

Between Narrative and Dialogue: Syntactical Features of Signalling Speech in Narrative in Modern Welsh

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Abstract

Dialogue is a key element in narration: be it a fairy tale, a short story or a novel, the characters usually *speak*. In literary text, dialogue and narrative are closely interwoven.

Some syntactical features of the interface between narrative and dialogue in Modern Literary Welsh will be examined in this paper, on the basis of ‘*Te yn y Grug*’ (1959) by Kate Roberts (1891–1985). This text-linguistic domain is hitherto unexplored in Welsh.

Narrative and dialogue (*Erzählen* and *Besprechen* in WEINRICH (1971); *histoire* and *discours* in BENVENISTE (1971)) are two principal and complex *textemes* (that is, signalled and bounded units manifesting distinctive and complete (sub-)systems of grammar). Studying the mutual connections between them is of great importance to both general linguistics and our understanding of the text-grammatical system of Welsh (and of ‘*Te yn y Grug*’ in particular).



Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: 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?’

— Alice’s Adventures in Wonderland, Down the Rabbit-Hole

Structure

0. Introduction
1. Speech and narrativity:
 - (a) The information structure of signalling speech
 - (b) Three patterns (A, B and C):
 - i. Their formal properties (*signifiant*)
 - ii. The functional distinction between them (*signifié*)
 - iii. Examples from the text
2. Focus on pattern A: a positive *verbum dicendi* (verb of speaking) versus the lack thereof.
3. Various *verba dicendi*

1 Speech and narrativity

1.1 The information structure of signalling speech

I quoted text speaker *verbum dicendi*
 { } { } { }
 ... he said .

II SHISHA-HALEVY (1995, p. 215):

Theme: one of the two main constituents of the basic information structure of the clause: the information-basis segment (given presupposed or taken for granted) in the clause extent for the point (message) made in it. The theme is constituent that least advances the communication made by the clause.

Rheme: one of the two main constituents of the basic information structure of the nexal clause: the constituent that conveys new information about the theme.

III Rheme Theme Rheme (cont.)
 { } { } { }
 MEDDAI hi.

Foc. (Rh.)

Top. (Th.)

IV

{
.....}

{
that says the man
A DEIR an fear.

Foc. (Rh.)

Top. (Th.)

{
.....}

{
(THAT) SAYS the man.

1 Ó FLAITHEARTA (1987, p. 177):

out with you from this, here that yelled
'Amach libh as seo,' A BHÉIC
on them O! pack of devils who
Máirtín orthu. 'A phaca diabhal! Cé
under you're (COND) you at to mock
fai bheadh sibh ag magadh?

'Away with you from here,' (THAT)
YELLED Máirtín on them. 'Pack of
devils! Who are you mocking?'

2 ibid., p. 186:

patience to you now that was the man big
'Foighid libh anois,' A BHÍ an fear mór
at to entreat of them
AG IMPÍ orthu. '...'

'Be patient now,' (THAT) the big man
WAS ENTREATING them. '...'

3 Gofid:

went to the fire furtively
[...] Aeth at y tân o lech i lwyn,
to sit on the stool and to sob to cry
eistedd ar y stól a beichio crio.
silence with cackle from her
'Taw â chlegar,' ODDI WRTH ei
father
thad. [...]

[...] She went to the fire furtively, sat
on the stool, and burst out crying.

'Stop squawking,' FROM her father. [...]

4 Te yn y Grug:

how you're you in to know that (it is)
'Sut ydach chi'n gwbod mai
to the mountain (that) we're we in to go
i 'r mynydd ydan ni'n mynd?
was question
OEDD CWESTIWN BEGW.

'How do you know that we're going to the
mountain?' WAS BEGW'S QUESTION.

V

¶ SPEAKER (WAY OF SPEAKING and/or CO-INCIDENTAL ACTION): UTTERANCE ¶

when rise not was
 Pan gododd, nid oedd Sgiatan
 around in anywhere and though
 o gwmpas yn unlle, ac er
 to shout not came from
GWEIDDI 'Pws, Pws', ni ddaeth o
 anywhere presently ventured to open the
unman. Toc, mentrodd agor y
 door back and הנה place(that) was
 drws cefn a dyna lle 'r oedd Sgiatan
 [...]

