION] She made him empty his pocket of the few shillings in it, and she put them in a jug on the dresser, and said he could have them back and more when he'd done a morning's work, but that he wouldn't get them or the extra if he did not work. Only after much argument and pleading would Wil go to the field, [DEVELOPMENT] and once he left without doing any work, and the money waited weeks on the dresser for him. [ANECDOTE: ANEC. 110]

(110)

Y Lôn Wen,
ch. 12, p. 145

[ANECDOTE: ANEC. 109]

DEVELOPMENT Daeth Wil Huws i weithio i dŷ Owen Williams, Plas Ffynnon, ryw ddiwrnod. Gwelsai ef yn rhywle y noson gynt a dywedodd wrth ei wraig y byddai yno fore trannoeth, a rhybuddiodd hi ar boen ei bywyd am gadw ei drwyn ar y maen. Fe ddaeth Wil Huws. Cafodd frecwast campus, ac aeth ati i ddyrnu â ffust. Toc, daeth i'r tŷ ac egluro i Maggie Williams nad oedd y ffust yn un dda iawn, gan ddangos ei gwendidau. Ond yr oedd gan Elis Jones yn y Gaerwen ffust dderw gampus, ac ni byddai fawr o dro yn rhedeg yno i nôl ei benthyg — yr eglurhad hwn i gyd yn glên iawn ac yn berffaith resymol. Dyna'r olwg ddwaethaf a welodd Maggie Williams arno y diwrnod hwnnw. Pan ddaeth ei gŵr adref o'r chwarel, yr oedd yn lloerig, a thyngedodd y mynnai gael gafael arno y noson honno. Aeth i lawr i'r Gaerwen, ac yr oedd ar y trywydd iawn. Sbeciodd drwy dwll clicied rhagddor y sgubor, ac yno yr oedd Wil Huws yn gorwedd mewn sach ar swp o wair glân. Dyrnodd Owen Williams y drws fel dyn cynddeiriog, gan fygwth mwrddwr a phethau gwaeth. Neidiodd Wil Huws ac allan o'i sach yn noeth lymun {{tystiai O.W. wedyn na welsai neb cyn laned}}, brysiodd wisgo amdano gan hanner crïo'n edifeiriol. "Rydw i yn dwad rŵan, Owen bach, ydw wir." Mi gafodd ddigon o fraw y tro hwn i gyflawni ei addewid i ddyrnu yn bur fuan.

[ANECDOTE: ANEC. 111]

(111)

Y Lôn Wen,
ch. 12, p. 146

[ANECDOTE: ANEC. 110]

DEVELOPMENT Dro arall cyfarfu Owen Williams â Wil Huws ar y Maes yng Nghaernarfon, a daeth yr olaf ymlaen ato yn wên o glust i glust a dal deuddeg swllt ar gleidr ei law. 'Yli'r hen Owan,' meddai, 'mae gin i ddigon o bres, tyd efo mi, mi tretia i di i ginio.' Ni theimlai Owen Williams ddim pang cydwybod wrth dderbyn ei gynnig, gan fod ar Wil Huws fwy iddo ef na fel arall. Aethant i demprans y Ceiliog Ffesant yn Stryd Twll-yn-Wal, a chael cinio ardderchog. Aeth Owen Williams i'r cefn wedi bwyta. Erbyn iddo ddychwelyd i'r lobi yr oedd Wil Huws wedi diflannu ac wedi dweud wrth y wraig mai Owen Williams a fyddai'n talu am y ddau ginio! Ffromi eto a chymryd y bws cyntaf a welodd a disgyn ohono yn y Bont-newydd, ond ni chafodd afael arno i gyflawni ei fygwth o hanner ei ladd.

Daeth y diwedd a ddisgwyliech i un o'i fath, [...]

[ANECDOTE: ANEC. 109]

DEVELOPMENT °Wil Hughes came to work at the house of Owen Williams, Plas Ffynnon, one day. He had seen Wil somewhere the previous night and had told his wife he would be there the next morning, and warned her on pain of her life to keep the man's shoulder to the wheel. Wil Hughes arrived. He had an excellent breakfast, and went to begin threshing with a flail. °Soon he came into the house and explained to Maggie Williams that the flail was not a very good one, and showed her its faults. But Elis Jones in the Gaerwen had an excellent oak flail, and it wouldn't take long to run there and borrow it — this whole explanation was very agreeable and perfectly reasonable. That was the last that Maggie Williams saw of him that day. When her husband came home from the quarry he was livid, and swore he'd get hold of him that night. He went down to the Gaerwen to sniff him out. °He spied through the latch hole in the half door of the barn, and it was there that Wil Hughes was lying in a sack on a pile of clean hay. Owen Williams banged on the door like a madman, threatening murder and worse things. Wil Hughes jumped out of his sack naked {{(O.W. swore he'd never seen anyone so clean)}}, rushed to get dressed half crying and sorry, 'I'm coming now, Owan bach, really I am.' He had enough of a fright this time to keep his promise to do the threshing soon.

[STORI: ANEC. 111]

DEVELOPMENT Another time Owen Williams met Wil Hughes on the Maes in Caernarfon, and the latter came up to him smiling from ear to ear and holding twelve shillings in the palm of his hand. 'Look, old Owan,' he said, 'I've got enough money, I'll treat you to dinner.' Owen Williams felt not a pang of conscience in accepting his offer, as Wil Hughes owed him more than he owed Wil. They went to the Cock Pheasant Temperance in Hole-in-the-Wall Street, and had an excellent dinner. Owen Williams went to the back after eating. By the time he returned to the lobby Wil Hughes had disappeared, and had told the patroness that Owen Williams would pay for both meals! Raging again and taking the next bus he saw and getting off in Bontnewydd, he did not catch him to carry out his threat to half kill him.

The end you would expect for such a one did come: [...]

(112)

Y Lôn Wen,
ch. 12, p. 146

¶ Yn nechrau cyfnod fy mhleutyndod, pladur a ddefnyddid i ladd gwair, a phleser oedd edrych ar bladurwyr profiadol (ein cymdogion cymwynasgar oeddynt) yn lladd, a rithm eu symudiadau'n berffaith. [...] **ABSTRACT** **Cofiaf am un AMGYLCHIAD DONIOL ynglŷn â thorri gwair.** **EXPOSITION** Yr oeddwn yn eneth go fawr erbyn hynny, ac yn yr Ysgol Sir, ond gartref ar wyliu, y cynhaeaf gwair braidd yn hwyr oherwydd tywydd gwlyb. Yr oedd John Jones, y torrwr, i fod i ddyfod yn y bore, ond ni ddaeth. **DEVELOPMENT** Felly, gan feddwl na ddôl yn y prynhawn, aeth mam i Fryn Ffynnon, tŷ fy nhaid a'm nain, i helpu gyda'r gwair yno. Mynnodd Dei, fy mrawd ieuengaf, gael myned gyda hi. Yr oedd Mos, fy mrawd-yng-nghyfraith, y soniais amdano mewn pennod flaenorol, i fod i ddyfod acw yn y prynhawn i helpu gyda'r chwalu gweithiau, am ei fod yn gweithio stemiau, ac felly yn rhydd yn y prynhawn ('gweithio stemiau' yw'r term sy'n gyfystyr i weithio shifft yn y pŵll glo, ond mai ar adegau neilltuol yn unig y gweithid stemiau). Ond rhwystrodd rhywbeth ef rhag dyfod. Fe ddaeth John Jones yn y prynhawn, a neb ond y fi gartref. Yr oedd y torrwr heb gael amser i roi min ar gyllyll ei beiriant, a dyma fynd ati i'w rhoi ar y maen, a finnau'n troi'r handlen. Yr holl amser y bŵm yn troi, y cwbl a gefais gan John Jones oedd, 'Yn tydi'r Dei yna'n un rhyfadd, yn mynd i Bryn Ffynnon yn lle aros gartra i helpu? Yn tydi'r Mos yna yn un rhyfadd na basa fo'n dŵad fel yr oedd o wedi gaddo?' Fel yna ugeiniau o weithiau. Yr oedd hi'n ddiwrnod oer, gwyntog, dim byd tebyg i dywydd cynhaeaf gwair. Yr oedd John Jones i fod i ladd hen weirglodd fawr a oedd gennym, gryn bellter oddi wrth y tŷ. Gan ei bod ar dipyn o ar-i-fyny, lleddid ei hanner ar y tro, rhag blino'r ceffyl. Wedi i John Jones ei hel ei hun a'i injian a'i geffyl at ei gilydd, a dechrau ar ei waith, dyma fo i'r tŷ mewn dim, a gofyn i mi a ddown i'r weirglodd efo chribin i gribinio'r gwair, gan fod y gwynt ar ddwy ochr i'r darn tir, yn ei chwythu yn ôl i ddannedd y peiriant. Felly, byddai'n rhaid imi ei ddilyn efo chribin a chribinio'r gwair yn ôl ar y ddwy ochr lle y chwythai'r gwynt. Stop wedyn, a gofyn a gai Dic (y ceffyl) lith. Minnau'n gorfod gadael y cribinio i fyned i'r tŷ a gweled bod dau degell mawr o ddŵr ar y tân, a chael a chael bod yn ôl yn y weirglodd mewn pryd i gribinio'r gwair cyn iddo ef ddyfod yn ôl i'r ochr honno efo'r injian. Gan fod y ddaear mor wlyb, yr oedd yn rhaid imi wisgo clocsiâu, ac nid tipyn o beth oedd rhedeg yn ôl a blaen i'r tŷ ac yn ôl. Wedi gwneud llith i Dic, yr oedd yn rhaid i John Jones a minnau gael te, a pharatoi'r pryd hwnnw wedyn mewn cromfachau. Nid anghofiaf fyth y prynhawn hwnnw o redeg a rasio. Mwynhaodd John Jones ei de yn fawr, fel y tystiolaethodd lawer gwaith wedyn wrth bobl. Dim ond un a allai wneud te yn well na mi meddai ef, a Mary Jones, ei wraig, oedd honno. **EPILOGUE** Ond ni bu'r hen gyfaill yn lladd gwair i lawer WEDYN. Dechrau ei salwch oedd ei ymddygiad rhyfedd y prynhawn hwnnw. Yr oedd ei ymennydd yn dechrau darfod. Un o Sir y Fflint ydoedd, ac wedi treulio llawer o flynyddoedd yn America. Pan af i fynwent Rhosgadfan ac edrych ar ei garreg fedd, byddaf yn dychryn wrth ddarllen nad oedd ond 42 mlwydd oed pan fu farw. Edrychai yn llawer nes i drigain. Digwyddai damweiniau yn aml yn y chwareli bychain yn y cyfnod hwn, [...]

¶ At the time of my early childhood a scythe was used to cut the hay, and it was a pleasure to watch the experienced scythers (our obliging neighbours) mowing, and the rhythm of their movements perfect. [...] **ABSTRACT** **I remember ONE FUNNY INCIDENT to do with mowing hay.** **EXPOSITION** I was quite a big girl by then, and at the County School, but home on holiday, haymaking rather late because of wet weather. John Jones the mower, was expected in the morning, but he didn't come. **DEVELOPMENT** So, thinking that he would not come in the afternoon, Mam went to Bryn Ffynnon, my grandparents' house, to help with the hay there. Dei, my youngest brother, insisted on going with her. Mos, my brother-in-law, mentioned in an earlier chapter, should have come over to our place to help with the tedding, because he was working shifts and was free in the afternoons. ('gweithio stemiau' is a phrase which corresponds with working a shift in a coal mine, but it was only at specific times that 'stemiau' were worked). But something prevented him coming. John Jones arrived in the afternoon, and no one at home but me. The mower had not had time to sharpen the blades of his machine, and we set about putting them to the whetstone, with me turning the handle. Throughout the time I was turning all I had from John Jones was 'Isn't that Dei an odd one, going to Bryn Ffynnon instead of staying home to help? Isn't that Mos an odd one, not coming as he promised?' Like that scores of times. It was a cold day, windy, not at all like hay-making weather. John Jones was intended to cut a big old hayfield quite a long way from the house. As it was on quite a slope, half would be mowed at a time, so as not to tire the horse. When John Jones had got himself and his machine and the horse together and started on the work, he came into the house in no time to ask me to come to the hayfield with a rake to rake the hay, because the wind from both sides of the piece of land was blowing the hay back into the teeth of the machine. So I would have to follow him with a rake and comb the hay back on both sides where the wind was blowing it. Then there was another stop, and a request for mash for Dic (the horse). Then I had to leave the raking to go to the house to see that there were two big kettles of water on the fire, just about getting back to the hayfield in time to rake the hay before he reached that side with the machine. As the ground was so wet I had to wear clogs, and it wasn't an easy matter to run back and fore to the house and back again. After making mash for Dic, John Jones and I had to have tea, and then I had to prepare that tea bracketed between everything else. I will never forget that afternoon of running and rushing. John Jones enjoyed his tea very much, as he told people many times afterwards. Only one person could make tea better than me he said, and that was Mary Jones, his wife. **EPILOGUE** But our old friend did not cut hay for many people AFTER THAT. The start of his illness was his strange behaviour that day. His brain was beginning to go. He was from Flint, and had spent many years in America. When I go to the Rhosgadfan cemetery and look at his gravestone it frightens me to read that he was only 42 years old when he died. He looked closer to sixty. Accidents happened often in the small quarries at that time, [...]

(113) [...] Yn y cyfamser, tyrrai pobl yno o bob man i weld lle'r ddamwain, er na allent weld fawr ddim arall. Felly y gwna pobl o hyd. **DEVELOPMENT** Rhyw brynhawn Sadwrn, daeth cefndyr i'm tad o Lanrug i edrych amdano (yr oedd ef wedi priodi erbyn hynny), a gofyn iddo fyned gyda hwynt i weld twll Dorothea. Dyma gychwyn a thros Ros y Cilgwyn yr eilwaith y diwrnod hwnnw i'm tad. Pan oeddent ar y Rhos dyma fachgen bach yn rhedeg i gyfarfod â hwy a gweiddi, 'Hei, mae 'na hogyn wedi syrthio i'r olwyn ddŵr.' Rhuthrasant tuag yno, a dyna lle gwelsant hogyn bach saith oed wedi ei ladd, a threuliwyd y prynhawn ganddynt hwy yn myned ôl a blaen at ei deulu a dwyn ei gorff adre. [DIWEDD Y BENNOD]

Y Lôn Wen,
ch. 12, p. 150

[...] In the meantime, people flocked to see the site of the disaster, though there was not much to see. That is how people always behave. **DEVELOPMENT** One Saturday afternoon, cousins of my father from Llanrug came to visit him (he was married by then) and asked him to go with them to see the Dorothea pit. They set off across Rhos y Cilgwyn, for the second time that day for my father. When they were on the Rhos a little boy ran towards them shouting, 'Hey, a boy has fallen into the waterwheel.' They rushed towards it, and there they saw that a little seven-year-old boy had been killed, and they spent the afternoon going to and fro to his family and bringing his body home. [THE END OF THE CHAPTER]

A.3 ATGOFION

(201) [...] Llestri a gedwid yn y cypyrddau hyn yn y rhan uchaf, a dillad, megis dillad gwllâu, yng ngwaelod un, a siwtiau a hetiau yn y llall. **ABSTRACT** Bu TRYCHINEB yn un o'r cypyrddau hyn un tro. **DEVELOPMENT** Rhaid bod rhywun wedi gadael drws y cwpwrdd yn agored, a bod y gath wedi mynd i mewn, rhywun wedi cau'r drws arni heb ei gweld. Pan ollyngwyd hi allan o'r diwedd yr oedd fy het orau i wedi ei difetha am byth. {Roedd hi'n het wellt dda o liw hufen ac ymyl ddwbl o wellt melyn arni, a rhuban o sidan symudliw o gwmpas ei chorun.} [STORI: ANEC. 202]

Atgofion, p. 9

[...] Dishes used to be kept in these cupboards in the upper part, and clothes, like bedclothes, in the bottom one, and suits and hats in the other one. **ABSTRACT** There was a **DISASTER** in one of these cupboards one time. **DEVELOPMENT** It must be that someone had left the cupboard door open, and that the cat had come in, someone had closed the door on it without seeing it. When it was let out at last my best hat was destroyed forever. {It was a good cream coloured straw hat with a double brim made of yellow straw, and with a ribbon made of multicoloured silk around its crown.} [ANECDOTE: ANEC. 202]

(202) [STORI: ANEC. 201] **ABSTRACT** Digwyddodd TRYCHINEB ARALL **EXPOSITION** pan oedd mam wedi mynd i edrych am ei chwaer oedd yn wael, a hen wraig, Mary Williams, yn ein gwarchod. Yr oedd gennym gath gloff a allai neidio'n uchel. Byddem yn rhoi ein dwylo efo'i gilydd, dal ein breichiau allan, a'r gath yn sefyll tu mewn i gylch ein breichiau. Dim ond gweiddi, "Cym pic," ac fe neidiai'r gath dros ein dwylo. **DEVELOPMENT** Y tro hwn neidiodd reit i ganol bwrdd y cwpwrdd gwydr a thafllu rhyw ornament nes disgynnodd ar y llawr yn deilchion. {Dol mewn cas gwydr oedd yr ornament; gwyddoch amdanynt, byddai rhai ohonynt yn rhoddi miwsig allan, dim ond tynnu mewn llinyn.} Ar yr ochr arall, o dan y ffenestr, yr oedd sofffa fawr gref a chefn a breichiau rhawn iddi. [...]

Atgofion, p. 9

[ANECDOTE: ANEC. 201] **ABSTRACT** ANOTHER **DISASTER** happened **EXPOSITION** when my mother had gone to look after her sister who was ill, and an old woman, Mary William, was keeping watch over us. We had a lame cat that could jump high. We would put our hands together, extend our arms out and the cat would stand inside the circle of our arms. Just calling, 'Cym pic', and he would jump over our hands. **DEVELOPMENT** This time he jumped right to the middle of the table of the glass cupboard and threw some ornament until it fell down (and broke) into pieces. {The ornament was a doll in a glass case; you know about them, some of them would produce music, just (by) pulling a string.} In the other side, below the window, there was a large, strong sofa that had a back and arms made of coarse animal hair. [...]

(203) [...] Yma y byddem pan fyddem yn sâl, ac mae gennyf gof hoffus am gael bwyd yn y gwely yn y siamber hon pan fyddwn yn dechrau mendio.

Atgofion, p. 11

EXPOSITION **Cofiaf** unwaith **fod tri ohonom o dan y clefyd coch**, fy nhad, brawd iau na mi a minnau, ac nid oedd dim i'w wneud ond ein rhoi efo'n gilydd. Rhwng chwech a saith oed oeddwn i. **DEVELOPMENT** Y noson gyntaf ni wyddai fawr neb ein bod yn sâl, ac ni ddaeth neb i ofyn sut yr oeddym hyd tua naw o'r gloch pan droes cymydog i mewn. Yr un pryd yr oedd tân iddwf ar fy mrawd hynaf, a thua saith o'r gloch pan aeth mam i odro cafodd gic gan y fuwch (mam yn gynhyrfus mae'n debyg). A dyna sut y gwelodd y cymydog ni, tri ohonom yn y gwely, a mam yn gorwedd ar glustogau ar lawr y siamber mewn poen mawr, fy mrawd hynaf yn y daflod, a neb ond Ifan, fy mrawd ieuengaf y pryd hynny'n dair oed, i estyn a chyrraedd. Cynghorodd y cymydog mam i roi powltis o fran bras a finegr ar ei choes, ac erbyn y bore yr oedd hi'n iawn. {Mae'n debyg fod y meddyg wedi bod rywdro.} Modd bynnag, y fi a gafodd y clefyd drymaf, a chofiaf amdanaf fy hun yn dechrau codi; tân yn y siamber, a mam yn gadael i mi godi heb help, er mwyn ymarfer. Llithrais i lawr y gwely i'r traed, a dyfod trosodd yn y fan honno. Cododd fy nghoban, a phan welodd mam fy nghoesau tenau caeodd ei llygaid. Yr oedd arni ofn eu gweld yn torri'n gratsien gan mor denau oeddynt. Wedi mynd i eistedd ar lin mam torrodd gwaed yn fy ffroenau neu yn fy mhen, a dyna lle'r oedd yn pistyllio a mam wedi dychryn am ei bywyd. Ond fe ddaeth yn well, a gorfu i minnau fynd yn ôl i'm gwely. Yr oedd gennyf daflod hefyd, [...]

(204) [...] Dyrnid yr ŷd yn y gongl ar sachau glân efo ffust. **DEVELOPMENT** **Cofiaf** yn iawn unwaith i'm cefnder R. Alun Roberts a Hughie ei frawd ddyfod acw ar bryn-hawn Sadwrn braf ym mis Medi, a dyna lle buom i gyd yn cymryd twrn i ffustio, a chael hwyl braf. Defnyddid y gwellt o dan y moch a'r ceirch yn fwyd i'r ieir. [...]

Atgofion, p. 13

[...] Here we were when we were sick, and I have a nice memory of having food in bed in this room when I used to begin to recover.

EXPOSITION **I remember** once that three of us had the scarlet fever, my father, my younger brother and me, and there was nothing to do but to put us together. I was between six and seven years old. **DEVELOPMENT** The first evening no one knew we were sick, and no one came to to ask how we were until around nine o'clock when a neighbour came in. At the same time my oldest brother had erysipelas, and about seven o'clock when my mother went to milk, she got a kick from the cow (my mother was agitated, so it seems). And that is how the neighbour saw us, three of us in bed, and my mother lying on pillows on the room's floor in a great pain, my oldest brother in the gallery, and no one but Ifan, my youngest brother who was that time three years old, to fetch and carry. The neighbour suggested my mother to put a poultice of coarse bran and vinegar on her leg, and by the morning she was fine. {It seems the doctor had been somewhere.} Anyway, it was me who had the disease most severely, and I remember that I began to get up; there was fire (in the hearth) in the room, and my mother let me to get up without help, in order to practice. I fell down from the bed unto my feet, and came over in that place. My night-dress raised, and when my mother saw my thin legs she closed her eyes. She feared to see them break in a crashing sound, because they were so thin. After I went to sit on my mother's knee my nostrils or head began to bleed, and that is where it was flowing and my mother feared for her life. But it did become better, and it was necessary for me to go back to my bed.

We had a gallery as well, [...]

[...] The grains were threshed in the corner on clean bags with a flail. **DEVELOPMENT** **I remember** well once that my cousin R. Alun Roberts and Hughie his brother came there on a nice Saturday afternoon in September, and there is where we were together, taking turns to thresh and having fun. The hay was used under the pigs and the oats as food for the chickens. [...]

- (205) [...] Y Seiat a'n diddorai leiaf, a chan na fyddai gwres yn y capel na'r festri, pan gawsom un, byddem yn dyheu am gael rhedeg adref at y tân. [MWY AMDANI] **ABSTRACT** **Cofiaf am RAI PETHAU DIGRIF yn digwydd yn y seiat.** **DEVELOPMENT** Evan Griffith, y Siop, blaenor, yn ein holi ar ôl inni ddweud ein hadnodau, ac yn gofyn am adnod i brofi rhyw bwnc, ac Evie Llwyncelyn yn rhoi, "Yr hen a wŷr a'r ifanc a dybia." Y blaenor yn ei gywiro a dweud nad oedd honno ddim yn adnod, ac Evie yn dal ato ac yn dweud ei bod. [STORI: ANEC. 206]
- Atgofion, p. 14
- (206) [STORI: ANEC. 205] **DEVELOPMENT** Fy mrawd, Evan, yn dweud ei adnod fel hyn un noson, "Y rhai a ymddiriedant yn yr Arglwydd a ânt rhagddynt ac a *fygant*" – yn lle *ffynnant*. Byddai llawer o bethau eraill i'n diddori ar dymhorau neilltuol megis, [...]
- Atgofion, p. 15
- (207) [...] Yr oedd hi a'i gŵr yn rhai glân eu clonau ac yn ddigri, y ddau ohonynt, y hi yn ffraeth iawn ei thafod. **ABSTRACT** Byddai ganddi STORÏAU am yr amser yr oedd yn gweini yn Llanwnda mewn ffarm, a'r Parch. Richard Humphreys, Bontnewydd, hen lanc yn lletya ar y ffarm. **DEVELOPMENT** Un bore prysur aeth Mr. Humphreys i'r gegin i ofyn yn wylaidd iawn a oedd ei esgidiau yn barod. "Nac ydyn, Mr. Humphreys," meddai hithau, "mae ar yr hen gythral hen ddynas yma eisio gweld y piseri llaeth yn sgleinio ar ben y wal yna o flaen y ffenast, a ches i ddim amser i llau nhw." Y Parch. R.H. yn ymgilio dan wenu i'r parlwr. Byddai bob amser yn rhoi ticed iddi os byddai rhyw gyngerdd neu rywbeth yn yr ardal. ¶
- Atgofion, p. 15
- (208) [...] Fo fyddai cydymaith nhad wrth fynd a dŵad i'r chwarel. **ABSTRACT** UN STORI yr eid drosti yn amal oedd HONNO **DEVELOPMENT** pan alwodd nhad yno yn y bore a hwythau wedi cysgu'n hwyr, a nhad yn helpu drwy chwythu'r tân efo'r fegin. Wmffra Jones yn methu cael hyd i'w gareiau sgidiau, y plant wedi eu tynnu. [STORI: ANEC. 209]
- Atgofion, p. 16
- [...] It was the *Seiat* that interested us the least, and since there was no heating in the chapel nor the vestry, when we had one (*seiat*) we used to desire to run home to the fire. [MORE ABOUT IT] **ABSTRACT** **I remember SOME AMUSING THINGS happening in the seiat.** **DEVELOPMENT** Evan Griffith, the Shop, a deacon, examining us after we said our verses, and asking for a verse to prove some point, and Evie Llwyncelyn saying, 'The old know and the young assume'. The deacon correcting him and saying that was not a verse, while Evie insisting to say it was. [ANECDOTE: ANEC. 206]
- [ANECDOTE: ANEC. 205] **DEVELOPMENT** My brother, Evan, saying his verse like this one evening, 'They who put their trust in the Lord shall go forth and *suffocate*' – instead of *prosper*. There used to be many other things to entertain us on specific times, [...]
- [...] She and her husband were clean of heart and amusing, the two of them; she was very sharp-tongued. **ABSTRACT** She used to have STORIES about the time she was in service in Llanwnda in a farm, while Rev. Richard Humphreys, of Pontnewydd, was an old bachelor lodging in the farm. **DEVELOPMENT** One busy morning Mr. Humphreys went to the kitchen to ask very shyly whether his shoes were ready. 'They aren't, Mr. Humphreys,' she said, 'this old devil of an old woman wants to see the milk pitchers shining on the top of that wall in front of the window, and I had no time to clean them.' Rev. R.H. departing to the parlour, smiling. He used to give her a ticket if there was some concert or something in the area. ¶
- [...] It was he who used to be my father's walking companion, going to and returning from the quarry. **ABSTRACT** ONE STORY that was frequently repeated was THAT, **DEVELOPMENT** when my father called there in the morning while they had been sleeping late, and my father helped by blowing on the fire with a pair of bellows. Wmffra Jones failing to find his shoelaces; the children having pulled them. [ANECDOTE: ANEC. 209]

- (209) [STORI: ANEC. 208] **ABSTRACT** A'R STORI ARALL HONNO wedyn **EXPOSITION** wrth ddyfod adre o'r chwarel, **DEVELOPMENT** pan ddaru'r ddau smalio cwoffio o flaen rhyw res o dai, lle'r oedd y merched ar ben drws bob pnawn pan basient, a hwythau yn gwrthwynebu hynny. Wedi i un ohonynt weiddi ar y merched, "Tyst ohonoch chi fod y dyn yma wedi ymosod arna i," diflannodd pob un i'w thŷ, **EPILOGUE** ac ni welwyd mohonynt ar ben drws WEDYN. [STORI: ANEC. 210]
- Atgofion*, p. 16
- [ANECDOTE: ANEC. 208] **ABSTRACT** And THAT OTHER STORY after that, **EXPOSITION** coming home from the quarry, **DEVELOPMENT** when the two faked a fight in front of some row of houses, where the women were by the door every afternoon when they used to process, and they opposed it. After one of them shouted at the women, 'You are a witness that this man here has attacked me,' every one of them disappeared into their house, **EPILOGUE** and they were not seen by the door AFTER THAT. [ANECDOTE: ANEC. 210]
- (210) [STORI: ANEC. 209] **ABSTRACT** UN ARALL O'R STRAEON fyddai HONNO amdano ef a Nani, ei wraig, yn mynd i'r Sŵ yn Belle Vue, Manceinion. **EXPOSITION** Yr oedd plu estrys yn ffasiynol ar hetiau y pryd hynny, ac yn eitha drud. **DEVELOPMENT** Cafodd mwnci afael ar bluen estrys Nani, a'i thynnu i mewn i'w gawell, ac ni welwyd byth moni. Yr unig gŵyn a gafodd y wraig gan ei gŵr oedd, "Tendia Nani ne dy ben di eith nesa." [STORI: ANEC. 211]
- Atgofion*, p. 16
- [STORI: ANEC. 209] **ABSTRACT** ANOTHER OF THE STORIES would be THAT ONE about him and Nani, his wife, going to the zoo in Belle Vue, Manceinion. **EXPOSITION** Ostrich feathers were fashionable on hats that time, and extremely expensive. **DEVELOPMENT** A monkey got hold of Nani's ostrich feather and pulled it into the cage, and it was not ever seen after that. The only pity the wife had from her husband was, 'Look out, Nani, or it's your head that will go next'. [ANECDOTE: ANEC. 211]
- (211) [STORI: ANEC. 210] **EXPOSITION** Fel yna y treulid gyda'r nos, **DEVELOPMENT** ac un noswaith fe aeth mor hwyr nes cododd Wmffra Jones mor sydyn nes taro ei ben yn y simdde fawr a disgyn yn ôl i'w gadair yr un mor sydyn. Un arall y byddem yn hoff iawn o'i weld yn galw fyddai fy mrawd-yng-nghyfraith, Mos, [...]
- Atgofion*, p. 16
- [ANECDOTE: ANEC. 209] **EXPOSITION** The evenings were spent like this, **DEVELOPMENT** and one evening it became so late that Wmffra Jones stood up so suddenly that he hit his head on the large chimney and fell back to his chair just as suddenly. Another one whom we liked very much to see calling would be my brother-in-law, Mos, [...]
- (212) ¶ Chwarddwr mawr oedd Mos, am ben ei storïau ei hun neu am ben storïau pobl eraill, un o'r ychydig y gellid ei oddef yn chwerthin am ben ei storïau ei hun. **DEVELOPMENT** Y fo a adawodd i'r pwddin Nadolig ferwi'n sych nes oedd y pwddin yn golsyn. Bob amser sôn am y troeon digri yn y chwarel y byddid, [...]
- Atgofion*, p. 16
- ¶ Mos was a great laugher, laughing at his own stories or at stories of other people, one of the few one could bear to laugh at their own stories. **DEVELOPMENT** It was him who let the Christmas pudding boil dry until it became a cinder. Every time funny incidents in the quarry were mentioned, [...]
- (213) [...] Bob amser sôn am y troeon digri yn y chwarel y byddid, am ryw gymeriad od, megis y bachgen diniwed, glân ei galon y byddent yn ei bryfocio o hyd am ei fod yn credu pob dim a ddywedid wrtho, **DEVELOPMENT** megis dweud wrtho nad oedd yna ddim tîm pêl droed yn Llundain. "Chlywis di rioed am dîm o'r enw 'London United?'" meddai chwarelwr wrtho. "Wel, naddo, erbyn meddwl," meddai'r bachgen diniwed. A'r straeon am gymeriad o'r enw "Ned Ryd." [...]
- Atgofion*, p. 16
- [...] [...] Every time funny incidents in the quarry were mentioned, about some odd character, like the innocent boy, clean of heart, who they would provoke all the time because he would believe everything that he was told, **DEVELOPMENT** like telling him that there is no football team in London. 'Have you ever heard about a team called "London United"?' said a quarryman to him. 'Well, I haven't, now that I think about it,' said the innocent boy. And the stories about a character called 'Ned Ryd'. [...]

- (214) [...] A'r straeon am gymeriad o'r enw "Ned Ryd."
Atgofion, p. 17 **ABSTRACT** UN STORI am y gŵr hwnnw oedd HON.
EXPOSITION Byddai Ned ar ôl yn cyrraedd y chwarel o hyd ac o hyd, **DEVELOPMENT** ac un bore yr oedd yn hwyrach nag arfer, a'r stiward, John Evans, Dorothea, yn cyfarfod ag ef ar y bonc. "Ple buost ti heddiw?" gofynnodd y stiward. "Wel, mi ddweda i ichi, Mr. Evans," meddai Ned. "Mi ges hen freuddwyd cas iawn. Mi freuddwydis fy mod i wedi marw, ac wedi mynd i uffern, a honno yn llawn dop o Gristionogion a phobol barchus, a faswn i ddim yma eto onibai i rywun ddweud bod yn rhaid i mi fynd allan er mwyn gneud lle i John Evans, Dorothea." Neu byddent yn trafod cymeriadau â rhyw hynodrwydd ynddynt, [...]
- [...] And the stories about a character called 'Ned Ryd'.
ABSTRACT ONE STORY about that man was THIS ONE.
EXPOSITION Ned used to come late to the quarry all the time, **DEVELOPMENT** and one morning he came later than usual and the steward, John Evans of Dorothea, met him on the 'gallery' [a kind of a step in a slate quarry]. 'Where were you today?' asked the steward. 'Well, I will tell you, Mr. Evans,' said Ned. 'I had a terrible dream. I dreamt I had died and went to hell, and it was full to the brim with Christians and respectable people, and I wouldn't be here were it not for someone who said I must leave in order to make a place for John Evans of Dorothea.' And they used to discuss characters that had some peculiarity, [...]
- (215) ¶ Ond i fynd yn ôl i'r Ysgol, Saesneg oedd iaith pob gwers.
Atgofion, p. 19 **DEVELOPMENT** Rhyw ddiwrnod a ninnau'n cael gwers Ladin, cerddodd gŵr bychan gwargam i mewn, ei gorff wedi ei gamystumio gan gricymalau. {Mr. Owen Owen, prif arolygwr y Bwrdd Canol, ydoedd.} Gofynnodd yn fonheddig iawn i'r athro a gâi gymryd y wers. Byth nid anghofiaf ei lygaid hardd wrth egluro inni yn *Gymraeg* gystrawen Ladin, peth a ddangosodd imi mewn munud y buasai i well pe caem ddysgu Lladin trwy'r *Gymraeg*. Eto yr oedd yr athro hwn yn athro da petai mewn ysgol yn Lloegr, ac yn rhoi inni ddiwylliant. [...]
- ¶ But returning back to the school, the language of every class was English. **DEVELOPMENT** One day when we had a Latin class, came a small humpbacked man in, his body curved by muscular rheumatism. {He was Mr. Owen Owen, the chief inspector of the Central Board [the Central Welsh Board for Intermediate Education in Wales].} He asked the teacher in a very gentleman-like manner whether he may take the class. I will never forget his beautiful eyes when he explained to us Latin syntax *in Welsh*, a thing which showed me in a minute that it would be better if we had been taught Latin through the medium of Welsh. Yet again, this teacher would be a good teacher were he in a school in England, and he gave us culture. [...]
- (216) [...] Nid eglurai hon ddim o dermau'r pwnc inni, dim ond darllen nodiadau inni, bob yn ail a darllen rhywbeth o dan y bwrdd yn y lab. **DEVELOPMENT** Un diwrnod aeth allan o'r ystafell: rheddod un o'r genethod a rhoi ei chefn ar y drws, ac un arall i weld beth oedd ganddi i'w ddarllen dan y bwrdd. {Copi o nofel oedd ganddi yno a chopi o'r Beibl.} Ni wyddech ar y ddaear beth a ddigwyddai i'ch marciau. [...]
- [...] She did not explain to us any of the terms of the subject, only read us notes, or alternatively read something under the lab table. **DEVELOPMENT** One day she went out of the room: one of the girls ran and leaned her back on the door, and another went to see what was there for her to read under the table. {She had a copy of a novel and a copy of the Bible.} You would not know what on earth would happen to your marks. [...]
- (217) [...] Dim ond dwy blaid oedd yn bod y pryd hynny, y Blaid Ryddfrydol a'r Blaid Doriaidd. **EXPOSITION** Cofiaf am un ferch yn gwisgo botwm â llun Lloyd George arno; yr oedd ei thad yn Rhyddfrydwr mawr. **DEVELOPMENT** Un bore pan ddaeth i'r ysgol, rhuthrodd merch i Dori rhonc iddi a thynnu'r botwm oddi ar ei gwisg. Aeth yn gwffio gwyllt rhwng y ddwy. Byddwn yn mynd i gyfarfodydd gwleidyddol yn y dref. [...]
- ¶ There were only two parties that time, the Liberal Party and Tory Party. **EXPOSITION** I remember one girl wearing a pin with a picture of Lloyd George; her father was a great Liberal. **DEVELOPMENT** One day when she came to school, a daughter of a proud Tory and pulled the pin off her garment. It became a wild fight between the two. I used to go to political meetings in the town. [...]

- (218) Atgofion, p. 20 ¶ Byddwn yn mynd i gyfarfodydd gwleidyddol yn y dref. **EXPOSITION** **Cofiaf am un cyfarfod arbennig** yn y Guild Hall (gresyn ei thynnu i lawr) gan y Rhyddfrydwyr, a'r bobl hyn yn siarad: Syr Ellis Jones Griffith, Y Parch. Stanley Jones, Salem, Y Parch. Evan Jones, Moreia, a'r Parch. J. E. Hughes, Seilo, pobl athrylithgar i gyd. **DEVELOPMENT** Dywedodd Mr. Stanley Jones fod Lloyd George wedi gwneud pobl yn Annibynwyr drwy roi pensiwn i hen bobl. {Chwi gofiwch mai coron yr wythnos yd-oedd.} Dwy wers a gaem yn y prynhawn yn Ysgol Sir, Caernarfon, [...]
- [...] I used to go to political meetings in the town. **EXPOSITION** **I remember a special meeting in the Guild Hall** (it's a pity it was taken down) by the Liberals, and these people spoke: Sir Ellis Jones Griffith, Rev. Stanley Jones of Salem, Rev. Evan Jones of Moreia, a'r Rev. J. E. Hughes of Seilo, all very talented people. **DEVELOPMENT** Mr. Stanley Jones said that Lloyd George had made people Independent by giving pensions to old people. {Do remember he was the crown of the week.} We had two classes in the afternoon in the County School, Caernarfon, [...]
- (219) Atgofion, p. 21 ¶ Dysgid inni ddigon o hanes Cymru yn y chweched dosbarth. Cymraes heb Gymraeg oedd yr athrawes. **DEVELOPMENT** **Un wythnos** rhoes draethawd inni i'w ysgrifennu ar Edward I fel gwladweinydd. {Gwyddwn y disgwylied inni ganmol doethineb y brenin hwnnw am uno Cymru a'r Alban â Lloegr.} Ond cymerais i yr olwg arall, a dweud ei bod yn amhosibl cyfuno'r Alban a Chymru efo gwlad mor annhebyg â Lloegr. Pan gefais y traethawd yn ôl, gwelais mai pedwar marc allan o ugain a gawsw'n amdano. Galwodd yr athrawes fi i'r llawr, rhoes dafod iawn imi am ddweud ffasw'n beth. Doedd gen i ddim hawl i'w ddweud. Torri i grio wnes i. Ac ystyried [...]
- ¶ We were taught plenty of Welsh history in the sixth year. The teacher was a Welsh woman who had no Welsh. **DEVELOPMENT** **One week** she gave us an essay to write about Edward I as a statesman. {I knew it was expected of us to praise that king's wisdom for uniting Wales and Scotland with England.} But I took the other view, and said that it is impossible to bring together Scotland and Wales with so dissimilar of a country like England. When I got the essay back, I saw that it was only four points out of twenty that I received. The teacher called me down, and gave me a proper talk for saying such a thing. I had no claim to say. I broke into tears. And considering [...]
- (220) Atgofion, p. 21 [...] Yr oedd ganddi'r dychymyg i ddyfeisio drygau. **EXPOSITION** Eisteddai y tu ôl i mi wrth y ffenestr yn y wers Ladin un tro, **DEVELOPMENT** a dyna lle'r oedd hi yn chwarae efo cordyn bleind y ffenest. {Gwyddoch am yr hen fleinds hen ffasw'n efo cordyn ar y canol, rhowch blw'c ar y cordyn ac mae'n neidio i fyny.} **Toc dyma hi'n rhoi'r cordyn o gwmpas fy ngwddw.** {Nid oeddwn innau yn hoffi ei dynnu rhag galw sylw'r athro at y peth.} Y peth nesa a wyddwn oedd ei bod wedi rhoi cwlwm rhedeg ar y cordyn, a dyma hi'n rhoi plw'c sydyn nes syrthiodd fy mhen i'n ôl. Gwelodd yr athro y peth, ac meddai, "Never mind, Kate, you'll never come to that." **EPILOGUE** Wel, ni chafodd yr un ohonom ein crogi. [STORI: ANEC. 221]
- [...] She had the imagination for devising mischiefs. **EXPOSITION** She was sitting behind me by the window in Latin class one time, **DEVELOPMENT** and that is where she was playing with the window blinds' cord. {You know about the old-fashioned blinds with a cord in the middle: you pull the cord and they jump up.} **Soon here she puts the cord around my neck.** {I would not like to pull it, for the fear of calling the teacher's attention to that.} **The next thing I know was that she made a running knot in the cord and here she gives a sudden pull so my head fell back. The teacher saw it, and said, 'Never mind, Kate, you'll never come to that'.** **EPILOGUE** Well, neither of us got hanged. [ANECDOTE: ANEC. 221]

(221) [STORI: ANEC. 220]
 Atgofion, p. 21 **EXPOSITION** Yr oedd ein hystafell ddsbarth fechan ar y trydydd llawr ym mhen uchaf yr adeilad. **DEVELOPMENT** Un bore oer yn y gaeaf pan oedd pob dim wedi rhewi'n gorn, dyma'r gofalwr i'r ystafell, yn codi'r linoleum i fyny, ac yn tynnu darn sgwâr o'r llawr allan, darn tua llathen ysgwâr. Aeth i lawr drwy'r twll i nenfwd yr ystafell oddi tanom. Daeth i fyny a rhoi'i pethau yn eu holau. Edrychasom ar ein gilydd a gwelsom ar unwaith fod gan G. ryw gynllun yn ei phen. 'Roedd hyn yn y bore ar ôl y pader cyn dechrau ar y wers neu'r awr wag. Dyma G. â'i chynllun allan, mynd i lawr i'r nenfwd yn yr awr ginio a rhoi cath y gofalwr yno, fel y byddai'n mewian yno yn un o wersi'r pnawn. Methwyd cael gafael yn y gath, ond cafwyd cloc larwm a'i roi i fynd ar ganol y wers Ladin rhyw brynhawn. Fe wnaeth y cloc ei waith yn iawn. (Yr oeddyd yn crynu gan ofn cyn i'r amser ddyfod.) Fe aeth y larwm ar ei hyd a ninnau'n gwranddo â'n pennau i lawr yn disgwyl taran o dafod gan yr athro. Ond wnaeth o ddim ond gwenu. {Yr oedd o yn gallach na ni.} Digwyddai pethau trist weithiau. [...]

(222) ([STORI: ANEC. 221]) ¶ **ABSTRACT** Digwyddai pethau trist weithiau. **EXPOSITION** Yr oedd gan wyth ohonom arholiad mewn trigonometry ar bnawn Sadwrn. **DEVELOPMENT** Yn y bore daeth un o'r wyth, Bobi Roberts o'r Waun-fawr, â menyn i'r dref, a rhwng hynny a'r arholiad aeth i ymdrochi i Afon Saint a boddwyd ef. Daeth y newydd i'r ysgol ychydig amser cyn inni fynd i mewn i'r arholiad. {Ni wn sut y medrodd neb o'r saith gweddill roi ateb ar bapur.} [STORI: ANEC. 223]

[ANECDOTE: ANEC. 220]
EXPOSITION Our small classroom was on the third floor, at the top of the building. **DEVELOPMENT** One cold morning in the winter, when everything had frozen solid, here comes the keeper to the room, lifting the linoleum up, and pulling a square of the floor out, a piece of about a square yard. He went down through the hole to the ceiling of the room beneath us. He came up and put things back. We looked at each other and saw at once that G. had some scheme in her head. This was in the morning, after saying the Lord's Prayer and before the beginning of the lesson or the free hour. Here G.'s out with her plan: going down to the ceiling at lunch-time and putting the keeper's cat there, so it would mew there in one of the afternoon classes. The cat could not be got hold of, but an alarm clock was fetched and set to go off in the middle of Latin class some afternoon. The clock did do its job well. (We were shaking in fear before the time came). The alarm sounded until it finished and we listened with our heads down, expecting a storm of words from the teacher. But he did nothing but smiling. {He was more clever than us.} Sometimes sad things happened. [...]

([ANECDOTE: ANEC. 221]) ¶ **ABSTRACT** Sometimes sad things happened. **EXPOSITION** Three of us had an exam in trigonometry on a Saturday afternoon. **DEVELOPMENT** In the morning one of the eight, Bobi Roberts of Waun-fawr, brought butter to the town and between that and the exam he went to bathe in the Afon Saint river and drowned. The news came to the school a little while before we entered the exam. {I don't know how any of the remaining seven managed to put an answer on the exam paper.} [ANECDOTE: ANEC. 223]

- (223) [STORI: ANEC. 222]
 Atgofion, p. 22 [DEVELOPMENT] Rhyw fore Llun, dyma'r prifathro yn dweud wrth yr ysgol ar ddiwedd y pader am aros ar ôl am ychydig funudau. Dyma fo'n torri'r newydd inni fod bachgen oedd yn yr ysgol y flwyddyn cynt, ac a aeth i'r Coleg Normal, Bangor, wedyn, sef R. H. Williams, wedi ei ladd y Sadwrn cynt mewn gêm bêl droed rhwng y Coleg Normal a Choleg y Brifysgol. {Byddai ymladdfeydd ffyrnig rhwng y ddau goleg bob amser. Damwain hollol oedd hi; rhoes bachgen o'r Brifysgol gic yn ddamweiniol i'r bachgen o'r Normal.} Y bachgen o'r Brifysgol oedd Tom Elwyn Jones, mab y Parch. S. T. Jones, y Rhyl. [...]
- (224) ¶ Byddai gennym barchedig ofn o J. Morris-Jones, [...] [MWY AMDANO] [ABSTRACT] **Cofiaf imi ei chael yn iawn ganddo** unwaith. [DEVELOPMENT] Gofynnodd am darddiad y gair *cant*, a dyma finnau'n rhy awyddus i ddangos fy ngwybodaeth yn dweud mai o'r Lladin *centum* y deuai. "Yes — NO," meddai. Yna aeth ymlaen i ddangos nad tarddiad oedd *cant* o *centum* ond bod y ddau yn tarddu o'r un gwreiddyn. Yna symudodd yn ôl, sefyll o'm blaen a dweud yn geryddgar wrthyf am beidio â dweud wrth neb byth wedyn fod *cant* yn tarddu o *centum*. [STORI: ANEC. 225]
- (225) [STORI: ANEC. 224] ¶ [EXPOSITION] Byddai bob amser yn hwyr yn ei ddarlithiau, yn enwedig y ddarlith gyntaf yn y bore. [DEVELOPMENT] Un tro penderfynasom ddysgu gwers iddo yn y dosbarth anrhydedd. Aethom i ym-guddio i'r llyfrgell. Toc dyma fo'n dŵad, ac yn edrych yn bur edifeiriol. "It was the east wind, you know," meddai, a dyna'r cwbl. {Ar gefn beic cyffredin y byddai'n dyfod o Lanfair Pwll i'r Coleg.} Fe sgrifennodd Dafydd Elis Penyfed barodi ar ddull Syr John o ddarlithio yn fy Album, [...]
- (226) [...] Y siaradwr mwyaf huawdl oedd R. J. Jones, Bwlch-gwyn, Y Parch. R. J. Jones, Caerdydd. [DEVELOPMENT] Un tro pan oedd Mr. Jones yn siarad, digwyddai Miss Steele, warden yr hostel, fod yn eistedd wrth fy ochr i, ac meddai hi, "Mae arna i ofn bob amser pan fydd y dyn yma'n siarad." Yn gysylltiedig â'r Gymdeithas Gymraeg caem eistedd-fod. [...]
- [ANECDOTE: ANEC. 222] [DEVELOPMENT] Some Monday morning, here's the headmaster telling the school after the end of the Lord's Prayer to stay for a few minutes. Here he breaks the news for us that a boy who was in school the year before and went to the Bangor Normal College afterwards, namely R. H. Williams, has died the Saturday before in a football game between the Normal College and the University College. {There used to be fierce fightings between the two colleges all of the time. It was a complete accident; a boy from the University gave a kick by accident to the boy from the Normal.} The boy from the University was Tom Elwyn Jones, the son of Rev. S. T. Jones from Rhyl. [...]
- ¶ We used to have a respectful fear of J. Morris-Jones, [...] [MORE ABOUT HIM] [ABSTRACT] **I remember that I got it right from him** once. [DEVELOPMENT] He asked about the origin of the word *cant* ['hundred' in Welsh], and here I was too eager to show my knowledge, saying that it is from Latin *centum* that it comes. "Yes — NO," he said. Then he went on to show that it was not an origin that *cant* was in relation to *centum* but the two originate from the same root. Then he moved back, stood before me and told to me reprovngly not to say to anyone ever again that *cant* originates from *centum*. [ANECDOTE: ANEC. 225]
- [ANECDOTE: ANEC. 224] ¶ [EXPOSITION] He used to be late to his lectures all the time, especially the first lecture in the morning. [DEVELOPMENT] One time we decided to teach him a lesson in the class of honours. We went to hide in the library. Soon here he comes and looks fairly repentant. 'It was the east wind, you know,' he said, and that's all. {It was on a regular bicycle that he used to come from Llanfair Pwll to the College.} Dafydd Elis of Penyfed wrote a parody about Sir John's way of lecturing in my Album, [...]
- [...] The most eloquent speaker was R. J. Jones of Bwlch-gwyn (Rev. R. J. Jones of Cardiff). [DEVELOPMENT] One time when Mr. Jones was speaking, Miss Steele, the hostel keeper, happened to be sitting by my side, and she said, 'I have a fright every time when this man speaks.' In connection with the Welsh Society we had an *eistedd-fod* [a Welsh literary festival]. [...]

- (227) [...] Tipyn yn ddadleugar oedd Gwenallt. Byddai'n amau'r peth yma a'r peth arall. **DEVELOPMENT** "Pam ych chi'n dweud bod dwy *n* yn *hwnnw*?" meddai wrthyf un diwrnod mewn gwrs, "Un sydd yn y Beibl." "Am mai J. Morris-Jones sy'n dweud," meddwn i. **EPILOGUE** Cofier mai 24 oed oeddwn i ar y pryd, a gallasai cwestiwn o'r fath fy nrrysu am foment. Ond yr oedd J. M. Jones yn gymorth hawdd ei gael Y MUNUD HWNNW, ac ar lawer munud WEDYN. Yr oedd Islwyn Williams tua phedair blynedd yn ieuengach a newydd ddyfod i'r ysgol. [...]
- Atgofion, p. 26
- [...] Gwenallt was a little bit disputatious. He used to question this and that. **DEVELOPMENT** 'Why do you say there are two *n* in *hwnnw* [DEM.MEDL.M]?' he said to me one day in a lesson, 'One is being used in the Bible.' 'Because J. Morris-Jones says so,' I said. **EPILOGUE** Remember that I was 24 years old at the time, and a question of this kind could perplex me for a moment. But J. M. Jones was an easily-obtainable help **THAT MOMENT**, and many other moments **AFTER THAT**. Islwyn Williams was about four years older and has just come to the school. [...]
- (228) [...] Yr oedd Gwenallt yn ddisglair iawn ac yn gwybod y cynganeddion a rheolau barddoniaeth y pryd hwnnw. **DEVELOPMENT** Un tro pan oedd yr athro Cymraeg yn wael am ddeufis a gorfod ad-drefnu'r dosbarthiadau cymerai'r prifathro ddosbarth Gwenallt. Pwy ddaeth i'r ysgol ac i'r dosbarth dan sylw ond Mr. Robinson, prif arolygydd y Bwrdd Canol. Rhoddodd y prifathro wers ar y cynganeddion yn Saesneg er mwyn Mr. Robinson. Gwnaeth gamgymeriad wrth esbonio rhyw gynghanedd a chywirowd Gwenallt ef. Tu allan i'r ysgol yr oedd digon o bethau [...]
- Atgofion, p. 27
- [...] Gwenallt was very brilliant and knew the *cynghanedd* forms [*cynghanedd* is the basic concept of sound-arrangement within one line of Welsh poetry, using stress, alliteration and rhyme] and the rules of that period's poetry. **DEVELOPMENT** One time when the teacher of Welsh was sick for two months and it was necessary to re-organize the classes the headmaster took Gwenallt's class. Who came to the school and to the class in question but Mr. Robinson, the chief inspector of the of the Central Board. The headmaster gave a lesson about the *cynghanedd* forms, in English for the sake of Mr. Robinson. He made a mistake while explaining some *cynghanedd* and Gwenallt corrected him. Outside of school there was plenty of things [...]
- (229) [...] Yr oedd Silas Evans a edrychai ar ôl y llwyfan yn Gomiwnydd ac yn Gomiwnydd ymarferol. **DEVELOPMENT** **Cofiaf inni fynd i Gwmllynfell unwaith i actio**, ac yr oedd rhyw sofffa bach simsan y gallai dau eistedd arni yn perthyn i'r neuadd. Gan fod eisiau lle i dri eistedd wrth ochrau ei gilydd yn *Y Canpunt*, cymerodd S.E. forthwyl a hitio un pen o'r sofffa i ffwrdd, rhoi boc lemonêd wrth y pen a gorchuddio'r cwbl efo darn o ddefnydd cyrten. [STORI: ANEC. 230]
- Atgofion, p. 27
- [...] Silas Evans, who looked after the stage, was a communist, and a practical communist. **DEVELOPMENT** **I remember that we went to Cwmllynfell once to act**, and there was some unsteady small sofa belonging to the hall, on which two could sit. Because it was necessary for three to sit one by each other's side in *Y Canpunt* [a 1923 play], S.E. took a hammer and hit one end of the sofa away, put a box of lemonade by that end and hid everything with a piece of the curtain cloth. [ANECDOTE: ANEC. 230]

- (230) [STORI: ANEC. 229]
 Atgofion, p. 28 **DEVELOPMENT** Y tro hwnnw hefyd yr oeddem wedi mynd i fyny yn gynnar, a buom ni'r merched yn gwneud ein hunain yn barod. Aeth y dynion o gwmpas yr ardal i gasglu'r dodrefn benthyg. Buont allan oriau, a phrin gyrraedd yn ôl cyn i'r llen fynd i fyny. Yr oeddynt wedi cael te yn y tai lle galwasant, rhai wedi cael te ddwy-waith. Gwnaeth Mrs. Morgan Y Post swper ardderchog inni i gyd ar ôl y perfformiad. Yr oedd Silas Evans yn ŵr ffraeth iawn a byddai'n dyfynnu o'r dramâu wrth ergydio ei atebion atom. [...]
- (231) [PROFIADAU O'I HAMSER YN YSTALYFERA] **ABSTRACT**
 Atgofion, p. 28 **Cofiaf Niclas Glais yn dyfod i bregethu i un o'r capeli rhyw brynhawn Sul.** **DEVELOPMENT** Ataliwyd yr Ysgol Sul ymhob un o'r capeli er mwyn i bawb gael ei glywed. Yr oedd y capel yn llawn, a Niclas yn taranu yn erbyn y rhyfel ac yn ymosod ar Arglwydd Kitchener. {Safai plisman wrth y drws, ond ni ddigwyddodd dim.} Yr oedd gennyf ddsbarth Ysgol Sul o ddynion ieuanc yn Jeriwsalem, [...]
- (232) [...] O mor dda fyddai'r paned te ar ei ôl, wedi ei pharatoi gan Mr. Morgan, yr athro ffiseg. **DEVELOPMENT** Fe rois i fy nhroed ynddi un tro wrth gynnig gwneud y te yma. {Braint Mr. Morgan oedd hynny.} Yn fy llety byddwn yn hanner byw ar ryw *café au lait*, [...]
- [ANECDOTE: ANEC. 229]
DEVELOPMENT That time we also we had gone up early, and we the women were making ourselves ready. The men went around the district in order to collect the borrowed furniture. They were out for hours, and hardly arrived back before the curtain was raised. They had had tea in the houses they went to, and some had had tea twice. Mrs. Morgan the Post made a splendid supper for us all after the performance. Silas Evans was a very sharp-tongued man and used to quote from the plays when he was shooting his answers at us. [...]
- [EXPERIENCES FROM HER TIME IN YSTALYFERA]
ABSTRACT I remember Niclas Glais [the bardic name of Thomas Evan Nicholas] coming to preach in [lit. to] one of the chapels some Sunday afternoon.
DEVELOPMENT Sunday School was postponed in all of the chapels so that everyone will get to hear him. The chapel was full, and Niclas was thundering against the war and attacking Lord Kitchener. {A policeman was standing by the door, but nothing happened.} I had a Sunday School class of young men in Jeriwsalem, [...]
- [...] Oh, the tea after it was so good, (tea) that Mr. Morgan, the physics teacher, had made. **DEVELOPMENT** I did put my foot in it one time by offering to make tea there. {It was Mr. Morgan's position.} In my accommodation I lived more or less on some sort of *café au lait*, [...]

(233)

Atgofion, p. 30

¶ Pan gaem noson gylchgrawn yn y gymdeithas byddai'r talentau yn gwreichioni gan bobl fel T. Rowland Hughes ac E. J. Williams. **ABSTRACT** Gwnês i ffwl ohonof fy hun yn fuan iawn wedi mynd i Aberdâr. **EXPOSITION** Yr oeddwn i fynd gyda ffrind i'r Cymrodorion, **DEVELOPMENT** ond ychydig amser cyn cychwyn dyma athrawes Saesneg yr ysgol yn galw ynghylch rhyw ysgrif Gymraeg oedd i fod i ymddangos yng Nghylchgrawn yr Ysgol. Daliodd i siarad a minnau ddim yn hoffi dweud fy mod yn mynd allan. Galwodd fy ffrind Miss Phoebe Jones amdanaf, ond er hynny dal i siarad yr oedd yr athrawes Saesneg.

Modd bynnag, fe aeth o'r diwedd, a dyna ninnau ein dwy yn rhedeg trwy bob stryd gefn i ysgol y Gadlys. Yr oedd yn rhaid inni gerdded i flaen y cynulliad, a dyma ni'n cael bonllef o gymeradwyaeth. Yr oedd y ddarlith gan y Parch. Aerwyn Jones, Cwmdâr, drosodd. Nid anghofiaf fyth yr olwg chwareus ar wyneb y llywydd, y Parch. H. M. Stephens, a'i lygad od. Rhoesom ein dwy ein pennau i lawr mewn cywilydd, a phan gododd Mr. John Griffith, Ysgol y Comin, ar ei draed dywedodd, "Er mwyn Miss Jones a Miss Roberts, mi ro'i grynoded o'r ddarlith." {Drwy drugaredd, darlith fer oedd hi.} **EPILOGUE** Bu llawer o bryfocio am Y DIGWYDDIAD. Efallai mai'r peth pwysicaf a ddigwyddodd i mi yn Aberdâr oedd imi ddechrau sgrifennu straeon byrion. [...]

(234)

Atgofion, p. 31

[...] Weithiau cynhelid carnifal i helpu'r di-waith. **DEVELOPMENT** Un tro daeth yn law taranau mawr pan âi'r orymdaith trwy'r dre nes oedd y dillad lliwgar yn glynu yng nghyrrff y perfformwyr. Ar yr achlysur hwn y cyfansoddodd Ap Hefin yr englyn yma, [YR ENGLYN]

¶ When we had a Periodical evening in the Society the talents of people like T. Rowland Hughes and E. J. Williams used to shine. **ABSTRACT** I made a fool of myself very soon after moving to Aberdâr. **EXPOSITION** I was to go to the *Cymrodorion* society, **DEVELOPMENT** but a little time before setting off here calls the English teacher in about some Welsh piece that was to appear in the School Magazine. She kept speaking and I did not like to say that I was going out. My friend Miss Phoebe Jones called on me, but the English teacher kept on talking nevertheless.

Anyway, she did go at long last, and there we two ran through every back street to the Cadlys school. We had to go in front of the gathering, and here we got a cheer of applause. The lecture by Rev. Aerwyn Jones of Cwmdâr was over. I will never forget the amused look on the president's face, Rev. H. M. Stephens, and his odd eye. We bowed our heads down in shame, and when Mr. John Griffith of the Common School stood up, he said 'For the sake of Miss Jones and Miss Roberts, I will give a summery of the lecture.' {Thankfully, it was a short lecture.} **EPILOGUE** There was much teasing about THE INCIDENT. Perhaps the most important thing that happened to me in Aberdâr was that I began to write short stories. [...]

[...] Sometimes a carnival was held in order to help the unemployed. **DEVELOPMENT** One time it became to rain and thunder heavily when the procession went through the town, until the colourful cloths clung to the performers' bodies. About this event Ap Hefin composed this *englyn* [a traditional Welsh short poem form], [THE ENGLYN]

(235) [...] Yr oedd yr ymateb yn rhai o'r tai yn ddigri.
 Atgofion, p. 32 [DEVELOPMENT] "Wrth gwrs, fe fotiaf iddo fe," meddai un ddynes, "beth wi ond Cymraes." [DEVELOPMENT] Un arall yn dweud wrth ganfasiwr ifanc a edrychai tua 16 oed (yr oedd yn 24, ond o bryd golau a chyda bochau pinc), "Beth mae'r blaid a'r blaid wedi'i wneud i'ch plant chi na mhlant innau?" [DEVELOPMENT] Dywedodd gwraig arall nad oedd am bleidleisio i neb gan mai Duw oedd yn rheoli popeth. [DEVELOPMENT] Bûm yn ceisio troi rhyw ddyn ar y ffordd, yntau'n gwranddo ar fy nhruth i gyd, ac yn y diwedd yn dweud mai ef oedd yr ymgeisydd o blaid arall. Deuai Mr. Trefor David o Ewenni i'n helpu weithiau, [...]

(236) [PARAGRAFF AM WLEIDYDDIAETH A CHANFASIO]
 Atgofion, p. 33 [DEVELOPMENT] **Cofiaf un nos Sadwrn fy mod yn dyfod i fyny o'r dref**, ac ar yr allt i fyny at Kenry Street gwelwn dyrfa oedd newydd ddyfod allan o gapel a fuasai'n wag ers talwm.
 Wedi bod yn gwranddo ar ryw Bastor neu'i gilydd yr oeddynt, a phwy oedd yn annerch y dyrfa tu allan ond Kitchener Davies. Dyma a glywn pan gyrhaeddais y dorf. "Back to the land" ar dop ei lais. "Jiw, jiw, another Lloyd George," meddai rhyw wraig dew wrth f'ochr. Nid oeddwn yn hoffi llawer ar y bobl o'r pleidiau eraill a eisteddai gyda mi wrth y bwth pleidleisio ddydd yr etholiad, yn enwedig y Comiwnyddion. [...]

(237) [...] Er mwyn gorffen eu rhannu cyn y Nadolig, byddai fy ngŵr a minnau yn gwneud y gwaith ar wahân neu gyda'n gilydd. [ABSTRACT] **Cofiaf alw mewn un tŷ** lle'r oedd gŵr a gwraig a phedwar o blant yn byw mewn dwy ystafell. [EXPOSITION] Yr oedd ef yn dioddef oddi wrth silicosis, a newydd ddyfod adref o'r Cartref ym Mhorth-cawl, heb wella dim yno. [DEVELOPMENT] "Dewch chi," meddwn i, "mi ddaw'n wanwyn ymhen tipyn, a chewch fynd yno eto a gwella." "Na," meddai yntau, "gwaethygu yr wi." Dangosodd y wraig esgidiau'r plant i mi wedi eu prynu yn un o'r siopau gweigion lle y byddai Iddewon o Gaerdydd yn dyfod i werthu esgidiau ar ddiwedd wythnos yn unig. {Sgidiau rhad, sâl oeddynt a dim ond tair wythnos a barhaent.} [STORI: ANEC. 238]

[...] The answer in some of the houses was funny.
 [DEVELOPMENT] 'Of course, I will vote for him,' said one woman, 'what am I but a Welsh woman.' [the party Roberts canvassed for is called ^{party Wales} *Plaid Cymru* 'the Party of Wales']
 [DEVELOPMENT] Another one saying to a young canvasser that looked about 16 years old (he was 24, but he was of light complexion and had pink cheeks), 'What has this party and that party done for your children or mine?' [DEVELOPMENT] Another woman said that she was not going to vote to anyone because it is god who rules everything. [DEVELOPMENT] I tried to turn some man on the road; he listened to my whole *spiel* and in the end said that he was the candidate of another party. Mr. Trefor David of Ewenni came to help sometimes, [...]

[A PARAGRAPH ABOUT POLITICS AND CANVASSING]
 [DEVELOPMENT] **I remember one Saturday night that I came up from the town**, and on the road up to Kenry Street I saw a crowd that had just come out of a chapel that had been empty for a long time.
 They had listened to some Pastor or another, and who was addressing the crowd outside but Kitchener Davies. That is what I heard when I approached the crowd. 'Back to the land' at the top of his voice. 'Phew, phew, another Lloyd George,' said some fat woman by my side. I did not like much the people from the other parties that stood with me at the pooling station on election day, especially the Communists. [...]

[...] In order to finish distributing them before Christmas, my husband and me used to do the work separately or together. [ABSTRACT] **I remember calling in one house** where the husband and wife and four children lived in two rooms. [EXPOSITION] He was suffering from silicosis, and had just come home from the Home in Porth-cawl, not improving there at all. [DEVELOPMENT] 'Come,' I said, 'the spring comes in a bit, and you will get to go there again and improve.' 'No,' he said, 'I will become worse.' His wife showed me the children's shoes, which she had bought from one of the empty shops where Jews from Cardiff came to sell shoes on weekend only. {They were cheap, bad shoes, and they lasted for three weeks.} [ANECDOTE: ANEC. 238]

(238)

Atgofion, p. 34

[STORI: ANEC. 237] **DEVELOPMENT** Aeth fy ngŵr i un tŷ lle'r oedd geneth fach deirblwydd oed yn ddall, a mynnai ei thad mai tlodi'r Dirwasgiad oedd wedi'i achosi. **CONCLUSION** Trwy'r YMWELIADAU HYN cawsom weld dyfnder dioddef rhai o bobl y Rhondda. Cofiaf y noson hefyd pan ddaeth y newydd fod pump o ddynion wedi eu lladd ym mhwl yr Ocean a chofiaf y dyrfa barchus yn eu hebrwng i fynwent y Llethr Ddu. Gallaswn ddweud llawer rhagor am fy arhosiad yn y De, ond mae'r cloc yn fy erbyn. [...]

[ANECDOTE: ANEC. 237] **DEVELOPMENT** My husband went to one house where there was a small girl, three years old, who was blind, and her father insisted that it was the poverty of the Depression that caused it. **CONCLUSION** Through THESE VISITS we got to see the depth of suffering of some of people of Rhondda. I remember also the evening when the news came that five men had died in 'the Ocean' coal mine and I remember the respectful crowd walking with them to the Llethr Ddu graveyard. I could say much more about my stay in the South, but the clock is against me. [...]

B

Appendix to chapter 3: Reporting of speech in narrative

B.1 ACOUSTIC DIAGRAMS

Figure B.1:

An acoustic diagram for ex. 127

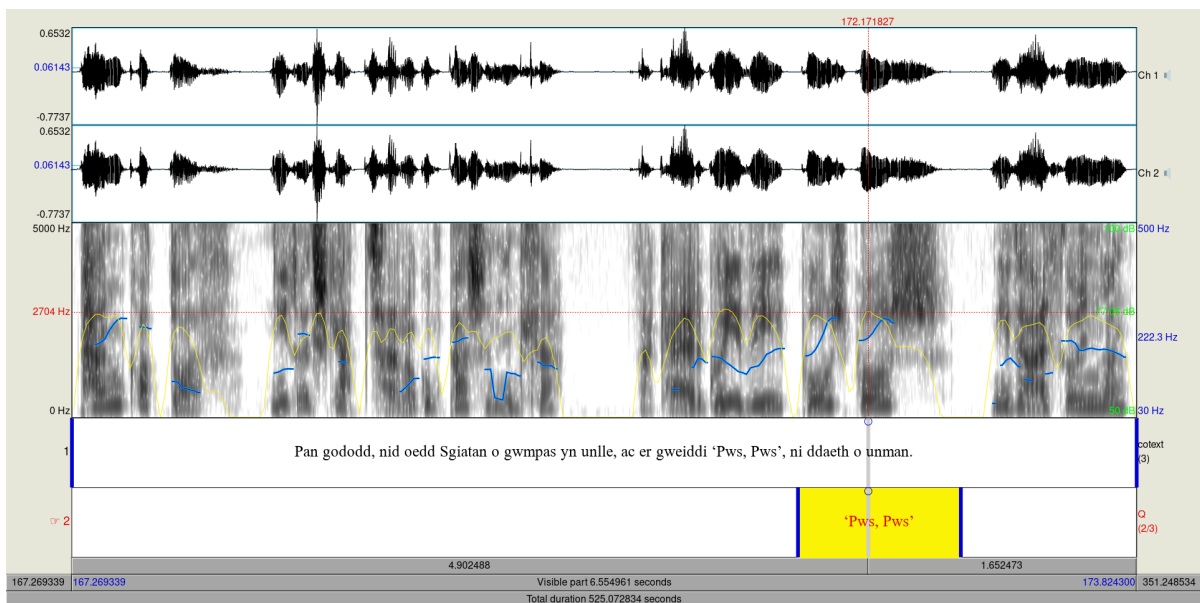


Figure B.2:

An acoustic diagram for ex. 168

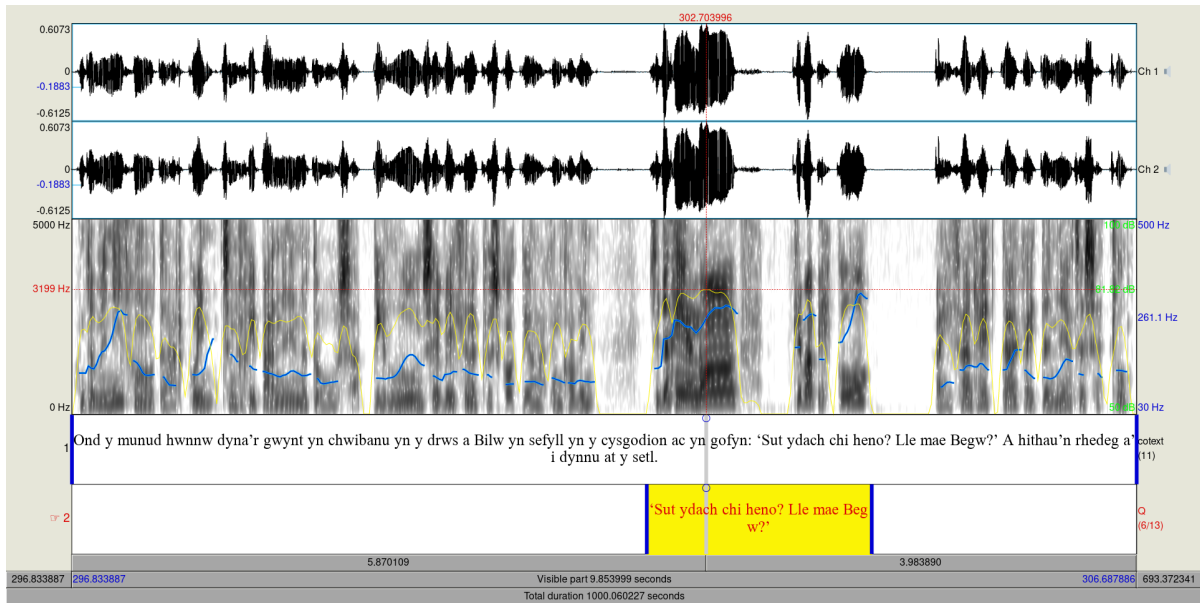


Figure B.3:

An acoustic diagram for ex. 169

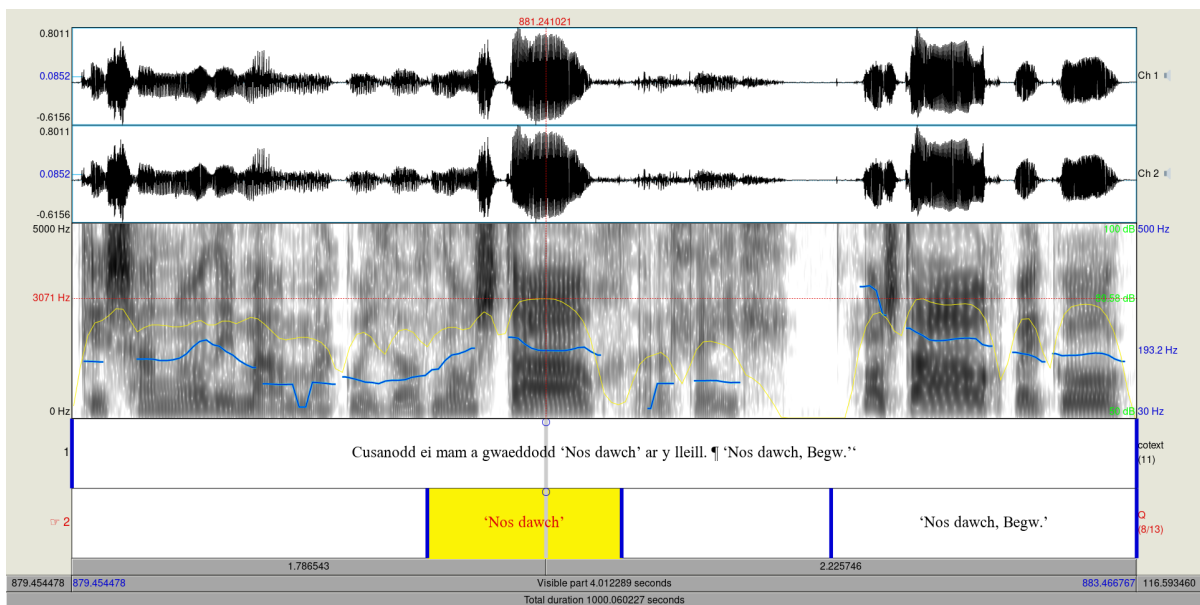


Figure B.4:
An acoustic diagram for ex. 171

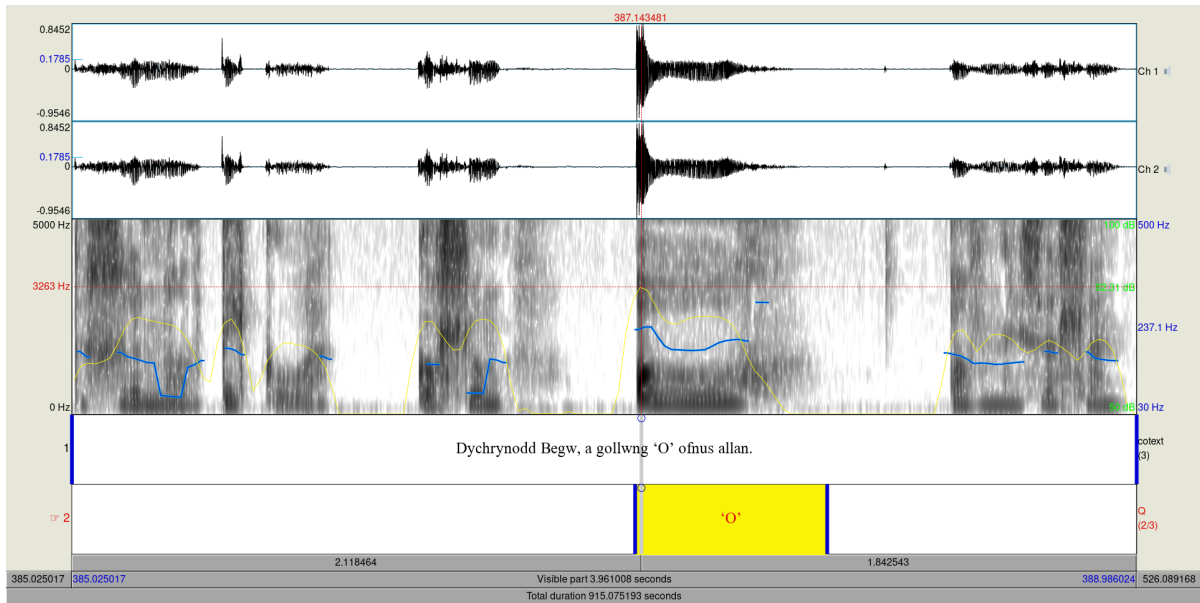


Figure B.5:
An acoustic diagram for ex. 172

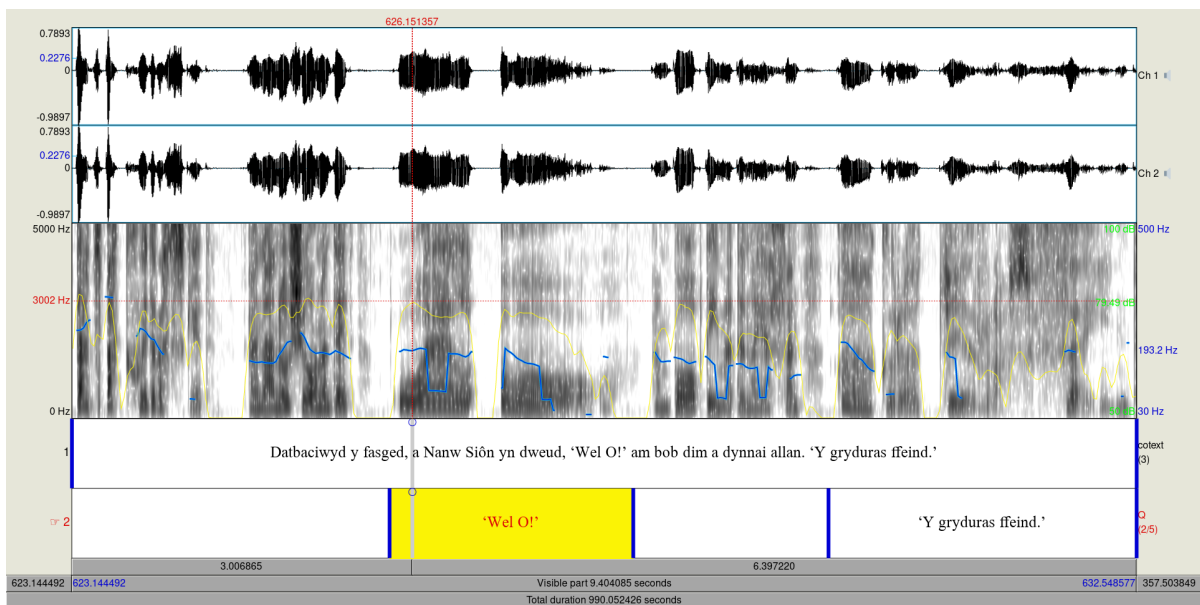


Figure B.6:
An acoustic diagram for ex. 175

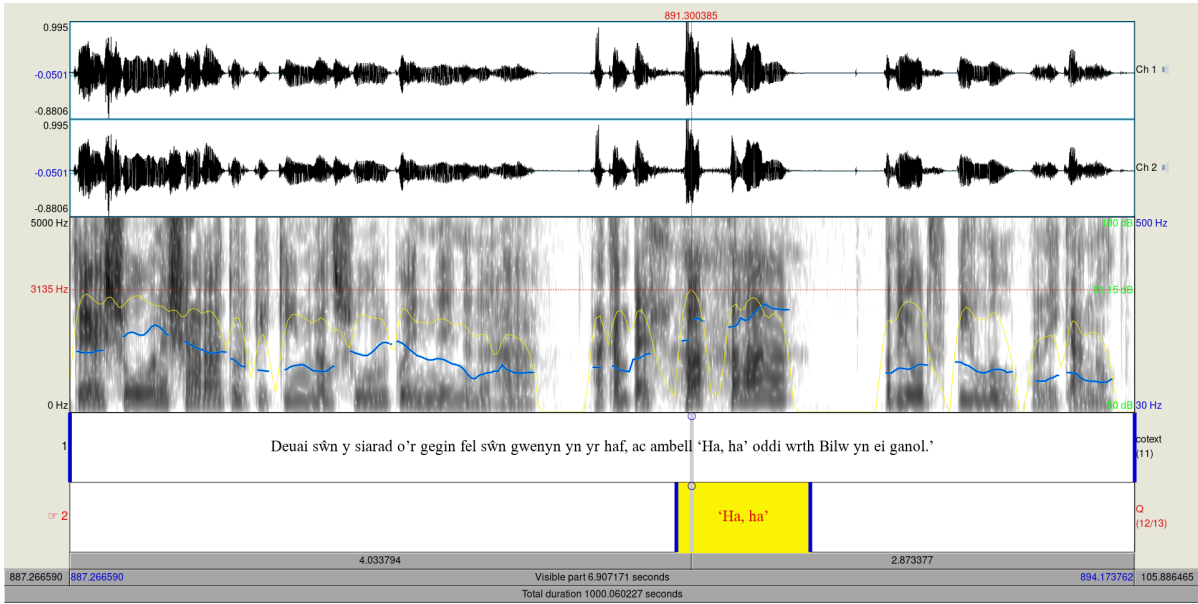


Figure B.7:
An acoustic diagram for ex. 178

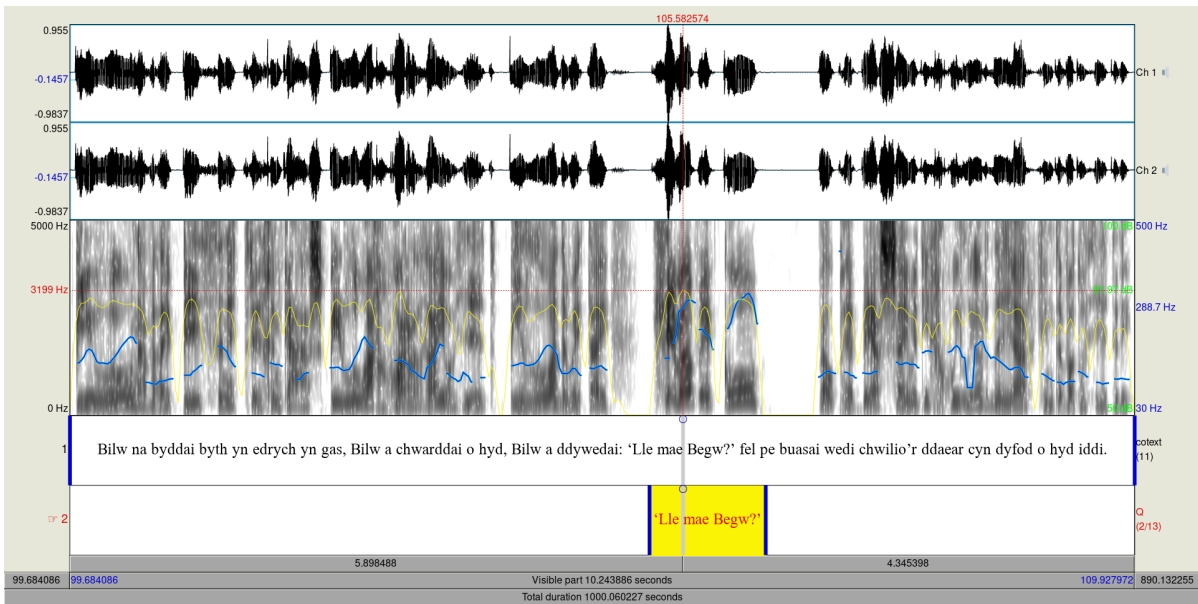


Figure B.8:
An acoustic diagram for ex. 179

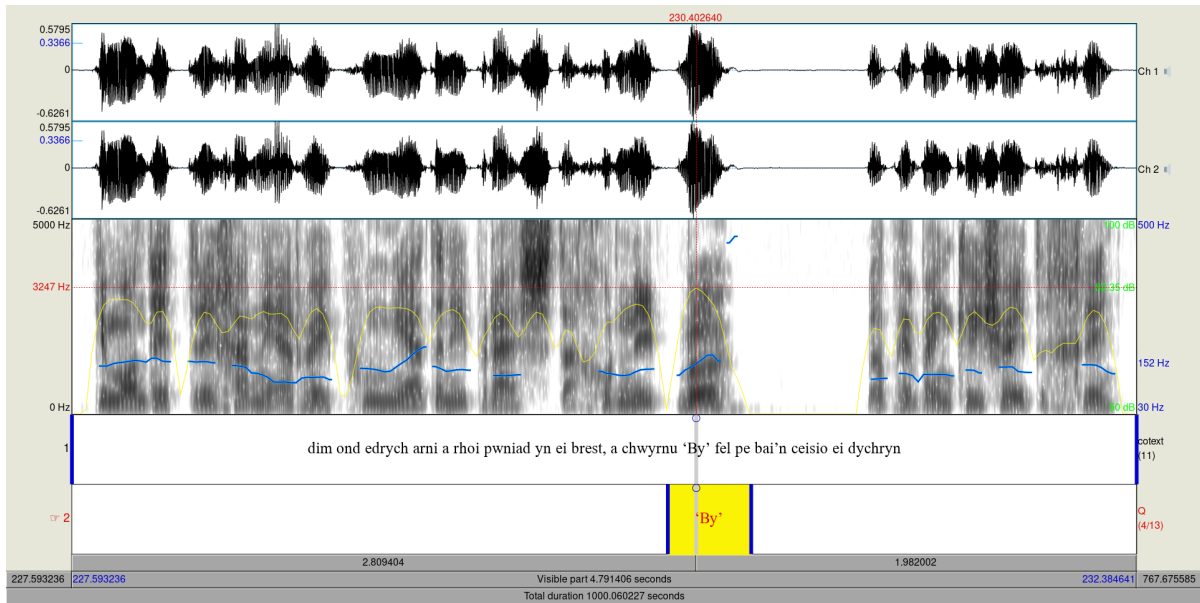
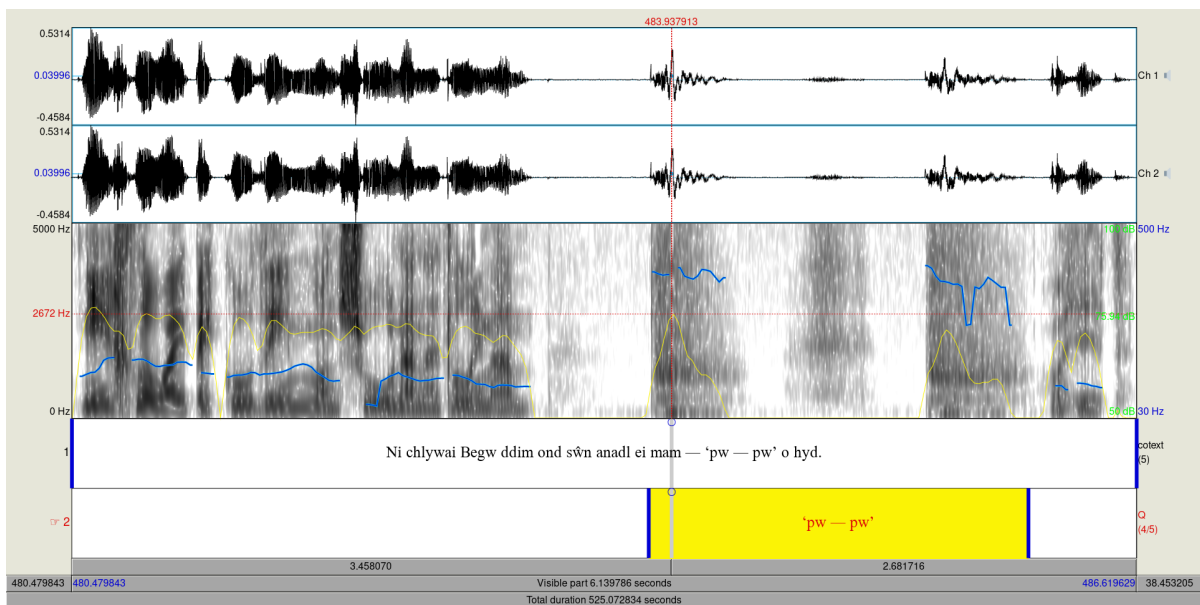


Figure B.9:
An acoustic diagram for ex. 184



B.2 CONVERSATIONS BETWEEN MULTIPLE PARTICIPANTS

This section of the appendix presents two conversations between multiple participants, with annotations (both those which were specified in table 3.3 and additional ones, specified in table B.1). The degree symbol (°) in the Welsh text indicates an unquestionable typo in the edition used (K. ROBERTS [1959] 2004). A running commentary follows the paragraphs it refers to and is marked with a grey vertical line on the left side.

Table B.1:

Legend for the annotations used in § B.2

Symbol	Meaning	Graphic motivation
Ψ	QI1 ⁺ (overt quotative index) used for disambiguation	Three options are reduced to one. (It also looks like the ⟨m⟩ Younger Futhark rune Ψ <i>maðr</i> , the first sound of <i>meddai</i> ...)
Ψ	Like Ψ but with anaphoric speaker indication instead of a proper name; used after narrative paragraphs	Likewise but with one option pointing upwards
≡	QI1 ⁺ with modification of the quotative index	<i>Settings</i> UI icon
∅	QI1 ⁻ (only typographical markers)	Zero symbol
∅ ^A	QI1 ⁻ in answers (a special case of ∅)	Zero symbol with A for <i>Answer</i>
*	Noteworthy or exceptional case	Asterisk

Abbreviation	Character
B	Begw
E	Elin Gruffydd, Begw's mother
M	Mair, a neighbour of Begw's, about the same age
W	Winni

B.2.1 Te yn y Grug

(The context is that Begw and Mair go to the heather mountain ^{DEF mountain heather} (y *mynydd grug*) in order to have there a tea party together.)

Ychydig bach cyn troi i'r mynydd, pwy a welsant ar y ffordd ond Winni Ffinni Hadog, yn sefyll â'i breichiau ar led fel petai hi'n gwneud dril.

A little bit before turning to the mountain, who did they see on the road but Winni Ffinni Hadog, standing with her arms spread as if she were doing drill.

Ψ≡ W: 'Chewch chi ddim pasio,' MEDDAI *hi* yn herfeiddiol.

'You can't pass,' *she* SAID defiantly.

The auxiliary personal pronoun ^{3SG.F} *hi* 'she' refers to Winni — who has just been mentioned — as opposed to the other two.

A dyma'r ddwy arall yn ceisio dianc heibio iddi, ond yr oedd dwy fraich Winni i lawr arnynt fel dwy fraich sowldiwr pren. Wedyn dyna hi'n gafael yn llaw rydd pob un ac yn eu troi o gwmpas.

And the other two were trying to escape past her, but Winni's two arms were down on them like the two arms of a wooden soldier. Then she was taking each of them by the free hand and turning them around.

Ψ W: "R ydw i yn dwâd efo chi i'r mynydd,' MEDDAI.

'I'm coming with you to the mountain,' *she* SAID.

Ψ M: 'Pwy ddeudodd y caech chi ddwâd?' MEDDAI *Mair*.

'Who said that you could come?' *Mair* SAID.

☞ B: ‘Sut ydach chi’n gwbod mai i’r mynydd ydan ni’n mynd?’ OEDD CWESTIWN *Begw*. ‘How do you know that we’re going to the mountain?’ WAS *Begw*’S QUESTION.

∅^A W: ‘Tasat ti yn fy nabod i, fasat ti ddim yn gofyn y fath gwestiwn.’ ‘If you knew me, you wouldn’t be asking such a question.’

The zero quotative index correlates with this quote being an answer in this environment.

☞ B: ‘Ydy o’n wir ych bod chi’n wits?’ EBE *Begw*. ‘Is it true you’re a witch?’ *Begw* SAID.

Without explicitly indicating it is *Begw* who is speaking, this could have been *Mair* as well.

∅^A W: ‘Ddyla hogan bach fel chdi ddim holi cwestiyna?’ ‘A little girl like you shouldn’t ask questions.’

Edrychodd *Begw* arni. Gwisgai ryw hen ffrog drom amdani, a brat pyg yr olwg heb ddim patrwm arno, dim and dau dwll llawes a thwll gwddw, a llinyn crychu drwy hwnnw. Ei gwallt yn gynhinion hir o gwmpas ei phen ac yn disgyn i’w llygaid. Yr oeddynt wedi troi i’r mynydd erbyn hyn, a rhedai awel ysgafn dros blu’r gweunydd gan chwythu ffrog ysgafn *Mair* a dangos y gwaith edau a nodwydd ar ei phais wen. Fflantiai godre cwmpasog ffrog *Winni* o’r naill ochr i’r llall fel cynffon buwch ar wres. Tarawodd ei chlocsen ar garreg.

Begw looked at her. She was wearing an old heavy frock, and a raggedy-looking pinafore with no shape to it, just two armholes and a neck-hole, with a drawstring through it. Her hair in long hanks on her head, and falling into her eyes. They had turned to the mountain by now, and a light breeze was running across the cotton grass, blowing *Mair*’s light frock and showing the needlework on her white petticoat. It flaunted the fallen hem of *Winni*’s frock from side to side like the tail of a cow in heat. Her clog struck a stone.

☞≡ W: ‘Damia,’ MEDDAI *hi* yn ddistaw, ac yna yn uwch, ‘yn t ydy o’n beth rhyfedd ych bod chi’n gweld sêrs wrth daro’ch clocsan ar garrag?’

‘Damn,’ *she* SAID quietly, and then more loudly, ‘isn’t it a strange thing that you see stars when you bump your clog on a stone?’

Ni allai *Begw* gredu ei chlustiau, ac wrth na chlywodd *Mair* yn rhyfeddu na gwrthwynebu, penderfynodd nad oedd wedi clywed y rheg. Hefyd, yr oedd penbleth rhannu’r jeli yn mynd yn anos. Byddai’n rhaid iddi gynnig peth i *Winni* rwan.

Begw couldn’t believe her ears, and as she didn’t hear *Mair* express surprise or protest, she decided that she hadn’t heard the swear-word. Moreover, the perplexity about sharing the jelly was becoming urgent. Now she would have to offer something to *Winni*.

☞≡ W: ‘Mi’r ydw i wedi blino’n lân, mae arna’i eisio bwyd,’ MEDDAI *Winni*, gan dynnu ei dwylo o ddwylo’r ddwy arall.

‘I’m clean worn out, I need food,’ *Winni* SAID, pulling her hands from the hands of the other two.

* W: ‘Mae’r clwt glas yma wedi’i neud ar yn cyfar ni.’ Ac eisteddodd ar glwt glas o laswellt yng nghanol y grug.

‘This patch of grass is made for our hide-out.’ And she sat down on a patch of green grass in the middle of the heather.

*≡ W: ‘Rwan, steddwch,’ MEDDAI fel swyddog byddin.

‘Now sit,’ *she* SAID like an army officer.

The last three paragraphs are spoken by the same character, *Winni*. Staging the scene like this gives it a dramatic effect: three short staccato-like quotes by the wild *Winni*, with the other two dumbfounded. The rhythm is very clear in the audiobook production (DWYFOR and PIERCE JONES 2004).

Ni allai'r ddwy arall wneud dim and ufuddhau, fel petaent wedi eu swyngyfareddu.

The other two could only obey, as if they'd been spellbound.

Ψ≠ W: 'Fuoch chi 'rloed yn sir Fôn?' MEDDAI Winni, gan edrych tuag at yr ynys honno.

'Have you ever been to Anglesey?' Winni SAID, looking towards that island.

Ψ M: 'Mi fuom i efo'r stemar bach,' MEDDAI Mair.

'I've been, on the little steamer,' Mair SAID.

Ψ B: 'Fuom i 'rloed,' MEDDAI Begw.

'I've never been,' Begw SAID.

Were it not for the overt quotative index, indicating the speaker as Begw, a zero quotative index would have signal a thread of conversation between Winni and Mair.

Ψ W: 'Na finna,' MEDDAI Winni, 'ond mi 'r ydw i am fynd ryw ddiwrnod.'

'Nor I,' Winni SAID, 'but I mean to go some day.'

Each answers the question, including Winni, who asked it.

Ψ M: 'Yn lle cewch chi bres?' GOFYNNODD Mair.

'Where will you find the money?' Mair ASKED.

∅^A W: 'Mi 'r ydw i'n mynd i weini, wedi imi adael yr ysgol y mis nesa.'

'I'm going into service, after I leave school next month.'

Ψ B: 'I b'le?' GOFYNNODD Begw.

'Where?' Begw ASKED.

∅^A W: 'D wn i ddim. Ond mi faswn i'n licio mynd i Lundain, yn ddigon pell.'

'I don't know. But I'd like to go to London, quite far away.'

∅ B: 'Fasa arnoch chi ddim hiraeth ar ôl ych tad a'ch mam?'

'Wouldn't you feel homesick for your father and your mother?'

The use of a zero quotative index marks a thread of conversation as taking place between Begw and Winni.

∅^A W: 'Na fasa, 'd oes gin i ddim mam iawn, a ma gin i gythral o dad.'

'No, I don't have a proper mother, and I have a devil of a father.'

Caeodd Mair ei llygaid a'u hagor wedyn mewn dirmyg. Gwnaeth Begw ryw sŵn tebyg i sŵn chwerrthin yn ei gwddw, gall edrych yn hanner edmygol ar Winni.

Mair shut her eyes and then opened them in disdain. Begw made a sound like the sound of laughter in her throat, looking half-admiringly at Winni.

Ψ M: 'Mi wneith Duw ych rhoi chi yn y tân mawr am regi,' MEDDAI Mair.

'God is going to put you in the big fire for swearing,' Mair SAID.

∅ W: 'Dim ffiars o beryg. Mae Duw yn ffeindiach na dy dad ti, ac yn gallach na'r ffwl o dad sy gin i.'

'No fear of that. God is kinder than your father, and more sensible than the fool of a father I have.'

≠ M: 'O,' MEDDAI Mair, wedi dychryn, 'mi ddeuda i wrth tada.'

'Oh,' Mair SAID, frightened, 'I'll tell Dada.'

∅ W: 'Sawl tad sy gin ti, felly?'

'How many da's do you have then?'

- ☞ B: 'Tada mae hi'n galw'i thad, a finna yn 'nhad,' MEDDAI Begw. 'Dada is what she calls her father, and I call mine 'dad,' Begw SAID.

It is not Mair who answers this question, which was originally directed at her, but Begw. For this reason we have ☞ and not Ø^A.

From this point the conversation goes on between Begw and Winni.