When she got up, Sgiatan wasn't
 anywhere around, **and though she'd
 SHOUTED** 'Puss, Puss', she didn't come
out from anywhere. Presently, she
 ventured to open the back door and
 there was Sgiatan [...]

1.2.2 Functional distinction

VII Pattern A	Pattern B	Pattern C
unmarked the speaking is thematic 'passing the microphone'	marked the speaking is rhematic the speaking is an event	marked not a part of a dialogue

VIII Pattern A	Pattern B	Pattern C
-narrative +dialogue	+narrative +dialogue	+narrative -dialogue

1.3 Examples

1.3.1 (Expanded) pattern A

9 Ymwelydd i De (Begw's mother made some pancakes for Winni):

take! more and raise
 'Cymerwch ragor.' A chododd Elin
 three other on the fork
Gruffydd dair arall ar y fforc.
 הנה the ninth said with
 Dyna 'r nawfed, meddai Begw wrthi
 her self
 ei hun.

'Have some more.' And Elin Gruffydd
lifted another three on the fork.
 That's the ninth, Begw said to herself.

10 Ymwelydd i De (Begw says to Winni—):

maybe will be on you you longing after
 ‘Ella bydd arnoch chi hiraeth wedi
 to go to London ventured in
 mynd i Lundain,’ mentrodd Begw yn
 cautious was (PAST) in silent
 ochelgar. Bu Winni yn ddistaw
 about second in gaze in earnest on
 am eiliad, yn syllu yn ddifrifol ar
 her plate
 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.

11 Ymwelydd i De (Lisi Jên comes with Sionyn to the Gruffydds):

shout and to run
 ‘Winni,’ gwaeddodd Sionyn, a rhedeg
 to his half sister
 at ei hanner chwaer. Dododd hithau ef ar
 ei glin, a dechrau ei fwydo oddi ar ei phlât ei
 hun. Cyn pen dim yr oeddynt yn ail-ddechrau
 yfed te eto, ond yr oedd yr awyrgylch yn hollol
 wahanol. Pawb yn edrych yn bur ddifrifol, ag
 eithrio Sionyn, a gâi ei fwyd fel cyw deryn o law
 Winni. Amlwg nad oedd blagardio ei llysfam
 yn cael dim effaith ar yr olaf, oblegid edrychai
 yn hollol hapus wrth ddandlwn Sionyn a’i
 fwydo. Ni allai estyn y crempogau yn ddigon
 buan i’w geg.

‘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. In no time they were beginning once again to have tea, but the atmosphere was quite different. Everybody looking very serious, except for Sionyn, who was getting his food from Winni’s hand like a chick. It was obvious that her stepmother’s blackguarding had had no effect on the latter, because she was looking quite happy as she dandled Sionyn and fed him. She couldn’t bring the pancakes to his mouth fast enough for him.

12 Te yn y Grug (Winni says—):

is the patch green this after its (his) do
 ‘Mae’r clwt glas yma wedi’i neud
 on our cover we and sat on
 ar yn cyfar ni.’ Ac eisteddodd ar
 patch green of green grass in middle the
 glwt glas o laswellt yng nghanol y
 heather
 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.

13 Nadolig y Cerdyn (Rhys says—):

mother was in to say her to be she in ‘top’
 ‘Mam oedd yn deud i bod hi’n dop
 on you you nudge for him in his
 iawn arnoch chi.’ Pwniad iddo yn ei
 ribs by
 asennau gan Begw.

‘Mam said that you were pretty strapped.’ ¶ A punch in the ribs from Begw.

1.3.2 Pattern B

14

Nadolig y Cerdyn (Nanw Siôn destroys Begw's romantic dream of *Nadolig hen ffasiwn* ('Old fashioned Christmas')):

not could to say word
Ni fedrai Begw DDWEUD gair.
 was after to get her to deceive
 Yr oedd wedi cael ei thwylo
 on length the time after to see
 ar hyd yr amser. Wedi gweld
 some world romantic (a)far ago
 rhyw fyd rhamantus ymhell yn ôl
 place/where was children small in
 lle 'r oedd plant bach yn
 get Christmas white every year
 cael Nadolig gwyn bob blwyddyn.
 ventured presently

MENTRODD toc .

well is their lie they after come
 'Wel, mae 'u celwydd nhw wedi dŵad
 in true the time here what -ever and
 yn wir y tro yma beth bynnag, ac
 maybe that it is now we're we in begin
 ella mai rŵan 'rydan ni'n dechra
 to get Christmas old fashion
 cael Nadolig hen ffasiwn.'