- ☞ W: 'A finna yn lembo,' MEDDAI Winni. 'And I call mine numbskull,' Winni SAID.
- Ø B: 'Bedi lembo?' 'What's 'numbskull'?'
- Ø^A W: 'Dyn chwarter call yn meddwl i fod o'n gallach na neb. Tasa fo'n gall, fasa fo ddim wedi priodi'r cownslar dynas acw.' 'A dimwitted man who thinks he has more sense than anyone. If he'd had sense, he wouldn't have married her nibs there.'
- Ø B: 'Nid y hi ydy'ch mam chi felly?' 'She isn't your mother then?'
- Ø^A W: 'Naci, mae fy mam i wedi marw, a'i ail wraig o ydy hon. Ffŵl oedd fy mam inna hefyd. Ffŵl diniwad wrth gwrs.' 'No, my mother's dead, and this one's his second wife. My mother was a fool as well. An innocent fool, of course.'
- * B: 'O,' MEDDAI Begw, 'bedach chi'n deud peth fel yna am ych mam?' 'Oh,' Begw SAID, 'why are you saying a thing like that about your mother?'

This is one of the few exceptions in the corpus where an overt quotative index appears when there is no apparent reason for it to do so: the current thread of the conversation is already established between Begw and Winni, and there seems to be no motivation for indicating the identity of the speaker explicitly.

- Ø^A W: 'Wel, mi'r oedd hi'n wirion yn priodi dyn fel nhad i gychwyn, ac wedi'i briodi fo, yn cymryd pob dim gynno fo. Mi'r oedd yn dda i'r gryduras gael mynd i'w bedd. Ond mae yna fistar ar Mistar Mostyn rŵan.' 'Well, she was foolish to marry a man like dad to start with, and after she married him, to put up with everything from him. It was good that the poor thing could go to her grave. But Mister Mostyn has a master now.'
- Ø B: 'Pwy ydy Mistar Mostyn?' 'Who's Mister Mostyn?'
- Ø^A W: 'D wn i yn y byd. Rhyw stiward chwarel reit siŵr.' 'I don't know at all. Some quarry steward, for sure.'
- Ocheneidiodd Begw, ac edrychodd ar wyneb Winni. Yr oedd ei hwyneb yn goch erbyn hyn, ac edrychai dros bennau'r ddwy leiaf i gyfeiriad y môr. Yr oedd natur camdra yn ei cheg, a chan ei bod yn gorfod taflu ei phen yn ôl i daflu ei gwallt o'i llygad, yr oedd golwg herfeiddiol arni. Pan oedd Begw yn meddwl pa bryd y caent ddechrau ar eu te, dyma Winni YN DECHRAU ARNI wedyn. Begw sighed, and looked at Winni's face. Her face was red by now, and she was looking over the heads of the two smaller ones in the direction of the sea. Her mouth was crooked by nature, and since she was forced to fling her head back to toss her hair away from her eyes, she had a defiant look. As Begw was thinking when they might start on their tea, Winni STARTED again.
- Q12 W: 'Fyddwch chi'n breuddwydio weithiau?' 'Do you dream sometimes?'

This is an instance of QI2, which is dependent on the previous narrative paragraph and is located at its coda. For discussion regarding pauses, interruptions and resumptions of dialogue, see § 3.5.

☞ B: 'Bydda' yn y nos,' MEDDAI *Begw*. 'Yes, at night,' *Begw* SAID.

Mair could have answered this question as well. The narrative break resets the indication of participants in the dialogue.

∅ W: 'O na, yn y dydd ydw' i'n feddwl.' 'Oh no, it's in the day I mean.'

∅ B: 'Fedrwch chi ddim breuddwydio heb gysgu.' 'You can't dream without sleeping.'

* W: 'Mi fedra' i,' MEDDAI *Winni*. 'I can,' *Winni* SAID.

This is another exceptional case where QI1⁺ is used with no clear cause. Possible contributing factors can be the contrastive nature of the content (as if saying 'I, Winni, can'; take note of the *nynégocentrique* clause-initial particle *mi* and the added personal pronoun *i*, although in the colloquial language it is more or less obligatory) and perhaps being a preparatory step to the next line, where Mair steps in after a long silence and tells Begw not to listen to Winni.

☞ M: 'Peidiwch â gwrando arni'n deud clwydda,' MEDDAI *Mair*. 'Don't listen to her telling lies,' *Mair* SAID.

Mair rejoins the conversation.

Ond yr oedd Begw yn gwrando â'i cheg yn agored, a Winni fel rhyw fath o broffwyd iddi erbyn hyn, yn edrych yr un fath â'r llun o Daniel yn ffau'r llewod.

But Begw was listening with her mouth open, with Winni like a kind of prophet to her by now, looking just like the picture of Daniel in the lions' den.

☞ W: 'Fydda' i'n gneud dim ond breuddwydio drwy'r dydd,' MEDDAI *Winni*, 'dyna pam mae gin i dylla yn fy sana, a dyna lle bydd gwraig y 'nhad yn achwyn amdana'i wrtho fo cyn iddo fo dynnu'i dun bwyd o'i boced wedi cyrraedd adra o'r chwaraal. A mi fydda'i yn cael chwip din cyn mynd i 'ngwely.'

'I don't do anything but dream all day,' *Winni* SAID. 'That's why I have holes in my stockings, and that's the reasons my father's wife complained to him about me before he took his food tin out of his pocket after arriving home from the quarry. And I got my arse whipped before going to bed.'

☞ M: 'O-o-o,' MEDDAI *Mair* gydag arswyd.

'Oh-oh-oh,' *Mair* SAID, in horror.

Chwarddodd Begw yn nerfus.

Begw laughed nervously.

∅ W: "D oedd o ddim yn beth i chwerthin i mi. Ond un noson mi drois i arno fo, a mi gyrhaeddis i glustan iddo fo. 'R ydw i bron cyn dalad â fo erbyn hyn.'

'It wasn't a laughing matter to me. But one night I turned on him, and I fetched him a clout on the ear. I'm almost as tall as he is by now.'

Mair becomes silent, and the conversation is again between two participants, *ergo* ∅.

∅ B: 'A beth wnaeth o?' 'And what did he do?'

The identity of the person who asks the questions in this part is explicitly referred to in a few paragraphs (*Edrychai Mair i lawr [...] gan yr ateb olaf*).

- | | |
|---|---|
| <p>∅^A W: ‘Fy nghloi fi yn y siambar heb ola na dim, a ches i ddim swpar. Ond mi’r oeddwn i wedi cael i dalu fo yn i goin. Ond chysgis i fawr am fod gwanc yn fy stumog.’</p> | <p>‘Locked me in the bedroom without light or anything, and I didn’t get any supper. But I’d got to pay him in his own coin. But I didn’t sleep much because my stomach was ravenous.’</p> |
| <p>∅ B: ‘Bedi gwanc?’</p> | <p>‘What’s ‘ravenous’?’</p> |
| <p>∅^A W: ‘Miloedd o lewod yn gweiddi eisio bwyd yn dy fol di. Ond mi’r ydw i am ddengid ryw ddiwrnod i Lundain. Wedi dechra dengid yr ydw i heddiw, am fod Lisi Jên wedi bygwth cweir imi bora.’</p> | <p>‘Thousands of lions roaring for food in your belly. But I mean to escape some day to London. I’ve started escaping today, because Lisi Jên threatened me with a thrashing this morning.’</p> |
| <p>∅ B: ‘Pwy ydy Lisi Jên?’</p> | <p>‘Who is Lisi Jên?’</p> |
| <p>∅^A W: ‘Ond gwraig ’y nhad.’</p> | <p>‘Only my father’s wife.’</p> |
| <p>∅ B: ‘Be wyddwn i?’</p> | <p>‘How could I know?’</p> |
| <p>∅^A W: ‘Dyna chdi’n gwbod rŵan.’</p> | <p>‘There then, you know now.’</p> |
| <p>Edrychai Mair i lawr ar ei ffrog heb ddweud dim, a Begw a holai. Cafodd ei brifo gan yr ateb olaf.</p> | <p>Mair was looking down at her frock without saying anything, and it was Begw asked the questions. She was hurt by the last answer.</p> |

See the discussion about ex. 244 in § 3.4.1.2.

Aeth Winni ymlaen.

Winni went on.

- | | |
|---|---|
| <p>Ψ[≠] W: ‘Tendiwch chi,’ MEDDAI, dan grensian ei dannedd, ‘mi fydda’ i’n mynd fel yr awal ryw ddiwrnod, a stopia’ i ddim nes bydda’i yn Llundain. A mi ga’ i le i weini a chael pres.’</p> | <p>‘Mind you,’ <i>she</i> SAID, grinding her teeth, ‘I’ll be going like the breeze some day, and I won’t stop until I’m in London. And I’ll find a place to serve and I’ll make money.’</p> |
|---|---|

As discussed in § 3.3.1.1.2, *meddai* has third-person singular morphology. Thus, it can stand on its own syntactically (*‘pro-drop’*). No additional anaphoric pronoun *hi* ‘she’ is used, as this would signal contrast, whereas here *meddai* maintains the same referent noncontrastively.

- | | |
|--|---|
| <p>Ψ W: ‘T ydy morynion ddim yn cael fawr o bres,’ MEDDAI <i>Mair</i>.</p> | <p>‘Maids don’t make much money,’ <i>Mair</i> SAID.</p> |
|--|---|

- Ø W: 'O, nid at grachod 'r un fath â chdi yr ydw' i'n mynd i weini, ond at y Frenhines Victoria 'i hun. A mi ga'i wisgo cap startsh gwyn ar ben fy shinón, a barclod gwyn, a llinynna hir 'dat odra fy sgert yn i glymu. A mi ga'i ffrog sidan i fynd allan gyda'r nos a breslet aur, a wats aur ar fy mrest yn sownd wrth froitsh aur cwlwm dolan a giard aur fawr yn ddau dro am fy ngwddw fi. A mi ga'i gariad del efo gwallt crychlyd, nid un 'r un fath â'r hen hogia coman sy fforma. A ffarwel i Twm Ffinni Hadog a'i wraig am byth byth-oedd.'
- Yna dechreuodd dynnu ym mhlanhigion y corn carw a dyfai gan ymgorddeddu'n dynn am fonion y grug. Tynnai a thynnai yn amyneddgar â'i llaw wydn, ac yna wedi cael digon, rhoes ef o gwmpas ei phen fel torch.
- Ψ W: 'Dyma i chi Frenhines Sheba,' MEDDAI.
- Ar hynny, dyma hi'n lluchio ei dwy gloesen ac yn dechrau dawnsio ar y grug, ei sodlau duon yn ymddangos fel dau ben Jac Do drwy'r tyllau yn ei sanau. Dawnsiai fel peth gwyllt gan luchio ei breichiau o gwmpas, a throï ei hwyneb at yr haul. Gafaelodd yng ngodre ei sgert ag un llaw a dal y fraich arall i fyny. Sylwodd Begw nad oedd ond croen noeth ei chluniau i'w weld o dan ei sgert. Toc dyna hi'n stopio, ac yn disgyn gan led-orwedd ar y ddaear.
- Ø W: 'O, mae'r bendro arna' i.'
- Ψ B: 'Cymwch lymad o de oer, Winni,' MEDDAI Begw, 'mi wneith hwn les i chi.'
- Yr oedd wedi cael y gair 'Winni' allan o'r diwedd, ac wedi symud cam ymlaen yn ei chydymdeimlad â hi.
- Ar hynny cododd Winni ar ei heistedd.
- Ø W: 'Doro'r fasgiad yna imi, 'd ydw i ddim wedi cael tamad o ginio.'
- Ac fel person wedi colli ei synhwyrau dyma hi'n gafael yn y gwydr jeli a'r llwy ac yn ei lowcio i gyd ac yna yn slaffio'r brechdanau. Yr oedd Begw wedi ei hoelio wrth y ddaear, a'r dagrau wedi neidio i'w llygaid. Gwenai Mair yn oer.
- 'Oh, it isn't snobs like you I'm going to serve, but Queen Victoria herself. And I'll have a white starched cap on my chignon, and a white apron, and long strings down to the hem of my skirt to tie it. And I'll have a silk frock for going out at night and a gold bracelet, and a gold watch on my breast fastened to a bow-knot brooch and a great gold chain in two twists around my neck. And I'll have a handsome sweet-heart with curly hair, not one like these common old boys around here. And farewell to Twm Ffinni Hadog and his wife forever and ever.'
- Then she began to pluck a tendril of the staghorn that was growing tightly twined around the stalks of the heather. She patiently plucked and plucked with her tough hand, and then, when she had enough, she put it around her head like a wreath.
- 'Here she is for you, the Queen of Sheba,' she SAID.
- At that, here she was, flinging off her two clogs and beginning to dance on the heather, her black heels looking like the heads of two jackdaws through the holes in her stockings. She was dancing like a wild thing, flinging her arms about, and turning her face towards the sun. She grasped the hem of her skirt with one hand and held the other arm up. Begw noticed that there was only the bare skin of her haunches to be seen under her skirt. Presently she stopped, and fell half-sprawling on the ground.
- 'Oh, I'm dizzy.'
- 'Have a sip of cold tea, Winni,' Begw SAID, 'this will do you good.'
- She had got the word 'Winni' out at last, and had moved a step forward in sympathy for her.
- At that, Winni sat up.
- 'Give me that basket, I haven't had a morsel of dinner.'
- And like a person who's lost her senses, she went and took the jelly glass and the spoon and gulped it all down, and then scoffed the slices of bread-and-butter. Begw was nailed to the earth, and the tears leapt into her eyes. Mair was smiling coldly.

- ⌘ W: ‘A rŵan,’ MEDDAI *Winni*, gan godi a lluchio’r gwydr i’r fasedg, ‘r ydw i am ych chwipio chi.’ ‘And now,’ WINNI *said*, getting up and tossing the glass into the basket, ‘I mean to thrash you.’

B.2.2 Ymwelydd i De

(The context is that Begw and her mother Elin Gruffydd wait for Winni, whom they invited for tea.)

- Toc clywsant sŵn clocsiau ar lechi’r drws, ac yr oedd *mam Begw* yno o’i blaen YN DWEUD: Presently they heard the sound of clogs on the doorstep, and *Begw’s mother* was there before her, SAYING:
- Q12 E: ‘Dowch i mewn, Winni,’ yn groesawus. ‘Come in, Winni,’ welcomingly.
- Gwisgai Winni yr un dillad ond bod y brat yn wahanol, ac yr oedd sodlau ei sanau fel pe baent wedi eu tynnu at ei gilydd efo edau. Yr oedd ei hwyneb yn bur lân ac yn disgleirio, ond darfyddai’r lle glân yn union o dan ei gên, mewn llinell derfyn ddu. Yr oedd y cynhinyn gwallt a ddisgynnai i’w llygad ar y mynydd wedi ei glymu’n ôl gyda darn o galico. Safodd ar flaenau ei thraed ar garreg y drws, ac yna cerddodd ar flaenau ei thraed i’r tŷ. Winni was wearing the same clothes except that the pinafore was different, and the heels of her stockings were as if they’d been drawn together with thread. Her face was very clean and shone, but the clean place ended precisely under her chin, in a black boundary line. The hanks of hair that were falling into her eyes on the mountain had been tied back with a scrap of calico. She stood on tiptoe on the doorstep, and then walked on tiptoe into the house.
- ☞ W: ‘Dew, mae gynnloch chi le glân yma,’ MEDDAI. ‘Mae’n tŷ ni fel stabal.’ ‘God, you have a clean place here,’ *she SAID*. ‘Our house is like a stable.’
- ☞ E: ‘Well i chi ddŵad at y bwrdd rŵan,’ MEDDAI *mam Begw* gan dorri ar ei thraws. ‘You’d better come to the table now,’ *Begw’s mother SAID*, interrupting her.
- ∅ W: ‘Mae gynnloch chi jeli eto — mae hi’n de parti arnoch chi bob dydd, mae’n rhaid.’ ‘You have jelly again—you must be having a tea party every day.’
- ☞ B: ‘Nac ydi,’ MEDDAI *Begw*. ‘I chi mae hwn wedi’i wneud.’ ‘No,’ *Begw SAID*, ‘this was made for you.’
- ∅ W: ‘Fyddwn ni byth yn cael peth, ’r ydan ni fel Job ar y doman.....’ ‘We never have a thing, we’re like Job on the dunghill...’
- ☞ E: ‘Twt, ’d oes dim llawer o ddim ynddo fo heblaw dŵr,’ MEDDAI *Elin Gruffydd*. ‘Tut, there isn’t much of anything in it besides water,’ *Elin Gruffydd SAID*.
- ☞ W: ‘Ches i ddim crempog er pan oedd mam yn fyw,’ MEDDAI *Winni*; ‘t ydi Lisi Jên byth yn gneud sgram.’ ‘I haven’t had a pancake since mam was alive,’ *Winni SAID*. ‘Lisi Jên never makes treats.’

Winni and Elin Gruffydd talk in the next part of the conversation, and Begw does not participate actively. The shift to zero quotative index is not immediate, with ∅^A (as in the paragraph beginning with *Gwraig fy nhad* below) more readily used than zero not in the context of answers.

- ☞ E: ‘Pwy ydi Lisi Jên?’ GOFYNNODD *mam Begw*. ‘Who is Lisi Jên?’ *Begw’s mother ASKED*.
- ∅^A W: ‘Gwraig fy nhad. ’D ydi hi ddim yn fam i mi, trwy drugaredd. Mi fasa gin i gwilydd bod yn perthyn iddi hi.’ ‘My father’s wife. She isn’t my mother, mercifully. I’d be ashamed to be related to her.’

☞ E: 'Wel, mi ddylach i pharchu hi,' MEDDAI *Elin Gruffydd*, 'a hitha wedi priodi efo'ch tad.' 'Well, you ought to respect her,' *Elin Gruffydd* SAID, 'since she married your father.'

∅ W: 'Parchu, wir. Sut medrwch chi barchu slebog? Hen gythral ydi hi.....' 'Respect, indeed. How can you respect a slob? She's an old devil...'

Dechreuodd Begw grynu, gan ofn yr âi'r rhegi yn waeth. Begw began to tremble, for fear the swearing would get worse.

AETH Winni RHAGDDI.

Winni WENT AHEAD.

Q12 W: 'Mi faswn i'n medru byw yn iawn efo hi tasa hi'n gadael i mi llau. Ond mae'r tŷ mor fudr nes mae arni hi ofn i mi weld pob man sydd ynddo fo, a neith hi ddim gadael i mi. Mae'r cwt mochyn yn lanach na'r tŷ.' 'I'd be able to live with her all right, if she'd let me clean. But the house is so filthy that she's afraid of my getting a good look at it, and she won't let me. The pigsty is cleaner than the house.'

See § 3.5.

∅ E: 'Ond, Winni, fedrwch chi ddim twtio tipyn arnoch chi ych hun?' 'But Winni, can't you tidy yourself up a bit?'

∅^A W: 'Y fi ddaru olchi'r brat yma bore heddiw, a'i roi fo ar yr eithin i sychu, ond 'r oedd raid i mi neud yn slei bach ne faswn i ddim yn cael sebon. O, mae'r crempoga yma'n dda.' 'I'm the one washed this pinafore this morning, and put it on the gorse to dry, but I had to do it on the sly, or I wouldn't have had soap. Oh, these pancakes are good.'

∅ E: 'Cymerwch ragor.' A chododd Elin Gruffydd dair arall ar y fforc. Dyna'r nawfed, meddai Begw wrthi ei hun. 'Have some more.' And Elin Gruffydd lifted another three on the fork. That's the ninth, Begw said to herself.

The narrative addendum operates on a different level from the mechanism of speaker indication and zero:overt quotative index. Neither *meddai Begw wrthi ei hun* 'Begw said to herself' is related to the conversation (see § 3.6.2.3).

∅ W: 'A rêl lembo ydi 'nhad. Mae o wedi gwirioni i ben ar Lisi Jên. Tasa Mam yn fudr fel'na mi fasa wedi cael cweir gynno fo. Ond 'd ydi Lisi Jên yn gneud dim yn rong.' 'And my father's a real numbskull. He's besotted with Lisi Jên. If mam had been filthy like that she'd have got a thrashing from him. But Lisi Jên can do no wrong.'

∅ E: 'Faint sy er pan maen nhw wedi priodi?' 'How long is it since they were married?'

∅^A W: 'Rhyw ddwy flynadd. Fuo fo fawr fwy na blwyddyn ar ôl i mam farw.' 'Some two years. It wasn't much more than a year after mam died.'

∅ E: 'Dowch eto, Winni.' 'Come, one more helping, Winni.'

A chymerodd hithau dair crempog arall.

And she took another three pancakes.

- Ø W: 'Neith Lisi Jên ddim codi i neud brechwast iddo fo cyn iddo fo fynd i'r chwaraal. Mi orfeddith yn braf yn 'i gwely tan tua naw. A 'd ydi o yn cwyno dim fod yn rhaid iddo fo neud 'i frechwast. Mi gododd Mam tan aeth hi i fethu, a mi fydda'n griddfan gin boen wrth dorri brechdana i'w rhoi yn 'i dun bwyd o, a fynta'n deud: 'Be ddiawl sydd arnat ti?' Mi fyddwn i yn codi weithia' ac yn gneud tân ond fedrwn i ddim torri brechdan.'
- Yr oedd y sgwrs yn mynd i gyfeiriad gwahanol i'r hyn a obeithiasai Begw. Nid oedd Winni yn herfeiddiol fel yr oedd ar y mynydd, ac nid oedd golwg dawnsio arni heddiw.
- ☞ E: 'Fedrwrch chi ddim dŵad i'r capal weithia', Winni?'
GOFYNNODD *mam Begw*.°
- 'Lisi Jên won't get up to make breakfast for him before he goes to the quarry. She'll lie nicely in bed until nine. And he doesn't complain that he has to make his breakfast. Mam got up until she wasn't able, and she'd moan in pain as she sliced bread-and-butter to put in his food tin, with him saying: "What the devil's wrong with you?" I'd get up sometimes and make a fire but I couldn't slice bread-and-butter.'
- The talk was going in a different direction than Begw had hoped. Winni wasn't defiant as she'd been on the mountain, and there wasn't a sign of dancing on her today.
- 'Can't you come to chapel sometimes, Winni?' *Begw's mother* ASKED.

The paragraph relating Begw's thoughts (*Yr oedd y sgwrs [...] arni heddiw*) makes a boundary, a seam after which the indication of speaker has to be re-established. Without an explicit indication it would not be clear who is asking.

- Ø^A W: 'D oes gin i ddim dillad, a 'd oes arna' i ddim eisio dŵad at ryw hen grachod fel dynas drws nesa' yma.'
- Ø E: 'T ydi pawb ddim yn grachod, wyddoch chi.'
- Ø W: 'Mae pawb yn troi 'i trwyna arna' i fel tawn i'n faw. Cytia clomennod ydi tai lot o'r rheini hefyd.'
- Ø E: 'Eisio i chi ddŵad a pheidio â malio ynddyn' nhw. 'D ydyn 'nhw' ddim gwell na chithau.'
- Ø W: 'Nac ydyn', wir Dduw, faswn i ddim yn sbio drwy gwilsyn ar rai ohony'n' nhw. Dyna i chi fodryb Lisi Jên, efo'i bwa plu a'i sgidia mroco a jiwals fel pegia moch wrth i chlustia', a mae hi'n fyw o ddled.'
- ☞ B: 'A mae hi'n mynd i'r dre' bob Sadwrn,' MEDDAI *Begw*.
- 'I haven't any clothes, and I don't want to come near any old snobs like this woman next door.'
- 'Everybody isn't a snob, you know.'
- 'Everybody turns their nose up at me as if I were dirt. Their houses are dovecotes, a lot of them, too.'
- 'You want to come and pay them no mind. They aren't any better than you.'
- 'No, honest to God, I wouldn't look through a quill at some of them. There's Lisi Jên's aunt, with her feather boa and her morocco shoes and jewels like pegs for pigs in her ears, and she's living in debt.'
- 'And she goes to town every Saturday,' *Begw* SAID.

Begw enters the conversation, after a period of silence.

- ☞ W: 'Sut gwyddost ti?' MEDDAI *Winni*.
- 'How do you know?' *Winni* SAID.

Now that there are three active participants, an explicit indication of the speaker is needed. Either Winni or Elin Gruffydd could have asked this question.

- Ø^A B: 'Mi fydda' i yn cael dima gynni hi am gario'i pharseli hi oddi wrth y frêc.'
- Ø W: 'Dyna hi i'r dim, dima i ti, dim i siop y pentra yma a'r cwbwll i siopa'r dre'. Dyna i chi bedi ledi.'
- 'I get a halfpenny from her for carrying her parcels from the brake.'
- 'That's her to a T, a halfpenny for you, nothing for the shop in the village here, and everything to the shops in town. That's what you mean by a "lady".'

Chwarddodd Elin Gruffydd.

Elin Gruffydd laughed.

Ø W: ‘Dyna’r unig amser y bydda’ i yn licio Lisi Jên, pan fydd ’i modryb hi yn troi ’i thrwyn arni hi. Mi fasa tynnu llun Lisi Jên a hitha’ efo’i gilydd yn gwneud pictiwr da.’

‘That’s the only time I like Lisi Jên, when her aunt turns up her nose at her. Taking a photo of Lisi Jên and her together would make a good picture.’

This paragraph continues the previous paragraph quoting Winni’s rant; Elin Gruffydd’s laughter is in parenthesis.

Chwarddodd Winni, am y tro cyntaf er pan gyraeddasai.

Winni laughed, for the first time since she’d arrived.

AETH YMLAEN wedyn:

°SHE WENT ON after that:

Q12 W: ‘Crachod ydi’r rhan fwy’ o bobol y lle yma, a maen’ nhw’n medru edrach reit barchus ddydd Sul yn y capal. Ond biti na fasach chi’n ’i gweld nhw hyd y mynydd yna yn y nos.’

‘Snobs, that’s what most of the people are here, and they can look quite respectable on Sunday in chapel. But it’s a pity you couldn’t see them up on that mountain at night.’

An explicit resumption of the rant; see ex. 258 in § 3.5.2.

Meddyliodd Elin Gruffydd y byddai’n well *iddi* DORRI AR EI THRAWS yn y fan yma.

Elin Gruffydd thought that *she’d* better INTERRUPT at this point.

Q12 E: ‘Pryd y byddwch chi yn gadael yr ysgol, Winni?’

‘When will you be leaving school, Winni?’

Ø^A W: ‘Dipyn cyn y Nadolig, mi fydda’ i yn dair-ar-ddeg yr adeg honno. A mi ’r° ydw i am fynd i Lundain i weini — — mynd yn ddigon pell.’

‘A bit before Christmas, I’ll be thirteen then. And I want to go to London into service—go quite far away.’

Ø E: ‘Fasa dim gwell i chi fynd i’r dre’ ne’ rywla yn nes adra? Rhaid i chi gael dillad crand iawn i fynd i Lundain.’

‘Wouldn’t you rather go to town or somewhere closer to home? You need to have very grand clothes to go to London.’

Once again the conversation is between Winni and Elin Gruffydd, until the next time Begw speaks.

Ø^A W: ‘Llundain ne’ ddim i mi. Mi gawn olchi llestri a chap startsh gwyn am fy mhen. Mae yna selerydd mawr yn Llundain a gias yn ’i goleuo nhw, a phetha’r un fath â bocs yn cario’r bwyd i fyny i’r byddigions heb i neb ’i gario fo. A mi gawn i noson allan, a mi awn i i’r capel wedyn. Fasa neb yn fy ’nabod i yn fanno, na neb yn gwybod ’mod i’n ferch i Twm Ffinni Hadog.’

‘London or nothing for me. I could wash dishes with a starched white cap on my head. There are great cellars in London with gas lighting them, and things like a box carrying the food up to the high-and-mighty without anyone carrying it. And I’d have an evening off, and I’d go to chapel then. Nobody would know me there, and nobody would know I’m Twm Ffinni Hadog’s daughter.’

≡ E: ‘Sut ydach chi’n gwybod yr holl hanes yma am Lundain, Winni?’ MEDDAI *mam Begw* wrth roi llwyad arall o jeli ar ei phlât.

‘How do you know all these stories about London, Winni?’ *Begw’s mother* SAID, putting another spoonful of jelly on her plate.

- Ø^A W: ‘Wedi darllan amdanyn’ nhw yn slei bach yr ydw ‘i. Mi faswn i’n gwybod mwy onibai fod Lisi Jên fel gelan ar fy ôl i. Yn fy ngwely tua phump yn y bora y bydda’ i’n cael y siawns ora’, a mi fydda’ i yn cuddio’r llyfr o dan y gwely peswyn. Dim peryg’ i Lisi Jên ‘i ffeindio fo yn fanno. ‘D ydi hi byth yn cweirio’r gwely.’
- ‘I’ve read about them, on the sly. I’d know more if Lisi Jên weren’t after me like a leech. It’s in bed at five in the morning I have the best chance, and I hide the book under the chaff-bed. No danger of Lisi Jên finding it there. She never makes the bed.’
- ⚡ B: ‘Ydach chi’n medru darllan Saesneg?’ GOFYNNODD *Begw*.
- ‘Can you read English?’ *Begw* ASKED.

Begw rejoins the conversation as an active participant.

- Ø^A W: ‘Dipyn bach, digon i ddallt sut le ydi Llundain.’
- ‘A little bit, enough to understand what sort of place London is.’
- Rhythai *Begw* arni gydag edmygedd, a’r fam gyda thosturi.
- Begw* was staring at her with admiration, and her mother with compassion.
- ⊕ W: ‘Ydach chi’n gweld,’ AETH *Winni* YMLAEN, ‘taswn i yn mynd i weini i’r dre’, mi wn i sut y basa hi. Mi fasa ’nhad yn dŵad i lawr i fenthycy fy nghyflog i fesul swllt er mwyn hel diod i’r hogsiad bol yna sy gynno fo, a faswn i yn gweld dim dima. Peth arall, crachod sydd yn y dre’ hefyd. Pryfaid wedi hedag oddi ar doman ydyn’ nhwytha ’r un fath â modryb Lisi Jên.’
- ‘You see,’ *Winni* WENT ON, ‘if I were to go into service in town, I know how it would be. My father would be coming down to borrow my wages shilling by shilling to get drink for that hogshead of a belly of his, and I wouldn’t see a halfpenny. Another thing, they’re snobs in the town as well. Flies hatched from a dung-heap, that’s what they are, the same as Lisi Jên’s aunt.’

The quotative index *Aeth Winni ymlaen* is discussed in § 3.5. It marks the resumption of *Winni*’s speech after the paragraph that is inserted in parenthesis (*Rhythai Beg [...] gyda thosturi*).

- ⊕ B: ‘Ella bydd arnoch chi hiraeth wedi mynd i Lundain,’ MENTRODD *Begw* yn ochelgar. Bu *Winni* yn ddistaw am eiliad, yn syllu yn ddifrifol ar ei phlât.
- ‘Maybe you’ll be homesick after going to London,’ *Begw* VENTURED cautiously. *Winni* was silent for a moment, gazing earnestly at her plate.
- Ø^A W: ‘Basa, mi fasa arna’ i hiraeth ar ôl un, Sionyn ydi hwnnw. Mae o’n hen beth bach annwyl, ond ’d oes neb yn malio dim ynddo fo ond y fi. Mae’ch babi bach chi fel y nefoedd o lân, a Sionyn bach fel toman dail. ‘D ydi o byth yn cael mynd i’r lôn, mi fuaswn i’n cael i weld o weithia’ taswn i’n mynd i’r dre’.’
- ‘Yes, I’d be homesick for someone, that’s Sionyn. He’s a dear little old thing, but no one takes any notice of him but me. Your little baby is heavenly clean, and Sionyn’s like a dung-heap. He never gets to go to the road; I’d be able to see him sometimes if I went to the town.’
- * E: ‘Eisio i chi fynnu cael golchi ’i ddiillad o a’ch diillad ych hun, *Winni*, dim ods beth ddyfyd ych mam, er mwyn i chi gael mynd o gwmpas yn o ddel. Gymwch chi ragor o gremnog?’
- ‘You want to insist on being allowed to wash his clothes and your own clothes, *Winni*, no matter what your mother says, so that you can go around looking nice. Will you have more pancakes?’

This is the third time in this appendix where the rule of thumb described in § 3.4 does not hold (the other two times are in § B.2.1); according to the rule, there should have been indication of *Elin Gruffydd* as the speaker here, as her identity as the speaker is not unambiguous from the co-text. The content of the quote (the signature *Gymwch chi ragor o gremnog?* ‘Will you have more pancakes?’ in particular) gives *Elin Gruffydd* away as the speaker, but in general it does not seem as if the content plays a major role in the distribution of QI1⁺ and QI1⁻.

- Ø^A W: 'Mi orffenna i efo brechdan. Mi neith hyn wledd imi am fis. Biti na fasa Sionyn wedi cael tamaid.' 'I'll finish with bread-and-butter. This will make a feast for me for a month. A pity that Sionyn couldn't have had a bite.'
- ☞ B: 'Mi ddaru' mi ofyn i chi ddwâd â fo,' MEDDAI *Begw*. 'I did ask you to bring him,' *Begw* SAID.
- ☞ E: 'Mi ro i dipyn o grempoga i chi fynd iddo fo,' MEDDAI *Elin Gruffydd*. 'I'll give you a few pancakes to take to him,' *Elin Gruffydd* SAID.
- ☞ W: 'Fiw imi,' MEDDAI *Winni*, 'ne' mi ga' i gweir gan Lisi Jên am fynd i hel tai.' 'I don't dare,' *Winni* SAID, 'or I'll get a thrashing from Lisi Jên for going around gossiping.'

C

Appendix to chapter 4: Stage directions

C.1 *Y FAM*

CYMERIADAU:

IFAN, y Tad.
NANO, ei ail Wraig.
EIRY, ei Ferch fach.
GWYN, ei Fab.
MAIR, ei Wraig gyntaf.
SIENCYN, y Gwas.

LLE:

Cegin fferm Tŷ'n Mynydd.

AMSER:

Saith o'r gloch, Nos cyn G'lan Gaea'.

CHARACTERS:

IFAN, the Father.
NANO, his second Wife.
EIRY, his small Daughter.
GWYN, his Son.
MAIR, his first Wife.
SIENCYN, the Servant.

SCENE:

The kitchen of a farm called *Tŷ'n Mynydd* 'House in a Mountain'.

TIME:

Seven o'clock, the night before Hallowe'en.

GOLYGFŶA:

¹_{NP} **Cegin** mewn ffarm unig, Ty'n Mynydd.
²_{other} **Rhaid** i'r gegin awgrymu unigedd. ³_{NP} **Bwrdd**
 swper, **dysglau** i fwyta uwd, a **llaeth**. ⁴_{NP} **Ar** y dresel
injian wnio a defnydd pinc yn hongian oddiwrthi.
⁵_{ynCVB} **Gwn**, darluniau pregethwyr, ac almanac neu
 ddau **yn hongian** ar y mur. ⁶_{NP} **Gwely** bychan a
 chwrlid coch drosto wrth y mur ar y dde, yn agos i'r
 goleuadau. ⁷_{NP} **Y tân** ar yr un mur, ond ymhellach
 oddiwrth y gynulleidfa. ⁸_{NP} **Dau ddrws**, un yn
 arwain allan ynghanol y mur sydd yn wynebu'r
 bobl, ac un yn arwain i fyny'r grisiau ar y mur sydd
 ar y chwith, ac ymhell oddiwrth y goleu. ⁹_{other} **Ar**
 y chwith i'r drws allan, ac ar yr un mur, **y mae**
 ffenestr a choeden ffenestr yn tyfu arni. ¹⁰_{PRS} **Saif**
 tresel ar y mur chwith. ¹¹_{PRS} **Gorwedd** llestri llaeth
 heb eu golchi yn afler o gwmpas y dresel.
¹²_{other} **Mae'n** saith o'r gloch noson cyn G'lan Gaea'.
¹³_{PRS} **Eistedd** NANO, gwraig dlos ond afler ei gwisg, yn
 edrych yn anfoddog; ¹⁴_{NP} **SIENCYN**, gwas mewn oed yn
 gwisgo'n blaen; ¹⁵_{NP} **ac IFAN** wrth y bwrdd. ¹⁶_{PRS} **Edrych**
 IFAN ar NANO yn serchus.

- I (¹⁷_{AD} **wrth SIENCYN**): Ydach chi am fynd i'r ffair fory, Siencyn?
- S: Na, 'dwi ddim yn meddwl. Ma amsar mynd i'r ffeiria wedi pasio arna i rwan. Tydi ffeiria ddim beth oeddau nhw pan o'n i'n hogyn. Rwan 'does dim byd yno ond yr hen betha troi *round* 'na, a rhyw hen genod penchwiban yn mynd arnyn' nhw ac yn sgrechian. Ond yn fy amsar i 'roedd merchaid ifanc yn mynd i'r ffeiria y bydda'n werth i chi fynd cyn bellad a'r Borth i gweld nhw. Daear bach! dyna i chi ferchaid ifanc glandag, mewn ffrogia *Scotch plaid*! 'Does dim genod felly i'w cael rwan.
- N (¹⁸_{other} **gan ysgwyd ei phen**): Chi sy'n meddwl hynny, Siencyn.
- S (¹⁹_{other} **fel pe mewn breuddwyd**): Mae cystal co' gen i a ddoe am genod y Felin yn dwad i Ffair y Borth yn 'u ffrogia sidan du, a boneti a phlu mawr. Fydda i byth yn gweld plu felly rwan—hannar piws a hannar melyn.

(²⁰_{ynCVB} **NANO yn troi'i thrwyn.**)

SETTING:

¹_{NP} **A kitchen** in a lonely farm, Ty'n mynydd. ²_{other} **The**
 kitchen **has** to suggest loneliness. ³_{NP} **A kitchen**
 table, dishes for soup, and **milk**. ⁴_{NP} **On** the dresser
 a **sewing machine** with pink matter hanging from
 it. ⁵_{ynCVB} **A gun**, pictures of preachers, and an almanac
 or two **hanging** on the wall. ⁶_{NP} **A small bed** with a
 red coverlet by the wall on the right, close to the
 lights. ⁷_{NP} **The hearth** on the same wall, but farther
 from the audience. ⁸_{NP} **Two doors**, one leading out
 in the middle of the wall which is facing the people,
 and one leading up the stairs on the wall which is on
 the left, and away from the light. ⁹_{other} **On** the right
 to the door out, and on the same wall, **there is** a
 window with a window-plant growing on it. ¹⁰_{PRS} **A**
 dresser **stands** on the left wall. ¹¹_{PRS} **Milk bottles lie**
 unwashed, untidily around the dresser.
¹²_{other} **It is** seven o'clock the night before All Saints'
 Day. ¹³_{PRS} **NANO sits**, a pretty woman but with un-
 tidy clothes, looking displeased; ¹⁴_{NP} **SIENCYN**, an adult
 servant plainly dressed; ¹⁵_{NP} **and IFAN** by the table.
¹⁶_{PRS} **IFAN looks** on NANO lovingly.

- I (¹⁷_{AD} **with SIENCYN**): Are you going to go to the fair tomorrow, Siencyn?
- S: No, I don't think so. My time going to the fairs has passed now. Fairs are not what they used to be when I was a lad. Now there is nothing there but those old things turning round, and some old frivolous girls going on them and screaming. But in my time there were young girls going to the fairs, which were worth for you to go as far as the Porth to see them. My goodness! There were comely young girls, in scotch plaid frocks! There are no such girls to get now.
- N (¹⁸_{other} **shaking her head**): It's you who thinks so, Siencyn.
- S (¹⁹_{other} **as if in a dream**): I have a memory, as good as it was yesterday, of the girls of Y Felin(heli) coming to the Fair of Porth in their black silk frocks, with bonnets with a large feather. I'll never see a feather like this — half puce half yellow.

(²⁰_{ynCVB} **NANO turning her nose.**)

- S: Diar, mi roeddau nhw yn genod glandag, hefyd! Sarah—mi briododd hi, ac mi aeth i'r 'Merica. A Jane—'dwi'n credu fod dy dad wedi bod yn 'i chanlyn hi am dipyn, Ifan. A Nans—mi gafodd hi beg pan briododd hi'r hen dwrna 'na o'r dre. A dyna Mary druan—y lana' ohony'n nhw i gyd—mi fuo hi farw pan oedd hi'n ddim ond deunaw, o'r hen salwch diarth. 'Toedd doctoriaid yr adag honno ddim yn gwobod dim am dano fo.
- N: Rydach chi'n siarad byth beunydd am Mary'r Felin. Faswn i'n meddwl y basach chi wedi 'i anghofio hi erbyn hyn.
- S ⁽²¹⁾_{ynADV} **yn boeth**): Anghofio Mary'r Felin! Na, amhosib, y ngenath i! Fasa chitha ddim yn anghofio chwaith, tae' ch chi yn 'i gweld hi! Mi fasach chi yn rhoi'r byd am gal hannar 'i gwallt melyn hi ar ych pen. A 'doedd ar Mary'r Felin ddim eisio hen liwia pinc i gal sylw dynion.
- I: 'Rhoswch chi am funud, Siencyn. Rhaid i chi gyfadda bod merchaid glân i'w cael rwan. Ma rhosod gwynion newydd i câl bob blwyddyn.
- S: Tydi rhosod gwynion rwan ddim mor glws ag oeddau nhw pan oeddwn i'n llanc. Toedd dim rhosyn tlysach na Mary'r Felin pan odd hi'n fyw. ⁽²²⁾_{ynCVB} **Yn ocheneidio**. Nid dyma lle baswn i heno, pe bae hi'n fyw!
- N: Mi allach fod mewn rhywla gwâth, wedi'r cwbl. Falla y galla Mary'r Felin bigo fel pob rhosyn arall.
- S ⁽²³⁾_{ynADV} **braidd yn boeth**): Dim gair am y marw!
- I ⁽²⁴⁾_{ynADV} **braidd yn flin wrth SIENCYN am ateb ei briod**): Falla bydda'n well i chi fynd i swpera'r gwarthag, rwan, er mwyn i chi gal mynd adra yn o gynnar. ⁽²⁵⁾_{ynCVB} **NANO yn codi ac yn mynd â'r piseri llaeth allan drwy'r drws.**
- N: O'r hen dacla 'ma! 'Toes dim diwadd ar ddwrnod gwraig ffarmwr. ⁽²⁶⁾_{ynCVB} **Yn mynd â hwy allan.** Ond o ran hynny, tai ddim i draffarth 'i golchi nhw heno. ⁽²⁷⁾_{ynCVB} **Yn mynd allan drwy'r drws.** ⁽²⁸⁾_{ynCVB} **SIENCYN yn codi i fynd allan.**
- I: 'Does dim angan i chi ddwad fory os byddwch chi'n teimlo ar ych calon i fynd i'r ffair. 'Does 'ma ddim byd neillduol i neud. 'Ro'n i'n meddwl mynd fy hunan fory cyn belled a'r Crib Du i edrach ydi'r defaid yna'n iawn.
- S: Oh dear, they were comely girls, too! Sarah — she got married, but she went to America. And Jane — I believe your father has pursued her a bit, Ifan. And Nans — she was deceived when she married that old attorney from town. And there's poor Mary — the fairest of them all — she died when she was only eighteen, from that old strange illness. The doctors that time knew nothing about it.
- N: You talk all the time about Blonde Mary. I would think you would have forgotten her by now.
- S ⁽²¹⁾_{ynADV} **fervently**): Forget Blonde Mary?! No, impossible, my girl! You wouldn't forget her either, had you seen her! You would give the world for having half her blonde hair on your head. And Blonde Mary had no need of old pinc colours for catching men's attention.
- I: Wait a minute, Siencyn. You have to admit there are fair girls now. There are new white roses every year.
- S: There are no white roses now which are as beautiful as when I was a lad. There was no rose fairer than Blonde Mary when she was alive. ⁽²²⁾_{ynCVB} **Sighing.** It isn't here I would be tonight, had she been alive!
- N: You could be somewhere worse, after all. Maybe Blonde Mary could prick like any other rose.
- S ⁽²³⁾_{ynADV} **rather fervently**): No word about the dead!
- I ⁽²⁴⁾_{ynADV} **rather angrily with SIENCYN for answering his spouse**): Maybe it's better if you go to give the cows fodder, now, so you can go home quite early. ⁽²⁵⁾_{ynCVB} **NANO getting up and going with the milk pitchers out through the door.**
- N: Oh, these old things! There is no end to the day of a farmer's wife. ⁽²⁶⁾_{ynCVB} **Taking them out.** But for that matter, nothing would take the trouble to wash them tonight. ⁽²⁷⁾_{ynCVB} **Going out through the door.** ⁽²⁸⁾_{ynCVB} **SIENCYN getting up to go out.**
- I: You don't have to come tomorrow if you feel like going to the fair. There's nothing specific to do. I was thinking to go myself tomorrow as far as the Crib Du to see if the sheep there are good.

- S: Na, mi ddoi i fyny fel arfar, er ma dyma'r tro cynta' i mi golli'r ffair am hannar cant o flynyddodd. ⁽²⁹⁾_{Yn ADV} **Yn ddwys.**) Mae llawar o betha' yn mynd drwy 'meddwl i heno, Ifan. Wyt ti'n cofio pa noson ydi hi?
- I ⁽³⁰⁾_{Yn ADV} **braidd yn ddigalon**): Wel, ydw. ⁽³¹⁾_{Yn ADV} **Yn sobor.**) Mae hi'n nos cyn Glan Gaea'.
- S: Ia. Mi gollis di un annwl flwyddyn i heno, a mi gollis inna un annwl iawn gin inna ddeugian mlynadd i heno. Ac er bod deugian mlynadd er y dydd hwnnw, 'dw i ddim wedi anghofio, Ifan.
- I ⁽³²⁾_{other} **gyda chwilydd,** ⁽³³⁾_{Yn CVB} **ac yn ymddiheuro**): Ia, ond 'rodd ych amgylchiada chi yn wahanol i'n rhai i. 'Rodd rhaid i mi gâl rhywun i edrach ar ol y plant.
- S: A lle *mae*'r plant, gyda llaw?
- I ⁽³⁴⁾_{Yn CVB} **yn petruso**): Ma'—ma'—nhw wedi mynd ar ne-gas.
- S: Allan ar noson fel heno? Gwarchod pawb! Na, Ifan, nid i gâl neb i edrach ar ol y plant y priodis di hon. Wyr hi ddim am drin plant. Ma' hi'n gwbod mwy am dapio cwrw, a chwerthin yng ngwyneba rhyw hogia gwirion i lawr tua'r "Cart and Horses" 'na! A ma stori ne ddwy go gas am dani. Chlywis di ddim am dani hi a—
- I ⁽³⁵⁾_{Yn ADV} **yn wyllt**): Tewch! Os 'dach chi'n mynd i siarad fel yna am fy ngwraig i yn fy nhŷ fy hun—
- S: 'Rydw i wedi bod yma am ddeugian mlynadd, Ifan, hefo dy dad o dy flaen, a'i daid o'i flaen ynta. A chlywis i ddim geiria tebig i rheina hyd nes dath honna yma, hannar blwyddyn yn ol, i gymryd lle un mor annwl a Mair. Throediodd dim hogan well na Mair y ddaear 'ma erioed. Roedd y tŷ yma bob amsar cyn lanad a'r lamp, a'r plant bach 'ma mor ddel yn y dillad o'i gwaith hi 'i hun, i fynd i'r Ysgol Sul bob Sul. Mi alla i 'i gweld hi'r funud yma fel bydda hi yn 'u gwatchiad nhw ar riniog y drws, hyd nes aethan nhw o'r golwg dros ochr yr hen Foel 'na. Nid y hi oedd yr un i adal y piseri 'llaeth heb 'u golchi hyd yr adag yma o'r nos.
- ⁽³⁶⁾_{PRS} **Dywed hyn wrth fynd trwy'r drws.** ⁽³⁷⁾_{PRS} **Saif IFAN** **gyda'i ben i lawr a'i ddwylo yn 'i boced, a'i gefn at y drws.**
- S: No, I'll come up as usual, even though this is the first time I miss the fair for half a century. ⁽²⁹⁾_{Yn ADV} **Seriously.**) There are many things going through your mind tonight, Ifan. Do you remember what night is it?
- I ⁽³⁰⁾_{Yn ADV} **rather disheartenedly**): Well, I do. ⁽³¹⁾_{Yn ADV} **Soberly.**) It is the night before All Saints' Day.
- S: Yeah. You lost a dear one a year ago this night, and I lost one very dear to me forty years ago this night. And even though it is forty years since that day, I have not forgotten, Ifan.
- I ⁽³²⁾_{other} **with shame,** ⁽³³⁾_{Yn CVB} **and apologising**): Yeah, but your circumstances were different to mine. I had to get someone to look after the kids.
- S: And where *are* the kids, by the way?
- I ⁽³⁴⁾_{Yn CVB} **hesitating**): They—they had gone on an errand.
- S: Out on a night like this one? My goodness! No, Ifan, it's not for looking after the kids that you married this one. She knows nothing about taking care of kids. She knows more about tapping beer, and laughing in the faces of some silly lads down that 'Carts and Horses'! And there is a nasty story or two about her. I never heard about her and —
- I ⁽³⁵⁾_{Yn ADV} **wildly**): Be quiet! If you are going to speak like that about my wife in my own house —
- S: I have been here for forty years, Ifan, with your father before you, and with your grandfather before him. I never heard words like those until that one came here, half a year ago, to take the place of one as dear as Mair. No girl better than Mair ever walked the earth. This house was always as clean as a new penny, and the small kids so pretty in the clothes she made herself, going to the Sunday School every Sunday. I can see her this minute like she used to watch them on the doorstep, until they went out of sight beyond that old Moel. She wasn't one to leave milk pitchers unwashed until this time of the night.
- ⁽³⁶⁾_{PRS} **He says this going through the door.** ⁽³⁷⁾_{PRS} **IFAN stands** **with his head down and his hands in his pockets, his back to the door.**

- I ⁽³⁸⁾_{YⁿADV} **yn edrych braidd yn ddu**, ³⁹_{YⁿCVB} **yn galw ar ol** **SIENCYN**: Ma'n well i chi fynd â'r lantern, Siencyn. Mae hi'n dywyll ac yn unig iawn i chi fynd dros Foel y Grug ych hunan.
- S ⁽⁴⁰⁾_{YⁿCVB} **yn galw oddiallan**: Mi cymra i hi o'r beudy. ⁽⁴¹⁾_{YⁿCVB} **Yn mynd allan.**
- N ⁽⁴²⁾_{YⁿCVB} **yn dyfod i mewn**: Ath yr hen swynyn adra, hefo'i Mary'r Felin, a Mary'r Felin o hyd?
- I: Lle mae'r plant, Nano?
- N ⁽⁴³⁾_{YⁿCVB} **yn dechreu clirio**: Ma' nhw wedi mynd i Siop y Becws i nol bara. Fethis i'n glir a châl amsar i bobi heddyw.
- I: Wedi mynd yr holl ffor' i'r Becws yr adag yma o'r dydd? Rhaid imi fynd i cyfarfod nhw. Alla i ddim meddwl am danyn nhw yn pasio'r fynwant yr adag yma o'r nos, a dwad dros yr hen gors yna adra.
- N: Peidiwch a phryderu. Mae'n hen bryd iddyn nhw ddechra edrach ar ol 'u hunan.
- ⁽⁴⁴⁾_{YⁿCVB} **IFAN yn gwgu ac yn cymryd ei gôt.**
- N ⁽⁴⁵⁾_{YⁿCVB} **yn mynd ato, ac yn gafael yn ei law, ac yn edrych i'w wyneb i'w fwytho**: Dowch chi, 'nghariad i, peidiwch a ngadal i yma wrth f'hun; mae hi mor unig yma. ⁽⁴⁶⁾_{PR^S} **Petrusa IFAN, yna try, ac â gam tua'r drws.** Ydi'n well gynoch chi'r plant na fi? ⁽⁴⁷⁾_{YⁿCVB} **Yn gwneud iddo eistedd i lawr, ac yn ei dynnu i'r gadair freichiau.** 'Toes dim sens bod chi'n mynd allan heno wedi bod yn gweithio'n galad drwy'r dydd. Eistadd i lawr a chymar fygyn. ⁽⁴⁸⁾_{YⁿCVB} **NANO yn estyn ei bibell a'i faco iddo, yn llenwi ei bibell, ac yn ei goleuo.** ⁽⁴⁹⁾_{YⁿCVB} **Yn mynd ymlaen gyda chlirio'r bwrdd.** ⁽⁵⁰⁾_{YⁿCVB} **IFAN yn smocio, yn troi wrth weld y bwrdd yn wag.**
- I: Ydach chi ddim yn cadw dim swpar i'r plant?
- N: Nag ydw i, wir! Os na fedra nhw ddwad adra mewn pryd, mi gân fod hebddo.
- I: Na, ma'n rhaid iddyn nhw gael bwyd. Ma plant ar 'u prifant eisio rhywbath i fwyta. Peth arall, mi fyddan just â llwgu wedi bod yr holl ffor'.
- I ⁽³⁸⁾_{YⁿADV} **looking rather gloomy**, ³⁹_{YⁿCVB} **calling after** **SIENCYN**: You'd better take the lantern, Siencyn. It is dark and quite lonely for you to go over Moel y Grug yourself.
- S ⁽⁴⁰⁾_{YⁿCVB} **calling from outside**: I'll take it from the cowshed. ⁽⁴¹⁾_{YⁿCVB} **Going out.**
- N ⁽⁴²⁾_{YⁿCVB} **coming in**: Did the old complainer go home, with his Blonde Mary and Blonde Mary all the time?
- I: Where are the kids, Nano?
- N ⁽⁴³⁾_{YⁿCVB} **beginning to clear up**: They have gone to the bakery to get bread. I didn't manage to get time to bake at all today.
- I: They have gone the whole way to the bakery this time of the day? I have to go to meet them. I can't think about them passing the cemetery this time of the night, and going across that old swamp on their way home.
- N: Don't worry. It's about time they begin to look after themselves.
- ⁽⁴⁴⁾_{YⁿCVB} **IFAN frowning and taking his coat.**
- N ⁽⁴⁵⁾_{YⁿCVB} **going towards him, holding him by the hand, and looking at his face, to caress it**: Come, my love, don't leave me here alone; it is so lonely here. ⁽⁴⁶⁾_{PR^S} **IFAN hesitates, than he turns and goes a step towards the door.** Do you prefer the kids over me? ⁽⁴⁷⁾_{YⁿCVB} **Making him sit down, and pulling him to the armchair.** There's no sense for you to go out tonight after you worked hard all day. Sit down and take a smoke. ⁽⁴⁸⁾_{YⁿCVB} **NANO handing him his pipe and his tobacco, filling the pipe and lighting it.** ⁽⁴⁹⁾_{YⁿCVB} **Going on with clearing the table.** ⁽⁵⁰⁾_{YⁿCVB} **IFAN smoking, turning when seeing the table is empty.**
- I: Don't you keep some supper for the kids?
- N: I don't indeed! If they can't come home in time, they'll have to do without it [This is a pun: in Welsh *pryd* means both 'time' (as in *mewn pryd* 'in time') and 'a meal'].
- I: No, they have to have food. Growing children need something to eat. Another thing, they'll be just *starving* having walked the whole way.

- N: O, o'r gora. Mi gan damad o frechdan yn 'u llaw. ⁽⁵¹⁾_{PRS} **A** at ymyl ei gadair, a chwaraea gyda'i wallt. ⁽⁵²⁾_{PRS} **Smocia** IFAN ac edrych i'r tân.)
- I: Ydi'r piseri wedi 'u golchi yn barod erbyn y bora?
- N ⁽⁵³⁾_{YNADV} **yn snaplyd**): Nag ydyn nhw ddim. Ches i ddim amsar. ⁽⁵⁴⁾_{YNCVB} **Yn stopio gwneud ei wallt, ac yn sefyll o'i flaen.** Beth ydi'r mater arnoch chi heno, Ifan, ddaru chi 'riod ofyn hynna o'r blaen?
- I: O—dim. Rydw i wedi blino heddyw, ac mi taflodd Siencyn fi oddiar fy echal dipyn heno.
- N: O, boddar yr hen swynyn! Rydw i wedi blino 'i glywad o'n sôn am 'i brofedigaetha, a'r amsar 'roedd o'n ifanc. Gyrrwch o'i ffwr', Ifan, 'dwn i ddim pam 'dach chi'n gadal i hen gradur felna y'ch poeni chi.
- I: Na, fedra i byth neud hynny. 'Roedd o yma cyn fy ngeni i, ac 'roedd gin fy nhad a fy nhaid feddwl mawr ohono. Mi fasa arna i ofn i ryw farn ddwad ar fy mhen i pe gyrrwn i Siencyn i ffwr'.
- N: Barn, yn wir! Peidiwch a bod ddigon gwirion i gredu ffasiwn lol.
- I: A pheth arall. Alla i byth gâl dyn gwell na Siencyn. Os ydi o wedi troi 'i drugian, mae o'n werth y byd, a fedrach chi byth gael un o'r hogia ifanc yn was ffarm mewn lle anghysball fel hyn.
- N ⁽⁵⁵⁾_{YNADV} **yn chwerw**): Dyna fo! Sut ydach chi'n disgwyl i mi fyw yma ynta, ym mhen draw'r byd o le fel hyn—clywad dim o fora hyd nos ond rhyw hen gornchwiglod pan fyddwch chi allan—a'r griciad yn y nos?
- I: Ond ma'r plant hefo chi.
- N: Hy! Y plant, yn wir! Cornchwiglod erill! Ma'n hwyr gin i weld yr amsar yn dwad iddyn nhw fynd i'r ysgol. Tasa ni'n byw yn ymyl 'y nheulu i, mi fasan yn mynd i'r ysgol rwan, a mi gawn innau weld tipyn o fywyd.
- I: Ydach chi—wedi blino ar Dŷ'n Mynydd yn barod, Nano?
- N ⁽⁵⁶⁾_{YNADV} **yn edrych braidd yn ddychrynedig**): O, tydw i ddim wedi blino, ond mi fasa'n dda gin i tasa Ty'n Mynydd yn nês i'r pentra nag y mae o, imi gael gweld rhai o fy hen ffrindia weithia.
- N: Oh, very well. They'll get a piece of bread and butter. ⁽⁵¹⁾_{PRS} **She goes to the edge of the chair, and plays with his hair.** ⁽⁵²⁾_{PRS} **IFAN smokes and looks at the fire.**
- I: Will the pitchers be washed by the morning?
- N ⁽⁵³⁾_{YNADV} **snappishly**): They will not. I don't have time. ⁽⁵⁴⁾_{YNCVB} **Stopping playing with his hair, and standing in front of him.** What is the matter with you tonight, Ifan? You've never asked me this before.
- I: Oh — nothing. I'm tired today, and Siencyn put me off my stride tonight.
- N: Oh, the old complainer talks nonsense! I'm tired of hearing him talking about his experiences, and the time he was young. Get rid of him, Ifan, I don't understand why you let old creature like that bother you.
- I: No, I can never do that. He was here before I was born, and my father and grandfather thought highly of him. I'm afraid that some divine sentence will be upon me if I get rid of him.
- N: Judgement, really! Don't be so silly to believe such nonsense.
- I: And something else. I'll never be able to get a better man than Siencyn. Even if he is turning sixty, he's worth the world, and you can't ever get one of the young lads as a servant in a remote place like this one.
- N ⁽⁵⁵⁾_{YNADV} **bitterly**): Here it is! How do you expect me to live here, in a place like this, in the far end of the world — hearing nothing from morning till night but some lapwings when you're out — and the cricket at night.
- I: But the kids are with you.
- N: Ha! The kids, really! Other lapwings! I yearn to see the time when they go to school. Had we lived by my family, they would have gone to school by now, and I would get to see a little bit of life.
- I: Are you — tired of Tŷ'n Mynydd already, Nano?
- N ⁽⁵⁶⁾_{YNADV} **looking rather frightened**): Oh, I'm not tired, but I'd prefer if Tŷ'n Mynydd would be closer to town than it is, so I can see some of my old friends sometimes.

- I: Ond rydw i gynoch chi.
- N: Ond rydach chi allan hyd y caea yna ar hyd y dydd, ac ma' rhaid i finna slafio o fora tan nos. Wyddoch chi ddim bedi'r holl waith sy gin i hefo'r holl odro a chorddi, a phobi, a llau'r tŷ. A fydd Siencyn yma byth yn sychu 'i draed wrth ddwad i'r tŷ o'r tomeni tail.
- I ⁽⁵⁷_{YNADV} **yn ddigalon**): Rydw i'n cydnabod fod yma lot o waith, Nano bach. Tasa'r amserodd yn well, mi fasan yn cael morwyn. Ond fel ma' petha rwan, ma' arna i ofn na allwn ni ddim fforddio'r un.
- N: Yn lle cewch chi hogan wnaiff aros mewn rhyw hen le fel hyn, i weld neb ond Siencyn o fora Llun hyd nos Sadwrn? Mi faga'r felan a rosa hi ddim yma wn-sos. A welwn i ddim llawer o fai arni hi, chwaith. ⁽⁵⁸_{PRS} **Lleinw'r ddysgl â dŵr poeth o'r tecell mewn tymer, ac â ymlaen i olchi'r llestri tan gadw sŵn.**)
- I: Nano bach, cadwch y llestri yn gyfan.
- N: Dyna'r unig fiwsig sydd i gael mewn rhyw bendraw byd o le fel hyn. I lawr yn y "Cart and Horses" rwy'n siwr fod Wil y Ffidlar a Deio'r Crydd wrthi'n canu'r piano, ac yn canu baledi. Dyna lle liciwn i fod!
- I: Os ma' felna rydach chi'n teimlo, ma'n dda fod Ty'n Mynydd y lle y mae o. Gora po bella boch chi oddi-wrth Wil Ffidlar a'i siort!
- N: Rydw i'n cofio amsar pan oeddach chitha'n licio dwad yno.
- I: Ond fuo mi byth yno wedi'ch cael chi. Mi ddown i ar ych hol *chi* i waeth llefydd.
- ⁽⁵⁹_{YN CVB} **NANO yn cadw sŵn efo'r llestri o hyd,** ⁶⁰_{NP} **Cnoc ys-gafn ar y drws.** ⁶¹_{YN CVB} **GWYN ac EIRY yn dyfod i *mewn yn wlyb ac yn garpiog eu dillad.** ⁶²_{OTHER} **EIRY wedi colli ei hes-gid,** ⁶³_{YN CVB} **ac yn sychu ei llygaid.** ⁶⁴_{PRS} **Edrychant ar NANO yn ofnus.** ⁶⁵_{PRS} **Ymdroant o gwmpas y drws.**)
- N: Yn lle buoch chi cyd, y cnafon bach drwg?
- ⁽⁶⁶_{YN CVB} **EIRY yn crio mwy.**)
- I: But you have me.
- N: But you are out at the fields during the day, and I have to work like a slave from morning till night. You don't know what's the whole work I have with the whole milking and churning, and baking, and cleaning the house. And that Siencyn never dries his shoes when he comes to the house from the dung heaps.
- I ⁽⁵⁷_{YNADV} **disheartenedly**): I recognise you have a lot of work, dear Nano. Had the times been better, we would get a maid. But as the things are now, I fear we can't afford one.
- N: Where are you going to get a girl to stay in an old place like this, seeing no one but Siencyn from Monday morning to Saturday night? She'll get depressed and not stay here a week. And I wouldn't blame her for that either. ⁽⁵⁸_{PRS} **She fills the cup with warm water from the teapot in anger, and goes on to wash the dishes while making noise.**)
- I: Dear Nano, keep the dishes intact.
- N: That's the only music one can get in a desolate place like this. Down in the 'Cart and Horses' I'm sure Will the Fiddler and Deio the Shoemaker are playing the piano, and singing ballads.
- I: If that's how you feel, it's a good thing that Tŷ'n Mynydd is where it is. The farther you are from Will Fiddler and it sorts, the better.
- N: I remember a time when you liked to go there.
- I: And I've never been there after I got you. I followed you to worse places.
- ⁽⁵⁹_{YN CVB} **NANO still making noise with the dishes,** ⁶⁰_{NP} **A light knock on the door.** ⁶¹_{YN CVB} **GWYN and EIRY coming in wet and with ragged clothes.** ⁶²_{OTHER} **EIRY having lost [lit. after loosing] her shoe,** ⁶³_{YN CVB} **and drying her eyes.** ⁶⁴_{PRS} **They look on NANO fearfully.** ⁶⁵_{PRS} **They stay by the door.**)
- N: Where have you been so long, you little bad rascals?
- ⁽⁶⁶_{YN CVB} **EIRY crying more.**)

- G ⁽⁶⁷⁾_{other} **gydag atal dweyd**): R—r—roedda ni ofn pasio'r fynwant, a mi aethon ni rownd heibio'r Manllwyd, a mi ddaru ni golli'r ffordd.
- N: Mi roi i chi “fynd rownd y Manllwyd”! Esgus ydi hynna. Wedi bod yn chwara rydach chi. A finna wedi bod yn disgwl yn fanma am y bara! Lle mae'r ddwy dorth?
- E: O, tada—
- I: Am be' wyti'n crio, mach i?
- G: Mi ddaru Eiry bach syrthio i ryw hen bwl dŵr wrth y Manllwyd, a cholli'r dorth, a 'rodd hi'n rhy dywyll ini ffeindio hi, *odd wir, mam!*
- N: Paid a deud dy glwydda, y lleidar bach. Wedi bod yn prynu fferis hefo'r arian rydach chi. Colli'r dorth yn wir! Ydach chi'n meddwl mod i ddigon gwirion i gredu hyna?
- G: 'Dydw i *ddim* yn lleidar.
- I: Nano, Nano, mae'r plant wedi gwlychu, a 'drychwch, ma Eiry wedi colli 'i hesgid.
- N: Dyna chi yn cymryd 'u part nhw eto! Sut ydach chi'n meddwl iddyn nhw wrando arna i? Cerwch chi i'r llofft, a mi ro inna'r plant yn 'u gwllâu. Mae'n hen bryd iddyn nhw fod yma ers oriau.
- I: A pheidiwch anghofio rhoi rhywbath iddyn nhw i'w fwyta.
- N: Peidiwch chi a phoeni. Mi ro i ryw bath iddyn nhw i fwyta.
- E ⁽⁶⁸⁾_{ynCVB} **yn wyllo ac yn tynnu yng nghôt ei thad**): O tada, peidiwch a mynd.
- ⁽⁶⁹⁾_{ynCVB} **IFAN yn petruso.**
- N ⁽⁷⁰⁾_{ynADV} **yn wawdlyd**): Ydach chi'n meddwl mod i'n mynd i ladd ych plant chi?
- I: Byddwch dynar ohonyn nhw, Nano. Ma nhw'n ifanc iawn.
- ⁽⁷¹⁾_{PRS} **Cusana'r plant, a hwythau'n dal eu gafael ynddo.**
⁽⁷²⁾_{PRS} **Rhydd far ar y drws allan.** ⁽⁷³⁾_{PRS} **Cymer gannwyll, ac â i fyny'r grisiau.** ⁽⁷⁴⁾_{PRS} **Edrych y plant ar NANO yn ofnus.**
- N: Rwan, tynnwch ych dillad mewn dau funud i chi fynd i'ch gwllâu.
- G ⁽⁶⁷⁾_{other} **with a stutter**): W-w-we feared to pass the cemetery, and i went around by Manllwyd, and we lost the way.
- N: I'll give you 'go round Manllwyd'! This is an excuse. It's playing what you did. And I have waited here for the bread! Where are the two loafs?
- E: Oh, father —
- I: Why are you crying, my little one?
- G: Little Eiry fell to some old water pool by Manllwyd and lost the loaf, and it was too dark for us to find it, *that's the truth, mom!*
- N: Stop lying, you little thief. It's buying sweets with the money what you did. Losing the loaf really! Do you think I'm stupid enough to believe that?
- G: I am *not* a thief.
- I: Nano, Nano, the kids are wet, and look, Eiry has lost her shoe.
- N: Here you take their side again! How do you think they are going to listen to me? Go to the loft, and I'll put the kids in their beds. They should have been here ours ago.
- I: And don't forget to give them something to eat.
- N: Don't worry. I'll give them something to eat.
- E ⁽⁶⁸⁾_{ynCVB} **crying and pulling in her father's coat**): Oh, father, don't go.
- ⁽⁶⁹⁾_{ynCVB} **IFAN hesitating.**
- N ⁽⁷⁰⁾_{ynADV} **mockingly**): Do you think I'm going to *kill* your kids?
- I: Be tender with them, Nano. They are very young.
- ⁽⁷¹⁾_{PRS} **He kisses the kids, and they keep holding him.** ⁽⁷²⁾_{PRS} **He bars the door out.** ⁽⁷³⁾_{PRS} **He takes a candle, and goes up the stairs.** ⁽⁷⁴⁾_{PRS} **He looks on the kids and NANO fearfully.**
- N: Now, take your clothes in two minutes so you go to your beds.

- (75 PRS **Dechreu** y plant ddatod eu dillad yn frysiog, a'u tynnu oddiamdanynt.)
- (75 PRS **The children begin** to untie their cloths hastily, and take them off.)
- G: Gawn ni swpar, mam? Mae arnon ni eisio bwyd. G: Do we get supper, mom? We are hungry.
- N (76 YNCVB **yn mynd** at y badell fara, ac **yn codi** rhyw grystyn o dorth o'i gwaelod): Hwdiwch, mae hwn yn ddifai i chi. (77 YNCVB **Yn torri** darn o fara sych iddynt.) Mi gewch 'i fyta fo yn ych gwely. N (76 YNCVB **going** to the bread pan, and **picking up** some piece of crust from the bottom of it): Take, this is perfect for you. (77 YNCVB **Cutting** a piece of dry bread for them.) You can eat it in your bed.
- (78 PRS **A'r plant ymlaen** i ddadwisgo tra NANO yn eu gwyllo yn wyllt. 79 PRS **Rhydd** eu gwisg nos dros eu pen, 80 other ac wrth wneud hyn **mae'n tynnu** braich EIRY trwy ei llawes.) (78 PRS **The children go** on undressing, while NANO watching them wildly. 79 PRS **She puts** their night dress over their head, 80 other and while she does that **she is pulling** EIRY's arm through her sleeve.)
- N (81 YNADV **yn wyllt**): Dyro dy law trwadd. Rwy'ti mor stiff a phocar! N (81 YNADV **wildly**): Put your hand through. You are as stiff as a poker.
- (82 PRS **Wedi iddynt ddadwisgo gwthia** NANO'r bara i'w dwylo. 83 PRS **Rhydd** GWYN ei law tu ol i'w chefn.) (82 PRS **Having undressed, NANO pushes** the bread in their hands, 83 PRS **GWYN puts** his hand behind his back.)
- E: Mae arna i eisio bara a menyn. (84 PRS **Gollynqa'r** bara ar lawr. 85 PRS **Rhydd** NANO slap iddi.) E: I want bread with butter. (84 PRS **He drops** the bread on the floor. 85 PRS **NANO slaps** him.)
- E (86 YNCVB **yn wylo**): O mami, mami! E (86 YNCVB **crying**): Oh mummy, mummy!
- G: Pe bae mami yn fyw, mi—mi—mi— (87 YNCVB **yn cau** ei ddyrnau). G: If mummy were alive, sh-sh-sh- (87 YNCVB **closing** his fists).
- N: Tewch a chrio mewn dau funud, newch chi—ne mi ddaw'r bwgan atoch chi drwy'r drws yma. N: Stop crying right now, do that — or the hobgoblin will come to you through this door.
- (88 PRS **Gwthia** NANO hwy i'w gwely, a **gedy** eu dillad ar lawr: **chwyth** y lamp, ac â i fyny'r grisiau.) (88 PRS **NANO pushes** them to their beds, and **throws** their cloths on the floor: she **blows** the lamp, and **goes** up the stairs.)
- E: O, mae arna i ofn, mae arna i ofn! E: Oh, I'm afraid, I'm afraid!
- G: Aros di funud, Eiry bach. (89 PRS **Cyfyd** o'i wely ac **aiff** at y dresel. 90 PRS **Estyn** gannwyll o'r drôr, ac wedi ei go-leu, **dyry** hi ar gornel y dresel. 91 PRS **Gwna** iddi lynu drwy ddiferu tipyn o wêr ar y gornel. 92 PRS **Yna aiff** yn ol i'w wely. 93 PRS **Eistedd** y ddau i fyny, a **gafael** EIRY yn dynn yn ei brawd.) G: Wait two minutes, little Eiry. (89 PRS **He gets up** from his bed and **goes** to the dresser. 90 PRS **He takes** a candle from the drawer, and having lighting it, he **puts** it on the corner of the dresser. 91 PRS **He makes** it stick by dripping some candle wax on the corner. 92 PRS **Then he goes** back to his bed. 93 PRS **The two sit** up, and EIRY **holds** tightly in her brother.)
- E: Mae arna i ofn yr hen fo-lol 'na, Gwyn. (94 YNCVB **Yn edrych** tua'r drws.) Mae o'n siwr o ddwad drwy'r drws a nal i! E: I'm afraid of that old goblin, Gwyn (94 YNCVB **Looking** at the door.) I'm sure it will come through the door and catch me.

- G ⁽⁹⁵⁾_{other} **gyda thipyn o atal dweyd**): P—p—paid a chrio, bach, 'd—d—does arna i ddim ofn. Mi helia i o i ffwrdd hefo ffon. Gwrando, mae gin i ryw bath i ddeyd wrthat ti! Mae tada yn mynd â Gweno'r llo bach coch allan fory. Mi gawn ni hwyl iawn! Mi gei di weld Gweno yn mynd ar 'i phen, ac yn dragio tada rownd Cae Hir.
- E: Alla na naiff hi ddim yn gadal ni.
- G: Mi ofynnwn i tada, a mi ofynnwn gaiff Sarah Jane a Myfanwy Glan Gors ddwad, a Johnny Robart.
- E: Ond, O! Gwyn, ma'n nhw'n mynd i'r ffair. Faswn inna'n licio cal mynd i'r ffair hefyd.
- G: O hitia befo, bach—hen le annifyr ydi ffair. Ma Siencyn yn deyd na tydi ffair yn lle i blant bach fel ni, ond i bobol fawr. Clyw! ⁽⁹⁶⁾_{ynCVB} **Yn cau un llygad.** Mi awn ni i'r sgorbor, a mi nawn ni siglan fawr, fawr, fel hyn ⁽⁹⁷⁾_{ynCVB} **yn dangos â'i ddwylo.**
- E ⁽⁹⁸⁾_{ynCVB} **yn siglo i fyny ac i lawr ar y gwely**): O! Gwyn, mi fydd hynny'n hwyl iawn! ⁽⁹⁹⁾_{ynCVB} **Yn stopio ac yn newid ei llais.** O! tro dwaetha wna hi mo'n gadal ni.
- G: Wn i be' nawn ni—mi ddengwn i ffwr' hefo'n gilydd—i— ffwr' yn bell bell. Gorfadd i lawr, Eiry bach.
- E: I lle gawn ni fynd, Gwyn?
- G: Yn bell—bell—yn bellach na deng milltir. A mi nawn ni fyw mewn tŷ bach hefo'n gilydd. Mi na i weithio i ddwad ag arian inni gael bwyd.
- E: A mi 'na i ll nau'r tŷ, a gneud y bwyd yn barod—
- G: A mi 'na i balu'r ardd—
- E: A mi 'na i olchi'r dillad—
- G: A mi gawn ni boni bach fel Bess, a—a—a—
- E: A llo bach fel Gweno, a—a—a—
- G: Ac oen bach llywath fel Jinw, a—
- E: A chath hefo tair coes fel Twmi—i mi—i mi gael i nyrsio hi—
- G ⁽⁹⁵⁾_{other} **with a bit of a stutter**): D—d—don't cry, dear, I—I—I'm not afraid. I'll chase it away with a stick. Listen, I have something to tell you! Daddy is going with Gweno the little red calf out tomorrow. We'll have a great fun! You'll see Gweno going on her own, and dragging daddy around Cae Hir.
- E: Maybe she'll not let us.
- G: We'll ask daddy, and we'll ask if Sarah Jane and Myfanwy Glan Gors can come, and Johnny Robart.
- E: But, oh! Gwyn, they are going to the fair. I'd like to get to go the fair as well.
- G: Oh never mind, little one — the fair is an old tiresome place. Siencyn says the fair is not a place for little kids like us, but for grown-ups. Hear! ⁽⁹⁶⁾_{ynCVB} **Closing his eyes.** We'll go to the barn, and we'll make a big, big sickle^(?), like this ⁽⁹⁷⁾_{ynCVB} **showing with his hands.**
- E ⁽⁹⁸⁾_{ynCVB} **bobbing up and down on the bed**): Oh! Gwyn, this will be a great fun! ⁽⁹⁹⁾_{ynCVB} **Stopping and changing her voice.** Oh! Last time she didn't let us.
- G: I know what we'll do — we'll run away together far far -a way —. Lie down, little Eiry.
- E: Where will we go, Gwyn?
- G: Far - far — farther than ten miles. And we'll live together in a small house. I'll work to bring money so we can get food.
- E: And I'll clean the house, and prepare food —
- G: And I'll dig the garden —
- E: And I'll wash the clothes —
- G: And we'll get a small pony like Bess, a—a—a—
- E: And a small calf like Gweno, a—a—a—
- G: And a small pet lamb like Jinw, a—
- E: And a cat with three legs like Twmi — for me — for me to take care of —

G: A chi mawr fel Tobi, i gadw'r bo-lol i ffwr'—

E ⁽¹⁰⁰_{ynCVB} **yn neidio** i fyny yn ei gwely, ac **yn gafael** yn dynn):
O, Gwyn, ma rhywun yn dwad trwy'r drws! O! O!

G ⁽¹⁰¹_{other} **gydag atal dweyd** gan ofn): P—p—paid a chrio, bach, d—d—does yna neb. Fedar neb ddwad drwy'r drws, achos mi ddaru tada i gloi o cyn mynd i'w wely. Gwrandu, mae gin i stori—

E: 'Does arna i ddim eisio stori. Mae arna i eisio mami.

G: Ond mae mami yn bell, bell, a ddaw hi byth yn ol, Eiry.

E: Ond mae arna i eisio mami, nid yr hen fam yna. Mae hi yn fy nghuro fi o hyd.

G: Hitia befo, Eiry bach, mi nawn ni redag i ffwr', a mynd i fyw i dŷ bach wrthyn yn hunain— a mi gawn ni fara llefrith i swpar bob nos, fel fydda'n ni'n gâl gin mami.

E: Ond mae arna i eisio mami—i roi y bara llefrith imi.

⁽¹⁰²_{NP} **Curo** ar y drws.)

E: Mami, mami, dyma chi wedi dwad!

⁽¹⁰³_{PRS} **Rhed** at y drws a **thŷn** y bar. ⁽¹⁰⁴_{PRS} **Daw** MAIR i mew'n.
⁽¹⁰⁵_{NP} **Dynes** oddeutu deg ar hugain, welw, yn ei gwisg waith, a ffedog wen, a shawl wen dros ei phen. ⁽¹⁰⁶_{PRS} **Dyry** ei shawl ar y bwrdd. ⁽¹⁰⁷_{PRS} **Rhed** y plant ati.)

M ⁽¹⁰⁸_{ynCVB} **yn gafael** am danynt, ac **yn eu cusanu**.
⁽¹⁰⁹_{PRS} **Eistedd** i lawr ar y gwely; **cymer** EIRY ar ei glin, a **dyry** ei braich am GWYN): O mhlant bach i! Sut ydach chi? Ond tydi Gwyn yn hogyn mawr!—a mae Eiry bach bron rhy fawr i fod yn fabi mam rwan.

E: Mi oeddach chi'n hir yn dwad, mami.

M: Wel, nghariad i, mae'n cymryd amsar hir i ddwad dros y mynydd o'r Llan.

G: Lle 'dach chi wedi bod, mami?

G: And a big dog like Tobi, to keep the goblin away —

E ⁽¹⁰⁰_{ynCVB} **jumping up and down in her bed, and holding tight**): Oh, Gwyn, someone is coming through the door! O! O!

G ⁽¹⁰¹_{other} **with a stutter from fear**): D—d—don't cry, little one, th—th—there's no one there. No one can come through the door, because daddy locked it before he went to bed. Listen, I have a story —

E: I don't want a story. I want mummy.

G: But mummy is far, far away, and she's not coming back, Eiry.

E: But I want mummy, not that old mother. She's always hitting me.

G: Never mind, little Eiry, we'll run away, and go to live in a small house together — and we'll have bread and milk for supper every night, like we used to have from mummy.

E: But I want mummy — to give the bread and milk to me.

⁽¹⁰²_{NP} **Knock** on the door.)

E: Mummy, mummy, here you come!

⁽¹⁰³_{PRS} **She runs** to the door and **pulls** the bar. ⁽¹⁰⁴_{PRS} **MAIR** comes in. ⁽¹⁰⁵_{NP} **A woman** about thirty years old, pale, in her work cloths and a white apron, a white shawl over her head. ⁽¹⁰⁶_{PRS} **She puts** her shawl on the table. ⁽¹⁰⁷_{PRS} **The children run** to her.)

M ⁽¹⁰⁸_{ynCVB} **holding** them, and **kissing** them. ⁽¹⁰⁹_{PRS} **She sits** down on the bed; she **takes** EIRY on her knee, and **puts** her arm around GWYN): Oh, my little children! How are you? Gwyn is a big boy, isn't he! — and little Eiry is almost too big to be mummy's baby now.

E: It took a long time for you to come, mummy.

M: Well, my love, it takes a long time to come over the mountain from the Graveyard.

G: Where have you been, mummy?

- M: Yn bell, bell, y mach i—ond nid yn rhy bell i'ch clywad chi bob tro y byddwch chi yn chwerthin ne' yn crio—ond crio fydda i'n glywad amla.
- G: 'Roedd Eiry'n crio heno, mami—ond 'doeddwn i ddim!
- M: Dyna hogyn da! Mi glywis Eiry yn galw arna i, a dyna pam y dois i.
- G: Ma'r llo bach coch yn mynd allan fory, mami, am y tro cynta.
- M: Ydi o wir, bach? ^(110 PRS) *Tyn ei llaw hyd wallt EIRY* ^{111 YNCVB} *ac yn ei gusanu.* Lle ma' cyrls Eiry bach wedi mynd?
- E: 'Does gin i ddim cyrls rwan, mami.
- M ^(112 YNCVB) *yn cymryd brws a chrib budr oddiar y dresel, ac yn dechreu brwsio gwallt Eiry, a'i wneud ef yn fodrwyau o amgylch ei bys*: Ma gin Eiry wallt clws.
- G: Ydan ni ddim yn câl cyrls rwan i fynd i'r Ysgol Sul.
- M: Fyddwch chi'n mynd i'r Ysgol Sul rwan?
- G: Byddwn, withia, ond amball dro fydd cinio rhy hwyr, a fydd gyny *hi* ddim amsar i wisgo am danon ni.
- M: Ydach chi wedi dysgu llawar o adnoda newydd er pan es i?
- G: Na, fyddwn ni ddim yn dysgu llawar o adnoda rwan.
- M: 'Dach chi ddim yn cofio "Yr Arglwydd yw fy Mugail"?
- G: "Yr Arglwydd yw fy Mugail. Ni bydd eisieu arnaf. Efe—Efe a wna i mi orwedd mewn porfeydd gwelltog. Efe—Efe—"
- M: "Efe a'm tywys gerllaw y dyfroedd." Sut ma' un Eiry?
- E: "Duw cariad yw."
- M: Dyna blant da! ^(113 PRS) *Cusana hwy, a mwmian ganu "Crug y Bar" gan siglo EIRY yn ol a blaen.*
- M: Dwedwch wrth mami beth fyddwch chi'n chwara rwan. Ydi'r hen geffyl pren gin Gwyn o hyd?
- M: Far, far away, my little one — but not too far to hear you every time you laugh or cry — but it crying I hear most often.
- G: Eiry cried tonight, mummy — but I did not!
- M: Attaboy! I heard Eiry calling me, and that's why I came.
- G: The little red calf is going out tomorrow, mummy, for the first time.
- M: Is it so, little one? ^(110 PRS) *She runs her hand on EIRY's hair* ^{111 YNCVB} *and kissing her.* Where have little Eiry's curls gone?
- E: I have no curls now, mummy.
- M ^(112 YNCVB) *taking a dirty brush and a comb from the dresser, and beginning to brush Eiry's hair, and rolling it into rings around her finger*: Eiry has beautiful hair.
- G: We don't get curls now to go to Sunday School.
- M: Do you go to Sunday School now?
- G: We are, sometimes, but sometimes breakfast is too late, and *she* has no time to dress us.
- M: Have you learnt many new verses since I went?
- G: No, we don't learn many verses now.
- M: Don't you remember 'The Lord is my Shepherd'?
- G: 'The Lord is my shepherd. I lack nothing. He—He makes me lie down in green pastures. He—He—'
- M: 'He leads me to water in places of repose.' How is Eiry's one?
- E: 'God is love.'
- M: Good children! ^(113 PRS) *She kisses them, and hums [lit. to hum] 'Crug y Bar' while swinging EIRY back and forth.*
- M: Tell mummy what you play now. Does Gwyn have the old hobby horse?

- G: Na, mi rois i yr hen geffyl pren i Johnny Robart. Mae gin i boni *go iawn rwan!* ^(114 PRS) **Ysgwyd ei ben.**)
- M: A lle mae Doli Jane rwan?
- E ^(115 YNADV) **yn dorcalonnus**): Mae Doli Jane wedi mynd, a rydw i yn magu Twmi rwan.
- G: O ia, 'does gin Twmi ddim ond tair coes rwan, mami. Mi ath i'r trap ryw fora.
- M: Ydi Queen, y gasag frown, yma o hyd?
- G: Na, ma' Queen wedi marw, a mi syrthiodd Mwynig dros yr ochr, a 'does gynon ni ddim ond pedair buwch rwan. Mi a'th Siencyn â'r Benwan i'r ffair y dwrnod o'r blaen—a roeddan ni'n crio.
- M ^(116 YNCVB) **yn edrych ar eu dillad sydd ar lawr**): Fyddwch chi ddim yn plygu'ch dillad wrth fynd i'ch gwllâu rwan?
- G: Na fyddwn ni. 'Does dim amsar.
- ^(117 PRS) **Rhydd MAIR EIRY ar y gwely,** ^(118 PRS) **Cyfyd y dillad cariog gan syllu arnynt.** ^(119 PRS) **Gollynga hwynt i'r llawr a chyfyd yr hosanau.**)
- M: Bobol bach! Ma'ch 'sana chi'n lyb. Y mhlant bach i! Yn lle buoch chi i wlychu?
- G: Mi ddaru hi syrthio i bwll dŵr yn y Gors, yn ymyl y Manllwyd.
- M: Manllwyd! Beth oeddach chi yn 'i neud yn fanno?
- G: Wedi bod yn ol bara oeddan ni.
- M ^(120 YNCVB) **yn rhoi y dillad wrth y tân i sychu ar gefn cadair**): Mi fyddan yn sych erbyn y bora. ^(121 PRS) **Chwilia'r dillad yn fanylach**). A dyna dy ffrog felfat lân ora di, Eiry?
- E: Ia, ma hi'n gadal imi chael hi i chwara bob dydd.
- M ^(122 AD) **wrthi ei hun**): Fy ngenath bach i! ^(123 PRS) **Rhydd y ffrog ar gefn y gadair; yna try at GWYN.**) Ydi dy draed di yn oer, Gwyn bach?
- G: Ydyn, dipyn.
- G: No, I gave the old hobby horse to Johnny Robart. I have a *real* pony now! ^(114 PRS) **He shakes his head.**)
- M: And where is Jane the Doll now?
- E ^(115 YNADV) **heartbreakingly**): Jane the Doll has gone, and I take care of Twmi now.
- G: Oh yeah, Twmi has now only three legs, mummy. He went to the trap one morning.
- M: Is Queen, the brown mare, still here?
- G: No, Queen has died, and Mwynig fell over the side^(?), and we have only four cows now. Siencyn took Penwan to the fair the other day — and we cried.
- M ^(116 YNCVB) **looking on their clothes on the floor**): Don't you fold the clothes when you go to bed now?
- G: No. There is no time.
- ^(117 PRS) **MAIR puts EIRY on the bed,** ^(118 PRS) **She gets the ragged clothes, while looking at them.** ^(119 PRS) **She throws them to the floor and takes the socks.**)
- M: Good gracious! Your socks are wet. My little children! Where have to been getting wet?
- G: She fell into a water pool in the Gors, near Manllwyd.
- M: Manllwyd! What did you do there?
- G: We have gone to bring bread.
- M ^(120 YNCVB) **putting the clothes by the fire to dry them on the back of a chair**): They will be dry by the morning. ^(121 PRS) **She examines the clothes closely**). And that's your best blue velvet frock, Eiry?
- E: Yes, she lets me have it to play every day.
- M ^(122 AD) **to herself**): My little girl! ^(123 PRS) **She puts the frock on the back of the chair; then she turns to GWYN.**) Are your feet cold, little Gwyn?
- G: Yes, a little.

- M: Tyd i ista wrth y tân, 'y nghariad i. ^(124 PRS) **Gesydd ef i eistedd ar y gadair siglo.** ^(125 PRS) **Penlinia o'i flaen, rhwbia ei draed.** ^(126 PRS) **Saif EIRY gan edrych.** Mi fyddan yn gynnas mewn munud wrth i mami rhwbio nhw.
- E: Rhwbiwch y nhraed i, mami.
- M: Na, rydw i am fynd a chdi hefo mi, Eiry bach, lle cei di dyfu i fyny yn hogan bach dda. ^(127 PRS) **Rhydd oreu i rwbio traed GWYN, a charia ef at y gwely.** ^(128 PRS) **Twitia dipyn ar y dillad, a rhydd GWYN ynndo gan ei gusanu.** Nos dawch rwan, Gwyn bach—a chofia fod yn hogyn da—a mi fydd mami yn edrach ar dy ol di bob amsar. Paid a bod ag ofn.
- G: Nos dawch, mami bach. ^(129 PRS) **Rhydd ei ddwylo am ei gwddf.** Fydd arna i ddim ofn. Rydw i'n hogyn mawr rwan.
- M ^(130 AD) **wrth EIRY**: Tyd i ddeyd nos dawch wrth Gwyn, Eiry, tan nes cei di weld o eto.
- ^(131 PRS) **Rhydd EIRY ei dwylo am wddf GWYN, a chusana ef.**
- E: Nos dawch, Gwyn. Mi gei di Twmi i chwara hefo hi rwan.
- G: O mi na'i chwara hefo fy mhoni. Mae Siencyn am fy nysgu i reidio.
- ^(132 PRS) **Edrych y tri i fyny yn sydyn—fel pe wedi dychryn.**
- G ^(133 other) **dan chwerthin**: O, dim ond yr hen geiliog sy 'na yn canu!
- M: Ma' rhaid imi fynd rwan. Tyd, Eiry. ^(134 PRS) **Gafaell yn llaw EIRY.** ^(135 PRS) **A EIRY dan ddawnsio yn llawen.** ^(136 PRS) **Ant at y drws.** ^(137 PRS) **Chwifia EIRY ei llaw ar GWYN,** ^(138 PRS) **a chwardd y ddau ar ei gilydd.**
- G: Nos dawch, mami ^(139 other) **wrth i MAIR fynd allan.** ^(140 PRS) **Caea'r drws ar ei hol.** ^(141 PRS) **A i orwedd yn ei wely.** ^(142 NP) **Seibiant byr.** ^(143 PRS) **Egyr IFAN y drws sydd yn arwain i'r grisiau yn araf.** ^(144 other) **Mae kannwyll oleu ganddo.**
- I: Gwyn! ... Gwyn! Pwy oedd 'ma 'n siarad hefo ti?
- G ^(145 yncvb) **yn eistedd**: O dada—gesiwch pwy!
- M: Come to sit by the fire, my love. ^(124 PRS) **She puts him to sit on the rocking chair.** ^(125 PRS) **She kneels in front of him, and rubs his feet.** ^(126 PRS) **EIRY stands, looking.** They will be warm in a minute when mummy rubs them.
- E: Rub my feet, mummy.
- M: No, I'm going to take you with me, little Eiry, where you get to grow up a good little girl. ^(127 PRS) **She stops rubbing GWYN's feet, and carries him to the bed.** ^(128 PRS) **She tidies the clothes a little, and puts GWYN in the bed while kissing him.** Good night now, little Gwyn — and remember to be a good boy — Mummy will look after you all the time. Don't be afraid.
- G: Good night, dear mummy. ^(129 PRS) **He puts his hands on her neck.** I will not be afraid. I'm a big boy now.
- M ^(130 AD) **to EIRY**: Come and say good night to Gwyn, Eiry, until the next time you'll see him again.
- ^(131 PRS) **EIRY puts her hands on GWYN's neck, and kisses him.**
- E: Good night, Gwyn. You have Twmi to play with now.
- G: Oh I'll play with my pony. Siencyn is going to teach me how to ride.
- ^(132 PRS) **The three look up suddenly — as if they are frightened.**
- G ^(133 other) **laughing**: Oh, it's just that old cock calling!
- M: I have to go now. Come, Eiry. ^(134 PRS) **She holds EIRY's hand.** ^(135 PRS) **EIRY goes, while dancing gladly.** ^(136 PRS) **They go to the door.** ^(137 PRS) **EIRY waves her hand at GWYN,** ^(138 PRS) **and the two laugh together.**
- G: Good night, mummy ^(139 other) **when MAIR goes out** [lit. with for MAIR to go out]. ^(140 PRS) **He closes the door after her.** ^(141 PRS) **He goes to lie in his bed.** ^(142 NP) **A short pause.** ^(143 PRS) **IFAN slowly opens the door that leads to the stairs.** ^(144 other) **He has a candle.**
- I: Gwyn! ... Gwyn! Who was talking with you?
- G ^(145 yncvb) **sitting**: Oh daddy — guess who!

- I (146^{other} **mewn llais ofnus**): Wn i ddim, wir. Alla neb fod yma'r adag yma o'r nos. Mae'n amhosib fod neb wedi bod yma.
- G: O dada, mi fuo mami yma.
- I (147^{yn_CVB} **yn eistedd yn drwm ar gadair, yn edrych yn syn ac yn ddychrynedig ar GWYN**, 148^{yn_ADV} **Yn arw**): 'Dwyt ti 'rloed yn deyd y gwir. Mae dy fam wedi marw.
- G: Do, wir, mi fuo 'ma. Drychwch ar y dillad wrth y tân. Y hi roth nhw yna o achos 'u bod nhw'n 'lyb, a mi gyrlodd wallt Eiry, a mi ddaru rwbio fy nhraed i, a chanu inni, a mae hi wedi mynd ag Eiry hefo hi yn bell—bell—i dyfu yn hogan dda.
- I (149^{yn_CVB} **yn rhuthro at y gwely**): Y nefoedd fawr! (150^{yn_CVB} **Yn ysgwyd GWYN**.) Beth wyt ti wedi neud hefo Eiry? Lle mae hi? Dwad wrtha i mewn munud!
- G (151^{yn_ADV} **yn dawel**): Wel, mae mami wedi mynd â hi i ffwr' fforna (152^{yn_CVB} **yn pwyntio at y drws**).
- I (153^{yn_CVB} **yn chwilio o dan y gwely, tu ol i'r dresel, ac o gwm-pas y tân**): Eiry—Eiry, tyd yma, Eiry bach.
- G (154^{yn_ADV} **yn dawel**): Waeth i chi heb. Ddaw hi byth yn ol yma.
- I (155^{yn_CVB} **yn treio'r drws**): Mae'r drws yn y gorad.
- (156^{PRS} **Goleua lusern, ac a allan ar frys**, 157^{PRS} **Daw NANO i mewn yn ddistaw iawn, ei hwyneb yn wyn, ac yn gwisgo côt fawr dros ei gwisg nos.**)
- N (158^{other} **wedi dychryn**): Be' sy'n bod, Gwyn? Pwy oedd yn siarad hefo ti?
- G: Ond mami!
- N (159^{other} **mewn llais dychrynedig**): Mami... wyt... ti wedi... wedi bod yn breuddwydio?
- G (160^{other} **tan nodio**): Drychwch ar 'n dillad glybion ni. Mami roth nhw wrth y tân i sychu. A mae hi wedi mynd ag Eiry i ffwr' a mae hi yn edrach ar fy ol i.
- (161^{PRS} **Eistedd NANO ar y gadair gan hylldremu arno**, 162^{NP} **Seibiant**.)
- N (163^{other} **ymhen tipyn**): Mi gei di fynd i'r ffair fory, Gwyn bach, a mi ro i swllt i wario i ti ac Eiry.
- I (146^{other} **in a fearful voice**): I don't know, really. Nobody can be here this time of the night. It's impossible somebody has been here.
- G: Oh daddy, mummy was here.
- I (147^{yn_CVB} **sitting heavily on the chair, looking astonished and frightened at GWYN**, 148^{yn_ADV} **harshly**): You never tell the truth. Your mother has died.
- G: She was, really, she was here. Look at the clothes by the fire. It was her who put them there because they were wet, and curled Eiry's hair, and rubbed my feet, and sang to us, and she has taken Eiry far – far away – to grow up a good girl.
- I (149^{yn_CVB} **rushing to the bed**): Good heavens! (150^{yn_CVB} **Shaking GWYN**.) What have you done with Eiry? Where is she? Tell me this minute!
- G (151^{yn_ADV} **quietly**): Well, mummy has taken her away there (152^{yn_CVB} **pointing at the door**).
- I (153^{yn_CVB} **looking under the bed, behind the dresser, and around the hearth**): Eiry – Eiry, come here, little Eiry.
- G (154^{yn_ADV} **quietly**): There's no use. She is never going back here.
- I (155^{yn_CVB} **trying the door**): The door is open.
- (156^{PRS} **He lights a lantern, and goes out hastily**, 157^{PRS} **NANO comes in very quietly, her face is white, and wearing a greatcoat over her night dress.**)
- N (158^{other} **frightened**): What's happening, Gwyn? Who is talking with you?
- G: Mummy!
- N (159^{other} **in a frightened voice**): Mummy... are you... have you... have you been dreaming?
- G (160^{other} **marking**): Look at our wet clothes. Mummy put them by the fire to dry. And she has taken Eiry away and she is looking after me.
- (161^{PRS} **NANO sits on the chair terrified**, 162^{NP} **A pause**.)
- N (163^{other} **after a while**): You can go to the fair tomorrow, little Gwyn, and I will give you and Eiry a shilling to spare.

G: Fedar Eiry ddim dwad. Mae hi wedi mynd hefo mami.

(¹⁶⁴_{NP} **Seibiant.**)

N: O Dduw! bedi peth fel hyn?

(¹⁶⁵_{PRS} **Agorir y drws ar ruthr,** ¹⁶⁶_{PRS} **Daw IFAN i mewn gan gario EIRY; eistedd ar gadair, a deil ei afael ynddi.**)

I: Fy hogan bach i! Fy hogan bach i!

(¹⁶⁷_{PRS} **Rhuthra NANO ato, ac edrych i lawr ar wyneb EIRY.**)

I (¹⁶⁸_{YNADV} **yn arw**): Peidiwch a thwtsiad ynddi. Neith hi byth ych poeni chi eto.

G: Pam ddaru Eiry ddwad yn ol, tada?

I: Tydi hi ddim wedi dwad yn ol. Syrthio i lawr y *steps* 'nath hi. Welwn ni byth mo Eiry bach eto.

G (¹⁶⁹_{YNADV} **yn llawen**): O gnawn, mi ga i gweld hi eto. Mi ddeudodd mami.