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.'

15

Ymwelydd i De (Begw is eagerly waiting for Winni to come):

presently heard sound clogs on
Toc clywsant sŵn clocsiau ar
 slates the door and was mother
lechi 'r drws, ac yr oedd mam Begw
 there before (+her) in say
yno o'i blaen YN DWEUD:

come! to inside in hospitable
 'Dowch i mewn, Winni,' yn groesawus.

Presently they heard the sound of clogs on the doorstep, and Begw's mother was there before her, SAYING:

'Come in, Winni,' welcomingly.

16

Ymwelydd i De (Lisi Jên came; they began eating):

after to finish to eat rose everyone
 Wedi gorffen bwyta, cododd pawb .

thanks to you said right, quite
 'Diolch i chi,' meddai Lisi Jên reit
 abrupt, 'full pelt'
 ffwr-bwt .

After they finished eating, everybody got up.

'Thank you,' Lisi Jên said, quite brusquely.

thought from her
Meddylodd Begw oddi wrth ei
 bearing attitude to be about to make
hosgo fod Winni am wneud
 speech prophetic before to leave
araith broffwydol cyn ymadael,
 but the all, whole that said
ond y cwbl a DDYWEDODD
 was

oedd:

thanks in big to you
 ‘*Diolch yn fawr i chi, Elin Gruffydd,*
 הנה the meal best that I got I ever
dyna ’r pryd gora’ ges i ’rioed. Mi
 will be in necessary for him he to make for me
fydd yn rhaid iddo fo ’neud imi
 for long
am hir.’

said this with look on her
DYWEDODD hyn gan edrych ar ei
 stepmother
 llysfam [...]

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 us for a long while.’

She SAID this looking at her stepmother [...]

17

Dianc i Lundain:

then saw something similar to
Yna gwelodd rywbeth tebyg i
 crow big in to come by the chapel
frân fawr yn dyfod wrth y capel.
 made the crow path straight to
Gwnaeth y frân lwybr syth at
 and to say

Begw A DWEUD:

I’m I in escape כדונן the time here
 ‘*R ydw i’n dengid go iawn y tro yma.*
 I’m I after come to end my cord, rope
 ‘*R ydw i wedi dŵad i ben ’y nhennyn.*
 come! we’ll go we
 ‘*Tyd, Begw, mi awn ni.*’

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.’

18

Ymwelydd i De (Begw invites Winni for tea):

looked to down her mouth
Edrychodd Winni i lawr ei cheg
 crooked on as if was after
gam ar Begw, fel petai wedi
 ask to her האם do/will you come to the
gofyn iddi a ddoi i ’r
 Seiat (‘Meeting’) then in total
Seiat . Yna, yn hollol
 majestic as if was she in daughter
fawreddog, fel petai hi’n ferch
 to Lord Newborough asked
i Arglwydd Niwbro, GOFYNNODD:

Winni looked down her crooked mouth at Begw, as if she had asked her if she would come to Meeting. **Then, quite majestically, as if she were Lord Newborough’s daughter, she ASKED:**

in where you're you in to live
'Ym mhle'r wyt ti'n byw?'

'Where do you live?'

19

Ymwelydd i De (Begw is impatiently waiting for Winni, with her mother preparing the meal):

got one moment dreadful when
[...] Cafodd un funud ofnadwy pan
said her mother with her her self
DDYWEDODD ei mam wrthi ei hun
more than anyone

fwy na heb (sic):

'mi' (PRICL) would (COND;3SG) lobscouse in
' Mi fasa lobscows yn
better meal to the girl there 'indeed' and
well pryd i'r hogan yna, wir, a
she+ on her hunger all time
hitha' ar i chythlwng bob amsar.'