(¹⁷⁰_{PRS} **Rhydd IFAN gorff EIRY ar y gwely, ac â ar ei liniau.** ¹⁷¹_{YN_CVB} **NANO yn mynd yn ol i'w chadair, gan guddio ei hwyneb yn ei dwylo, a'i siglo ei hun yn ol a blaen.**)

N (¹⁷²_{AD} **wrthi ei hun**): Fydda i byth yn unig yn y lle 'ma eto. Mi fydd *hi* hefo mi bob amsar. Pan fydd Ifan ar gefn y caeau, a phawb arall ym mhen 'i helynt, mi fydd *hi* hefo mi yn corddi ac yn godro. A phan fydda i yn ista yma wrthaf fy hun ar nos-weithia hir y gaea', mi fydd hitha yn ista hefo mi fel y bydda hi ers talwm, yn gwnio dillad i'r plant. (¹⁷³_{YN_CVB} **Yn cuddio ei hwyneb yn ei dwylo.**)

LLEN

G: Eiry can't come. She has gone with mummy.

(¹⁶⁴_{NP} **A pause.**)

N: Oh God! What is that?

(¹⁶⁵_{PRS} **The door is opened suddenly,** ¹⁶⁶_{PRS} **IFAN comes in carrying EIRY; he sits on the chair, and keeps holding her.**)

I: My little girl! My little girl!

(¹⁶⁷_{PRS} **NANO rushes to him, and looks down on EIRY's face.**)

I (¹⁶⁸_{YNADV} **harshly**): Don't touch her. She will never bother you again.

G: Why did Eiry came back, daddy?

I: She didn't come back. What she did was falling down the stairs. We will never see little Eiry again.

G (¹⁶⁹_{YNADV} **gladly**): Oh we will, I'll see her again. Mummy said.

(¹⁷⁰_{PRS} **IFAN puts EIRY's body on the bed, and kneels.** ¹⁷¹_{YN_CVB} **NANO going back to the chair, hiding her face in her hands, and swinging back and forth.**)

N (¹⁷²_{AD} **with herself**): I will never be alone here again. *She* will be with me all the time. When Ifan will be in the fields, and everyone else in the thick of things, *she* will be with me churning and milking. And when I will be sitting by myself on the long winter evenings, *she* will sit with me like she used to do in times past, sewing clothes for the children. (¹⁷³_{YN_CVB} **Covering her face with her hands.**)

CURTAIN

C.2 Y CYNDDRWS

Y CYMERIADAU:

Goronwy Owen	bardd o'r ddeunawfed ganrif
Wmffra'r Geulan	ffermwr cefnog
Sion Llwyd	crwydryn digartref
Miss Citi	hen ferch a chyn-athrawes
Leusa Huws	gweddw a gollodd ddau fab yn y rhyfel

THE CHARACTERS:

Goronwy Owen	a bard from the 18 th century
Wmffra'r Geulan	a wealthy farmer
Sion Llwyd	a homeless wanderer
Miss Citi	an old maid and a former teacher
Leusa Huws	a widow who lost two sons in the war

²⁰¹_{NP} **Distawrwydd**, yna **ochenaid** isel, laes oddi wrth Leusa Huws, **ochenaid** uchel ddiamynedd oddi wrth Sali.

[:] × 14

²⁰¹_{NP} **Silence**, then a quiet, long **sigh** from Leusa Huws, **a** loud, impatient **sigh** from Sali.

[:] × 14

SS: (²⁰²_{YNADV} **Yn awyddus**) [...]

[:] × 1

SS: (²⁰²_{YNADV} **Enthusiastically**) [...]

[:] × 1

SS: (²⁰³_{YNCVB} **Yn clywed y sŵn o flaen neb**) Ust. Gwrandewch. (²⁰⁴_{PRS} **Daw sŵn heb fod yn drwm, megis sŵn daeargryn isel yn rowlio o dan ystafell**) Dyma rywun yn dwad o'r diwedd.

(²⁰⁵_{PRS} **Wedi i'r sŵn daeargryn orffen, daw sŵn canu o bell, rhywun yn canu'r faled, 'Pentre Pen-y-groes'. ²⁰⁶_{PRS} Fel y daw'r sŵn yn nes ac yn nes, deëllir y geiriau, y rhai sy'n sôn am sofrins eto yn rowlio hyd bentre Pen-y-groes.**)

²⁰⁷_{NP} **Yna sŵn fel petai rhywun yn neidio dros ben wal.**)

[:] × 1

SS: (²⁰³_{YNCVB} **Hearing the sound before everyone else**) Hush. Listen. (²⁰⁴_{PRS} **A sound comes not a heavy sound, like a sound of a minor earthquake rolling under the room**) Someone is coming at last.

(²⁰⁵_{PRS} **After the earthquake sound is finished, a sound of singing comes from afar, someone is singing the ballad, 'Pentre Pen-y-groes'. ²⁰⁶_{PRS} As the sound comes nearer and nearer, the words become understandable, those which talk about sovereigns [a gold coin] rolling again in Pen-y-groes town. ²⁰⁷_{NP} Then a sound as if someone is jumping over a wall.**)

[:] × 1

SS: (²⁰⁸_{OTHER} **Gyda siom**) [...]

[:] × 2

SS: (²⁰⁸_{OTHER} **With disappointment**) [...]

[:] × 2

SLl: Ddim ar y ddaear? Lle'r ydw i ynta?

(²⁰⁹_{YNCVB} **Neb yn dweud dim**)

SLl: Not on earth? Where am I, then?

(²⁰⁹_{YNCVB} **No one saying anything**)

MC: (²¹⁰_{YNADV} **yn dyner**) Rwy't ti wedi marw.

MC: (²¹⁰_{YNADV} **tenderly**) You have died.

[:] × 22

[:] × 22

SLl: ⁽²¹¹⁾_{ynCVB} **Yn mynd yn ei flaen**) Deud dy fod ti'n ddyn gonest, hael, yn tosturio wrth y tlawd ⁽²¹²⁾_{ynCVB} **yn chwerthin**). Ac O mi'r oedd yna ganmol arnat ti am fod yn ffyddlon i'r moddion. Lol-mi-lol.

SLl: ⁽²¹¹⁾_{ynCVB} **Going before him**) You say you are an honest man, generous, compassionate to the poor ⁽²¹²⁾_{ynCVB} **laughing**). And oh, there was praise upon you for being faithful to the means of grace. Nonsense.

[:] × 7

[:] × 7

G: ⁽²¹³⁾_{ynCVB} **Yn mwmian** ⁽²¹⁴⁾_{AD} **wrtho fo i hun**) [...]

G: ⁽²¹³⁾_{ynCVB} **Mumbling** ⁽²¹⁴⁾_{AD} **to himself**) [...]

[:] × 4

[:] × 4

SLl: Dydy o ddim yn amhosibl ein bod ni wedi ei dwyn hi oddi ar ein gilydd. ⁽²¹⁵⁾_{ynCVB} **Yn siarad yn fawreddog ramadegol**) Mae gan gynghanedd fel hanes yr arferiad anffortunus o'i hailadrodd ei hun. Ond yr oeddech chi Miss yn mynd i ddweud wrtha i am beth yr oeddwn i'n disgwyl.

SLl: It is not impossible that we have stolen it one from each other. ⁽²¹⁵⁾_{ynCVB} **Speaking in a majestically grammatical manner**) *Cynghanedd* [the basic concept of sound-arrangement within one line of Welsh poetry, using stress, alliteration and rhyme], like history, has the unfortunate habit of repeating itself. But you, Miss, was going to tell me what I was expecting.

[:] × 18

[:] × 18

LH: ⁽²¹⁶⁾_{ynCVB} **Yn griddfan**) A'r mamau yn gorfod dioddef eto.

LH: ⁽²¹⁶⁾_{ynCVB} **Groaning**) And the mothers have to suffer again.

[:] × 44

[:] × 44

WG: [...]

WG: [...]

SLl: ⁽²¹⁷⁾_{ynCVB} **yn chwerthin**)

SLl: ⁽²¹⁷⁾_{ynCVB} **laughing**)

WG: Hawdd iti chwerthin, y fi oedd yn gorfod talu am y bwyd.

WG: It's easy for you to laugh, it was me who had to pay for the food.

[:] × 24

[:] × 24

SS: ⁽²¹⁸⁾_{ynCVB} **yn wylo**) Ond pam na ddaw o? Pam mae'r Brenin Mawr yn ein cadw ni ar wahân mor hir? Dyma fi yn fan'ma er pan oeddwn i'n ddynas ifanc, a dyna Wil yn hen ddyn hen. Mae arna i ofn na wnaiff o mo fy nabad i.

SS: ⁽²¹⁸⁾_{ynCVB} **crying**) But why does he not come? Why is the Big King keeping us apart so long? Here I am in this place since I was a young woman, and there's Wil an old man. I fear he will not recognise me.

SLl: ⁽²¹⁹⁾_{ynADV} **yn greulon**) Ydy mae'r bwloch ar ôl y marw yn cau yn bur gwit.

SLl: ⁽²¹⁹⁾_{ynADV} **cruelly**) The gap left after the dead closes very quickly.

[:] × 10

[:] × 10

- LH: Mi fûm i yna am flynyddoedd. LH: I was there for years.
- WG: ⁽²²⁰⁾_{ynCVB} **Yn ochneidio** Mi glywn yr un truth eto. WG: ⁽²²⁰⁾_{ynCVB} **Sighing** I hear the same nonsense again.
- [:] × 25 [:] × 25
- SS: [...] Rydw i'n cofio'n iawn am ddau hen bererin wrth fymyl i, wedi byw efo'i gilydd fel ci a chath am dros ddeg — mlynedd — a thri — ugain ⁽²²¹⁾_{NP} **igian — ei dynnu allan fel yna**. 'Roedd o'n ddigon o wers i neb. SS: [...] I remember well two old travellers near me, having lived with each other like a dog and a cat for over thir — teen — years — twenty ⁽²²¹⁾_{NP} **a sob — pulling [lit. to pull] it out like that**). It was a lesson for anyone.
- [:] × 34 [:] × 34
- GO: [...]
- GO: [...]
- SL: ⁽²²²⁾_{ynCVB} **yn chwerthin** SL: ⁽²²²⁾_{ynCVB} **laughing**
- MC: [...]
- MC: [...]
- [:] × 5 [:] × 5
- CH: [...] Merched clws yn mynd yn hagar, a hen arferion ffiaidd... CH: [...] Pretty girls going ugly, and old disgusting habits...
- MC: ⁽²²³⁾_{ynCVB} **Yn torri ar ei thraws** Dyna fo, does arnom ni ddim eisiau clywed rhagor. MC: ⁽²²³⁾_{ynCVB} **Interrupting her** Here it is, we don't want to hear any more.
- [:] × 8 [:] × 8
- LH: Ydy, mae o'n ofnadwy. Ond mi fedrais i anghofio hwnna am fod gin i ddau hogyn bach i weithio er eu mwyn nhw. LH: Yes, it is terrible. But I could forget that because I had two little kids to work for their sake.
- GO: Pam roeddech chi'n gweld bai arna i am anghofio ynta? Doedd gen i ddim byd? GO: Why do you find fault in me for forgetting, then? Didn't I have anything?
- LH: ⁽²²⁴⁾_{other} **Heb gymryd sylw** ... a doedd gin i mo hynny wedi dwad o'r seilam, dim byd na neb i weithio er ei ffwyn. [...]
- LH: ⁽²²⁴⁾_{other} **Without taking notice** ... and I had nothing of that having come from the asylum, not a thing or somebody to work for their sake. [...]
- ⁽²²⁵⁾_{ynCVB} **Sion Llwyd yn agor ei geg mewn diflastod.** ⁽²²⁵⁾_{ynCVB} **Sion Llwyd opening his mouth in boredom.**
- [:] × 3 [:] × 3
- SS: ⁽²²⁶⁾_{ynCVB} **yn gweiddi** O. SS: ⁽²²⁶⁾_{ynCVB} **shouting** Oh.

	[:] × 1		[:] × 1
SS:	(²²⁷ _{ynCVB} yn griddfan) [...]	SS:	(²²⁷ _{ynCVB} groaning) [...]
	[:] × 11		[:] × 11
SS:	(²²⁸ _{ynADV} Yn ddistaw) [...]	SS:	(²²⁸ _{ynADV} Quietly) [...]
	[:] × 16		[:] × 16
SLl:	(²²⁹ _{ynCVB} Yn hanner deffro) Dyna pam y rhoist ti orau i farddoni Wmffra. [...]	SLl:	(²²⁹ _{ynCVB} Half awaking) That's why you gave up composing poetry, Wmffra. [...]
	[:] × 4		[:] × 4
	(²³⁰ _{ynCVB} Sali yn chwyrru cysgu)		(²³⁰ _{ynCVB} Sali snoring)
	[:] × 4		[:] × 4
	(²³¹ _{PRS} Daw swân daeargryn ysgafn fel o'r blaen, a swân drws yn agor.)		(²³¹ _{PRS} A sound of a minor earthquake comes like before, and a sound of a door opening.)
SS:	(²³² _{ynCVB} Yn deffro) Mae rhywun yn dwad eto. [...]	SS:	(²³² _{ynCVB} Awaking) Someone is coming again. [...]
	[:] × 3		[:] × 3
SLl:	[...]	SLl:	[...]
	(²³³ _{NP} Swân ei draed yn cerdded)		(²³³ _{NP} A sound of his [=Sion Llwyd's] feet walking)
MC:	Nid y ffordd yna Sion. Yn dy flaen yr wyt ti'n mynd nid yn d'ôl.	MC:	Not that way, Sion. You go forward, not backward.
SLl:	(²³⁴ _{ynADV} Yn siomedig) Dydw i ddim yn cael mynd yn f'ôl i Gymru?	SLl:	(²³⁴ _{ynADV} Disappointedly) Don't I get to go back to Wales?
GO:	Does neb yn cael mynd yn ôl i Gymru o fan'ma.	GO:	Nobody gets to go back to Wales from this place.
SLl:	Wela i byth mo Gymru eto?	SLl:	Will I ever see Wales again?
GO:	Na weli byth.	GO:	Not ever.
	(²³⁵ _{NP} Tawelwch ennyd)		(²³⁵ _{NP} Silence for a short while)

SLl: ⁽²³⁶⁾_{ynCVB} **Yn canu a bron â thorri i lawr**
[cân fer, wedi'i gadael allan yma. J. R.]

⁽²³⁷⁾_{NP} **Seibiant byr**

SLl: Wel, ffarwel gyfeillion, a diolch i chi am sgwrs ddifyr ac adeiladol. A gobeithio y ca i dy weld ti'n o fuan Wmffra. Rydw i bron wedi dwad i dy hoffi di. ⁽²³⁸⁾_{PRS} **Â ymaith,** ⁽²³⁹⁾_{PRS} **a chaeir y drws**

LH: ⁽²⁴⁰⁾_{ynCVB} **Yn beichio wylu** Does yna ddim cyfiawnder yn y fan yma ychwaith, ddim mwy nag yn y byd. [...]

[:] × 3

LH: ⁽²⁴¹⁾_{ynCVB} **Yn wylu** [...]

[:] × 3

LLEN

SLl: ⁽²³⁶⁾_{ynCVB} **Singing and almost breaking down**
[a short verse, omitted here. J. R.]

⁽²³⁷⁾_{NP} **A short pause**

SLl: Well, farewell friends, and thank you for the pleasant and constructive conversation. And I hope I'll get to see you soon, Wmffra. I've almost come to like you. ⁽²³⁸⁾_{PRS} **He goes away,** ⁽²³⁹⁾_{PRS} **and the door closes**

LH: ⁽²⁴⁰⁾_{ynCVB} **Crying her eyes out** There is no justice here neither, no more than on earth. [...]

[:] × 3

LH: ⁽²⁴¹⁾_{ynCVB} **Weeping** [...]

[:] × 3

CURTAIN

D

Appendix: Meta

D.1 ACCESSIBILITY

In order to make the results of research as accessible as possible to all scholars, regardless of previous familiarity with Welsh, I followed these guidelines, aiming at removing any language-specific possible obstacles:

- Clearly and concisely explaining non-trivial language-specific features and key concepts whenever needed. This is done along the text, in a way that binds the explanation to the specific discussion in question.¹
- Defining in a glossary (appendix E) terms that may not be necessarily familiar to all in the particular sense used in this thesis.
- Including translations for cited examples (see § D.1.1).
- Glossing Welsh words according to the accepted standard (see § D.1.2).
- Annotating the examples in the appendices, highlighting relevant structural properties, both in the original text and the translation² (see § A.1 regarding the anecdote text-type, for example).

In addition, whenever colour is used (in tables and fragments or for highlighting the stage directions in appendix C), it follows Paul Tol's colour schemes³, which should be distinct for colour-blind people, to the best of my knowledge.⁴

¹ In order to avoid the clutter of unrelated explanations, only directly pertinent features which cannot be adequately understood without such explanations are explained.

² This annotation has a dual function. While its primary goal is to demonstrate the (text-)linguistic structure, it has a secondary purpose as well: one can navigate the source text with the aid of the mirrored annotation in the translation.

³ <https://personal.sron.nl/~pault/>

⁴ Colour almost always accompanied by textual indications (e.g. green cells with +, red cells with -), for better legibility.

D.1.1 *Translations*

As a general rule, whenever an existing literary translation into English is available, it is used as is for accompanying the cited examples; see table D.1. Where the translation departs from the text in ways that may be misleading with regard to constructions under discussion it is altered so that it fits our needs better (even at the cost of idiomaticity and flow); these are marked with the degree symbol (°) at the beginning of the sentence.

To the best of my knowledge *Y Fam* (B. E. DAVIES and K. ROBERTS 1920) and *Atgofion* (K. ROBERTS 1972) have never been translated into English. The translations of the examples from them are mine.⁵

D.1.2 *Interlinear glossing*

All Welsh syntagms in the main text are glossed according to the Leipzig Glossing Rules (BICKEL, COMRIE, and HASPELMATH 2015). This includes cited examples and in-line Welsh text, but not examples in the appendices or marginalia.

A list of abbreviations is available on p. xxiv. All are in common use or explicitly explained whenever pertinent to the topic under discussion.

Given the macro level of investigation, the glosses indicate only basic morphological and morpho-syntactic information, avoiding detailed morphological analysis for the sake of better readability and accessibility. A practical, minimalist approach is adopted, following these guidelines:

- The glossing of inflectional categories is consistent regardless of morphological particularities⁶.

⁵ These are by no means a literary translation, and should not be read as such, as if they were independent texts to be read on their own. Rather, they are direct and simple, not aiming at having artistic value but serving as means for making the original texts more accessible. The English and Welsh systems of syntax are quite dissimilar; in order to make the translation readable I chose not to reflect Welsh structures in a servile manner but to render them in a (hopefully) intelligible way, even at the cost of failing to represent grammatical distinctions in the original that have no direct equivalence in English.

⁶ For example, *cathod* ‘cats’ (plural of *cath* ‘cat’, marked by a suffix), *cer-rig* ‘stones’ (plural of *carreg* ‘stone’, marked by vowel apophony) and *cewri* ‘giants’ (plural of *cawr* ‘giant’, marked by both a suffix and apophony) are all glossed using ‘.PL’. For simplicity, singular number of nouns is left unmarked, singulative forms are marked (SGV).

Table D.1:
Translations used for cited examples

Original title	Reference	Translator	Translated title	Reference
<i>Traen mewn Cyffion</i>	K. ROBERTS ([1936] 1988)	John Idris Jones	<i>Feet in Chains</i>	K. ROBERTS (1977)
<i>Te yn y Grug</i>	K. ROBERTS ([1959] 2004)	Joseph P. Clancy	<i>Tea in the Heather</i>	K. ROBERTS (1991)
<i>Y Lôn Wen</i>	K. ROBERTS (1960)	Gillian Clarke	<i>The White Lane</i>	K. ROBERTS (2009)
<i>Haul a Drycin a storïau eraill</i>	K. ROBERTS (1981)	Carolyn Watcyn	<i>Sun and Storm and other stories</i>	K. ROBERTS (2001b)

- Idiosyncracies of Welsh grammar that are not directly related to the topic under discussion are not indicated in the glosses. For example, despite the syntactic difference between the negators *na(c)*^{+MIX} (in RSPV or followed by IMP.IMPRS), *ni(d)*^{+MIX} and *nid* not triggering a mutation (see THOMAS 2006, § 6.165) all three are simply glossed ‘NEG’.
- As a rule, initial consonant mutations are not marked in the glosses on purpose, as indicating them would be benefactory to a limited degree but would make the glosses unmanageably cluttered. Wherever distinctive, the *effect* of the different mutations is indicated; e.g. *ei*^{3SG.F.POSS} *chath*^{cat} ‘her cat’ versus *ei*^{3SG.M.POSS} *gath*^{cat} ‘his cat’ (radical *cath*) or a *chanodd*^{and sing.PRET.3SG} ‘and sang’ versus a *ganodd*^{REL.DIR sing.PRET.3SG} ‘that sang’ (radical *canodd*). For convenience, a summary of the Welsh mutations is provided as table 1.2.
- The choice of glosses is adaptive, and may differ depending on the specific usage in a particular example⁷ or the focus in the given context. Whenever gender agreement is helpful for understanding the example, it is indicated within round parentheses (rule 7 in BICKEL, COMRIE, and HASPELMATH 2015).

The distinction between the four superficially homonymic *yn* grammatical elements follows SIMS-WILLIAMS (2015):

- *yn*_{LOC} precedes definite or proper nouns and functions as a locative preposition; triggers nasal mutation: e.g. *yn*^{yn_{LOC}} *Nhwrci*^{Turkey} ‘in Turkey’ (radical *Twrci*).
- *yn*_{ADV} precedes adjectives to form adjunctive adverbs⁸; triggers limited soft mutation: *yn*^{yn_{ADV}} *fawr*^{great} ‘greatly’ (radical *mawr*).
- *yn*_{PRED} precedes adjectives and nouns and signals their predicative status; triggers limited soft mutation as well: *Mae*^{be.PRS.3SG} *ef*^{3SG.M} *yn*^{yn_{PRED}} *gawr*^{giant} ‘He is a giant’ (radical *cawr*).
- *yn*_{CVB} precedes infinitives to form converbs (§ D.2.2); does not trigger a mutation: *yn*^{yn_{CVB}} *rhedeg*^{run.INF} ‘running (CVB)’ (radical *rhedeg*).

⁷ For example, *dim* is glossed *nothing*, *anything* or *NEG*, depending on the particular case. Similarly the preposition *am* is glossed either *for* or *about* and *o* is glossed either *from* or *of*. In general prepositions are often impossible to render directly in a one-to-one correspondence between languages.

⁸ All four types are *adverbial* in the broad structural sense of adverbial commutability. The use of the ADV here is for practical purpose.

D.1.3 Transcription

Throughout the text there are sporadic typological comparisons with other languages (see the language index on p. 490), including languages written in non-Latin scripts. These are transcribed according to common scholarly transcription methods. Japanese is transcribed using the

Nihon-siki romanisation system (GOTTLIEB 2010) and Coptic using the Leipzig-Jerusalem transliteration (GROSSMAN and HASPELMATH 2015).

D.2 TERMINOLOGY

The terminology in this thesis does not deviate far from the common practice and conventions among linguists. Welsh has its own traditions with regard to terminology, both native and in other languages (primarily English and German).

- ▶ Given these traditions, two terms used here call for an explanation (§§ D.2.1 and D.2.2). Another term stems from traditional grammar due to the lack of a better alternative although it is non-descriptive when interpreted nominally (§ D.2.3), and a fourth necessitates an explanation (§ D.2.4).

D.2.1 *Infinitive*

One is *infinitive* (INF), applied to forms like ^{see.INF}*gweld* ‘to see’. Although *infinitive* is a very common general linguistic term, the Celtic grammatical tradition uses *verbal noun*⁹ or *verb(-)noun* (*berfenw* in Welsh, a compound of *berf* ‘verb’ and *enw* ‘name’). Both *verb(al) noun* and *infinitive* are used by contemporary scholars, referring to the same linguistic entity by different names. For example, the grammars of KING (2015, §§ 198–209), THOMAS (2006, §§ 2.1 and 3.1) and THORNE (1993, §§ 315–317) use the first, while SHISHA-HALEVY (1997, § 1), BORSLEY, TALLERMAN, and D. WILLIS (2007, §§ 3.1.1 and 3.1.2) and D. G. MILLER (2004) use the latter.

Arguments that can be made for the use of *infinitive* include¹⁰:

- The common use of the term in linguistics makes it readily accessible for linguists outside Celtic Studies (^{study.PL}*Astudiaethau* ^{Celtic}*Celtaidd*; *Keltologie*). Choosing a prevalent term also makes typological comparison more straightforward: although comparative concepts and language-specific descriptive categories should not be confused (HASPELMATH 2010a), the term *infinitive* not only suits the Welsh case well, but also lends itself better for comparison.
- This term avoids the dependence *verb(al) noun* has on traditional parts of speech. This theoretical advantage also allows us to bypass issues like the question regarding its identity as a noun or a verb (cf. P. WILLIS 1988). *Infinitive* on the other hand only suggests the

⁹ See MORRIS-JONES 1913, § 171.iv.2, being one of the most influential works of the Welsh grammatical tradition.

¹⁰ See SHISHA-HALEVY (1997, n. 1 on p. 85) and BORSLEY, TALLERMAN, and D. WILLIS 2007, § 3.1.2 for further discussion.

non-finite nature of the form (and implies structural affinity with infinitives of other languages, as claimed above).

- There are actual verbal nouns in Welsh, and they should be distinguished in terminology. For example, the infinitive *dehongli* ‘to interpret’ is to be kept apart from the (de)verbal noun *dehongliad* ‘(an) interpretation’ in the terms used for describing them. For a general discussion on this point, see YLIKOSKI (2003).

D.2.2 *Converb*

The other term is *converb* (CVB), applied to constructions like *yn canu* ‘singing’¹¹ and *dan wenu* ‘smiling’¹². The term originated from Ramstedt’s writing on Khalkha Mongolian (RAMSTEDT 1902), seeing a constant growing recognition and use over more than a hundred years, first to ‘Altaic’ or ‘Ural-Altaic’¹³ languages and then to other, unrelated languages such as Gurage (Semitic; POLOTSKY 1951) or Kurtöp (Tibeto-Burman; GWENDOLYN 2017). The publication of HASPELMATH and KÖNIG (1995) proved important to the expansion of the term, not only thanks to the language-specific articles in it but also HASPELMATH (1995), which provided a solid foundation to its typological and cross-linguistic validity and applicability.

Definitions of the term vary in terms of specificity and foci; see YLIKOSKI (2003, § 3.2), SHISHA-HALEVY (2010, p. 269ff.) and SHISHA-HALEVY (2022, § 1) for discussion of different definition. In its most general definition, it refers to adverbial verb forms. For our consideration it should be stressed that *form* does not imply a morphological, synthetic nature¹⁴; converbs can be of analytic (periphrastic, syntactic) nature as well. Indeed, so are the converbs in Welsh, constructed as a [PREP INF]¹⁵ complex.

Adoption of the term to Celtic languages¹⁶ varies among scholars. For example, SHISHA-HALEVY (2010, includes a general and methodological discussion), ESHEL (2015, § 1.5.3) and STIFTER (2009) adopt it. POPPE (2012a) considers the term but chooses to postpone its adoption until more research has been conducted on the said construction within a larger typological framework (p. 59). Concerning [*yn* + INF]¹⁷ (that is, in the terms used here, a converb with *yn* as its preposition), SIMS-WILLIAMS (2015, § 5) mentions *converb* among other terms (*participle* and *progressive*), but does not take a stance on terminology and simply calls it [*YN^R* + VERBAL NOUN] (*R* stands for *radical*, meaning it does not trigger a mutation). On the other end of the spectrum, NEDJALOV

¹¹ English *singing* can be misleading. *yn canu* does not correspond to the nominal *singing* in *Singing is my hobby* but to that of *She is singing* (predicative, primary), *I heard him singing* (predicative, secondary) and *He went home singing to herself* (adjunctive).

A side note: it has been claimed the development of the progressive (or converbal) constructions of English has to do with Celtic influence (FILIPULA, KLEMOLA, and PAULASTO 2008, §§ 2.2.5 and 4.2.2.1).

¹² Here English proves problematic as a metalanguage, for another reason: prepositional slot (filled by *yn* and *dan* in these examples) in Welsh shows a richer paradigm that cannot be reflected by the English *V-ing* form.

¹³ ‘Ural-)Altaic’ being disciplinary terms here, referring to the history of the field (as opposed to a linguistic descriptive realities as language families).

¹⁴ As they are in the languages that forms the historical core of the use of the term, that is ‘Altaic’ or ‘Ural-Altaic’: usually an oblique case form of a deverbal form.

¹⁵ [*newydd INF*] is an exception, albeit a relatively marginal one.

¹⁶ Analogous construction are found in both Brythonic and Goidelic branches.

(1998, § 2.5) uses a much stricter definition of *converb* and rejects its use for such constructions in Welsh (and other languages), which he describes as ‘free phrases consisting of two more or less independent elements’¹⁷, naming them *converb-like*. In my opinion it is best to define *converb* according to its *syntactic structural features*, i.e. its paradigmatic commutation and syntagmatic slotting as a linguistic sign.

Similarly to *infinitive*, the term *converb* has a clear *designatum* when compared to the alternatives¹⁸ and invites general and typological consideration within a larger framework.

D.2.3 ‘Genitive of respect’

While *infinitive* and *converb* make good terms in that they are both descriptively suitable and cross-linguistically meaningful, ‘genitive of respect’ (GOR) is neither. Nevertheless, due to the lack of better alternatives I chose to stick with the traditional name, which stems from classical terminology and was applied to Welsh by MORRIS-JONES (1931). Although the Welsh ‘genitive of respect’ construction was described by various scholars coming from different schools and using diverse frameworks, all seem either to avoid naming it or comment on terminology; see, among others, MAC CANA (1966), SHISHA-HALEVY (1998, § 3.4.3), BORSLEY, TALLERMAN, and D. WILLIS (2007, § 5.6.7), and MITTENDORF and SADLER (2008).

The construction denoted by this term consists of an adjective followed by an inalienably possessed noun, as demonstrated in ex. 291, where *cryf ei galon* ‘strong of heart (=whose heart is strong)’ adnominal refers back to *dyn (gwydn)* ‘a tough man’¹⁹.

(291) Yr oedd yn ddyn gwydn, ^{strong 3SG.M.POSS heart} cryf ei galon, [...]
 PRT be.IMPF.3SG *yn*_{PREP} man(M) tough strong 3SG.M.POSS heart

¹⁷ It is noteworthy that he does consider the Irish analogous construction a *converb*, although they are equivalent in almost every aspect (see SHISHA-HALEVY (2010) for a description of converbs in the two languages). I must admit I do not understand this discrepancy, which may stem from misinterpretation of the questionnaire data (p. 452) or difference in *conceptualisation* of the linguistic reality, and from not actual linguistic difference.

¹⁸ These include: (*adverbial-, conjunctive- or ∅-*) *participles*, *progressives* (with respect to the said *yn + INF* *converb*), *gerund* and *gerundive*. The historical baggage of these term, which have been used in wholly different meanings by different scholars over the years, makes them confusing and potentially misleading.

He was a tough man, strong of heart, [...]

YLW, Fy Nhad (ch. 8), p. 90

¹⁹ Affinities with strikingly similar constructions in Afroasiatic languages have been noted and discussed; see SHISHA-HALEVY (2003a, § 3.1.III.e, 1998, § 3.4.3.2.Obs.4) for comparison with Egyptian and Arabic and AL SHARIFI and SADLER (2009) for comparison with Arabic. The Arabic term نعت سببي *na‘t sababi* is occasionally used as a general linguistic term for such constructions (GOLDENBERG 2012, § 14.15.1).

D.2.4 *Conjunctive pronouns*

Welsh has a rather complex personal pronoun system, involving several series of pronouns. One of them is the conjunctive personal pronouns (CONJ; *rhagenw personol cysylltiol* in THOMAS 2006, § 4.129). As MORRIS-JONES (1913, § 159.iii) observes, pronouns of this series are ‘always set against a noun or pronoun that goes before (or is implied) [...]’. The series is in common use in M[oder]n W[elsh]; sometimes the added meaning is so subtle to be untranslatable’. When glossed in English, which has a dissimilar pronoun system, they are usually given as ‘PRO too’, ‘even

PRO’, ‘PRO for PRO.POSS part’, ‘but PRO’, ‘while PRO’, ‘PRO on the other hand’ or ‘PRO on the contrary’ (see also GPC 2014–, § minnau, finnu). Functionally, setting against an actual or implied (pro)noun means these pronouns signal a comparison (by either *contrasting* or *likening*, which at first glance might seem contradictory) and often indicate a change of topic (BORSLEY, TALLERMAN, and D. WILLIS 2007, § 1.4.5).

The term *conjunctive* stands here for their connective function. Grammatical terminology has at least three unrelated uses for *conjunctive*: the *conjunctive mood* (related or identical to *subjunctive mood*, depending on terminology), relating to a *conjunction* (part of speech), and *conjunctive pronouns* in other senses²⁰.

D.3 TECHNICAL NOTES

D.3.1 *Internal connectivity*

This thesis is produced in a digital-first manner, meaning that while it can be fully read and understood in its hard copy form, the intended way to read it is in a digital PDF form. Apart from slight typographic details, the main difference is the way internal connectivity is implemented.

In the digital format, references are hyperlinked.²¹ This includes references to sections, examples, tables, figures, bibliography items (where the hyperlink is on the year of publication), etc.; text coloured **dark scarlet** is hyperlinked. In addition, an interactive machine-readable table of contents is included in the file.²² The page numbers in the human-readable table of contents (p. vi ff.) are hyperlinked to their respective destinations.

Doctoral theses by their very nature are complex documents. Communicating the findings in a comprehensible, readable and hopefully enjoyable way calls for the suitable presentation. In addition to the interactive table of contents discussed above, four indices are included (from p. 488): by subject (p. 488), by languages (p. 490, mostly referred to for comparative purposes), by Welsh elements and constructions (p. 491), and by location in the text (an *index locorum*, p. 493). A name or author index is rendered unnecessary by the use of backreferences in the references section (p. 444 ff.)

D.3.2 *Digital resources*

Some of the source materials are available online in digital text format for research purpose, as listed in table D.2.

²⁰ Such as the conjunctive pronouns in the English terminology for Irish grammar, where the term is to be understood in terms of micro-syntactic juncture and is differentiated from *disjunctive pronouns*, appearing immediately after a verb or not, respectively.

²¹ The exact usage of hyperlinks differs among PDF viewer, but usually a single or double click on a hyperlink follows it. Returning to the previous position, before following the hyperlink, is done using a back button (←) or a keyboard shortcut, depending on the software used; please refer to the PDF viewer’s documentation. Keyboard shortcuts include:

Ctrl + O (Zathura)

Alt + P (Evince)








Alt + ↑ + ← (Okular)

⌘ + ← / Alt + ←





(PDF.js, Sumatra, Adobe Reader).

²² Accessing it is inconsistent among PDF viewers: ⌘ + ↵ (Zathura); F9 and pressing the *outline* button (Evince); F7 and pressing the *contents* button (Okular); F4 and pressing the *show document outline* button (PDF.js); F12 (Sumatra); View > Navigation Panels > Bookmarks (Adobe Reader).

Table D.2:
Source materials in digital text format

Title	Translated?	URL
<i>Atgofion</i>		https://gitlab.com/rwmpelstilzchen/atgofion-i-raw/-/blob/master/01-Kate%20Roberts.xml
<i>Haul a Drycin</i>		https://gitlab.com/corpws-cymraeg/kate-roberts/haul-a-drycin
<i>O Gors y Bryniau</i>		https://gitlab.com/corpws-cymraeg/kate-roberts/o-gors-y-bryniau
<i>Te yn y Grug</i>		https://gitlab.com/corpws-cymraeg/kate-roberts/te-yn-y-grug
<i>Y Cynddrws</i>		Original text with commentary (D. JONES 2014): https://core.ac.uk/display/228918700 Only stage directions: https://gitlab.com/rwmpelstilzchen/phdthesis/-/blob/master/tex/appendices/drama/cynddrws.tex
<i>Y Fam</i>		Raw: https://gitlab.com/corpws-cymraeg/kate-roberts/y-fam/-/blob/main/testun.xml Annotated and translated: https://gitlab.com/rwmpelstilzchen/phdthesis/-/blob/master/tex/appendices/drama/fam.tex
<i>Y Lôn Wen</i>		https://gitlab.com/rwmpelstilzchen/y-lon-wen-raw/

Translation status in the above links:

-  Fully translated by a professional translator
-  Partially translated by a professional translator
-  Fully translated by me
-  Partially translated by me

A Git repository of this thesis' \LaTeX source files is available on:

<https://gitlab.com/rwmpelstilzchen/phdthesis>

The bibliography database is available on:

<https://gitlab.com/rwmpelstilzchen/bibliography.bib>

A precompiled PDF file is available on:

<https://ac.digitalwords.net/digital/phdthesis.pdf>

E

Appendix: Glossary of terms

- ▶ This glossary covers only terms that are may not be necessarily familiar to all in the particular sense used in this thesis. See COHEN (2012, § 0.7) and SHISHA-HALEVY (1998, p. 233 ff.) for similar glossaries.

comment mode: 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.

conjugated infinitive: Plain infinitives in Welsh do not encode their agent (*agens*) or subject, but the conjugated infinitive is a special syntactic form – [^{to}*i* PRO/NP^{LEN} INF] – that does encode it. It corresponds to nominalised (substantivised) ‘that’ forms in some languages.

Teimlai'r Stiward yn siomedig wedi 'i Ifan fynd_J
feel.IMPF.3SG-DEF steward yn_{PREP} disappointed after to PN LEN\go.INF
allan o'r swyddfa.
out of-DEF office

converb: In the most general definition, an adverbial verb form. Broadly speaking, the two primary syntactic status converbs can be in are predicative (rhematic) and adjunctive. In Welsh, converbs are not synthetic but analytic, consisting of a [PREP INF] complex in almost all cases.

This definition is taken verbatim from SHISHA-HALEVY (1998, p. 233).

See § 1.1.6.1. See also **evolution mode** and **narrator's channel**.

For syntactic description of this construction see THOMAS (2006, § 6.93) and SHISHA-HALEVY (1998, p. 264); for diachronic considerations, see D. G. MILLER (2004).

°The Steward felt disappointed after 'Ifan had left_J the office

TC, ch. 8, p. 56

Discussed in § D.2.2.

- a. Mae hi 「wedi canu」. (predicative) She 「has sung」 [lit. She is 「after singing」].
 be.PRS.3SG 3SG.F after sing.INF
- b. Ymgiliodd Richard 「dan wenu」. (adjunctive) Richard departed, 「smiling」 [lit. Richard departed under smiling].
 depart.PRET.3SG PN under smile.INF

evolution mode: 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 sequencing of narrative events (the ‘foreground’), or concomitant information on situational or eventual framework of such succession.

This definition is taken verbatim from SHISHA-HALEVY (1998, p. 234).

See § 1.1.6.1. See also **comment mode** and **narrator’s channel**.

focalisation (narratology): A selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the storyworld.

This definition is taken verbatim from NIEDERHOFF ([2011] 2013).

initial consonant mutation: Welsh, along with other Celtic languages, has a consonant mutation system what marks various grammatical categories and relations by apophonic distinctions on the initial consonants of morphemes. In spite of having a phonological realisation, the mutations in Welsh operate in the (micro-)syntactic level.

See § 1.3.1.1 for more information and table 1.2 for an overview of the mutations in Welsh.

cath; ei chath; ei gath; eu cath; fy nghath
 cat 3SG.F.POSS cat 3SG.M.POSS cat 3PL.POSS cat; 1SG.POSS cat
 (the pronunciation of *ei* and *eu* is the same in all Welsh varieties, meaning that *c-*, *g-* and *ch-* are in opposition in that environment in the spoken language)

a cat; her cat; his cat; their cat; my cat

macro-syntax: Syntax of large-scale, textual scope units, not limited to a single sentence.

See § 1.1.2. See also **micro-syntax**.

micro-syntax: Syntax of small-scale scope, limited to the relationship between small-scale entities (e.g. morphemes combining to form words or words combining to form sentences).

See § 1.1.2. See also **micro-syntax**.

narrator’s channel: A constituent of the **comment mode**, where the narrator presents non-narrative information, typically referable to the narrator’s present or to his privilege of omniscience, and intervening in the narration proper.

This definition is taken verbatim from SHISHA-HALEVY (1998, p. 235).

See § 1.1.6.1. See also **comment mode** and **evolution mode**.

nexus: The relation linking the **theme** and the **rheme**; the predicative link.

See JESPERSEN (1924, ch. 8).

See also **satellite**.

nucleus: According to BARRI's (1975) definition: the part which is responsible for the appurtenance of the construction to a given substitution class. In other words: within an (endocentric) construction, the nucleus is the constituent that is responsible to the inclusion of the construction as a whole within a **paradigm**. Also called a *head*. For example, within derived adjectival construction ^{icy}*rhewllyd* the adjectival derivational suffix *-llyd* is the nucleus, as it is responsible for the whole construction's adjectival commutation.

paradigm: A commutation (or substitution) class — in which a member of a set of alternatives is selectable — within a specific environment.

pattern: A sequence of **paradigms**, each constituting a slot within the pattern.

For example, the basic converbal pattern (see **converb**) in Welsh is a sequence of two paradigms: one is a specific set of prepositions and the other is infinitival (*[PREP INF]*). In a predicative position, the following two paradigms constitute the pattern; the first one is closed class, while the second one is open.

$\left[\begin{array}{c} yn \\ wedi \\ i^{+LEN} \\ \vdots \end{array} \right]$	$\left[\begin{array}{c} 'yn_{CVB}' \\ 'after' \\ 'to' \\ \vdots \end{array} \right]$	$\left[\begin{array}{c} cysgu \\ ysgrifennu \\ meddwl \\ \vdots \end{array} \right]$	$\left[\begin{array}{c} 'sleep.INF' \\ 'write.INF' \\ 'think.INF' \\ \vdots \end{array} \right]$
--	---	---	---

By selecting members of the two paradigms **syntagms** can be derived, such as PRT.be.PRS.1SG *Rwyf* after *wedi* sleep.INF *cysgu* 'I have slept' PRT.be.PRS.1SG *Rwyf* yn_{CVB} write.INF *ysgrifennu* 'I am writing' or PRT.be.PRS.1SG *Rwyf* after *wedi* write.INF *ysgrifennu* 'I have written'.

Pattern can be micro-syntactic, as in the above example, or textual (macro-syntactic), such as the anecdote (chapter 2).

predication pattern: Similarly to other languages¹, the syntactic **pattern** of predication in Welsh varies according to the predicate. Welsh differentiate syntactically between adverbial (a–c), verbal (d) and nominal (e) predication. Nominal predication — also called *nominal sentence* — is thoroughly discussed in SHISHA-HALEVY (1998, § 3).

Different paradigms are discussed in the § 1.1.5.1.2.1 as an exercise. See also **syntagm** and **pattern**.

Note that despite the similarity in name, a *paradigm* in the structural-linguistic sense is a wholly different entity than a *paradigm* in traditional grammar. The first is a commutation class in a given environment (slot), in which different alternatives are selectable; the latter is a conventional way for representing inflectional forms of a word in a morphological co(n)text-independent manner.

¹ Including but not limited to Afro-Asiatic languages (SATZINGER 2002), and some Indo-European — such as Irish (SHISHA-HALEVY 1998, § 3.7; CARNIE 1997) and constructions in Sanskrit (BREUNIS 1990) — and Uralic languages (such as Hungarian, KÁROLY 1972).

- a. Mae ef wedi ei gweld. (converbal) He has seen her [lit. He is after her seeing].
 be.PRS.3SG 3SG.M after 3SG.F.POSS see.INF
- b. Mae'r ddraig yn goch. (deadjectival ADV) The dragon is red.
 be.PRS.3SG-DEF dragon yn_{PRED} LEN\red
- c. Mae Siân yma. (locative) Jane is here.
 be.PRS.3SG PN here
- d. Gwelodd ef hi. He saw her.
 see.PRET.3SG 3SG.M 3SG.F
- e. Lleusa ydi hi. She is Lleusa.
 PN COP.PRS.3SG 3SG.F

quotative index: [is] a segmentally discrete linguistic expression which is used by the reporter for the orientation of the audience to signal in his/her discourse the occurrence of an adjacent representation of reported discourse.

This definition is taken verbatim from GÜLDEMANN (2008, § 1.2.2). See chapter 3.

reported discourse: is the representation of a spoken or mental text from which the reporter distances him-/herself by indicating that it is produced by a source of consciousness in a pragmatic and deictic setting that is different from that of the immediate discourse.

This definition is taken verbatim from GÜLDEMANN (*ibid.*, § 1.2.2). See chapter 3.

rheme: Within the basic information structure of a clause, the constituent that conveys the message (the predicate).

See also **theme** and **nexus**.

「Gardd ryfedd」 yw hi.
 garden(F) strange COP.PRS.3SG 3SG.F

It is 「a strange garden」.

satellite: A constituent of a construction which does not act as a **nucleus** but expands one. Also called a *dependent*.

See also **nucleus**.

For example, within derived adjectival construction ^{icy}*rhewllyd* the nominal element ^{ice}*rhew* is a satellite.

syntagm: A sequence of linguistic elements in a text.

See also **paradigm**.

theme: Within the basic information structure of a clause, the (given, presupposed or taken for granted) constituent that forms the basis about which the message is predicated (**rheme**).

See also **rheme** and **nexus**.

Gardd ryfedd yw 「hi」.
 garden(F) strange COP.PRS.3SG 3SG.F

「It」 is a strange garden

References

PRIMARY SOURCES

Primary sources that make the main corpus are marked by a circle (●); all other primary sources are only peripherally and sporadically used. Backreferences to the main sources do not include cited examples; see the *index locorum* below (p. 493 ff.) for backreferences to examples.

- ÆLFRIC (1881–1900). *Ælfric's Lives of Saints: being a set of sermons on saints' days formerly observed by the English Church*. Ed. by Walter W. SKEAT. Trans. by GUNNING, WILKINSON, and Walter W. SKEAT. Early English Text Society 76 and 82. London: N. Trübner and co. for the Early English Text Society. URL: <https://archive.org/search.php?query=Aelfric%27s%20Lives%20of%20Saints>. ▶ 226
- (2013). *Ælfric's Lives of Saints: being a set of sermons on saints' days formerly observed by the English Church*. Wikisource digital edition. Ed. by Walter W. SKEAT. Digitised by Júda RONÉN. URL: https://en.wikisource.org/wiki/%C3%86lfric's_Lives_of_Saints. ▶ 226
- CARROLL, Lewis (1994). *Alice's Adventures in Wonderland*. Penguin Popular Classics. Penguin. ▶ 191
- [1953] (2010). *Anturiaethau Alys yng Ngwlad Hud*. Welsh. Trans. from the English by Selyf ROBERTS. Cathair na Mart: Evertime. ISBN: 978-1-904808-46-6. URL: <https://www.evertime.com/books/alice-cy.html>. ▶ 285
- DAFYDD, Fflur (2009). *Y Llyfrgell*. Y Lolfa. 256 pp. ISBN: 978-1-84771-169-4. URL: <https://www.ylolfa.com/cynnyrch/9781847711694/y-llyfrgell>. ▶ 228, 253, 255, 325
- DAVIES, Betty Eynon, Margaret PRICE, and Kate ROBERTS (1923). *Y Canpunt*. URL: <https://dramau.cymru/display.php?title=canpunt>. ▶ 316
- DAVIES, Betty Eynon and Kate ROBERTS (1920). *Y Fam*. Educational Publishing Co. (E.P.C.) Welsh Drama Series 40. London ▶ v, xxiv, 26, 27, 29, 295, 298, 433, 503

- and Cardiff: Educational Publishing Co. URL: <https://archive.org/details/yfamganbetyeyno40davi>.
- DAVIES, David Thomas (1920). *Ffrois: Drama mewn un act*. Educational Publishing Co. (E.P.C.) Welsh Drama Series 29. Cardiff and London: Educational Publishing Co. URL: <https://archive.org/details/ffroisdramamewnu29davi>. ▶ 309
- ELIS, Islwyn Ffowc [1953] (2021). *Cysgod y Cryman*. Llandysul, Ceredigion: Gwasg Gomer. ISBN: 978-1-84851-518-5. URL: <https://www.gomer.co.uk/cysgod-y-cryman-29279.html>. ▶ 26, 243, 306
- JENKINS, John (Gwili) (1920). *Rybeca: Drama Gymraeg mewn pedair act*. Educational Publishing Co. (E.P.C.) Welsh Drama Series 20. Caerdydd: Educational Publishing Co. URL: <https://archive.org/details/rybecadramagymra20jenk/>. ▶ 309
- JONES, Arfon (2012). *beibl.net: Y Beibl mewn Cymraeg llafar syml*. URL: <https://beibl.net/>. ▶ 239
- JONES, Brinley (1926). *Atgofion*. Cyfres Abertawe 3. URL: <https://dramau.cymru/display.php?title=atgofion>. ▶ 315
- JONES, Tecwyn Vaughan (1987). *Teganau gwerin plant Cymru*. Llyfrau Llafar Gwlad 6. Llanrwst, Gwynedd: Gwasg Carreg Gwalch. ISBN: 0-86381-076-4. ▶ 326
- LEWIS, Saunders [1948] (2017a). *Blodeuwedd*. Gwasg Gee. ISBN: 978-1-904554-21-9. ▶ 26
- [1962] (2017b). *Tynged yr Iaith / Fate of the Language*. Trans. by G. Aled WILLIAMS. A bilingual parallel edition with audio recording. URL: <https://parallel.cymru/tynged-yr-iaith/>. ▶ 228
- LEWIS, Saunders and Kate ROBERTS (1992). *Annwyl Kate, annwyl Saunders: gohebiaeth, 1923–1983*. Ed. by Dafydd IFANS. Aberystwyth: Llyfrgell Genedlaethol Cymru. ▶ 22, 26
- LLYWELYN, Robin (1997). *Seren Wen ar Gefndir Gwyn*. 2nd ed. Gwasg Gomer. URL: https://web.archive.org/web/20010206060345/http://www.llywelyn.com/seren_wen.htm. ▶ 228, 325
- MORGAN, Mihangel (1994). *Te Gyda'r Frenhines*. Llandysul: Gwasg Gomer. ISBN: 978-1-85902-094-4. ▶ 1, 26
- PRICHARD, Caradog [1961] (1999). *Un nos ola leuad / One moonlit night*. Trans. by Philip MITCHELL. Penguin Books. A bilingual edition with an introduction by Menna BAINES. ▶ 26, 189, 257, 258
- ROBERTS, Kate [1925] (1932). *O Gors y Bryniau: Naw stori fer*. Wrec- ▶ xxiv, 229, 290, 325

sam: Hughes a'i Fab.

- ROBERTS, Kate (1949). *Stryd y Glep: Stori hir fer ar ffurf dyddiadur*. Gwasg Gee. 94 pp. ▶ xxiv, 285, 325
- ——— (1960). *Y Lôn Wen: Darn o hunangofiant*. Dinbych: Gwasg Gee. 154 pp. ISBN: 978-0-00-017991-3. ▶ iv, xxiv, 26, 28, 31, 433, 502
 - (1962). *Tywyll Heno: stori fer hir*. Dinbych: Gwasg Gee. ISBN: 978-0-00-067404-3. ▶ xxiv
 - (1969–1972). *Atgofion gan, ac yn llaw Kate Roberts, ar gyfer 'Y Llwybrau Gynt' ar Raglen Cymru y BBC, sy'n cyfateb i'r gyfrol Atgofion 1, gol John Roberts Williams (Dinbych, 1972), tt 18–34. Darlledwyd y rhaglen ar 21 a 28 Ebrill 1971. 18 Tt. Ffeiliau 2512–2513 mewn Archifau a Llawysgrifau Llyfrgell Genedlaethol Cymru*. URL: <https://archifau.llyfrgell.cymru/index.php/atgofion-gan-ac-yn-llaw-kate-roberts-ar-gyfer-y-llwybrau-gynt-ar-raglen-cymru-y-bbc-syn-cyfateb-ir>. ▶ 59, 75, 155, 167
 - ——— (1972). 'Kate Roberts'. In: *Atgofion*. Ed. by John ROBERTS WILLIAMS. 1st ed. Vol. 1. Dinbych: Gwasg Tŷ ar y Graig / Gwasg Gee. Ch. 1, pp. 7–36. ▶ iv, xxiv, 26, 28, 31, 32, 433, 502
 - (1978). 'Pryder Morwyn'. In: *Y Traethodydd* 133.569, pp. 182–185. URL: <https://cylchgronau.llyfrgell.cymru/view/1134021/1156834/189>. ▶ 209, 216
 - ——— (1981). *Haul a Drycin a storïau eraill*. Dinbych: Gwasg Gee. ▶ v, xxiv, 26–28, 184, 285, 325, 433, 503
 - [1936] (1988). *Traed mewn Cyffion*. 9th ed. Llandysul: Gwasg Gomer. ISBN: 0-86383-480-9. ▶ xxiv, 26, 227, 283, 433
 - [1972] (2001a). *Gobaith a Storïau Eraill*. Dinbych: Gwasg Gee. ISBN: 978-0-7074-0328-1. ▶ xxiv, 283, 285, 325
 - ——— [1959] (2004). *Te yn y Grug: Cyfrol o storïau byrion*. 9th ed. Bethesda, Gwynedd: Gwasg Gee. 95 pp. ISBN: 1-904554-01-6. ▶ v, xxiv, 26, 28, 184, 398, 433, 503
 - [1931] (2014a). 'Ffarwel i Addysg'. In: *Kate Roberts a'r ddrama*. Ed. by Diane JONES. Ch. 3.ii, pp. 131–191. ▶ 309
 - ——— [1954] (2014b). *Y Cynddrws*. In: *Kate Roberts a'r ddrama*. Ed. by Diane JONES. Ch. 4.ii, pp. 253–282. URL: <https://core.ac.uk/display/228918700>. ▶ v, xxiv, 26, 29, 295, 298, 503
- ROBERTS WILLIAMS, John, ed. (1972). *Atgofion*. 1st ed. Vol. 1. Dinbych: Gwasg Tŷ ar y Graig / Gwasg Gee. 119 pp. ▶ 32, 59, 167
- ROWLING, Joanne Kathleen (2003). *Harri Potter a Maen yr Athronydd*. Trans. from the English by Emily HUWS. Bloomsbury. 245 pp. ISBN: 0-7475-6930-4. Trans. of *Harry Potter and the Philosopher's* ▶ 214, 228, 243, 325

- Stone. London: Bloomsbury, 1997. 223 pp. ISBN: 978-0-7475-7360-9. URL: <https://bloomsbury.com/harrypotter>.
- SUJATO, Bhikkhu, ed. and trans. (2021). *Heartfelt Sayings: An uplifting translation of the Udāna*. Bilingual (Pāli and English); based on the Mahāsaṅgīti edition. 1st ed. SuttaCentral. URL: <https://suttacentral.net/ud>. ▶ 320
- TOLKIEN, J.R.R. [1954–1955] (1995). *The Lord of the Rings*. London: HarperCollins Publishers. ISBN: 0-261-10325-3. ▶ 181
- WILLIAMS, John Griffith (1969). *Pigau'r Sêr*. Gwasg Gee. 227 pp. ISBN: 0-203-99424-8. ▶ 253, 306, 324
- WYN, Rhiannon (2008). *Codi Bwganod*. Talybont: Y Lolfa. ISBN: 978-1-78461-051-7. URL: <https://yloffa.com/products/9781784610517/>. ▶ 255
- Y Beibl Cymraeg Newydd* (2004). Trans. by CYMDEITHAS Y BEIBL. Argraffiad Diwygiedig. ▶ 238

TRANSLATIONS OF PRIMARY SOURCES

- ROBERTS, Kate (1977). *Feet in Chains*. Trans. by John Idris JONES. Rhuthin: John Jones. ISBN: 1-871083-80-X. Trans. of *Traed mewn Cyffion*. 9th ed. Llandysul: Gwasg Gomer, 1988. ISBN: 0-86383-480-9. ▶ 433
- ——— (1991). *The World of Kate Roberts: selected stories, 1925–1981*. Trans. from the Welsh by Joseph P. CLANCY. Philadelphia: Temple University Press. ▶ 177, 239, 433
 - ——— (2001b). *Sun and Storm and other stories*. Trans. by Carolyn WATCYN. Dinbych: Gwasg Gee. ISBN: 0-7074-0347-2. Trans. of *Haul a Drycin a storïau eraill*. Dinbych: Gwasg Gee, 1981. ▶ 206, 208, 433
 - ——— (2009). *The White Lane: A fragment of autobiography*. Trans. from the Welsh by Gillian CLARKE. Llandysul, Ceredigion: Gwasg Gomer. xiii, 302. ISBN: 978-1-84851-016-6. URL: <http://www.gomer.co.uk/index.php/trosiadau-translations-y-ln-wen-the-white-lane.html>. Trans. of *Y Lôn Wen: Darn o hunangofiant*. Dinbych: Gwasg Gee, 1960. 154 pp. ISBN: 978-0-00-017991-3. ▶ 433

SECONDARY LITERATURE

- 2011 Census (2012). *2011 Census: First results on the Welsh language*. ▶ 23
 Knowledge and Analytical Services, Welsh Government. URL:
<https://gov.wales/census-population-2011>. SB 118/2012.
- 2020 Annual Population Survey (2021). *Welsh language data from* ▶ 23
the Annual Population Survey: 2020. Welsh Government. URL:
<https://gov.wales/welsh-language-data-annual-population-survey-2020>.
- AARON, Uche E. (1992). 'Reported speech in Obolo narrative dis- ▶ 183
 course'. In: *Language in context: Essays for Robert E. Longacre*. Ed.
 by Shin Ja Joo HWANG and William R. MERRIFIELD. Vol. 107.
 Summer Institute of Linguistics and the University of Texas
 at Arlington.
- AARSEN, Anne, René GENIS, and van der VEKEN Eline, eds. (2002–). ▶ 182
Linguistic bibliography / Bibliographie linguistique. URL: [http :
 //linguisticbibliography.com/](http://linguisticbibliography.com/).
- ADAM, James (1905). *The Republic of Plato: Edited with critical* ▶ 14
notes, commentary and appendices. Vol. 1. Cambridge: Cam-
 bridge University Press. URL: [https://archive.org/details/
 republicofplato0001plat](https://archive.org/details/republicofplato0001plat).
- ADAMS, Jon-K. (1996). *Narrative explanation: A pragmatic theory of* ▶ 30
discourse. Frankfurt: Peter Lang.
- AIKHENVALD, Alexandra Y. (2003). 'Evidentiality in typological ▶ 136
 perspective'. In: *Studies in evidentiality*. Ed. by Alexandra Y.
 AIKHENVALD and R. M. W. DIXON. Amsterdam and Phil-
 adelphia: John Benjamins. Ch. 1.
- (2014). 'The grammar of knowledge: a cross-linguistic ▶ 136
 view of evidentials and the expression of information source'.
 In: *The grammar of knowledge: A cross-linguistic typology*. Ed. by
 Alexandra Y. AIKHENVALD and R. M. W. DIXON. Explorations
 in Linguistic Typology 7. Oxford University Press. Ch. 1.
- AKITA, Kimi (2009). 'A grammar of sound-symbolic words in Ja- ▶ 221
 panese: Theoretical approaches to iconic and lexical proper-
 ties of Japanese mimetics'. PhD thesis. Kobe University. URL:
http://www.lib.kobe-u.ac.jp/handle_kernel/D1004724.
- AL SHARIFI, Budour and Louisa SADLER (2009). 'The adjectival ▶ 437
 construct in Arabic'. In: *Proceedings of the LFG '09 Confer-*

- ence. Ed. by Miriam BUTT and Tracy Holloway KING. CSLI Publications, pp. 26–43. URL: <https://web.stanford.edu/group/cslipublications/cslipublications/LFG/14/papers/lfg09alsharifisadler.pdf>.
- ALLAN, Rutger J. (2013). ‘History as presence: Time, tense and narrative modes in Thucydides’. In: *Thucydides between history and literature*. Ed. by Antonis TSAKMAKIS and Melina TAMIOLAKI. Trends in Classics, Supplementary Volumes 17. De Gruyter, pp. 371–389. DOI: 10.1515/9783110297751.371. ▶ 14
- ANGROSINO, Michael V. (2004). *Observer bias*. In: *The Sage encyclopedia of social science research methods*. Vol. 3. Ed. by Alan BRYMAN, Tim Futing LIAO, and Michael S. LEWIS-BECK. SAGE, pp. 757–758. ISBN: 0-7619-2363-2. ▶ 19, 57
- ANTAKI, Charles (1994). *Explaining and arguing: The social organization of accounts*. Sage. ▶ 147
- ARBES, Deborah (2019). ‘Patterns of pluralization in northern, southern and Patagonian Welsh’. Unpublished presentation. Yr XVIeg Gyngres Astudiaethau Celtaidd Ryngwladol / The XVIth International Congress of Celtic Studies (2019). URL: <http://celticcongress.bangor.ac.uk/programme>. ▶ 63
- ASTON, Elaine and George SAVONA [1991] (2013). *Theatre as sign-system: A semiotics of text and performance*. London and New York: Routledge. ISBN: 978-0-415-04932-0. ▶ 296, 297, 301
- AUER, Peter (2009). ‘On-line syntax: Thoughts on the temporality of spoken language’. In: *Language Sciences* 31.1, pp. 1–13. ISSN: 0388-0001. DOI: 10.1016/j.langsci.2007.10.004. ▶ 6
- AUMÜLLER, Matthias (2014). ‘Text types’. In: *The living handbook of narratology*. Ed. by John HÜHN Peter Pier, Wolf SCHMID, and Jörg SCHÖNERT. Hamburg: Hamburg University. URL: <http://www.lhn.uni-hamburg.de/node/129.html>. ▶ 7, 8, 30
- AUSTIN, John Langshaw (1962). *How to do things with words: The William James lectures delivered at Harvard University in 1955*. Ed. by J. O. URMSON. Oxford: Oxford University Press. ▶ 198
- AWBERY, Gwenllian M. (2004). ‘Clause-initial particles in Spoken Welsh’. In: *Journal of Celtic Linguistics* 8, pp. 1–14. URL: <http://www.ingentaconnect.com/content/uwp/jc1/2004/00000008/00000001/art00001>. ▶ 109, 288
- (2009). *The Syntax of Welsh: a transformational study of* ▶ 83

- the passive*. Cambridge Studies in Linguistics 18. Cambridge University Press.
- BAL, Mieke (2017). *Narratology: Introduction to the theory of narrative*. 4th ed. Toronto / Buffalo / London: University of Toronto Press. ISBN: 978-1-4426-5032-9. ▶ 203
- BAL, Mieke and Eve TAVOR (1981). 'Notes on Narrative Embedding'. In: *Poetics Today 2.2: Narratology III: Narration and Perspective in Fiction*, pp. 41–59. JSTOR: 1772189. ▶ 189
- BALL, Catherine N. (1990). 'Word order and frequency of clefts: Cross-linguistic and diachronic data'. In: *Penn Linguistics Colloquium* (University of Pennsylvania, 1990). ▶ 113
- (1991). 'The historical development of the *it*-cleft'. PhD thesis. University of Pennsylvania. ISBN: 979-8-208-69450-3. URL: <https://www.proquest.com/docview/303967799/>. ▶ 113
- BALL, Martin J., Tweli GRIFFITHS, and Glyn E. JONES (1988). 'Broadcast Welsh'. In: *The use of Welsh: A contribution to sociolinguistics*. Ed. by Martin J. BALL. 36. Clevedon / Philadelphia: Multilingual Matters. Ch. 13, pp. 182–199. ▶ 24
- BALL, Martin J. and Nicole MÜLLER (1992). *Mutation in Welsh*. London and New York: Routledge. ISBN: 0-203-19276-1. ▶ 24
- BANFIELD, Ann (1973). 'Narrative style and the grammar of direct and indirect speech'. In: *Foundations of Language* 10, pp. 1–39. JSTOR: 25000702. ▶ 285
- (1982). *Unspeakable sentences: Narration and representation in the language of fiction*. Boston: Routledge and K. Paul. ISBN: 978-1-315-74660-9. ▶ 11, 285
- BANGERTER, Lowell A. (1972). 'Narrative usage of Old Norse *mæla*'. In: *Journal of English and Germanic Philology* 71.4, pp. 461–465. JSTOR: 27706268. ▶ 226
- BARNWELL, Rachael and Richard SUGGETT (2014). *Y tu mewn i gartrefi Cymru / Inside Welsh homes*. Ailargraffwyd gyda chywiriadau / Reprinted with corrections. Comisiwn Brenhinol Henebion Cymru / Royal Commission on the Ancient and Historical Monuments of Wales. ISBN: 978-1-871184-50-1. URL: <https://cbhc.gov.uk/y-tu-fewn-i-gartrefi-cymru-rachael-barnwell-ac-richard-suggett-aberystwyth-comiswn-brenhinol-henebion-cymru-2012/>. ▶ 302
- BARRI, Nimrod (1975). 'Nucleus and satellite in nominal syntag- ▶ 51, 52, 442

- matics'. In: *Linguistics* 157, pp. 67–85. URL: https://archive.org/details/barri_1975a.
- BARRI, Nimrod (1977). 'Giving up Word Formation in Structural Linguistics'. In: *Folia Linguistica* XI.1/2, pp. 13–38. URL: <https://archive.org/details/barri-1977-wordformation/1977-wordformation-a4>. ▶ 3
- (1978a). 'Substantivised adjectives and adjectivised substantives in Colloquial Modern Hebrew (שם־תואר מועצם וּשם־עצם מותאר בעברית חדשה דיבורית)'. In: *Lešonenu* 42, pp. 252–272. URL: <https://archive.org/details/barri-1978-adjsubst>. ▶ 21
- (1978b). 'The Greek historical present in a double verbal system'. In: *Linguistics* 204, pp. 43–56. URL: https://archive.org/details/barri_1978d. ▶ 12
- (1979). 'Giving up neutralisation'. In: *Cahiers Ferdinand de Saussure* 33, pp. 7–20. JSTOR: 27758207. URL: <https://archive.org/details/barri-1979-neutralisation>. ▶ 22, 267
- BARTHES, Roland (1966). 'Introduction à l'analyse structurale des récits'. In: *Communications* 8, pp. 1–27. DOI: 10.3406/comm.1966.1113. ▶ 3
- [1964] (1968). *Elements of Semiology*. Trans. from the French by Annette LAVERS and Colin SMITH. New York: Hill and Wang. ▶ 20
- (1977). 'Introduction to the Structural Analysis of Narratives'. In: *Image·Music·Text*. Ed. and trans. by Stephen HEATH. Fontana Press. Ch. 5, pp. 79–124. Trans. of 'Introduction à l'analyse structurale des récits'. In: *Communications* 8 (1966), pp. 1–27. DOI: 10.3406/comm.1966.1113. ▶ 3
- BAUMANN, Stefan and Arndt RIESTER (2012). 'Referential and lexical givenness: Semantic, prosodic and cognitive aspects'. In: *Prosody and meaning* 25, pp. 119–161. ▶ 156
- BEAUGRANDE, Robert-Alain de and Wolfgang U. DRESSLER (1981). *Introduction to Text Linguistics*. Based on Wolfgang U. Dressler's *Einführung in die Textlinguistik*. Longman Linguistics Library 26. London: Longman. 270 pp. URL: https://web.archive.org/web/20150713113914/http://beaugrande.com:80/introduction_to_text_linguistics.htm. ▶ 1, 30
- BENNETT, Adrian (1978). 'Interruptions and the interpretation ▶ 273

- of conversation'. In: *Proceedings of the 4th annual meeting of the Berkeley Linguistics Society*, pp. 557–575. URL: <https://journals.linguisticsociety.org/proceedings/index.php/BLS/article/viewFile/2199/1969>.
- BENVENISTE, Émile (1966a). *Problèmes de linguistique générale*. Vol. 1. 2 vols. Gallimard. 355 pp. ISBN: 2-07-029338-6. ▶ 15
- [1959] (1966b). 'Les relations de temps dans le verbe français'. In: *Problèmes de linguistique générale*. Vol. 1. 2 vols. Gallimard. Ch. 19, pp. 237–250. ▶ 11
- [1946] (1966c). 'Structure des relations de personne dans le verbe'. In: *Problèmes de linguistique générale*. Vol. 1. 2 vols. Gallimard. Ch. 18, pp. 225–236. ▶ 11
- [1966] (1971). 'The Correlation of Tense in the French Verb'. In: *Problems in General Linguistics*. Trans. from the French by Mary Elizabeth MEEK. Miami Linguistics Series 8. University of Miami Press. Ch. 19, pp. 205–215. ▶ 11, 15
- BERMAN, Ruth A. and Dan Isaac SLOBIN, eds. (1994). *Relating events in narrative: A crosslinguistics developmental study*. Vol. 1. New York / London: Psychology Press. ▶ 5, 36
- BERRENDONNER, Alain (1990). 'Pour une macro-syntaxe'. In: *Travaux de linguistique* 21, pp. 25–36. ISSN: 0082-6049. ▶ 4
- BEVAN, Hugh (1960). 'Storïau'r Deffro'. In: *Yr Arloeswr* 7, pp. 4–11. URL: <https://cylchgronau.llyfrgell.cymru/view/1043054/1043391/5>. ▶ 184
- BHAT, D. N. S. (1999). *The prominence of tense, aspect and mood*. Studies in Language Companion Series 49. Amsterdam / Philadelphia: John Benjamins. ISBN: 90-272-3052-8. ▶ 212
- BIBER, Douglas and Susan CONRAD (2019). *Register, genre, and style*. 2nd ed. Cambridge Textbooks in Linguistics. Cambridge: Cambridge University Press. DOI: 10.1017/9781108686136. ▶ 7
- BICKEL, Balthasar, Bernard COMRIE, and Martin HASPELMATH (2015). *Leipzig Glossing Rules: Conventions for interlinear morpheme-by-morpheme glosses*. The Department of Linguistics of the Max Planck Institute for Evolutionary Anthropology and the Department of Linguistics of the University of Leipzig. URL: <https://www.eva.mpg.de/lingua/resources/glossing-rules.php>. ▶ 433, 434
- BIRGISSON, Bergsveinn (2010). 'The Old Norse kenning as a mne-

▶ 176

- monic figure'. In: *The making of memory in the Middle Ages*. Ed. by Lucie DOLEŽALOVÁ. Later Medieval Europe 4. Leiden · Boston: 2010, pp. 199–213.
- BLAU, Joshua (2010). *The phonology and morphology of Biblical Hebrew*. Linguistic Studies in Ancient West Semitic 2. Winona Lake, Indiana: Eisenbrauns. ISBN: 978-1-57506-129-0. ▶ 257
- BLOOMFIELD, Leonard (1935). *Language*. London: George Allen & Unwin. ISBN: 0-04-400016-2. ▶ 3, 53
- BLYTH, Carl, Sigrid RECKTENWALD, and Jenny WANG (1990). 'I'm like, "Say What?!": A new quotative in American oral narrative'. In: *American Speech* 65.3, pp. 215–227. DOI: [10.2307/455910](https://doi.org/10.2307/455910). JSTOR: [455910](https://www.jstor.org/stable/455910). ▶ 237
- BOLDEN, Galina (2004). 'The quote and beyond: Defining boundaries of reported speech in conversational Russian'. In: *Journal of Pragmatics* 36.6, pp. 1071–1118. DOI: doi.org/10.1016/j.pragma.2003.10.015. ▶ 189, 221
- BONHEIM, Helmut W. (1975). 'Theory of narrative modes'. In: *Semiotica* 14.4, pp. 329–344. DOI: [10.1515/semi.1975.14.4.329](https://doi.org/10.1515/semi.1975.14.4.329). ▶ 14, 145, 298
- (1982). *The narrative modes: Techniques of the short story*. Cambridge: Brewer. ISBN: 0-85991-086-5. ▶ 6, 14, 145, 182, 183, 185, 191, 196, 217, 272, 298
- BORSLEY, Robert D., Maggie TALLERMAN, and David WILLIS (2007). *The Syntax of Welsh*. Cambridge Syntax Guides. Cambridge University Press. ISBN: 978-0-511-36615-4. ▶ 77, 82, 83, 111, 113, 138, 150, 237, 435, 437, 438
- BREUNIS, Andries (1990). *The nominal sentence in Sanskrit and Middle Indo-Aryan*. Orientalia Rheno-Traiectina 35. Brill. ISBN: 978-90-04-09123-8. URL: <https://brill.com/view/title/1788>. ▶ 442
- BRINKER, Klaus et al., eds. (2000). *Text- und Gesprächslinguistik / Linguistics of Text and Conversation: Ein internationales Handbuch zeitgenössischer Forschung / An International Handbook of Contemporary Research*. Vol. 1: *Textlinguistik / Text Linguistics*. Found. by Gerold UNGEHEUER. 2 vols. Handbücher zur Sprach- und Kommunikationswissenschaft / Handbooks of Linguistics and Communication Science 16. Walter de Gruyter. ISBN: 3-11-013559-0. ▶ 5
- BROWN, Penelope and Stephen C. LEVINSON (1987). *Politeness: Some universals in language use*. Studies in Interactional Sociolinguistics 4. Cambridge University Press. ISBN: 0-521-31355-4. ▶ 273
- BROWN, Sue and Adam PRZEPIÓRKOWSKI, eds. (2006). *Negation* ▶ 100

- in Slavic*. Bloomington, Indiana: Slavica Publishers, Indiana University. ISBN: 978-0-89357-286-0. URL: https://slavica.indiana.edu/bookListings/linguistics/Negation_in_Slavic.
- BRUNER, Jerome (1986). 'Two modes of thought'. In: *Actual minds, possible worlds*. Cambridge, Massachusetts and London: Harvard University Press. Ch. 2, pp. 11–43. ▶ 31, 147
- BUCHSTALLER, Isabelle and van ALPHEN Ingrid, eds. (2012). *Quotatives: Cross-linguistic and cross-disciplinary perspectives*. Converging Evidence in Language and Communication Research 15. Amsterdam / Philadelphia: John Benjamins. ISBN: 978 90 272 7494 3. ▶ 182, 189
- BUTT, John, Carmen BENJAMIN, and Antonia Moreira RODRÍGUEZ [1988] (2019). *A new reference grammar of Modern Spanish*. 6th ed. Routledge Reference Grammars. London and New York: Routledge. ISBN: 978-1-315-64844-6. ▶ 98
- CARLSON, Marvin (1989). *Places of performance: The semiotics of theatre architecture*. Ithaca and London: Cornell University Press. ISBN: 0-8014-2254-X. ▶ 297
- CARNIE, Andrew (1997). 'Two types of non-verbal predication in Modern Irish'. In: *Canadian Journal of Linguistics / Revue canadienne de linguistique* 42.1–2, pp. 57–73. DOI: [10.1017/S0008413100016820](https://doi.org/10.1017/S0008413100016820). ▶ 442
- CASTILLERO, Carlos García (2017). 'Descriptive and diachronic aspects of the Old Irish quotative marker *ol*'. In: *Journal of Historical Pragmatics* 18.1, pp. 58–81. ISSN: 1569-9854. DOI: [10.1075/jhp.18.1.03gar](https://doi.org/10.1075/jhp.18.1.03gar). ▶ 238
- CHAFE, Wallace (1980). 'The deployment of consciousness in the production of a narrative'. In: *The pear stories: Cognitive, cultural, and linguistic aspects of narrative production*. Ed. by Wallace CHAFE. Advances in Discourse Processes 3. Norwood, NJ: Ablex. ▶ 196
- (1987). 'Cognitive constraints on information flow'. In: *Coherence and grounding in discourse* (University of Oregon, 1984). Ed. by Russell S. TOMLIN. Typological Studies in Languages 11. Amsterdam/Philadelphia: John Benjamins, pp. 21–51. ▶ 196
- (1988). 'Punctuation and the prosody of written language'. In: *Written Communication* 5.4, pp. 396–426. ▶ 196

- CHATMAN, Seymour (1990). *Coming to terms: The rhetorics of narrative in fiction and film*. Ithaca and London: Cornell University Press. ix, 241. ISBN: 978-0-8014-9736-0. ▶ 6, 8, 30
- CICHOSZ, Anna (2018). 'Parenthetical reporting clauses in the history of English: The development of quotative inversion'. In: *English Language and Linguistics* 32.1, pp. 183–214. DOI: 10.1017/S1360674317000594. ▶ 191
- CLANCY, Patricia M. (2020). 'To link or not to link: Clause chaining in Japanese narratives'. In: *Frontiers in Psychology* 10. ISSN: 1664–1078. DOI: 10.3389/fpsyg.2019.03008. ▶ 5
- COHEN, Eran (2006). 'The Tense-Aspect System of the Old Babylonian Epic'. In: *Zeitschrift für Assyriologie und vorderasiatische Archäologie* 96.1, pp. 31–68. ISSN: 1613-1150. DOI: 1515/ZA.2006.002. ▶ 13
- (2012). *The syntax of Neo-Aramaic: The Jewish dialect of Zakho*. Piscataway: Gorgias Press. ISBN: 978-1-4632-3473-7. DOI: 10.31826/9781463234737. ▶ 40, 162, 440
- COMRIE, Bernard (1976). *Aspect: An introduction to the study of verbal aspect and related problems*. Reprinted with corrections. Cambridge Textbooks in Linguistics. Cambridge University Press. ISBN: 0-521-29045-7. ▶ 93, 98
- COUPER-KUHLEN, Elizabeth (1997). 'Coherent voicing: On prosody in conversational reported speech'. In: *Coherence in spoken and written discourse: How to create it and how to describe it*. The International Workshop on Coherence (Augsburg, 1997). Ed. by Wolfram BUBLITZ, Uta LENK, and Eija VENTOLA. Pragmatics and Beyond (New Series) 63. Amsterdam / Philadelphia: John Benjamins, pp. 11–33. ▶ 221
- CYSOUW, Michael and Bernhard WÄLCHLI (2007). 'Parallel texts: Using translational equivalents in linguistic typology'. In: *Sprachtypologie und Universalienforschung* 60.2. Ed. by Thomas STOLZ, pp. 95–99. ISSN: 2196-7148. DOI: 10.1524/stuf.2007.60.2.95. URL: <https://www.degruyter.com/view/journals/stuf/60/2/stuf.60.issue-2.xml>. ▶ 170
- D'ARCY, Alexandra (2007). 'Like and language ideology: Disentangling fact from fiction'. In: *American Speech* 82.4, pp. 386–419. DOI: 10.1215/00031283-2007-025. ▶ 237
- DAHL, Östen (1995). 'The marking of the episodic/generic dis-

- inction in tense-aspect systems'. In: *The generic book*. Ed. by Gregory N. CARLSON and Francis Jeffrey PELLETIER. Chicago and London: University of Chicago Press. Ch. 12, pp. 412–425.
- DAMMANN, Günter (2000). 'Textsorten un literarische Gattungen'. ▶ 7
In: *Text- und Gesprächslinguistik / Linguistics of Text and Conversation: Ein internationales Handbuch zeitgenössischer Forschung / An International Handbook of Contemporary Research*. Vol. 1: *Textlinguistik / Text Linguistics*. Ed. by Klaus BRINKER et al. Found. by Gerold UNGEHEUER. 2 vols. Handbücher zur Sprach- und Kommunikationswissenschaft / Handbooks of Linguistics and Communication Science 16. Walter de Gruyter. Ch. 50, pp. 546–561.
- DAMOURETTE, Jacques and Édouard PICHON (1911–1940). *Des mots à la pensée: Essai de grammaire de la langue française*. 7 vols. Collection des linguistes contemporains. Paris: Éditions d'Artrey. ▶ 39, 109, 110
- DAVIES, Cennard (1987). *Y Geiriau Bach: Idioms for Welsh learners*. ▶ 70
Llandysul: Gwasg Gomer. ISBN: 0-86383-332-2.
- DE CESARE, Anna-Maria, ed. (2014). *Frequency, forms and functions of cleft constructions in Romance and Germanic: Contrastive, corpus-based studies*. Trends in Linguistics: Studies and Monographs 281. Berlin / Munich / Boston: De Gruyter. ISBN: 978-3-11-036187-2. DOI: [10.1515/9783110361872](https://doi.org/10.1515/9783110361872). ▶ 113
- DE FINA, Anna and Alexandra GEORGAKOPOULOU (2012). *Analyzing Narrative: discourse and sociolinguistic perspectives*. 2nd ed. Cambridge University Press. xv, 223. ISBN: 978-0-521-71513-3. URL: <http://cambridge.org/9780521715133>. ▶ 22, 30, 56, 57, 59, 147, 160
- DEDIO, Stefan, Peter RANACHER, and Paul WIDMER (2019). 'Evidence for Britain and Ireland as a linguistic area'. In: *Language* 95.3, pp. 498–522. DOI: [10.1353/lan.2019.0054](https://doi.org/10.1353/lan.2019.0054). ▶ 24
- DELANCEY, Scott (1981). 'An interpretation of split ergativity and related patterns'. In: *Language* 57.3, pp. 626–657. JSTOR: [414343](https://www.jstor.org/stable/414343). ▶ 11
- DEUCHAR, Margaret et al. (2014). 'Building bilingual corpora'. In: *Advances in the study of bilingualism*. Ed. by Enlli Môn THOMAS and Ineke MENNEN. Multilingual Matters. Ch. 5, pp. 93–111. ▶ 273
- DEUTCHER, Guy (2011). 'The grammaticalization of quotatives'. In: *The Oxford handbook of grammaticalization*. Ed. by Heiko NARROG ▶ 232

- and Bernd HEINE. Oxford: Oxford University Press. DOI: [10.1093/oxfordhb/9780199586783.013.0053](https://doi.org/10.1093/oxfordhb/9780199586783.013.0053).
- DOI, Yuriko, Lluís VALLS, and Jubilith MOORE (2007). 'Shimizu (Spring water): Translating *Shimizu* for a western audience'. Trans. by Yuriko DOI and Lluís VALLS. With an intro. by Jubilith MOORE and Yuriko DOI. In: *Asian Theatre Journal* 24.1, pp. 19–33. JSTOR: [4137105](https://www.jstor.org/stable/4137105). ▶ 307
- DONNELLY, Steffan, ed. (2020–). *Dramâu Cymru (Plays of Wales)*. URL: <https://dramau.cymru/>. ▶ 308
- DRESSLER, Wolfgang U. (1968). *Studien zur verbalen Pluralität: Iterativum, Distributivum, Durativum, Intensivum in der allgemeinen Grammatik, im Lateinischen und Hethitischen*. Sitzungsberichte. Wien: Böhlau. ▶ 212
- (2000). 'Textlinguistik und Semiotik'. In: *Text- und Gesprächslinguistik / Linguistics of Text and Conversation: Ein internationales Handbuch zeitgenössischer Forschung / An International Handbook of Contemporary Research*. Vol. 1: *Textlinguistik / Text Linguistics*. Ed. by Klaus BRINKER et al. Found. by Gerold UNGEHEUER. 2 vols. Handbücher zur Sprach- und Kommunikationswissenschaft / Handbooks of Linguistics and Communication Science 16. Walter de Gruyter. Ch. 66, pp. 762–772. ▶ 8
- DRYER, Matthew S. (2013a). 'Order of Subject, Object and Verb'. In: *The World Atlas of Language Structures Online*. Ed. by Matthew S. DRYER and Martin HASPELMATH. Leipzig: Max Planck Institute for Evolutionary Anthropology. Ch. 81. URL: <http://wals.info/chapter/81>. ▶ 127, 306
- (2013b). 'Polar questions'. In: *The World Atlas of Language Structures Online*. Ed. by Matthew S. DRYER and Martin HASPELMATH. Leipzig: Max Planck Institute for Evolutionary Anthropology. Ch. 116. URL: <http://wals.info/chapter/116>. ▶ 5
- DUNBAR, Robin Ian MacDonald (1996). *Grooming, gossip and the evolution of language*. London: Faber and Faber. ISBN: 0-674-36334-5. ▶ 269
- (2004). 'Gossip in evolutionary perspective'. In: *Review of General Psychology* 8.2, pp. 100–110. DOI: [10.1037/1089-2680.8.2.100](https://doi.org/10.1037/1089-2680.8.2.100). ▶ 268
- DUNBAR, Robin Ian MacDonald, N. D. C. DUNCAN, and D. NETTLE ▶ 268

- (1995). 'Size and structure of freely forming conversational groups'. In: *Human Nature* 6.1, pp. 67–78.
- DWYFOR, Bethan and Merfyn PIERCE JONES (2004). *Te yn y Grug / Kate Roberts (llyfr llafar)*. A CD by Sain. Llandwrog, Caernarfon, Gwynedd. URL: <http://www.sain.wales.com/sain/product.aspx?productuid=214092&clickproductonpage=/sain/category.aspx?categoryid=403>. ▶ 185, 399
- eDIL (2019). *An electronic dictionary of the Irish language*. Based on the contributions to a *Dictionary of the Irish Language* (Dublin: Royal Irish Academy, 1913–1976). URL: <https://dil.ie/>. ▶ 137
- EINCHENBAUM, Boris [1926] (2004). 'The Formal Method'. In: *Literary theory: An anthology*. Ed. by Julie RIVKIN and Michael RYAN. Blackwell, pp. 7–14. ▶ 170
- ELAM, Keir (2005). *The semiotics of theatre and drama*. 2nd ed. New Accents. London and New York: Routledge. ISBN: 0-203-42607-X. ▶ 297
- EMYR, John (1976). *Enaid clwyfus: Golwg ar waith Kate Roberts*. Dinbych: Gwasg Gee. ▶ 27, 32, 182
- ENKVIST, Nils Erik (1984). 'Contrastive linguistics and text linguistics'. In: *Contrastive linguistics: Prospects and problems*. Ed. by Jacek FISIĄK. Trends in Linguistics: Studies and Monographs 22. Berlin / New York / Amsterdam: De Gruyter Mouton, pp. 45–67. DOI: 10.1515/9783110824025.45. ▶ 5
- ERTESCHIK-SHIR, Nomi (1997). *The dynamics of focus structure*. Cambridge Studies in Linguistics 84. Cambridge: Cambridge University Press. ISBN: 0-521-59217-8. ▶ 301
- (2007). *Information structure: the syntax-discourse interface*. Oxford: Oxford University Press. ▶ 75, 301
- ESHEL, Orit (2015). 'Narrative grammar and narrative modes in Modern Irish'. PhD thesis. Hebrew University of Jerusalem. URL: <https://academia.edu/25205183/>. ▶ 13, 16, 17, 298, 436
- FAGAN, Sarah M. B. (2009). *German: A linguistic introduction*. Cambridge University Press. ISBN: 978-0-511-54008-0. URL: <https://cambridge.org/9780521852852>. ▶ 138
- FAIS, Laurel (1994). 'Conversation as collaboration: Some syntactic evidence'. In: *Speech Communication* 15, pp. 231–243. DOI: 10.1016/0167-6393(94)90074-4. ▶ 273
- FERRARA, Kathleen and Barbara BELL (1995). 'Sociolinguistic vari- ▶ 237, 238

- ation and discourse function of the constructed dialogue introducers: The case of *be + like*'. In: *American Speech* 70.3 (Autumn), pp. 265–290. JSTOR: 455900.
- FIFE, James (1986). 'Literary vs. Colloquial Welsh: Problems of definition'. In: *Word* 37.3, pp. 141–151. DOI: 10.1080/00437956.1986.11435773. ▶ 24
- FILPPULA, Markku (2009). 'The rise of *it*-clefting in English: areal-typological and contact-linguistic considerations'. In: *English Language and Linguistics* 13.2, pp. 267–293. DOI: 10.1017/S1360674309003025. ▶ 113
- FILPPULA, Markku, Juhani KLEMOLA, and Heli PAULASTO (2008). *English and Celtic in contact*. Routledge Studies in Germanic Linguistics 13. Routledge. xix,312. ISBN: 978-0-203-89500-9. ▶ 436
- FLEISCHMAN, Suzanne (1990). *Tense and narrativity: From medieval performance to modern fiction*. Digital Printing. Croom Helm Romance Linguistic Series. London: Routledge. ISBN: 0-415-04921-0. ▶ 12, 16, 30, 31, 36, 39, 43, 56, 92, 137, 285
- FLUDERNIK, Monika (1993). *The fiction of languages and the languages of fiction: The linguistic representation of speech and consciousness*. London and New York: Routledge. ISBN: 0-203-45100-7. ▶ 11, 285
- (2000). 'Genres, text types, or discourse modes?: Narrative modalities and generic categorization'. In: *Style* 34.2, pp. 274–292. JSTOR: 10.5325/style.34.2.274. ▶ 7, 14
- (2009). *An introduction to narratology*. Trans. by Patricia HÄUSLER-GREENFIELD and Monika FLUDERNIK. Routledge. x, 190. ISBN: 978-0-203-88288-7. Trans. of *Einführung in die Erzähltheorie*. Darmstadt: Wissenschaftliche Buchgesellschaft, 2006. ▶ 6, 30, 36, 129
- FRAJZYNGIER, Zygmunt (2010). 'Towards a non-aprioristic syntactic theory'. In: *Faits des langues. Les Cahiers: Revue de Linguistique* 35–36.2, pp. 9–40. DOI: 10.1163/19589514-035-036-02-900000003. ▶ 17
- FREDERIK, Kortlandt (1996). 'Old Irish *ol* 'inquit''. In: *Études Celtiques* 32, pp. 143–145. DOI: 10.3406/ceclt.1996.2094. ▶ 238
- FYNES-CLINTON, Osbert Henry (1913). *The Welsh vocabulary of the Bangor district*. H. Milford, Oxford University Press. URL: <https://archive.org/details/welshvocabularyo00fyneuoft/>. ▶ 146, 248, 249
- GPC (2014–). *Geiriadur Prifysgol Cymru Ar Lein*. Aberystwyth: Pri- ▶ 61, 63, 97, 99, 102, 117, 137, 167, 213, 228, 248, 265, 274, 281, 283, 301, 314, 438

- fysgol Cymru, Canolfan Uwchefrydiau Cymreig a Cheltaidd.
URL: <http://www.geiriadur.ac.uk/>.
- GENETTE, Gérard (1972). 'Essai de méthode'. In: *Figures III. Poétique*. Paris: Éditions du Seuil. ▶ 6, 14, 158, 170, 295
- (1980). *Narrative discourse: An essay in method*. Trans. by Jane E. LEWIN. Ithaca, New York: Cornell University Press. ▶ 6, 14
- GENSLER, Orin D. (2002). 'Why should a demonstrative turn into a preposition? The evolution of Welsh predicative *yn*'. In: *Language* 78.4, pp. 710–764. JSTOR: 3086707. ▶ 134, 258
- GEORGAKOPOULOU, Alexandra (2005). 'Text-world approach to narrative'. In: *Routledge encyclopedia of narrative theory*. Ed. by David HERMAN, Manfred JAHN, and Marie-Laure RYAN. London: Routledge, pp. 594–596. ▶ 30
- GILDEA, Spike and Fernando ZÚÑIGA (2016). 'Referential Hierarchies: A new look at some historical and typological patterns'. In: *Linguistics* 54.3, pp. 483–529. DOI: 10.1515/ling-2016-0007. ▶ 11
- GIUFFRÈ, Mauro (2017). *Text linguistics and classical studies: Dressler and de Beaugrande's procedural approach*. UNIPA Springer. Cham: Springer. ISBN: 978-3-319-47931-6. DOI: 10.1007/978-3-319-47931-6. ▶ 5
- GIVÓN, Talmy (1986). 'Prototypes: Between Plato and Wittgenstein'. In: *Noun classes and categorization*. Ed. by Colette CRAIG. Typological Studies in Language 7. Amsterdam/Philadelphia: John Benjamins, pp. 77–102. ▶ 138
- GOFFMAN, Erving [1955] (1967). 'On face-work: An analysis of ritual elements in social interaction'. In: *Interaction ritual: Essays on face-to-face behavior*. New York: Pantheon Books, pp. 5–45. ▶ 273
- GOLDENBERG, Gideon (1991). 'On direct speech and the Hebrew Bible: Presented to Professor J. Hoftijzer on the occasion of his sixty-fifth birthday'. In: *Studies in Hebrew and Aramaic Syntax*. Ed. by Karel JONGELING, Heleen MURRE-VAN DEN BERG, and van ROMPAY L. *Studies in Semitic Languages and Linguistics* 17. Leiden: E. J. Brill, pp. 79–96. DOI: 10.1163/9789004348332_s010. ▶ 221
- (2002). 'Two types of phrase adjectivization'. In: „*Sprich doch mid deinen Knechten aramäisch, wir verstehen es!*“: 60 Beiträge zur Semitistik; Festschrift für Otto Jastrow zum 60. Geburtstag. Ed. ▶ 133

- by Werner ARNOLD and Hartmut BOBZIN. Wiesbaden: Harrassowitz, pp. 193–208.
- GOLDENBERG, Gideon (2012). *Semitic Languages: Features, structures, relations, processes*. Oxford: Oxford University Press. xix+363 pp. ISBN: 978-0-19-964491-9. ▶ 17, 437
- GOLDWASSER, Orly (2005). ‘Where is Metaphor?: Conceptual metaphor and alternative classification in the hieroglyphic script’. In: *Metaphor and Symbol* 20.2, pp. 95–113. DOI: [10.1207/s15327868ms2002_1](https://doi.org/10.1207/s15327868ms2002_1). ▶ 152
- GÖRLACH, Manfred (2004). *Text types and the history of English*. Trends in Linguistics: Studies and Monographs 139. Berlin / New York: Mouton de Gruyter. ISBN: 3-11-017372-7. ▶ 19
- GOTTLIEB, Nanette (2010). ‘The Rōmaji movement in Japan’. In: *Journal of the Royal Asiatic Society*. 3rd ser. 20.1, pp. 75–88. DOI: [10.1017/S1356186309990320](https://doi.org/10.1017/S1356186309990320). ▶ 435
- GRAMICH, Katie (2011a). *Kate Roberts. Writers of Wales*. Caerdydd: Gwasg Prifysgol Cymru. ISBN: 978-0-7083-2338-0. ▶ 27, 32
- (2011b). ‘The intimate circle of a writer’s life’. In: *The Welsh Agenda*. URL: <https://www.iwa.wales/agenda/2011/09/the-intimate-circle-of-a-writer%e2%80%99s-life/>. ▶ 27, 32
- GRICE, Herbert Paul (1975). ‘Logic and conversation’. In: *Syntax and semantics 3: Speech acts*. Ed. by Peter COLE and Jerry L. MORGAN. New York: Academic Press, pp. 41–58. ▶ 121
- GRIJZENHOUT, Janet (2011). ‘Consonant mutation’. In: *The Blackwell companion to phonology*. Vol. 3. Ed. by Marc van OOSTENDORP et al. John Wiley & Sons. Ch. 65. DOI: [10.1002/9781444335262.wbctp0065](https://doi.org/10.1002/9781444335262.wbctp0065). ▶ 24
- GROSSMAN, Eitan and Martin HASPELMATH (2015). ‘The Leipzig-Jerusalem transliteration of Coptic’. In: *Egyptian-Coptic linguistics in typological perspective*. Ed. by Martin HASPELMATH, Eitan GROSSMAN, and Tonio Sebastian RICHTER. Empirical Approaches to Language Typology 55. De Gruyter Mouton, pp. 145–153. ▶ 435
- GÜLDEMANN, Tom (2008). *Quotative indexes in African languages: A synchronic and diachronic survey*. Empirical Approaches to Language Typology 4. Berlin and New York: Gruyter. ISBN: 978-3-11-018590-4. DOI: [0.1515/9783110211450](https://doi.org/10.1515/9783110211450). ▶ 182–184, 192, 221, 224, 225, 230–232, 241, 266, 285, 443
- GÜLDEMANN, Tom and Manfred von RONCADOR, eds. (2002). *Re-* ▶ 182

- ported discourse: A meeting ground for different linguistic domains.* Typological Studies in Language 52. Amsterdam: John Benjamins. ISBN: 90-272-2958-9.
- GÜLDEMANN, Tom, Manfred von RONCADOR, and van der WURFF Wim (2002). 'A comprehensive bibliography of reported discourse'. In: *Reported discourse: A meeting ground for different linguistic domains*. Ed. by Tom GÜLDEMANN and Manfred von RONCADOR. Typological Studies in Language 52. Amsterdam: John Benjamins. Ch. 16, pp. 363–415. ▶ 182, 285
- GWENDOLYN, Hyslop (2017). *A grammar of Kurtöp*. Brill's Tibetan Studies Library 18. Brill. ISBN: 978-90-04-32874-7. ▶ 436
- HALLIDAY, Michael Alexander Kirkwood (2004). *An introduction to functional grammar*. Reviser Christian M. I. M. MATTHIESSEN. 3rd ed. Hodder Arnold. ISBN: 978-0-340-76167-0. ▶ 1, 74
- HALLIDAY, Michael Alexander Kirkwood and Ruqaiya HASAN (1976). *Cohesion in English*. Vol. 9. English Language Series. London: Longman. ISBN: 0-582-55031-9. ▶ 74, 148, 149, 280
- HANNAHS, S. J. (2011). 'Celtic mutations'. In: *The Blackwell companion to phonology*. Vol. 5. Ed. by Marc van OOSTENDORP et al. John Wiley & Sons. Ch. 117. DOI: [10.1002/9781444335262.wbctp0117](https://doi.org/10.1002/9781444335262.wbctp0117). ▶ 24
- HARLOS, Axel, Erich POPPE, and Paul WIDMER (2014). 'Decoding Middle Welsh clauses or "Avoid Ambiguity"'. In: *Indogermanische Forschungen: Zeitschrift für Indogermanistik und allgemeine Sprachwissenschaft* 119, pp. 125–148. DOI: [10.5167/uzh-93417](https://doi.org/10.5167/uzh-93417). URL: <http://www.zora.uzh.ch/id/eprint/93417/>. ▶ 25
- HARWEG, Roland (2000). 'Strukturalistische Linguistik und Textanalyse'. In: *Text- und Gesprächslinguistik / Linguistics of Text and Conversation: Ein internationales Handbuch zeitgenössischer Forschung / An International Handbook of Contemporary Research*. Vol. 1: *Textlinguistik / Text Linguistics*. Ed. by Klaus BRINKER et al. Found. by Gerold UNGEHEUER. 2 vols. Handbücher zur Sprach- und Kommunikationswissenschaft / Handbooks of Linguistics and Communication Science 16. Walter de Gruyter. Ch. 3, pp. 28–36. ▶ 8, 18
- HASEGAWA, Yoko (2014). *Japanese: A linguistic introduction*. Cambridge University Press. DOI: [10.1017/CB09781139507127](https://doi.org/10.1017/CB09781139507127). ▶ 144
- HASPELMATH, Martin (1995). 'The converb as a cross-linguistically valid category'. In: *Converbs in cross-linguistic perspective: Struc-*