'Ydach chi ddim yn mynd i neud lobscows i de, yn nag ydach?' meddai Begw, wedi dychryn, achos teimlai y dylai Winni Ffinni Hadog hyd yn oed gael te fel rhywun arall.

[...] 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.'

'You're not going to make lobscouse for tea, are you?' Begw said, frightened, because she felt that even Winni Ffinni Hadog ought to have a tea like anyone else.

20

Dianc i Lundain (Begw and Winni are looking on the lake, after they've been walking for a while):

turned from the end and in
Troes Begw o'r diwedd, ac yn
sudden shouted
sydyn GWAEDDODD:

הנה she
'Dyna hi.'
what again
'Beth eto?'
the lane post
'Y lôn bost.'

Begw turned at last and suddenly SHOUTED:

'There it is.'
'What now?'
'The post road.'

1.3.3 Pattern C

21

Gofid (Begw is looking after the lost Sgiatan):

when rise not was
 Pan gododd, nid oedd Sgiatan
 around in anywhere and though
 o gwmpas yn unlle, ac er
 to shout not came from
GWEIDDI ‘Pws, Pws’, ni ddaeth o
 anywhere presently ventured to open the
 unman. Toc, mentrodd agor y
 door back and הנה place(that) was
 drws cefn a dyna lle ’r oedd Sgiatan
 [...]

When she got up, Sgiatan wasn’t anywhere around, **and though she’d SHOUTED** ‘Puss, Puss’, she didn’t come out from anywhere. Presently, she ventured to open the back door and there was Sgiatan [...]

22 Marwolaeth Stori (A description of Dafydd Siôn):

sometimes looked (IMPF) through her
 [...] Weithiau, fe edrychai drwyddi
 without nor smile nor frown on his face
 heb na gwên na gwg ar ei wyneb,
 כולם but to look on her and to give
 dim ond edrych arni a rhoi
 nudge in her chest and snarl
 pwniad yn ei brest, A CHWYRNU
 as if was in to try her to frighten
 ‘By’ fel pe bai’n ceisio ei dychryn.
 [...]

[...] 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. [...]

23 Marwolaeth Stori (Begw is in bed):

not could to sleep came (IMPF) sound the
 Ni fedrai gysgu. Deuai sŵn y
 talk from the kitchen as sound behave
 siarad o ’r gegin fel sŵn gwenyn
 in the summer and occasional
 yn yr haf, ac ambell ‘Ha, ha’
 from in its (his) middle
ODDI WRTH Bilw yn ei ganol.

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.

24 Dianc i Lundain (Winni says she once prayed ‘like the devil’):

was frightened and let
 Dychrynodd Begw, A GOLLWNG ‘O’
 timid out
 ofnus ALLAN.

Begw was horrified, and LET OUT a timid ‘Oh’.

25 Marwolaeth Stori (Begw’s mother putting her to bed):

kissed her mother and called
 Cusanodd ei mam a GWAEDDODD
 good night to you on the others
 ‘Nos dawch’ ar y lleill.

She kissed her mother and CALLED ‘Good night’ to the others.

26 *Nadolig y Cerdyn* (Nanw Siôn is going over the things Elin Gruffydd sent):

unpacked (IMPERSONAL) the basket and
Datbaciwyd y fased, a
 in to say well about
Nanw Siôn yn DWEUD, 'Wel! O!' am
 every 'thing' that pulled (IMPF) out !
bob dim a dynnai allan. 'Y
 creature fine
gryduras ffeind.'

The basket was unpacked, with Nanw Siôn SAYING 'Well! Oh!' about everything that came out. 'The kind creature.'

27 *Marwolaeth Stori* (A description of Bilw):

and was in to come
 [...] ac yr oedd Bilw yn dyfod
 there that ... not would (COND;3SG)
yno—Bilw na byddai
 (n)ever in to look in nasty
byth yn edrych yn gas, Bilw
 that laughed (IMPF) all the time gas, Bilw
 that
a chwarddai o hyd, Bilw a
 said (IMPF) ((in) what) place that is
DDYWEDAI: 'Lle mae Begw?'
 as if was (PLUP) after to search the
fel pe buasai wedi chwilio'r
 earth before to find (+her)
ddaeear cyn dyfod o hyd iddi. [...]