- ture and meaning of adverbial verb forms — adverbial participles, gerunds*. Ed. by Martin HASPELMATH and Ekkehard KÖNIG. *Empirical Approaches to Language Typology* 13. Berlin / New York: Mouton de Gruyter, pp. 1–55.
- HASPELMATH, Martin (1997). *From Space to Time: temporal adverbials in the world's languages*. *Lincom Studies in Theoretical Linguistics* 3. München & Newcastle: Lincom Europa. 181 pp. URL: https://www.eva.mpg.de/fileadmin/content_files/staff/haspelmt/pdf/SpaceTime.pdf. ▶ 138, 167
- (2001). 'The European linguistic area: Standard Average European'. In: *Language typology and language universals / Sprachtypologie und sprachliche Universalien / La typologie des langues et les universaux linguistiques: An international handbook / ein internationales Handbuch / manuel international*. Vol. 20.2. Ed. by Martin HASPELMATH et al. *Handbücher zur Sprach- und Kommunikationswissenschaft / Handbooks of Linguistics and Communication Science*. Berlin, New York: Walter de Gruyter. Ch. XIV.107, pp. 1492–1510. ▶ 24, 39
- (2010a). 'Comparative Concepts and Descriptive Categories in Crosslinguistic Studies'. In: *Language* 86.3, pp. 663–687. JSTOR: 40961695. ▶ 138, 435
- (2010b). 'Framework-free Grammatical Theory'. In: *The Oxford Handbook of Grammatical Analysis*. Ed. by Bernd HEINE and Heiko NARROG. Oxford: Oxford University Press. Ch. 14, pp. 341–365. URL: <https://zenodo.org/record/814947>. ▶ 17
- (2013). 'Argument indexing: A conceptual framework for the syntactic status of bound person forms'. In: *Languages across boundaries*. Ed. by Dik BAKKER and Martin HASPELMATH. Berlin: De Gruyter Mouton, pp. 209–238. ▶ 184
- HASPELMATH, Martin and Ekkehard KÖNIG, eds. (1995). *Converbs in cross-linguistic perspective: Structure and meaning of adverbial verb forms — adverbial participles, gerunds*. *Empirical Approaches to Language Typology* 13. Berlin / New York: Mouton de Gruyter. ISBN: 3-11-014357-7. ▶ 436
- HEINECKE, Johannes (1999). *Temporal deixis in Welsh and Breton*. *Anglistische Forschungen* 272. Heidelberg: Universitätsverlag Carl Winter. xvi, 339. ISBN: 3-8253-0922-3. URL: <https://heinecke.pagesperso-orange.fr/phd/>. ▶ 122

- HEKANAHÖ, Laura (2020). 'Generic and nonbinary pronouns: Usage, acceptability and attitudes'. PhD thesis. Helsinki: University of Helsinki. ISBN: 978-951-51-6832-0. URL: <https://urn.fi/URN:ISBN:978-951-51-6832-0>. ▶ 10
- HELBO, André (1987). *Theory of performing arts*. Critical Theory: Interdisciplinary approaches to language, discourse and ideology 5. Amsterdam / Philadelphia: John Benjamins. ISBN: 90-272-2409-9. ▶ 296, 297
- HELMBRECHT, Johannes (2013). 'Politeness distinctions in pronouns'. In: *The World Atlas of Language Structures Online*. Ed. by Matthew S. DRYER and Martin HASPELMATH. Leipzig: Max Planck Institute for Evolutionary Anthropology. Ch. 45. URL: <http://wals.info/chapter/45>. ▶ 247
- (2015). 'A typology of non-prototypical uses of personal pronouns: synchrony and diachrony'. In: *Journal of Pragmatics* 88, pp. 176–189. ISSN: 0378-2166. DOI: [10.1016/j.pragma.2014.10.004](https://doi.org/10.1016/j.pragma.2014.10.004). ▶ 95
- HELSINGER, Elizabeth (2017). 'Conversing in verse'. In: *English Literary History* 84.4, pp. 979–1003. DOI: [10.1353/elh.2017.0037](https://doi.org/10.1353/elh.2017.0037). URL: <https://muse.jhu.edu/article/679100>. ▶ 282
- HERMAN, David (2002). *Story Logic: Problems and possibilities of narrative*. Frontiers of Narrative. Lincoln, Nebraska: University of Nebraska Press. xvi, 477. ISBN: 0-8032-2399-4. ▶ 30, 160, 198
- HERRING, Susan (1986). *Marking and unmarking via the present tense in narration: The historical present redefined*. Special field examination paper. Berkeley. ▶ 30, 92, 137
- HEWITT, Steve (2009). 'A Hamito-Celtic Substratum in Insular Celtic?' In: *Language and Linguistics Compass* 3.4, pp. 972–995. ISSN: 1749-818x. DOI: [10.1111/j.1749-818x.2009.00141.x](https://doi.org/10.1111/j.1749-818x.2009.00141.x). ▶ 144, 242
- (2019). 'Welsh syntactic mutation and Arabic indefinite accusative: Case or configuration?' In: 16th International Congress of Celtic Studies (Bangor, Cymru, 2019). ▶ 138
- HICKEY, Raymond (1996). 'Sound change and typological shift: Initial mutation in Celtic'. In: *Linguistic reconstruction and typology*. Trends in Linguistics: Studies and Monographs 96. Mouton de Gruyter, pp. 133–182. ▶ 24
- HJELMSLEV, Louis (1942). 'Langue et parole'. In: *Cahiers Ferdinand de Saussure* 2, pp. 29–44. JSTOR: [27757874](https://www.jstor.org/stable/27757874). ▶ 2, 20

- HJELMSLEV, Louis [1943] (1966). *Omkring sprogteoriens grundlæggelse*. ▶ 2, 18, 20
 København: Akademisk Forlag.
- [1943] (1969). *Prolegomena to a theory of language*. Trans. ▶ 2, 18, 20
 from the Danish by Francis J. WHITFIELD. 2nd ed. Madison,
 Milwaukee and London: University Of Wisconsin Press.
- HOPPER, Paul J. (1979). 'Some observations on the typology of ▶ 16
 focus and aspect in narrative language'. In: *Studies in Language*
 3.1, pp. 37–64. DOI: [10.1075/s1.3.1.03hop](https://doi.org/10.1075/s1.3.1.03hop).
- HOPPER, Paul J. and Elizabeth Closs TRAUGOTT (2003). *Grammat-* ▶ 129
icalization. 2nd ed. Cambridge Textbooks in Linguistics. Cam-
 bridge University Press. ISBN: 978-0-521-80421-9. URL: <http://cambridge.org/9780521804219>.
- HOROWITZ, Mardi (2000). *Associationism*. In: *Encyclopedia of psycho-* ▶ 150
logy. Vol. 1. Ed. by Alan E. KAZDIN. Oxford University Press,
 pp. 275–276. ISBN: 1-55798-650-9. DOI: [10.1037/10516-097](https://doi.org/10.1037/10516-097).
- HUGHES, John P. (1970). 'Expressions of direction in Modern Irish'. ▶ 114
 In: *Word* 26.1, pp. 88–93. DOI: [10.1080/00437956.1970.11435583](https://doi.org/10.1080/00437956.1970.11435583).
- HUMPHREYS, Emyr (1983). 'Kate Roberts'. In: *Kate Roberts: Ei* ▶ 26
meddwl a'i gwaith. Ed. by Rhydwen WILLIAMS. Llandybïe,
 Dyfed: Christopher Davies, pp. 18–19.
- INGARDEN, Roman [1931] (1973). *The literary work of art: An invest-* ▶ 296
igation on the borderline of ontology, logic and theory of literature.
 With an appendix on the functions of language in the theater.
 Trans., with an introd., by George G. GRABOWIC. Evanston:
 Northeastern University Press. ISBN: 0-8101-0418-0.
- IOSAD, Pavel (2010). 'Right at the left edge: Initial consonant muta- ▶ 24
 tions in the languages of the world'. In: ed. by Jan WOHLGE-
 MUTH and Michael CYSOUW. *Empirical Approaches to Lan-*
guage Typology 45. Mouton de Gruyter, pp. 105–138. DOI: [10.1515/9783110220933.105](https://doi.org/10.1515/9783110220933.105). URL: https://www.research.ed.ac.uk/files/14472089/IOSAD_Right_at_the_Left_Edge.pdf.
- IRELAND, John D. (2007). *The Udāna and the Itivuttaka: Two classics* ▶ 320
from the Pali Canon. Buddhist Publication Society.
- JACOBI, Hermann (1897). *Compositum und Nebensatz: Studien über* ▶ 51
die indogermanische Sprachentwicklung. Bonn: Friedrich Cohen.
 URL: <https://archive.org/details/compositumundne01jacogoog/>.
- JAUSS, Hans Robert (1982). 'Literary history as a challenge to ▶ 7
 literary theory'. In: *Toward an aesthetic of reception*. Trans. from

- the German by Timothy BAHTI. Minneapolis: University of Minnesota Press. Ch. 1, pp. 3–45.
- JESPERSEN, Otto (1924). *The Philosophy of Grammar*. English. London: George Allen & Unwin. ▶ 3, 4, 37, 326, 441
- (1949). *A Modern English Grammar on Historical Principles. Syntax (first volume)*. Copenhagen: Ejnar Munksgaard. ▶ 212
- [1933] (2006). *Essentials of English Grammar*. London: Routledge. ISBN: 0-203-73402-5. ▶ 153
- JOHANSEN, Jørgen Dines (1996). ‘Sign structure and sign event in Saussure, Hjelmslev, and Peirce’. In: *Peirce’s doctrine of signs: Theory, applications, and connections*. Ed. by Vincent M. COLAPIETRO and Thomas M. OLSHEWSKY. Approaches to Semiotics 123. De Gruyter Mouton. DOI: [10.1515/9783110873450.329](https://doi.org/10.1515/9783110873450.329). ▶ 2
- JONES, Bob Morris (2012). *Non-canonical syntax: A presentative clause in Welsh*. URL: <https://users.aber.ac.uk/bmj/Ymchwil/dyma3.pdf>. ▶ 112
- JONES, Bobi, ed. (1969). *Kate Roberts: Cyfrol deyrnged*. Dinbych: Gwasg Gee. ▶ 27
- JONES, Dafydd Glyn (1988). ‘Literary Welsh’. In: *The use of Welsh: A contribution to sociolinguistics*. Ed. by Martin J. BALL. 36. Clevedon / Philadelphia: Multilingual Matters. Ch. 11, pp. 125–171. ▶ 24
- JONES, Diane (2014). ‘Kate Roberts a’r ddrama’. PhD thesis. Ysgol y Gymraeg, Prifysgol Bangor. URL: <https://core.ac.uk/display/228918700>. ▶ 27, 297, 298, 301, 304, 439
- JONES, Geraint Wyn (2010). *Fel drôr i fwrdd: Astudiaeth o waith Kate Roberts hyd 1962*. Caernarfon: Gwasg y Bwthyn. ISBN: 978-1-904845-99-7. ▶ 27
- JONES, John Gwilym (1977). *Crefft y Llenor*. Dinbych: Gwasg Gee. ▶ 278
- JOYCE, James [1918] (1918). *Exiles: A play in three acts*. London: Eogist Press. URL: <https://archive.org/details/playinthreexiles00joycrich>. ▶ 307
- (1984). *Ulysses: A critical and synoptic edition*. Vol. 3: *Episodes 16 through 18*. Ed. by Hans Walter GABLER. In collab. with Wolfhard STEPPE and Claus MELCHIOR. New York and London: Garland. ISBN: 0-8240-4375-8. ▶ 304, 307
- KÁROLY, Sándor (1972). ‘The grammatical system of hungarian’. In: *The Hungarian Language*. Ed. by Leonárd BENKŐ and

- Samu IMRE. Trans. by Ágnes JÁVOR. *Janua Linguarum* 134. The Hague / Paris: Mouton, pp. 85–170. DOI: [10 . 1515 / 9783110880236-004](https://doi.org/10.1515/9783110880236-004).
- KAYE, Alan S. (2002). ‘Diglossia: The state of the art for the new millennium’. In: „*Sprich doch mid deinen Knechten aramäisch, wir verstehen es!*“: 60 Beiträge zur Semitistik; Festschrift für Otto Jastrow zum 60. Geburtstag. Ed. by Werner ARNOLD and Hartmut BOBZIN. Wiesbaden: Harrassowitz, pp. 379–397. ▶ 24
- KING, Gareth (2015). *Modern Welsh: A comprehensive grammar*. 3rd ed. London: Routledge. ▶ 182, 228, 230, 435
- KITAGAWA, Chisato and Adrienne LEHRER (1990). ‘Impersonal uses of personal pronouns’. In: *Journal of Pragmatics* 14.5, pp. 739–759. ▶ 95
- KLAMER, Marian (1999). ‘How report verbs become quote markers and complementisers’. In: *Lingua* 110, pp. 69–98. ▶ 232
- KLONOWSKA-LISTEWNİK, Marta (2018). ‘Phrasal verbs in Welsh in relation to the Welsh linguistic norm and contact with English’. PhD thesis. Uniwersytetu im. Adama Mickiewicza w Poznaniu. URL: <https://hdl.handle.net/10593/24375>. ▶ 274, 281
- KOCH, John T. (2006a). *Pre-Celtic peoples, pre-Celtic substrata*. In: *Celtic culture: A historical encyclopedia*. Ed. by John T. KOCH. Santa Barbara: ABC-CLIO, pp. 1454–1456. ISBN: 1-85109-440-7. URL: <http://www.loc.gov/catdir/enhancements/fy0623/2005032529-d.html>. ▶ 24
- (2006b). *Welsh language*. In: *Celtic culture: A historical encyclopedia*. Ed. by John T. KOCH. Santa Barbara: ABC-CLIO, pp. 1756–1763. ISBN: 1-85109-440-7. URL: <http://www.loc.gov/catdir/enhancements/fy0623/2005032529-d.html>. ▶ 24
- KOONTZ, Carol (1977). ‘Features of dialogue within narrative discourse in Teribe’. In: *Discourse grammar: Studies in indigenous languages of Colombia, Panama, and Ecuador*. Ed. by Robert E. LONGACRE and Frances M. WOODS. Vol. 3. SIL International Publications in Linguistics 52(3). Dallas: Summer Institute of Linguistics and the University of Texas at Arlington, pp. 111–132. URL: <https://www.sil.org/resources/archives/8865>. ▶ 183
- KOPTJEVSKAJA-TAMM, Maria, ed. (2019). *Linguistic Typology* 23.1. ISSN: 1613-415X. URL: <https://www.degruyter.com/journal/key/lity/23/1/html>. ▶ 182

- KRACKE, Waud H. (2009). 'Dream as deceit, dream as truth: The grammar of telling dreams'. In: *Anthropological Linguistics* 51.1, pp. 64–77. JSTOR: 40730832. ▶ 162
- KRÜGER, Jana (2017). 'Zu den inquit-Formeln in der altnordischen Sagaliteratur'. In: *Stimme und Performanz in der mittelalterlichen Literatur*. Ed. by Monika UNZEITLIG, Angela SCHROTT, and Nine MIEDEMA. Berlin / Boston: de Gruyter, pp. 231–250. DOI: 10.1515/9783110496031-012. ▶ 226
- KURODA, S.-Y. (1972). 'The categorical and thethetic judgment: Evidence from Japanese syntax'. English. In: *Foundations of Language* 9, pp. 153–185. ▶ 101
- KUTEVA, Tania A. (1999). 'On 'sit'/'stand'/'lie' auxiliation'. In: *Linguistics* 37.2, pp. 191–213. DOI: 10.1515/ling.37.2.191. ▶ 302
- LABOV, William (1972). 'The transformation of experience in narrative syntax'. In: *Language in the inner city: Studies in the Black English vernacular*. Philadelphia, Pennsylvania: University of Pennsylvania Press. Ch. 9. ▶ 56, 59
- [1972] (1985). *Sociolinguistic patterns*. Blackwell. ▶ 19
- (1997). 'Some Further Steps in Narrative Analysis'. In: *Journal of Narrative and Life History* 7.1–4: *Oral Versions of Personal Experience: three decades of narrative analysis*, pp. 395–415. ISSN: 1053-6981. URL: <http://ling.upenn.edu/~wlabov/sfs.html>. ▶ 47, 56, 57, 157
- LABOV, William and Joshua WALETZKY [1967] (1997). 'Narrative analysis: Oral versions of personal experience'. In: *Journal of Narrative and Life History* 7.1–4: *Oral Versions of Personal Experience: three decades of narrative analysis*, pp. 3–38. ISSN: 1053-6981. URL: <https://www.ling.upenn.edu/~wlabov/L470/NA.pdf>. Repr. of 'Narrative analysis: Oral versions of personal experience'. In: *Essays on the Verbal and Visual Arts: Proceedings of the 1966 annual spring meeting of the American Ethnological Society* (Seattle). Ed. by June HELM. University of Washington Press, 1967, pp. 12–44. ▶ 56, 93
- LAYTON, Bentley (2000). *A Coptic grammar, with chrestomathy and glossary: Sahidic dialect*. 1st ed. Vol. 20. Porta linguarum Orientalium. Wiesbaden: Harrassowitz Verlag. ▶ 153, 231, 232
- LEE, EunHee (2020). 'The pluperfect'. In: *The logic of narratives*. Utrecht Studies in language and communication 35. Leiden ▶ 106

- and Boston: Brill and Rodopi. Ch. 5, pp. 87–105. DOI: [10.1163/9789004423343_006](https://doi.org/10.1163/9789004423343_006).
- LEECH, Geoffrey N. and Michael H. SHORT (1981). *Style in fiction: A linguistic introduction to English fictional prose*. London and New York: Longman. ISBN: 0-582-29103-8. ▶ 37
- LEHMANN, Christian (1986). ‘On the typology of relative clauses’. In: *Linguistics* 24, pp. 663–680. DOI: [10.1515/ling.1986.24.4.663](https://doi.org/10.1515/ling.1986.24.4.663). ▶ 77
- LEWYS, Henri (1980). *Yr Elfen Ladin yn yr Iaith Gymraeg*. Caerdydd: Gwasg Prifysgol Cymru. ▶ 24
- LLWYD, Alan (2011). *Kate: Cofiant Kate Roberts*. Talybont: Y Lolfa. ISBN: 978-1-84771-393-3. URL: <https://www.ylolfa.com/cynnyrch/9781847713933/>. ▶ 27
- LLYWELYN-WILLIAMS, Alun (1969). ‘Arfon Kate Roberts’. In: *Kate Roberts: Cyfrol deyrnged*. Ed. by Bobi JONES. Dinbych: Gwasg Gee, pp. 14–23. ▶ 31
- LONGACRE, Robert E. (1976). *An anatomy of speech notions*. Lisse: Peter de Ridder. ISBN: 90-316-0090-3 / 978-3-11-232992-4. DOI: [10.1515/9783112329924](https://doi.org/10.1515/9783112329924). ▶ 30
- (1994). ‘The Dynamics of Reported Dialogue in Narrative’. In: *Word* 45.2, pp. 125–143. DOI: [10.1080/00437956.1994.11435921](https://doi.org/10.1080/00437956.1994.11435921). ▶ 182, 183, 266
- (2003). *Joseph, a story of divine providence: A text theoretical and textlinguistic analysis of Genesis 37 and 39–48*. 2nd ed. Winona Lake, Indiana: Eisenbrauns. ISBN: 1-57506-085-X. ▶ 266
- LYONS, John (1968). *Introduction to Theoretical Linguistics*. Cambridge University Press. ISBN: 0-521-09510-7. ▶ 3
- (1977). *Semantics*. Vol. 2. Cambridge University Press. ISBN: 0-521-29186-0. ▶ 4
- MAC CANA, Proinsias (1966). ‘An old nominal relative sentence in Welsh’. In: *Celtica* 7, pp. 91–115. ▶ 437
- (1997). ‘Ir. *ba marb*, W. *bu farw* ‘he died’’. In: *Zeitschrift für celtische Philologie* 49–50.1, pp. 469–481. DOI: [10.1515/zcph.1997.49-50.1.469](https://doi.org/10.1515/zcph.1997.49-50.1.469). ▶ 104, 121, 122
- MAJERUS, Steve (2013). ‘Language repetition and short-term memory: An integrative framework’. In: *Frontiers in Human Neuroscience* 7.357. DOI: [10.3389/fnhum.2013.00357](https://doi.org/10.3389/fnhum.2013.00357). ▶ 172
- MANDELIN, Clyde (2013). ‘How Japanese ellipsis usage com- ▶ 271

- parens with English'. In: *Legends of Localization*. URL: <https://legendsoflocalization.com/qa-japanese-ellipsis-usage-and-english-translation/>.
- MARMORSTEIN, Michal (2021). 'Displaying consideration via EHM ('uhm') in Hebrew WhatsApp dialogues'. In: *Discourse, Context & Media* 41. ISSN: 2211-6958. DOI: [10.1016/j.dcm.2021.100471](https://doi.org/10.1016/j.dcm.2021.100471). ▶ 6
- MATHIS, Terrie and George YULE (1994). 'Zero quotatives'. In: *Discourse Processes* 18.1, pp. 63–76. DOI: [10.1080/01638539409544884](https://doi.org/10.1080/01638539409544884). ▶ 266
- MATUSHANSKY, Ora (2006). 'Why Rose is the Rose: On the use of definite articles in proper names'. In: *Empirical issues in formal syntax and semantics* 6. CSSP (2005). Ed. by Oliver BONAMI and Patricia CABREDO HOFHERR, pp. 285–307. URL: <http://www.cssp.cnrs.fr/eiss6/matushansky-eiss6.pdf>. ▶ 156
- (2015). 'The other Francis Bacon: On non-bare proper names'. In: *Erkenntnis* 80, pp. 335–362. DOI: [10.1007/s10670-014-9703-0](https://doi.org/10.1007/s10670-014-9703-0). ▶ 156
- MCCULLOCH, Gretchen (2019). *Because Internet: Understanding the new rules of language*. New York: Riverhead Books. ISBN: 978-0-7352-1095-0. ▶ 6
- MCGREGOR, William (2003). 'The nothing that is, the zero that isn't'. In: *Studia Linguistica* 57.2, pp. 75–119. DOI: [10.1111/1467-9582.00100](https://doi.org/10.1111/1467-9582.00100). ▶ 10
- MCMURRAY, David (2021). 'Understanding [...] ellipsis through analysis of Haiku in English'. In: *The IUK Graduate School Journal* (鹿児島国際大学大学院学術論集) 13, pp. 1–11. URL: https://iuk-repo.repo.nii.ac.jp/?action=repository_action_common_download&item_id=1319&item_no=1&attribute_id=18&file_no=2. ▶ 271
- MEEK, Theophile James (1940). 'The Hebrew accusative of time and place'. In: *Journal of the Americal Oriental Society* 60.2, pp. 224–233. JSTOR: [594010](https://www.jstor.org/stable/594010). ▶ 138
- MELEN, Marieke (2016). 'Why Jesus and Job spoke bad Welsh: the origin and distribution of V2 orders in Middle Welsh'. PhD thesis. Leiden University. ISBN: 978-94-6093-206-9. URL: <http://hdl.handle.net/1887/40632>. ▶ 156
- MEILLET, Antoine (1948). *Linguistique Historique et Linguistique Générale*. Vol. 1. 1st ed. 2 vols. Paris: Edouard Champion. ▶ 17
- METZGER, Melanie and Ben BAHAN [2001] (2004). 'Discourse ana- ▶ 6

- lysis'. In: *The sociolinguistics of sign languages*. Ed. by Ceil LUCAS. Cambridge University Press, pp. 112–144. DOI: [10.1017/CB09780511612824](https://doi.org/10.1017/CB09780511612824).
- MEYERHOFF, Miriam (2002). 'All the Same?: The emergence of complementizers in Bislama'. In: *Reported discourse: A meeting ground for different linguistic domains*. Ed. by Tom GÜLDEMANN and Manfred von RONCADOR. Typological Studies in Language 52. Amsterdam: John Benjamins. Ch. 15, pp. 341–359. ▶ 238
- MIKULOVÁ, Jana (2015). 'Verbs introducing direct speech in Late Latin texts'. In: *Graeco-Latina Brunensia* 20.2, pp. 123–143. ISSN: 2336-4424. URL: <https://hdl.handle.net/11222.digilib/134635>. ▶ 231
- MILLER, Cynthia Lynn (2003). *The representation of speech in Biblical Hebrew narrative: A linguistic analysis*. Harvard Semitic Monographs 55. Winona Lake, Indiana: Eisenbrauns. ISBN: 1-57506-917-2. URL: <https://brill.com/view/title/39467>. ▶ 183, 189, 192
- MILLER, D. Gary (2004). 'The origin of the Welsh conjugated infinitive'. In: *Diachronica* 21.2, pp. 329–350. ISSN: 1569-9714. DOI: [10.1075/dia.21.2.04mil](https://doi.org/10.1075/dia.21.2.04mil). ▶ 39, 80, 435, 440
- MITTENDORF, Ingo and Louisa SADLER (2008). 'NP would like to meet GF: A Welsh adjectival construction'. In: *Proceedings of the LFG '08 Conference*. Ed. by Miriam BUTT and Tracy Holloway KING. CSLI Publications, pp. 373–393. URL: <https://web.stanford.edu/group/cslipublications/cslipublications/LFG/13/papers/lfg08mittendorfsadler.pdf>. ▶ 437
- MORAN, Steven and Daniel MCCLOY, eds. (2019). *PHOIBLE 2.0*. Jena: Max Planck Institute for the Science of Human History. DOI: [10.5281/zenodo.2593234](https://doi.org/10.5281/zenodo.2593234). URL: <https://phoible.org/>. ▶ 5
- MORGAN, Derec Llwyd [1974] (1991). *Kate Roberts*. Writers of Wales. Cardiff: University of Wales Press. 69 pp. ISBN: 0-7083-1115-6. ▶ 27
- MORGAN, William (1588). *Y Beibl Cyssegr-Lan: Sefyr Hen Destament, a'r Newydd*. London: Christopher Barker. URL: <http://hdl.handle.net/10107/4701320>. ▶ 144, 189, 238
- MORRIS, Ceri Elen (2018). 'Iaith y Ddrama / Drama'r Iaith'. PhD thesis. Ysgol y Gymraeg, Prifysgol Caerdydd. URL: <https://core.ac.uk/display/186328771>. ▶ 26, 297
- MORRIS-JONES, John (1913). *A Welsh grammar, historical and compar-* ▶ 84, 435, 437

- ative: Phonology and accidence*. Oxford: Clarendon Press. URL: <https://archive.org/details/welshgrammarhist00joneuoft>.
- MORRIS-JONES, John (1931). *Welsh syntax: An unfinished draft*. University of Wales Press Board. ▶ 84, 437
- MÜLLER, Frank Ernst and Aldo DI LUZIO (1995). 'Stories as examples in everyday argument'. In: *Versus* 70.5, pp. 115–145. ▶ xxvii, 31, 147
- MÜLLER, Günther (1974). 'Erzählzeit und erzählte Zeit'. In: *Morphologische Poetik*. Ed. by Elena MÜLLER. 2nd ed. Tübingen: Max Niemeyer, pp. 269–286. DOI: [10.1515/9783111545936.269](https://doi.org/10.1515/9783111545936.269). ▶ 6
- MURPHY, A. B. (1974). 'Aspectual usage of the present tense in Serbo-Croat'. In: *Proceedings of the Royal Irish Academy: Archaeology, Culture, History, Literature* 74, pp. 183–236. JSTOR: [25506292](https://www.jstor.org/stable/25506292). ▶ 297
- MUSTANOJA, Tauno F. (1960). *A Middle English syntax*. Mémoires de la Société Neophilologique de Helsinki 23. Helsinki: Société Néophilologique. ▶ 228
- MYHILL, John (2001). 'Suppletion, lexical meaning, semantic primitives and translation data'. In: *Linguistics* 39.4, pp. 761–803. DOI: [10.1515/ling.2001.031](https://doi.org/10.1515/ling.2001.031). ▶ 225, 231
- NATTIEZ, Jean-Jacques [1987] (1990). *Music and discourse: Toward a semiology of music*. Trans. from the French by Carolyn ABBATE. Princeton, New Jersey: Princeton University Press. ISBN: 0-691-09136-6. ▶ 109
- NEDJALCOV, Igor' V. (1998). 'Converbs in the languages of Europe'. In: *Adverbial constructions in the languages of Europe*. Ed. by van der AUWERA Johan and Ó Baoill Dónall P. Empirical Approaches to Language Typology 20-3. Berlin and New York: Mouton de Gruyter. Ch. 7, pp. 421–455. ▶ 436
- NELSON, Diane (2007). 'Events and case in Inari Saami'. In: *Saami linguistics*. Ed. by Ida TOIVONEN and Diane NELSON. Amsterdam studies in the theory and history of linguistic science 288. Amsterdam / Philadelphia: John Benjamins, pp. 207–225. ▶ 138
- NEWMAN, John, ed. (2002). *The linguistics of sitting, standing and lying*. Typological Studies in Language 51. Amsterdam / Philadelphia: John Benjamins. ISBN: 90-272-2957-0. ▶ 302
- NIEDERHOFF, Burkhard [2011] (2013). 'Focalization'. In: *The living handbook of narratology*. Ed. by John HÜHN Peter Pier, Wolf

- SCHMID, and Jörg SCHÖNERT. Hamburg: Hamburg University.
URL: <http://www.lhn.uni-hamburg.de/node/18.html>.
- NIKIFORIDOU, Kiki (2021). ‘Grammatical variability and the grammar of genre: Constructions, conventionality, and motivation in ‘stage directions’’. In: *Journal of Pragmatics* 173, pp. 189–199. DOI: [10.1016/j.pragma.2020.12.012](https://doi.org/10.1016/j.pragma.2020.12.012). ▶ 297, 307
- NORRICK, Neal R. (1998). ‘Retelling stories in spontaneous conversation’. In: *Discourse Processes* 25.1, pp. 75–97. DOI: [10.1080/01638539809545021](https://doi.org/10.1080/01638539809545021). ▶ 176
- NÖTH, Winfried (1990). *Handbook of semiotics*. Advances in Semiotics. Bloomington / Indianapolis: Indiana University Press. Trans. of *Handbuch der Semiotik*. 2nd ed. Stuttgart / Weimar: J. B. Metzler, 2000. ISBN: 978-3-476-03213-3. DOI: [10.1007/978-3-476-03213-3](https://doi.org/10.1007/978-3-476-03213-3). ▶ 13
- (1996). ‘The (meta-)textual space’. In: *The construal of space in language and thought*. Ed. by Martin PÜTZ and René DIRVEN. Cognitive Linguistics Research 8. Berlin / New York: Mouton de Gruyter, pp. 599–612. DOI: [10.1515/9783110821611.599](https://doi.org/10.1515/9783110821611.599). ▶ 70, 167
- NUNBERG, Geoffrey (1990). *The linguistics of punctuation*. CLSI Lecture Notes 18. Center for the Study of Language and Information. ▶ 39
- NURMIO, Silva (2019). *Grammatical Number in Welsh: Diachrony and Typology*. Publications of the Philological Society 51. Malden: Wiley Blackwell. ISBN: 978-1-119-61526-2. DOI: [10.1111/1467-968X.12157](https://doi.org/10.1111/1467-968X.12157). ▶ 63
- NURMIO, Silva and David WILLIS (2016). ‘The rise and fall of a minor category: The case of the Welsh numerative’. In: *Journal of Historical Linguistics* 6.2, pp. 297–339. DOI: [10.1075/jhl.6.2.05nur](https://doi.org/10.1075/jhl.6.2.05nur). ▶ 150
- ORLETTI, Franca (1994). ‘Figure and ground in second language narratives: Traces of iconicity’. In: *Iconicity in language*. Ed. by Raffaele SIMONE. Current Issues in Linguistic Theory 110. Amsterdam / Philadelphia: John Benjamins, pp. 171–195. ▶ 203
- OSHIMA, David Y. and Sano SHIN-ICHIRO (2012). ‘On the characteristics of Japanese reported discourse: A study with special reference to elliptic quotation’. In: *Quotatives: Cross-linguistic and cross-disciplinary perspectives*. Ed. by Isabelle BUCHSTALLER ▶ 266

- and van ALPHEN Ingrid. *Converging Evidence in Language and Communication Research 15*. Amsterdam / Philadelphia: John Benjamins, pp. 145–171.
- OED (2000–). *Oxford English Dictionary Online*. Oxford University Press. URL: <https://oed.com/>. ▶ 181, 302
- OZEROV, Pavel (2015). ‘Telling a Story with (Almost) no Tenses: the structure of written narrative in Burmese’. In: *Linguistics* 53.5, pp. 1169–1201. ISSN: 1613-396X. DOI: [10.1515/ling-2015-0027](https://doi.org/10.1515/ling-2015-0027). URL: <https://academia.edu/11370826/>. ▶ 15
- PARRY, Gruffydd (1959). ‘*Te yn y Grug*, gan Kate Roberts (adolygiad)’. In: *Lleufer: Cylchgrawn Cymdeithas Addysg y Gweithwyr yng Nghymru* 15.2, pp. 90–91. URL: <https://cylchgronau.llyfrgell.cymru/view/1114944/1118135/39>. ▶ 184
- PARRY, Thomas (1953). ‘MORRIS-JONES (gynt JONES), Syr JOHN (MORRIS) (1864–1929): Ysgolhaig, bardd, a beirniad llenyddol’. In: *Y Bywgraffiadur Cymreig*. Llyfrgell Genedlaethol Cymru. URL: <https://bywgraffiadur.cymru/article/c1-MORR-JOH-1864>. ▶ 84
- PASCAL, Roy (1977). *The dual voice: free indirect speech and its functioning in the nineteenth-century European novel*. Manchester: Manchester University Press. ISBN: 0-87471-927-5. ▶ 285
- PAVIS, Patrice (1998). *Dictionary of the theatre: Terms, concepts, and analysis*. Trans. from the French by Christine SHANTZ. With a forew. by Marvin CARLSON. Toronto and Buffalo: University of Toronto Press. ISBN: 0-8020-4342-9. Trans. of *Dictionnaire du Théâtre*. Édition Revue et corrigée. Paris: Dunod, 1996. ▶ 296
- PERELMUTTER, Renee (2008). ‘The language of dream reports and Dostoevsky’s *The Double*’. In: *Slavic and East European Journal* 52.1, pp. 55–86. ▶ 162
- PETERS, Pam and Deanna WONG (2015). ‘Turn management and backchannels’. In: *Corpus Pragmatics: A handbook*. Ed. by Karin AIJMER and Christoph RÜHLEMANN. Cambridge University Press. Ch. 15, pp. 408–429. DOI: [10.1017/CB09781139057493.022](https://doi.org/10.1017/CB09781139057493.022). ▶ 273
- PETŐFI, János Sándor (1973). ‘Towards an empirically motivated grammatical theory of verbal texts’. In: *Studies in text grammar*. Ed. by János Sándor PETŐFI and Hannes RIESER. Foundations of language 19. Dordrecht / Boston: D. Reidel, pp. 205–275. DOI: [10.1007/978-94-010-2636-9](https://doi.org/10.1007/978-94-010-2636-9). ▶ 4
- ed. (1979). *Text vs. sentence: Basic questions of text linguist-* ▶ 4, 37

- ics. 2 vols. *Papiere zur Textlinguistik*. Hamburg: Buske.
- PHILLIPS, John D. (2007). 'Rare and endangered linguistic subsystems in Celtic and Welsh'. In: *Linguistica e Filologia* 24, pp. 153–182. ▶ 24
- PIKE, Kenneth L. (1967). *Language in relation to a unified theory of the structure of human behavior*. 2nd ed. *Janua Linguarum, Series Maior* 24. The Hague / Paris: Mouton & co. ISBN: 978-3-11-165715-8. DOI: [10.1515/9783111657158](https://doi.org/10.1515/9783111657158). ▶ 13
- PINKSTER, Harm (2015). *The Oxford Latin syntax*. Vol. 1: *The simple clause*. Oxford: Oxford University Press. ISBN: 978-0-19-928361-3. ▶ 138
- PITTMAN, Richard S. (1948). 'Nuclear structure in linguistics'. In: *Language* 24.3, pp. 287–292. JSTOR: [410363](https://www.jstor.org/stable/410363). ▶ 51
- POLANYI, Livia (1981). 'Telling the same story twice'. In: *Text* 1.4, pp. 315–336. DOI: [10.1515/text.1.1981.1.4.315](https://doi.org/10.1515/text.1.1981.1.4.315). ▶ 170
- (1986). 'Narrative organization and disorganization'. In: *Workshop on the acquisition of temporal structures in discourse* (University of Chicago, 1986). ▶ 31, 39
- POLOTSKY, Hans Jakob (1951). 'Notes on Gurage grammar'. In: *Oriental Notes and Studies* 2. ▶ 436
- POPPE, Erich (1989). 'Constituent Ordering in *Breudwyt Maxen Wledic*'. In: *Bulletin of the Board of Celtic Studies* 36, pp. 43–63. ▶ 25
- (1990). 'Word-order Patterns in *Breudwyt Ronabwy*'. In: *Celtic Linguistics / Ieithyddiaeth Geltaidd: readings in Brythonic languages*. Ed. by Martin J. BALL, Erich FIFE James ad Poppe, and Jenny ROWLAND. *Current Issues in Linguistic Theory* 68. Amsterdam / Philadelphia: John Benjamins, pp. 445–460. ▶ 25
- (1991). 'Word Order in *Cyfranc Lludd a Llefelys*: notes on the pragmatics of constituent-ordering in MW narrative prose'. In: *Studies in Brythonic Word Order*. Ed. by James FIFE and Erich POPPE. *Current Issues in Linguistic Theory* 83. Amsterdam / Philadelphia: John Benjamins, pp. 155–204. ▶ 25
- (1995). 'Notes on the Narrative Present in Middle Welsh'. In: *Hispano-Gallo-Brittonica: Essays in honour of Professor D. Ellis Evans on the occasion of his sixty-fifth birthday*. Ed. by J. E. ESKA, R. G. GRUFFYDD, and N. JACOBS. Caerdydd: Gwasg Prifysgol Cymru, pp. 138–150. ▶ 12, 25
- (1999). 'Adaption und Akkulturation: Narrative Tech-

- niken in der mittelkymrischen *Ystorya Bown de Hamtwn*'. In: *Übersetzung, Adaptation und Akkulturation im insularen Mittelalter*. Ed. by Erich POPPE and Hildegard L. C. TRISTRAM. Studien und Texte zur Keltologie 4. Münster: Nodus Publikationen, pp. 305–317.
- POPPE, Erich (2000). 'Constituent order in Middle Welsh'. In: *Stability, variation, and change of word-order patterns over time*. Ed. by Rosanna SORNICOLA, Erich POPPE, and Ariel SHISHA-HALEVY. Vol. 213. Current Issues in Linguistic Theory. Amsterdam / Philadelphia: John Benjamins. ▶ 25, 156
- (2003). 'The Progressive in *Ystorya Bown de Hamtwn*'. In: *Yr Hen Iaith: Studies in Early Welsh*. Ed. by Paul RUSSELL. Aberystwyth: Celtic Studies Publications, pp. 145–169. ▶ 25, 251
- (2006). 'Celtic influence on English relative clauses?' In: *The Celtic Englishes IV – the interface between English and the Celtic languages*. The fourth international colloquium on the 'Celtic Englishes' (University of Potsdam in Golm, 2004). Ed. by Hildegard L. C. TRISTRAM. Universitätsverlag Potsdam, pp. 192–211. ▶ 77
- (2012a). '{PREPOSITION + VERBAL NOUN} in *An Buhez Sant Gwenôlé*'. In: *Hor Yezh 270*, pp. 47–59. ISSN: 0769-0088. ▶ 251, 436
- (2012b). '*y'r bordeu yd aethant*: Locative Adverbs in Middle Welsh Prose, their Placement and Pragmatics'. In: *Journal of Celtic Linguistics*, pp. 31–66. ▶ 25
- (2014). 'How to Achieve an Optimal Textual Fit in Middle Welsh Clauses'. In: *Cambrian Medieval Celtic Studies 68*, pp. 69–100. ▶ 25
- (2017). 'Observations on Middle Welsh Syntax – Theoretical and Applied'. In: *Labor Omnia Uicit Improbus: miscellanea in honorem Ariel Shisha-Halevy*. Ed. by Nathalie BOSSON, Anne BOUD'HORS, and Sydney H. AUFRÈRE. *Orientalia Lovaniesia Analecta 256*. Peeters, pp. 559–577. ▶ 25
- (2022). 'Coordination and verbal nouns in subordinate clauses in Early Modern Welsh Biblical texts'. In: *Journal of Historical Syntax 6.9*, pp. 1–44. DOI: [10.18148/hs/2022.v6i4-11.94](https://doi.org/10.18148/hs/2022.v6i4-11.94). ▶ 25
- POPPER, Karl [1963] (2002). *Conjectures and refutations: The growth* ▶ 19

- of scientific knowledge*. 3rd ed. Routledge Classics. London and New York: Routledge. ISBN: 978-0-415-28593-3.
- PRICE, Abigail Ruth (2020). 'Is inverted diglossia coming to Wales? Domain use and language attitudes among Welsh-speaking youth'. PhD thesis. Prifysgol Bangor. URL: [https://research.bangor.ac.uk/portal/en/theses/is-inverted-diglossia-coming-to-wales-domain-use-and-language-attitudes-among-welshspeaking-youth\(1f97f6fd-0616-48da-89a5-a11967849599\).html](https://research.bangor.ac.uk/portal/en/theses/is-inverted-diglossia-coming-to-wales-domain-use-and-language-attitudes-among-welshspeaking-youth(1f97f6fd-0616-48da-89a5-a11967849599).html). ▶ 24
- PRICE, Glanville (1985). *The languages of Britain*. Victoria: Edward Arnold. ISBN: 0-7131-6452-2. ▶ 24
- PRINCE, Gerald (1987). *A dictionary of narratology*. Lincoln: University of Nebraska Press. ix, 118. ISBN: 0-8032-3678-6. ▶ 30
- PROPP, Vladimir Yakovlevich [1928] (1968). *Morphology of the Folktale*. Reviser Louis A. WAGNER. Trans. by Svatava PIRKOVA-JAKOBSON. 2nd ed. Austin: University of Texas Press. ▶ 51, 60, 170
- RAMSTEDT, Gustav John (1902). *Über die Konjugation des Khalkha-Mongolischen*. Sonderbruck aus den Mémoires de la Société Finno-ougrienne 19. Helsingfors: Druckerei der finnischen Literaturgesellschaft. URL: <https://archive.org/details/berdiekonjugat00ramsuoft>. ▶ 436
- RANDALL, William and Howard JONES (2015). 'On the early origins of the Germanic preterite presents'. In: *Transactions of the Philological Society* 113.2, pp. 137–176. DOI: 10.1111/1467-968X.12045. URL: <https://onlinelibrary.wiley.com/doi/abs/10.1111/1467-968X.12045>. ▶ 137
- REES, Iwan Wyn (2021). 'Hispanicization in the Welsh settlement of Chubut Province, Argentina'. In: *Postcolonial Language Varieties in the Americas*. Ed. by Danae Maria PEREZ and Eeva SIPPOLA. De Gruyter, pp. 237–268. DOI: 10.1515/9783110723977-008. ▶ 23
- RHYDDERCH, Francesca (2000). 'Cultural translations: A comparative critical study of Kate Roberts and Virginia Woolf'. PhD thesis. Prifysgol Cymru, Aberystwyth. URL: <https://hdl.handle.net/2160/7759>. ▶ 27
- RIBÓ, Ignasi (2019). *Prose fiction: An introduction to the semiotics of narrative*. Cambridge: Open Book Publishers. ISBN: 978-1-78374-811-2. DOI: 10.11647/OBP.0187. CC-BY 4.0 licence. ▶ 182
- RIMMON-KENAN, Shlomit (2002). *Narrative fiction: Contemporary* ▶ 6

- poetics*. 2nd ed. New accents. London and New York: Routledge. ISBN: 0-203-42611-8.
- RIX, Helmut (2001). *Lexikon der indogermanischen Verben: Die Wurzeln und ihre Primärstammbildungen*. In collab. with Martin KÜMMEL et al. 2nd ed. Wiesbaden: Ludwig Reichert. ▶ 137, 230, 302
- ROBERTS, Eigr Lewis (1994). *Kate Roberts*. Llên y Llenor. Caernarfon: Gwasg Pantycelyn. ISBN: 1-874786-20-8. ▶ 27
- RONÉN, Júda (2018). 'Wyddoch-chi-pwy: Harri Potter and the Sociopragmatics of Second Person'. Unpublished. URL: <https://ac.digitalwords.net/assignments/2018-01-24.pdf>. ▶ 45, 247
- (2019). 'Interruptions in conversation (כניסה לדברי בן-השיח): A case study of peer conversation in Welsh (תיאור מקרה-מבחן של שיח עמיתים בוולשית)'. Hebrew. Unpublished. URL: <https://ac.digitalwords.net/assignments/2019-02-24.pdf>. ▶ 273
- ROSCH, Eleanor (1978). 'Principles of categorization'. In: *Cognition and Categorization*. Ed. by Eleanor ROSCH and B. LLOYD. Hillsdale, New Jersey: Erlbaum, pp. 28–49. ▶ 138
- ROSÉN, Haiim B. (1964). 'An Outline of a General Theory of Juncture'. In: *Studies in Egyptology and Linguistics in Honor of H. J. Polotsky*. Ed. by Haiim B. ROSÉN. Jerusalem: Israel Exploration Society, pp. 153–169. ▶ 148
- (2005). 'The Jerusalem school of linguistics and the Prague school'. In: SWIGGERS, Pierre. *Haiim B. Rosén: Biobibliographical sketch*. Ed. by Pierre SWIGGERS. Biobibliographies et exposés (N.S.) 8. Leuven: Peeters. ▶ 18, 21
- ROSENBACH, Anette and Letizia VEZZOSI (2000). 'Genitive constructions in Early Modern English: New evidence from a corpus analysis'. In: *Stability, variation, and change of word-order patterns over time*. Ed. by Rosanna SORNICOLA, Erich POPPE, and Ariel SHISHA-HALEVY. Vol. 213. Current Issues in Linguistic Theory. Amsterdam / Philadelphia: John Benjamins, pp. 287–307. ▶ 228
- ROSIK, Karolina (2013). 'From synthetic to analytic?: The changing use of diminutive expressions in Welsh'. In: *Celts and their cultures at home and abroad: A Festschrift for Malcolm Broun*. Ed. by Anders AHLQVIST and Pamela O'NEILL. Sydney Series in Celtic Studies 15. The Celtic Studies Foundation and the

- University of Sydney, pp. 289–309. URL: <https://www.academia.edu/5644595/>.
- ROWLAND, Thomas (1870). *Welsh exercises: Adapted to the improved ed. of Roaland's grammar, with copious explanatory notes*. Hughes. ▶ 182
- RÜHLEMANN, Cristoph (2008). 'Conversational grammar — bad grammar?: A situation-based description of quotative *I goes* in the BNC'. In: *ICAME* 32, pp. 157–178. URL: <http://icame.uib.no/ij32/>. ▶ 191
- (2012). *Conversational grammar*. In: *The encyclopedia of applied linguistics*. Ed. by Carol A. CHAPPELLE. John Wiley & Sons, pp. 931–938. ISBN: 978-1-4051-9843-1. DOI: [10.1002/9781405198431.wbea10220](https://doi.org/10.1002/9781405198431.wbea10220). ▶ 191
- SACKS, Harvey (1995a). 'Collaboratives; Possible utterances; Utterance pairs; Greetings and introductions'. In: *Lectures on conversation*. Vol. 2. Ed. by Gail JEFFERSON. 2 vols. With an introduction by Emanuel A. SCHEGLOFF. Blackwell. Ch. I.5, pp. 56–66. ▶ 273
- (1995b). 'Cover topics; Collaborative sentences; Tying rules; Relational-pair identifications'. In: *Lectures on conversation*. Vol. 1. Ed. by Gail JEFFERSON. 2 vols. With an introduction by Emanuel A. SCHEGLOFF. Blackwell. Ch. III.7, pp. 320–327. ▶ 273
- SACKS, Harvey, Emanuel A. SCHEGLOFF, and Gail JEFFERSON (1974). 'A simplest systematics for the organization of turn taking for conversation'. In: *Language* 50.4, pp. 696–735. DOI: [10.2307/412243](https://doi.org/10.2307/412243). JSTOR: 412243. ▶ 189, 273
- SATZINGER, Helmut (2002). 'The Egyptian connection: Egyptian and the Semitic languages'. In: *Israel Oriental Studies* 20, pp. 227–264. URL: <https://www.academia.edu/download/35011521/EgnSem01.pdf>. ▶ 442
- SAUSSURE, Ferdinand de [1916] (1995). *Cours de linguistique générale*. Comp. by Charles BAILLY, Albert SÉCHEHAYE, and Albert RIEDLINGER. Comm. by Tullio de MAURO. With an afterw. by Louis-Jean CALVET. Payot. ▶ 2, 18
- (2011). *Course in general linguistics*. Comp. by Charles BAILLY, Charles Albert SECHEHAYE, and Albert RIEDLINGER. Ed. by Perry MEISEL and Haun SAUSSY. Trans. from the French by Wade BASKIN. Columbia University Press. lvi, 260. ISBN: 978-0-231-52795-8. ▶ 2, 18

- SAWICKI, Lea (2008). *Toward a Narrative Grammar of Polish*. Warsaw: Warsaw University Press. 178 pp. ISBN: 978-83-235-0428-3. ▶ 5
- (2010). 'Preverbatation and Narrativity in Lithuanian: the distribution of finite simplex and compound verbs in narrative main clauses'. In: *Baltic Linguistics* 1, pp. 167–192. ISSN: 1503-4621. URL: <http://balticlinguistics.uw.edu.pl/node/29>. ▶ 13
- (2013). 'Narrative tools in Agnieszka Osiecka's portrait of Polish society'. In: *Travaux de slavistique: Actes du VIe Congrès de la Slavic Linguistics Society*. Ed. by Irina KOR CHAHINE and Charles ZAREMBA. Aix-en-Provence: Presses Universitaires de Provence, pp. 283–295. ▶ 56, 164
- SCHEGLOFF, Emanuel A. (2001). 'Accounts of conduct in interaction: Interruption, overlap and turn-taking'. In: *Handbook of sociological theory*. Ed. by Jonathan H. TURNER. Handbooks of Sociological and Social Research. Springer. Ch. 15, pp. 287–321. ▶ 273
- SCHWALM, Helga (2014). 'Autobiography'. In: *The living handbook of narratology*. Ed. by John HÜHN Peter Pier, Wolf SCHMID, and Jörg SCHÖNERT. Hamburg: Hamburg University. URL: <http://www.lhn.uni-hamburg.de/node/121.html>. ▶ 129
- SCHWARTZBART, Michal (2009). 'The exposition unit in folktales in the Jewish dialect of Zakho'. ARAM Twenty Sixth International Conference. Unpublished handout. The Neo-Aramaic Dialects (2009). ▶ 40
- SCHWARZ, Florian (2019). 'Weak vs. strong definite articles: Meaning and form across languages'. In: *Definiteness across languages*. Ed. by Ana AGUILAR-GUEVARA, Julia POZAS LOYO, and Violeta VÁZQUEZ-ROJAS MALDONADO. Studies in Diversity Linguistics 25. Berlin: Language Science Press. Ch. 1, pp. 1–37. DOI: 10.5281/zenodo.3265959. ▶ 145
- SHIBATANI, Masayoshi (1990). *The languages of Japan*. Cambridge: Cambridge University Press. ▶ 221
- SHISHA-HALEVY, Ariel (1995). 'Structural sketches of Middle Welsh syntax (I): The converter systems'. In: *Studia Celtica* 29, pp. 127–223. ▶ 25, 134
- (1997). 'Modern Literary Welsh narrative syntax: Two features decribed'. In: *Journal of Celtic Linguistics* 6, pp. 63–102. ▶ 13, 15, 16, 25, 39, 45, 63, 73, 98, 99, 113, 172, 192, 242, 243, 298, 302, 437,
- (1998). *Structural studies in Modern Welsh syntax: Aspects* 440–442

- of the grammar of Kate Roberts*. Studien und Texte zur Keltologie 2. Münster: Nodus Publikationen. ISBN: 3-89323-612-0.
- SHISHA-HALEVY, Ariel (1999). 'Structural Sketches of Middle Welsh Syntax (II): Noun Predication Patterns'. In: *Studia Celtica* 33, pp. 155–234. ▶ 25
- (2003a). 'Celtic Syntax, Egyptian-Coptic Syntax'. In: *Das Alte Agypten und seine Nachbarn: Festschrift Helmut Satzinger*. Krems: Österreichisches Literaturforum, pp. 245–302. ▶ 437
- (2003b). 'Juncture features in Literary Modern Welsh: Cohesion and delimitation – problematik, typology of exponents and features'. In: *Zeitschrift für celtische Philologie* 53, pp. 230–258. DOI: [10.1515/ZCPH.2003.230](https://doi.org/10.1515/ZCPH.2003.230). ▶ 6, 25, 129, 148, 203, 307
- (2005). 'Epistolary Grammar: syntactical highlights in Kate Roberts's letters to Saunders Lewis'. In: *Journal of Celtic Linguistics* 9, pp. 83–103. ▶ 25, 288
- (2006). 'H. J. Polotsky Structuralist'. In: *Lingua Aegyptia* 14, pp. 7–14. ▶ 18
- (2007). *Topics in Coptic Syntax: structural studies in the Bohairic dialect*. Orientalia Lovanensia Analecta 160. Leuven: Peeters. ISBN: 978-90-429-1875-7. ▶ 6, 13, 15, 16, 145, 162
- (2010). 'Converbs in Welsh and Irish: A note'. In: *Proceedings of the 13th International Celtic Congress, Bonn, Jul. 2007*, pp. 269–277. ▶ 25, 70, 80, 97, 112, 251, 253, 261, 436, 437
- (2015). 'Work-notes on Modern Welsh narrative syntax (I) – *fe-* and *mi-* revisited: from macro-syntax to narratology'. In: *Journal of Celtic Linguistics* 16, pp. 81–111. ▶ 25, 48, 109
- (2016). 'Work notes on Modern Welsh narrative syntax (II): Presentatives in narrative'. In: *Journal of Celtic Linguistics* 17, pp. 97–146. ▶ 25, 42, 112, 113, 182
- (2022). 'Work notes on Modern Welsh narrative syntax (III): Converbs in narrative'. In: *Journal of Celtic Linguistics* 23.1, pp. 69–114. ISSN: 2058-5063. DOI: [10.16922/jcl.23.4](https://doi.org/10.16922/jcl.23.4). ▶ 25, 42, 182, 252, 436
- SHKLOVSKY, Victor (2012). 'Sterne's *Tristram Shandy*: Stylistic commentary'. In: *Russian Formalist criticism: Four essays*. Trans. by Lee T. LEMON and Marion J. REIS. With an intro. by Gary Saul MORSON. 2nd ed. Lincoln and London: University of Nebraska Press. ▶ 170
- SIEWIERSKA, Anna (2004). 'The structure of person paradigms'. In: ▶ 11

- Person*. Cambridge: Cambridge University Press. Ch. 3, pp. 75–119.
- SIMS-WILLIAMS, Patrick (2015). ‘The Four Types of Welsh *yn*’. In: *Transactions of the Philological Society* 113.3, pp. 286–304. DOI: 10.1111/1467-968X.12052. ▶ 258, 312, 434, 436
- (2019). ‘The quotatives Old Irish *ol/olsé* and Middle Welsh *heb/hebyr*’. In: *Celtica* 31, pp. 90–123. URL: <https://www.dias.ie/celt/celtica/celtica-volume-31-2019/>. ▶ 238
- SMILEY, Sam (2005). *Playwriting: The structure of action*. Revised and expanded edition. New Haven and London: Yale University Press. ISBN: 0-300-10724-2. ▶ 297
- SNEDDON, James Neil (1996). *Indonesian: A comprehensive grammar*. London and New York: Routledge. ▶ 97
- SPRONCK, Stef and Tatiana NIKITINA (2019). ‘Reported speech forms a dedicated syntactic domain’. In: *Linguistic Typology* 23.1. Ed. by Maria KOPTJEVSKAJA-TAMM. ISSN: 1613-415X. DOI: 10.1515/lingty-2019-0005. URL: <https://www.degruyter.com/journal/key/lity/23/1/html>. ▶ 182
- SPURRELL, William (1853). *Tlysau barddoniaeth seisnig wedi eu cyfieithu i'r Gymraeg (Gems of English verse with translations into Welsh)*. Caerfyrddin. URL: <https://books.google.com/books?id=fiBYAAAAcAAJ>. ▶ 295
- SQUIRE, Corinne, Molly ANDREWS, and Maria TAMBOUKOU (2008). ‘What is narrative research?’ In: *Doing narrative research*. Ed. by Molly ANDREWS, Corinne SQUIRE, and Maria TAMBOUKOU. Sage, pp. 1–21. ▶ 170
- STALNAKER, Robert (2002). ‘Common ground’. In: *Linguistics and Philosophy* 25.5, pp. 701–721. DOI: 10.1023/A:1020867916902. ▶ 46
- STANZEL, Franz Karl [1979] (2001). *Theorie des Erzählens*. 7th ed. Göttingen: Vandenhoeck & Ruprecht. ▶ 129
- STASSEN, Leon (2009). *Predicative possession*. Oxford Studies in Typology and Linguistic Theory. Oxford: Oxford University Press. ISBN: 978-0-19-921165-4. ▶ 76
- (2013). ‘Predicative possession’. In: *The World Atlas of Language Structures Online*. Ed. by Matthew S. DRYER and Martin HASPELMATH. Leipzig: Max Planck Institute for Evolutionary Anthropology. Ch. 117. URL: <http://wals.info/chapter/117>. ▶ 76
- STEIN, N. and M. POLICASTRO (1984). ‘The concept of a story: A

- comparison between children's and teachers' viewpoints'. In: *Learning and comprehending text*. Ed. by H. MANDL, N. STEIN, and T. TRABASSO. Hillsdale, New Jersey: Lawrence Erlbaum, pp. 113–155.
- STIFTER, David (2009). 'Early Irish'. In: *The Celtic languages*. Ed. by Martin John BALL and Nicole MÜLLER. 2nd ed. Routledge Language Family Series. Routledge. Ch. 4, pp. 55–116. ▶ 436
- STOLZ, Thomas (2001). 'To be with X is to have X: Comitatives, instrumentals, locative and predicative possession'. In: *Linguistics* 39.2, pp. 321–350. ISSN: 0024–3949/01/0039–0321. DOI: 10.1515/ling.2001.013. ▶ 76
- ed. (2007). *Sprachtypologie und Universalienforschung* 60.2. ISSN: 2196–7148. URL: <https://www.degruyter.com/view/journals/stuf/60/2/stuf.60.issue-2.xml>. ▶ 170
- STRÖMQVIST, Sven and Ludo VERHOVEN, eds. (2004). *Relating events in narrative: Typological and contextual perspectives*. Vol. 2. Mahwah, New Jersey and London: Lawrence Erlbaum. ▶ 5
- SUN, Chaofen (2006). *Chinese: A linguistic introduction*. Cambridge University Press. ISBN: 978-0-511-21962-7. URL: <https://cambridge.org/9780521823807>. ▶ 144
- SWAN, Oscar E. (2002). *A Grammar of Contemporary Polish*. Bloomington, Indiana: Slavica Publishers, Indiana University. ISBN: 0-89357-296-9. ▶ 100, 138
- TAGLIAMONTE, Sali and Rachel HUDSON (1999). 'Be like et al. beyond America: The quotative system in British and Canadian youth'. In: *Journal of Sociolinguistics* 3.2, pp. 147–172. DOI: 10.1111/1467-9481.00070. ▶ 237
- TEDLOCK, Barbara (1999). 'Sharing and interpreting dreams in Amerindian nations'. In: *Dream cultures: Explorations in the comparative history of dreaming*. Ed. by David SHULMAN and Guy G. STROUMSA. New York and Oxford: Oxford University Press. Ch. 5, pp. 87–103. ▶ 162
- TESNIÈRE, Lucien (1959). *Éléments de syntaxe structurale*. With a forew. by Jean FOURQUET. Paris: Klincksieck. ▶ 246
- (2015). *Elements of structural syntax*. Trans. by Timothy OSBORNE and Sylvain KAHANE. Amsterdam / Philadelphia: John Benjamins. ISBN: 978-90-272-6999-7. Trans. of *Éléments de syntaxe structurale*. Paris: Klincksieck, 1966. ▶ 246

- THOMAS, Peter Wynn (2006). *Gramadeg y Gymraeg*. Adargraffwyd gyda mân ddiwygiadau. Caerdydd: Gwasg Prifysgol Cymru. x, 837. ISBN: 0-7083-1345-0. ▶ 39, 40, 64, 65, 68, 70, 71, 82, 84, 91, 97, 100, 124, 132, 153, 182, 228, 230, 232, 237, 260, 265, 434, 435, 437, 440, 491
- THOMASSEAU, Jean-Marie (1984). 'Pour une analyse du para-texte théâtral: Quelques éléments du para-texte hugolien'. In: *Littérature* 53, pp. 79–103. ISSN: 00474800, 19585926. JSTOR: 23800746. ▶ 296
- THORNE, David A. (1993). *A Comprehensive Welsh Grammar: Gramadeg Cymraeg Cynhwysfawr*. 1st ed. Oxford: Blackwell. ISBN: 0-631-16408-1. ▶ 40, 90, 91, 124, 138, 182, 230, 237, 264, 303, 435
- THRAX, Dionysius (1874). *The grammar of Dionysios Thrax*. Trans. by Thomas DAVIDSON. St. Louis: R. P. Studley. URL: <https://archive.org/details/grammarofdionysi00dionuoft>. ▶ 3
- (1883). *Dionysii Thracis Ars Grammatica: Qualem exemplaria vetustissima exhibent*. With a prolegomena by Adalbert MERX. Ed. by Gustav UHLIG. Leipzig: B. G. Teubner. URL: <https://archive.org/details/dionysiithracisa00dionuoft>. ▶ 3, 4
- THUN, Harald (1976). 'Die Präsentation durch *que* im volkstümlichen Französisch'. In: *Grammatik: Akten des 10. Linguistischen Kolloquiums* (Tübingen, 1975). Ed. by Kurt BRAUNMÜLLER and Wilfried KÜRSCHNER. Vol. 2. Linguistische Arbeiten 32. Tübingen: Max Niemeyer Verlag, pp. 265–276. DOI: 10.1515/9783111610504. ▶ 192
- THURNEYSSEN, Rudolf [1946] (1993). *A grammar of Old Irish*. Trans. from the German by D. A. BINCHY and Osborn BERGIN. Revised and enlarged. Dublin: Dublin Institute for Advanced Studies. ISBN: 1-85500-161-6. ▶ 137
- TINCHEVA, Nelly (2017). 'Aspects of applying prototypology to text types'. In: *Discourse and Interaction* 10.2, pp. 85–101. DOI: 10.5817/DI2017-2-85. ▶ 7
- TOMOS, Dewi (2009). *Llyfr lloffion Cae'r Gors*. Llyfrau Llafar Gwlad 72. Llanrwst: Gwasg Carreg Gwalch. ISBN: 978-1-84527-227-2. URL: <https://carreg-gwalch.cymru/llyfr-lloffion-caer-gors-llyfrau-llafar-gwlad-72-555-p.asp>. ▶ 32
- TOOLAN, Michael [1988] (2001). *Narrative: A critical linguistic introduction*. 2nd ed. London and New York: Routledge. ISBN: 0-415-23174-4. ▶ 170
- TROSBORG, Anna (1997). 'Text typology: Register, genre and text ▶ 7

- type'. In: *Text typology and translation*. Ed. by Anna TROSBORG. Benjamins Translation Library 26. Amsterdam / Philadelphia: John Benjamins, pp. 3–23.
- URYSON, Elena V. (2019). 'К определению видовой пары (Towards a definition of the verbal aspectual pair): Глаголы НСВ в сценических ремарках (Imperfective verbs in stage directions)'. In: *Труды Института русского языка им. В. В. Виноградова (Proceedings of the V. V. Vinogradov Russian Language Institute)* 22, pp. 311–324. ISSN: 2311–150X. DOI: [10.31912/pvrl-2019.4.20](https://doi.org/10.31912/pvrl-2019.4.20). ▶ 297
- VEINSTEIN, André (1955). *La mise en scène théâtrale et sa condition esthétique*. Paris: Flammarion. ▶ 298
- VELTŘUSKÝ, Jiří (1977). *Drama as literature*. PDR Press Publications in Semiotics of Literature 2. Lisse: Peter de Ridder. ▶ 297
- VENDRYES, Joseph (1959–1996). *Lexique etymologique de l'irlandais ancien*. In collab. with E. BACHELLEY and P. Y. LAMBERT. Paris: Dublin Institute for Advanced Studies. ▶ 238
- VERSTEEGH, Kees and C. H. M. VERSTEEGH (2014). *The Arabic language*. 2nd ed. Edinburgh University Press. ISBN: 978-0-7486-4529-9. ▶ 138
- VILKUNA, Maria (2015). 'Negation in Finnish'. In: *Negation in Uralic languages*. Ed. by Beáta Boglárka WAGNER-NAGY, Anne TAMM, and Matti MIESTAMO. Typological Studies in Language 108. John Benjamins, pp. 457–485. DOI: [ts1.108.17vil](https://doi.org/10.108.17vil). ▶ 254
- VILLIERS, Jill de and Jay GARFIELD (2009). 'Evidentiality and narrative'. In: *Journal of Consciousness Studies* 16.6–8, pp. 191–217. URL: <https://www.ingentaconnect.com/content/imp/jcs/2009/00000016/F0030006/art00008>. ▶ 137
- VIRTANEN, Tiujja (1992). 'Issues of text typology: Narrative — a 'basic' type of text?' In: *Text* 12.2, pp. 293–310. DOI: [10.1515/text.1.1992.12.2.293](https://doi.org/10.1515/text.1.1992.12.2.293). ▶ 30, 147
- WACKERNAGEL, Jacob [1892] (2000). *On a law of Indo-European word order / Über ein Gesetz der indogermanischen Wortstellung*. Trans. from the German by George WALKDEN, Christina SEVDALI, and Morgan MACLEOD. Classics in Linguistics 7. Contains a digital reproduction of the original text, as well as a full translation with interlinear glosses for the examples. Berlin: Language ▶ 130

- Science Press. ISBN: 978-3-96110-271-6. DOI: [10.5281/zenodo.3978988](https://doi.org/10.5281/zenodo.3978988). URL: <https://langsci-press.org/catalog/book/270>.
- WALEs, Katie (1994). "Bloom passes through several walls': The stage directions in 'Circe". In: *European Joyce Studies* 3, pp. 241–276. JSTOR: [44871034](https://www.jstor.org/stable/44871034). ▶ 307
- WALLIS, Sean and Gerald NELSON (2001). 'Knowledge discovery in grammatically analysed corpora'. In: *Data Mining and Knowledge Discovery* 5, pp. 305–335. ▶ 20
- WÅRVIK, Brita (1995). 'The ambiguous adverbial/conjunctions þa and þonne in Middle English: A discourse-pragmatic study of *then* and *when* in Early English saints' Lives'. In: *Historical pragmatics: Pragmatic developments in the history of English*. Ed. by Andreas H. JUCKER. Pragmatics & Beyond 35. Amsterdam: John Benjamins, pp. 345–357. ▶ 170
- WATKINS, T. Arwyn (1977). 'The Welsh personal pronoun'. In: *Word* 28.1–2, pp. 146–165. DOI: [10.1080/00437956.1977.11435855](https://doi.org/10.1080/00437956.1977.11435855). ▶ 84
- WEINRICH, Harald [1964] (1977). *Tempus: Besprochene und Erzählte Welt*. 3rd ed. Sprache und Literatur 16. Orig. pub. 1964. Stuttgart: W. Kohlhammer. ISBN: 3-17-004187-8. ▶ 11, 15, 18
- WERLICH, Egon (1976). *text grammar of English*. Heidelberg: Quelle and Meyer. ▶ 30
- WIGGER, Arndt (1997). 'Aspekte der Redewiedergabe im gesprochenen Irischen'. In: *Zeitschrift für celtische Philologie* 49/50, pp. 965–999. DOI: [10.1515/zcph.1997.49-50.1.965](https://doi.org/10.1515/zcph.1997.49-50.1.965). ▶ 192
- WILLIAMS, Rhydwen, ed. (1983). *Kate Roberts: Ei meddwl a'i gwaith*. Llandybïe, Dyfed: Christopher Davies. 156 pp. ISBN: 0-7154-0625-6. ▶ 27
- WILLIAMS, Stephen Joseph (1980). *A Welsh Grammar*. Caerdydd: University of Wales Press. ▶ 182, 228, 230, 232
- WILLIS, Penny (1988). 'Is the Welsh verbal noun a verb or a noun?' In: *Word* 39.3, pp. 201–224. DOI: [10.1080/00437956.1988.11435790](https://doi.org/10.1080/00437956.1988.11435790). ▶ 435
- YLIKOSKI, Jussi (2003). 'Defining non-finites: Action nominals, converbs and infinitives'. In: *SKY Journal of Linguistics* 16, pp. 185–237. URL: <https://cc.oulu.fi/~jylikosk/filer/defining.pdf>. ▶ 436
- YOUNG, Robert and William MORGAN (1987). *The Navajo language: A grammar and colloquial dictionary*. Albuquerque: University of New Mexico Press. ISBN: 978-0-8263-1014-9. ▶ 51

- ZIMMER, Stefan (1999). 'The verb 'to be' in Old Welsh'. In: *Studia Celtica et Indogermanica: Festschrift für Wolfgang Meid zum 70. Geburtstag*, Ed. by Peter ANREITER and Erzsébet JEREM. Budapest: Archaeolingua Alapítvány, pp. 547–557. ▶ 302
- (2005). 'The Celtic mutations: Some typological comparisons'. In: *A companion in linguistics: A Festschrift for Anders Ahlqvist on the occasion of his sixtieth birthday*. Ed. by Bernadette SMELIK et al. Nijmegen: Stichting Uitgeverij de Keltische Draak, pp. 127–140. URL: <https://www.academia.edu/42202931>. ▶ 24
- ZIPF, George Kingsley (1936). *The psycho-biology of language: An introduction to dynamic philology*. Cognitive Psychology 21. Routledge. ISBN: 978-1-136-31053-9. ▶ 55
- ZLOTNICK, David M. (2001). 'The Buddha's Parable and Legal Rhetoric'. In: *Washington and Lee Law Review* 58.3, pp. 957–1016. URL: <https://heinonline.org/HOL/Page?collection=journals&handle=hein.journals/waslee58&id=967>. ▶ 320
- ZWICKY, Arnold M. (1985). 'Heads'. In: *Journal of Linguistics* 21.1, pp. 1–29. JSTOR: 4175761. ▶ 52, 53
- DORGEIRSSON, Haukur (2013). 'How can you tell who's talking?: Transitions between direct speech and narration in *Vambarljóð*'. In: *Retrospective Methods Network Newsletter* 6, pp. 20–25. URL: <https://www2.helsinki.fi/en/networks/retrospective-methods-network/archive>. ▶ 182

Indices

The following indices are by no means exhaustive, meaning that not every mention of a relevant concept, language or Welsh element is necessarily represented in them. Some sections are better represented than others.

INDEX OF SUBJECTS

- academic disciplines 5
- adjective
 - adverbalised 258
- adnexal 80, 251
- anecdote components
 - abstract 34, 38f, 43f, 60ff, 148
 - conclusion 35, 123ff, 148
 - development 34, 40ff, 46ff, 104, 115
 - epilogue 35, 49, 115ff
 - exposition 34, 39f, 45f, 86ff
 - integrating anchor 35, 38, 53, 127ff, 148
 - temporal anchor 36, 39, 137ff
- annotation 19f, 32, 186, 269, 299f, 327, 398, 432
- Aristotle 7
- backchannel 273
- classifiers 152
- cleft sentence 24, 113f, 128
 - glose* 110, 160
 - vedette* 110
- cohesion 148ff
- complementary distribution 225, 259, 262, 301
- conjunction 260f
- contrastive linguistics 5
- converb 306ff, 436f, 440
 - adjunctive 251ff
- conversation analysis 6, 273
- corpus 19f, 26f, 31f, 184f, 298
- definiteness 101, 260
- delimitation 42f, 49
- demonstrative 82
- diglossia 24
- discourse analysis 6f
 - digital discourse 6
- dramatis personae* 300f
- duration 224
- ellipsis 266
- film theory
- focalisation (narratology) 129, 184, 286, 441
- free indirect speech 285ff
- free variation 316
- genre 7
- glossing 433f
- grounding 12, 16
- homonymy 9

- horizon of expectation 7
- imperfect 91
 - habitual 91
 - subjunctive 108
- infinitive 435f
 - conjugated 39, 80, 83f, 130, 440
- information status 24, 155ff
- information structure 192
- information structure 24, 83, 192, 233, 301
- initial consonant mutation 24, 441
- intensity 222, 224
- interdisciplinarity 5f
- interruption in conversation 273ff
- intonation 222, 224
 - intonation unit 196, 223
- Labovian model, the 56ff
- langue* 2, 18
- linguistic diversity 5
- linguistic sign 2, 9, 18
- macro-syntax 4, 441
- meta-reference 150ff
- methodology 17ff, 185
- micro-syntax 4, 51, 441
- minority languages 5, 23
- modality (semiotics) 6, 167f, 187
- narrative modes 14ff, 181
 - comment mode 11, 16, 260, 302, 440
 - narrator's channel 11, 16, 441
 - consciousness mode 17
 - evolution mode 11, 16, 441
 - mise-en-scène* 17
- narrative present 12, 307
- narratology 6ff, 14ff, 30, 129, 160, 176, 189, 203
 - classical 170
- neutralisation 21f, 267
- nexus 80, 306, 317, 441
- nucleus 51ff, 442
- number
 - plural 150
- nynégocentrique* 39, 402
- Observer's Paradox 19
- paradigm 442
 - paradigmatics 2, 9, 233, 318
- parallelism 194, 256
- parole* 2, 18
- pattern 442
- pause 223f
- performative utterance 198
- phonetic analysis 221ff
- phoricity
 - anaphora 150
 - cataphora 150
- phrasal verbs 274
- Plato 7, 14
- pluperfect 39f, 91ff, 103, 105ff, 109, 169f, 217
- predication pattern
 - statal 306, 317
- predication patterns 442
 - nominal 63, 241ff
 - copular 73ff, 205
- presentative 42, 47f, 112f, 157, 206, 209, 213
- pronouns
 - conjunctive 437f
 - epicene 10
- prosody 196f
- punctuation unit 196
- quantitative analysis 53ff
- quotative index 183, 443
 - nucleus 224ff
 - quotative index type 1 191ff

quotative index type 2 198ff
 quotative index type 3 212ff

 reportability 47, 66, 157f
 reported discourse 182, 285, 443
 rheme 74, 302, 443
 Roberts, Kate (biographic) 26f

 satellite 51, 443
 semiology 9
 sentence 3f
signifié 2, 18
signifiant 2, 18
 specificity 101
 stage directions 295ff
 stage topic 301
 structural linguistics 2f, 8ff, 18f
 Structuralism 18
 syntagm 443
 syntagmatics 2, 9, 318

 tense-aspect-mood 15
 terminology 4, 7, 13, 16, 36, 435ff

 text 1ff
 text linguistics 1ff
 texteme 13, 15
 textile 181
 text-types 7ff
 theatre studies 297f
 theme 74, 443
 theory of mind 268
 traditional grammar 1, 3
 transcription 434f
 transition-relevance place 273
 turn construction unit 273
 turn-taking 273
 typographical devices 39, 187ff
 dash 239, 257

valeur 2, 9, 18, 99, 282
 verbs of cognition 95, 287f

 Welsh dialects 27
 North Wales 76

 Zipf's law 55, 250

INDEX OF LANGUAGES

Akkadian
 Old Babylonian 13
 Amharic 221
 Arabic 24, 138, 437
 Aramaic
 Neo-Aramaic
 Jewish dialect of Zakho 40, 145, 162

 Bislama 238
 Breton 23
 Burmese 15

 Chinese
 Mandarin 144
 Cornish 23
 Egyptian 152, 437
 Coptic 189, 435
 Bohairic 13, 145, 162
 Sahidic 153, 231
 English 24, 109f, 113f, 119, 129, 138, 153, 160,
 183, 228, 297, 302
 Modern 6, 10, 23f, 39, 57, 61, 70, 80, 82,
 97, 100, 281, 307, 312f

- conversational 191, 237, 266
 - literary 191, 196
- Old 226
- Esperanto 226
- Finnish 254
- French 39, 113
 - Modern 247
 - colloquial 192
- German 39, 113, 138
- Gothic 137
- Greek
 - Ancient 129, 137
- Gurage 436
- Hebrew 144, 242
 - Biblical 138, 144, 183, 189, 192, 238, 257, 266
 - Modern 6, 21, 117, 226, 238
 - colloquial 231
- Hungarian 442
- Indonesian 97
- Irish 13, 16, 23, 71, 98, 192, 437f, 442
 - Old 137, 238
- Japanese 5, 144, 189, 221, 271, 434
- Kurtöp 436
- Latin 108, 137f, 231
 - Late 231
- Lithuanian 13
- Manx 23
- Mongolian
 - Khalkha 436
- Norwegian 110
- Obolo 183
- Old Norse 176, 226
- Polish 5, 56, 100, 138
- Proto-Indo-European 137
- Russian 60, 162, 247, 297
 - conversational 189
- Saami
 - Inari 138
- Sanskrit 442
- Scottish Gaelic 23
- Serbo-Croatian 297
- Spanish 98
- Teribe 183
- Tupí-Guaraní
 - Kagwahiv 162
- Welsh
 - Middle 12, 25, 134, 156

INDEX OF WELSH ELEMENTS

This index is sorted according to the Welsh collation (THOMAS 2006, § IV.2):

a b c ch d dd e fff g ng h i j l ll m n o p ph r rh s t th u w y

[FINV a INF], 42, 109, 190, 213

[DEF NP DEM], 82

[TH oedd RH], 205, 242f

[NP o'r NP.PL], 63

- [PRO/NP *yn_{CVB}* INF], 80, 85, 195, 211, 299, 325
 [a PRO/NP ADV], 215f
 [a PRO/NP CVB], 216f
 [bod ar- NP], 71
 [bod wedi INF], 40
 [dim ond INF], 217
 [i PRO/NP ^{LEN}INF], 440
 [pa un ai X ai Y], 95
 [PREP INF], 251, 306, 436, 440, 442
 [un NP ... NP arall], 64
 [*yn_{CVB}* INF], 306
- achos (because), 260f
 am (about), 66f
 amgylchiad (occasion), 66
 annwyd (cold), 71
 arall (other), 63ff, 153
- bron â (almost), 256
- cofiar (remember.PRS.1SG), 35
 cwestiwn (question), 241
 cyfarchiad (greeting), 241
 cyn (before), 67
- chwant (desire), 71
- dan (under), 254f, 316f
- ebe (QP), 226ff
 enghraifft (example), 66
 er mwyn (in order (to)), 256
- fe (AFF), 48, 109
 fel (like), 260
 fel pe (as if), 260f
- gan (by), 67, 252, 316f
 geiriau (word.PL), 241
 gwybod (know.INF), 95
 gyda (with), 259, 316
- heb (without), 96f, 253f, 316f
 hefyd (also), 153
- i (to), 96f, 256f
- meddai (GSV.IMPF.3SG), 226ff, 274
 mewn (in), 259f, 316
 mynd ymlaen (go on), 279
- newydd (new), 96f
- o (of), 66f
 oddi wrth (from), 237ff
 ofn (fear), 71
- pan (when), 67
 peth (thing), 39, 66
- reit (quite), 258
- rhoi pig i mewn (interrupt (~‘stick one’s nose into’)),
 274
- stori (story), 66
 sylw (remark), 241
- torri ar draws (interrupt), 274
 torri i mewn (break in), 274
 trwy (trough), 260
- un (one), 63f
 un tro (one time), 36
 unwaith (once), 36, 39
- wedi (after), 96f, 255f, 260, 316f
 wedi hyn (after DEM.PROX.N), 117
 wedyn (after.DEM.PROX.N), 117
 wrth (with), 252f, 316f
- ymhen (at the end (of)), 260, 316
 yn (*yn_{CVB}*), 96f, 257ff, 312f
 yna (MEDI.TMP), 258
 ynglŷn â (concerning), 66f

INDEX LOCORUM

Titles by Kate Roberts are referred to by title only; titles by other authors appear at the end. Page references in the format 'p. #' refer to the page in the original publication, not in this thesis.

Atgofion	← 34, 63, 74, 172, 176
p. 9 168	
anec. 201	← 159
← 62, 76	
anec. 202	ex. 208 382
← 65, 177	ex. 209 383
ex. 201 380	ex. 210 383
ex. 202 380	ex. 211 383
p. 11	ex. 212 383
anec. 203	ex. 213 383
← 71	p. 17
ex. 203 381	anec. 214
p. 12 62	← 66, 74, 102
p. 13	ex. 214 384
ex. 204 381	p. 19
p. 14 151, 157	anec. 215
anec. 205	← 144, 168
← 81, 173	ex. 215 384
ex. 205 382	ex. 216 384
p. 15 75	p. 20
anec. 206	ex. 217 384
← 173	ex. 218 385
anec. 207	p. 21
← 76	ex. 219 385
ex. 206 382	ex. 220 385
ex. 207 382	ex. 221 386
p. 16 157	p. 22 151
anec. 208	ex. 222 386
← 63, 74	ex. 223 387
anec. 209	p. 24 84
← 63, 77, 173	anec. 224
anec. 210	← 83
	ex. 224 387

p. 25 167
 anec. 225
 ← 89
 ex. 225 387
 ex. 226 387
 p. 26
 anec. 227
 ← 119
 ex. 227 388
 p. 27
 ex. 228 388
 ex. 229 388
 p. 28 153
 anec. 231
 ← 85
 ex. 231 389
 ex. 230 389
 p. 29
 anec. 232
 ← 159
 ex. 232 389
 p. 30
 anec. 233
 ← 34, 86, 119
 ex. 233 390
 p. 31
 ex. 234 390
 p. 32
 ex. 235 391
 p. 33
 anec. 236
 ← 112
 anec. 237
 ← 83
 ex. 236 391
 ex. 237 391
 p. 34 167

anec. 238
 ← 127
 ex. 238 392

Gobaith

10: DYCHWELYD

p. 89 283
 p. 91 283

Haul a Drycin

1: PRYDER MORWYN

p. 10 216
 p. 13 219
 p. 14 193, 259

2: HAUL A DRYCIN

p. 17 206
 p. 19 291
 p. 20 207, 290
 p. 21 208, 252, 276
 p. 22 208
 p. 23 209

4: GWACTER

p. 32 112

6: O! WINNI! WINNI!

p. 14 291
 p. 46 292
 p. 47 215, 271
 p. 50 218, 285
 p. 51 260, 290
 p. 53 196, 215
 p. 55 271
 p. 56 209, 270, 288
 p. 57 245, 248, 275
 p. 58 190, 253
 p. 59 235, 270
 p. 60 252
 p. 61 197, 235, 247, 253, 277
 p. 62 277

O Gors y Bryniau

2: PRENTISIAD HUW

p. 24 262

5: NEWID BYD

p. 73 259

p. 75 255

9: HENAINT

p. 127 244

Stryd y Glep

p. 11 219

p. 36 255

p. 37 259

p. 38 232

Te yn y Grug

1: GOFID

p. 8 191

p. 9 123, 240, 287

p. 10 286

p. 11 221, 286

2: Y PISTYLL

p. 13 258

p. 14 288, 292

p. 16 292

p. 17 199

p. 18 255, 284

p. 19 256

p. 20 249, 258, 260, 262

p. 22 252, 288

p. 23 205

p. 24 240

p. 25 287

3: MARWOLAETH STORI

p. 27 218, 284

p. 29 218

p. 30 214, 220, 240, 258, 261

p. 33 178, 241, 258, 275, 284

p. 34 191, 288f

p. 35 200, 252, 287

p. 36 214, 216

4: TE YN Y GRUG

p. 38 272

p. 39 256, 261

p. 40 244

p. 41 194, 197, 252, 258, 260

p. 42 235, 256

p. 44 259, 269, 281

p. 45 65, 255

p. 46 247, 252

p. 47 292

p. 49 197, 203, 259

5: YMWELYDD I DE

p. 50 260, 267, 272

p. 52 201, 268

p. 54 201, 204, 236, 244

p. 55 235f, 254, 258

p. 56 194, 210, 256, 261

p. 57 211, 252, 277, 289, 291

p. 58 194, 235, 281, 289

p. 60 234, 276, 280

p. 61 231, 235, 253, 280

p. 62 195, 202, 211, 258

p. 63 195, 205, 236, 252, 258, 264, 287

p. 64 234, 290

6: DIANC I LUNDAIN

p. 66 204, 262

p. 67 237, 254, 260

p. 70 215, 235, 254, 258

p. 71 201, 283

p. 73 258

p. 74 209, 258

p. 75 245, 258, 274

p. 76 279

7: DIEITHRIO

- p. 77 260, 273
- p. 80 252
- p. 81 235, 245, 252
- p. 82 198, 252
- p. 83 186, 256, 258, 270
- 8: NADOLIG Y CERDYN**
- p. 86 273
- p. 87 241, 257
- p. 88 252
- p. 89 197, 252
- p. 91 196, 215
- p. 92 202, 210, 258
- p. 93 231, 235
- p. 94 212
- Traed mewn Cyffion**
- CHAPTER 3
- p. 18 253
- CHAPTER 6
- p. 32 283
- CHAPTER 8
- p. 56 440
- Tywyll Heno**
- CHAPTER 2
- p. 23 230
- CHAPTER 5
- p. 53 232
- Y Fam**
- p. 27 214
- Y Lôn Wen**
- 1: DARLUNIAU**
- p. 8 71, 314
- p. 15 231
- p. 20 231
- p. 21 178
- 3: DIWYLLIANT A CHYMDEITHAS**
- p. 31
- anec. 1
- ← 66, 125
- ex. 1 328
- p. 33 135, 228
- p. 34
- anec. 3
- ← 73, 103, 173
- ex. 2 329
- ex. 3 329
- p. 36
- anec. 4
- ← 172, 176
- anec. 6
- ← 93, 118, 125
- ex. 4 330
- ex. 6 330
- ex. 5 330
- p. 37
- anec. 7
- ← 78, 118
- ex. 7 331
- p. 39
- ex. 8 332
- ex. 9 332
- p. 40
- ex. 10 333
- 4: DIWYLLIANT A'R CAPEL**
- p. 43
- anec. 11
- ← 62, 80
- ex. 11 334
- p. 46
- anec. 12
- ← 119
- ex. 12 335
- p. 48
- anec. 13
- ← 86, 173

- anec. 14
 ← 173
 anec. 15
 ← 89
 ex. 13 336
 ex. 14 336
 ex. 15 336
 p. 51
 ex. 16 337
 p. 52 153
 anec. 17
 ← 135
 anec. 18
 ← 100f
 anec. 19
 ← 159
 anec. 21
 ← 68
 anec. 22
 ← 86
 ex. 17 337
 ex. 18 337
 ex. 19 337
 ex. 20 338
 ex. 21 338
 ex. 22 338
 p. 53
 ex. 23 338
 5: METHAU ERAILL O DDIWYLLIANT
 p. 54
 ex. 24 339
 p. 55
 ex. 25 339
 ex. 26 339
 p. 56 164
 p. 60
 ex. 27 340
 p. 61
 anec. 28
 ← 65, 75, 79
 ex. 28 340
 p. 63
 ex. 29 340
 ex. 30 341
 6: CHWAERON PLANT
 p. 64 70, 149
 anec. 31
 ← 150
 ex. 31 341
 7: FY NHEULU
 p. 73
 anec. 32
 ← 72, 157
 ex. 32 342
 p. 74
 anec. 33
 ← 121
 ex. 33 342
 p. 75
 anec. 35
 ← 102
 ex. 34 343
 ex. 35 343
 p. 76
 anec. 36
 ← 120
 ex. 36 344
 p. 78
 anec. 39
 ← 90
 ex. 37 344
 ex. 38 344
 ex. 39 344
 p. 79

- anec. 40
 ← 72, 81
 ex. 40 345
 ex. 41 345
 p. 80
 anec. 42
 ← 83, 100
 ex. 42 346
 p. 81 62
 anec. 43
 ← 34, 71, 157, 168
 anec. 44
 ← 135
 ex. 43 347
 ex. 44 347
 p. 82
 anec. 45
 ← 136
 ex. 45 348
 p. 83 227
 ex. 46 348
 ex. 47 349
 p. 85
 ex. 48 349
 p. 88
 ex. 49 349
 8: FY NHAD
 p. 89
 ex. 50 350
 p. 90 437
 anec. 51
 ← 119
 anec. 52
 ← 118
 ex. 51 350
 ex. 52 351
 p. 91
 ex. 53 352
 p. 92
 anec. 54
 ← 86
 anec. 55
 ← 70, 73, 78, 81, 94, 101
 ex. 54 352
 ex. 55 353
 p. 94
 anec. 56
 ← 86
 anec. 57
 ← 117
 ex. 56 353
 ex. 57 354
 p. 95
 anec. 58
 ← 136
 anec. 59
 ← 145
 ex. 58 354
 ex. 59 354
 p. 96
 anec. 61
 ← 85
 anec. 62
 ← 144
 ex. 60 355
 ex. 61 355
 ex. 62 355
 9: FY MAM
 p.
 ex. 87 366
 p. 99
 ex. 63 356
 p. 101
 ex. 64 356

- p. 102
 ex. 65 356
 ex. 66 357
- p. 103
 anec. 67
 ← 143
 ex. 67 357
 ex. 68 357
- p. 104
 anec. 69
 ← 103
 anec. 70
 ← 136
 ex. 69 358
 ex. 70 358
- p. 105 165
 anec. 71
 ← 73, 102
 anec. 72
 ← 120
 ex. 71 359
 ex. 72 359
 ex. 73 359
- p. 106 165
 anec. 75
 ← 35, 100, 125
 ex. 74 360
 ex. 75 360
- p. 107
 anec. 77
 ← 64, 157
 ex. 76 360
 ex. 77 361
- p. 108
 anec. 78
 ← 64, 101, 120
 ex. 78 362
- p. 109
 anec. 79
 ← 64
 ex. 79 362
- p. 111
 anec. 80
 ← 35, 73, 118
 ex. 80 363
 ex. 81 363
- p. 112
 anec. 83
 ← 125
 anec. 84
 ← 36, 65, 93
 ex. 82 364
 ex. 83 364
 ex. 84 365
- p. 113
 anec. 85
 ← 35
 ex. 85 365
- p. 116 168
 ex. 86 366
- 10: PERTHNASAU ERAILL
- p. 119
 anec. 88
 ← 72, 126
 ex. 88 367
- p. 120
 ex. 89 368
- p. 121
 ex. 90 369
- p. 122
 anec. 91
 ← 79, 82, 120
 ex. 91 370
- p. 123

- anec. 92
 ← 126
 ex. 92 371
 p. 127
 anec. 94
 ← 126
 ex. 94 372
 ex. 93 371
 p. 131
 ex. 95 372
11: HEN GYMERIAD
 p. 132 62
 p. 133
 anec. 96
 ← 136
 ex. 96 373
 p. 135 150
 anec. 97
 ← 177
 ex. 97 373
 p. 136
 ex. 98 373
 ex. 99 373
 ex. 100 374
 ex. 101 374
12: AMGYLCHIADAU'R CYFNOD
 p. 137
 ex. 102 374
 p. 140
 ex. 103 375
 p. 141
 ex. 104 375
 p. 142
 anec. 105
 ← 72, 80
 ex. 105 375
 p. 143 151
 anec. 106
 ← 72, 120, 156
 ex. 106 376
 p. 144
 anec. 108
 ← 127, 143
 ex. 107 376
 ex. 108 377
 p. 145
 anec. 110
 ← 106
 anec. 109
 ← 86
 ex. 110 378
 ex. 109 377
 p. 146 80
 anec. 112
 ← 36, 94, 157, 163
 ex. 111 378
 ex. 112 379
 p. 150
 anec. 113
 ← 36
 ex. 113 380

Dafydd, Fflur / Y Llyfrgell
 20: DAN 253
 33: EBEN 255
Davies, David Thomas / Ffrois
 p. 26 309
Elis, Islwyn Ffowc / Cysgod y Cryman
 CHAPTER 5
 part II 306
 CHAPTER 16
 part III 243
Jenkins, John (Gwili) / Rybeca
 ACT II.2
 p. 40 309

Prichard, Caradog / Un Nos Ola Leuad

CHAPTER 2

p. 30 257

CHAPTER 6

p. 130 257

CHAPTER 12

p. 262 258

Rowling, Joanne Kathleen / Harri Potter a**Maen yr Athronydd**

CHAPTER 2

p. 16 243

CHAPTER 4

p. 37 214

Wikipedia

PTOLEMI XII AULETES 112

Williams, John Griffith / Pigau'r Sêr

6: PORTH FERIN

p. 104 253

CWYMP Y DAIL: 10

p. 203 306

Wyn, Rhiannon / Codi Bwganod

CHAPTER 12 255

תקציר

עבודת דוקטור זו מציגה מחקר אודות המנגנונים הלשוניים המשמשים בבניית הטקסט וארגונו בלשון הוולשית הספרותית המודרנית (קלטית, הודו־אירופית).

גישה המחקרית משלבת את הכלים התיאוריים של הבלשנות המבנית (סטרוקטורלית) ובלשנות הטקסט. הבלשנות המבנית מתארת את השפה כמערכת של סימנים (המצמדים מסמנים פורמליים עם מסומנים פונקציונליים) אשר ערכם המבני נגזר מהתחלפותם הפרדיגמטית בסביבות סינטגמטיות. בלשנות הטקסט עוסקת בטקסטים כאובייקטים לשוניים, מעבר לטווח המסורתי של המשפט הבודד. בפרט, העבודה מתמקדת במערכות הדקדוקיות הנבדלות בסוגי טקסט שונים והדרכים המגוונות בהן אלה בנויים מבחינה לשונית, הן כלפי פנים והן ביחס עם מרכיבים טקסטואליים אחרים בטקסט הכולל.

הנתונים עליהם מתבססת העבודה הם כתביה של הסופרת הוולשית בת המאה העשרים קייט רוברטס (Kate Roberts; 1891–1985). רוברטס היתה סופרת פורה במגוון סוגות וצורות: סיפורים קצרים (עליהם יצאה תהילתה), רומנים, נובלות, כתיבת זכרונות, מכתבים, מחזות, מאמרים וכתיבה עתונאית. מגוון זה מזמן תיאור של סוגי טקסט שונים בעוד המשתנה של תכונות לשוניות אידיוסיןקרטיות נותר קבוע. מתוך שפע האפשרויות שלושה נושאים נבחרו, כאשר כל אחד מהם בוחן מרכיב טקסט־לשוני אחד על בסיס שתי יצירות (דבר אשר לא רק מחזק את תוקפם של הממצאים, אלא מאפשר גם ניתוח מדוקדק יותר):

פרק 2 מתאר אנקדוטות המשובצות בטקסטים אוטוביוגרפיים. אנקדוטות אלה מהוות יחידות תת־טקסטואליות מובחנות ותחומות, המציגות מבנה מקור־תחבירי חוזר הבנוי מחמישה מקטעים סדורים ושני יסודות המוטמעים בתוכם („עוגנים“). לכל אחד ממרכיבים אלה תכונות לשוניות מאפיינות ומבנה מסויים. מתוקף היותן נרטיבים תמציתיים — מינימליים לעתים — אנקדוטות מעניקות לחוקר־ת מעין הצצה אל מהותם של הנרטיביות ושל דקדוק הנרטיב.

הקורפוס לפרק זה הוא ספר זכרונות (K. ROBERTS 1960) ופרק זכרונות (K. ROBERTS 1972).

פרק 3 מוקדש לדיבור בתוך נרטיב, ומתמקד ב„חוט התפירה“ הלשוני שבתפר שבין שני מרכיבים (או מוזיסים) ראשיים הנמצאים במרבית הנרטיבים: דיאלוג, והסיפור שבו הוא משובץ. בפרק נעשית הבחנה בין שלושה דגמים תחביריים שבעזרתם מושם דיבור בפי דמויות (נוסחאות ציטוט), ולהם מסומנים מקור־תחביריים. מבנם הפנימי זוכה לאפיון, ומתוארת התפוצה שבין נוסחאות ציטוט להן ביטוי בחומר הלשוני וכאלה שצורתן „אפט“.

הקורפוס לפרק זה הוא שני קבצים של סיפורים קצרים: K. ROBERTS ([1959] 2004) ו-K. ROBERTS (1981).

פרק 4 עוסק בהוראות בימוי במחזה. אלה מציגות תכונות לשוניות יחודיות ומערכת יחסים מעניינת עם הטקסט הדרמטי (דהיינו, הטקסט הנקרא על ידי השחקניות והשחקנים בקול), אשר בו הן שלובות. נעשית הבחנה בין שלוש סביבות טקסטואליות ראשיות בהן מופיעות הוראות הבימוי ביחס אל הטקסט הדרמטי. הקשר ההדדי שבין הסביבות הטקסטואליות והצורה והתפקיד התחבירי של הוראות הבימוי שונה בין שני המחזות המהווים את הנתונים לפרק, אשר נבדלים בפרפורמטיביות ובמודליות (האחד נכתב לתיאטרון והאחר לרדיו).

הקורפוס לפרק זה הוא שני מחזות: B. E. DAVIES and K. ROBERTS (1920) ו-K. ROBERTS ([1954] 2014b).

הבחירה בנושאים אלה אינה מקרית, שכן לשלושתם השלכות תיאורטיות רחבות ושלוש תימות עוברות כחוט השני בשלושתם. אלו הן הביטוי הלשוני של הבאים:

- הסדיריות המבנית של פונקציות טקסטואליות.
 - הפרקים עוסקים במבנים אשר להם התנהגות סדירה ברמת הטקסט, לרוב באופן הקשור בארגונו.
 - קשרי הגומלין והחברוּרִיּוּת (*interconnectivity*) בין יחידות ומרכיבים בטקסט.
 - אנקדוטות מטבען משובצות בטקסט הכולל, הכנסת ציטוט מתווכת בין שני מרכיבים טקסטואליים, והוראות במה שלובות בטקסט הדרמטי.
 - טבעו מרובה הפנים של הנרטיב.
- שלושת הנושאים עוסקים בהיבטים שונים של הנרטיב: אנקדוטות הן נרטיביים בסיסיים, מבני הציטוט מגשרים בין נרטיב ובין שיח המוטמע בו, והוראות במה מהוות את עמוד השדרה הנרטיבי של האירועים הנפרשים על הבמה.

כתיבתה המגוונת והענפה של רוברטס מעניקה לנו הזדמנות לפתוח צוהר אל המערכות הלשוניות העומדות ביסוד בניית הטקסט וארגונו בשפת מיעוט אשר עוד רב בה הנסתר על הגלוי בתחום בלשנות הטקסט. אף לא אחד מהנושאים דלעיל נחקר עד כה בוולשית מבעד לנקודות המבט שמציעה עבודה זו, וממצאים חדשים רבים מוצגים בה. בעוד שממצאים אלה תורמים להבנתנו את הנושאים הנדונים המסויימים בשפה המסויימת, יש בהם גם כדי לשפוך מעט אור על סוגיות יסוד בבלשנות הטקסט.

עבודה זו נכתבה בהדרכת (בסדר אלפביתי):

- אריך פופה, אוניברסיטת פיליפ במרבורג
- לאה סביצקי, האוניברסיטה העברית בירושלים

דקדוק וטקסטואליות
ניתוח בלשני מבני של
סוגי טקסט בוולשית מודרנית



יודה רונן

חיבור לשם קבלת תואר דוקטור לפילוסופיה
הוגש לסינט האוניברסיטה העברית בירושלים

ספטמבר 2022

ירושלים