[...] 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. [...]

28 *Marwolaeth Stori*:

but the minute that הנה the
Ond y munud hwnnw dyna'r
 wind in whistle in the door and
gwynt yn chwibanu yn y drws a
 in to stand in the shadows and
Bilw yn sefyll yn y cysgodion ac
 in to ask how are you you this evening
YN GOFYN: 'Sut ydach chi heno ?
 ((in) what) place that is and she+ in
 Lle mae Begw?' A hithau'n
 to run and his pull to the settle
 rhedeg a 'i dynnu at y setl. [...]

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. [...]

2 A positive *verbum dicendi* versus the lack thereof

IX

Pattern A $\left\{ \begin{array}{l} \text{Pattern A+}: \text{¶ '...'} [\text{VERBUM DICENDI}] ([\text{SPEAKER}]), ('...') \text{¶} \\ \text{Pattern A-}: \text{¶ '...'} \text{¶} \end{array} \right.$

2.1 The distribution between A+ and A-

X		∅		} zero-marked (A-)
Our case:	‘...’	<div style="text-align: center;"> <i>ebe</i> <i>meddai</i> <i>mentrodd</i> <i>gwaeddodd</i> ∴ </div>	(+speaker)	} positively-marked (A+)

XI		∅		} zero-marked
Not the case:	‘...’	<div style="text-align: center;"> <i>ebe</i> <i>meddai</i> <i>mentrodd</i> <i>gwaeddodd</i> ∴ </div>	(+speaker)	} positively-marked

2.1.1 Interruptions

29 Y Pistyll (Robin and his mother are speaking about Mr Huws and the fact he beat Wil y Fedw. Each line in the dialogue is marked by a lack of *verbum dicendi*. The mother says—):

‘mi’ (PRICL) did in right ‘ Mi ’nath yn iawn.’ <small>good very כהוין</small>	‘He did the right thing.’
‘Hwre! Da iawn , Mr Huws!’ EBE Begw.	‘Hooray! Well done, Mr. Huws!’ Begw SAID.

30 *Marwolaeth Stori* (Dafydd Siôn was telling a story; Begw, who knows the story, interrupts him—):

you are you after forget to say how
 ‘R ydach chi wedi anghofio dweud sut
 that was said
 oedd Gwen,’ meddai Begw.

‘You’ve forgotten to say how Gwen was,’
 Begw **SAID**.

- 31 Marwolaeth Stori (Dafydd Siôn continues the story and then Begw interrupts him again by telling what happens next, in first person):

הנה I in to hear sound soft stream
 ‘Dyma fi’n clywed swm meddal ffrwd,’
 said
MEDDAI Begw.

‘Then I hear the soft sound of a brook,’
 Begw **SAID**.

- 32 Ymwelydd i De (Winni comes to Begw’s house):

‘god’ is with you you place clean here
 ‘Dew, mae gynnoch chi le glân yma,’
 said is our house we like stable
 meddai. ‘Mae’n tŷ ni fel stabal.’
 better to you to come to the table
 ‘Well i chi ddwad at y bwrdd
 now said mother with
 rŵan,’ **MEDDAI** mam Begw gan
 to interrupt (+her)
 dorri ar ei thraws.

‘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.

- 33 Nadolig y Cerdyn (Nanw Siôn is lamenting her loneliness):

woman like I that(s) in gather thoughts
 ‘[...]. Dynas fel fi sy’n hel meddylia,
 for that... not can cat nor mice ‘pas’ your
 am na fedr cath na llygod mo ‘ch
 to answer you
 ateb chi—.’
 why that... not you buy you poll-parrot
 ‘Pam na brynwch chi boli parrot?’
 asked (IMPF)
GOFYNNAI Begw.

‘[...] A woman like me begins brooding,
 because a cat or mice can’t answer you—.’

‘Why don’t you buy a poll-parrot?’ **BEGW**
 asked.

2.1.2 Adverbial expansion

- 34 Y Pystyll (Begw’s father asks—):

and how that is this evening
 ‘A sut mae Begw heno?’

‘And how is Begw tonight?’

just to get fit, attack again said the mother
 'Newydd gael pwl eto,' **EBE** 'r fam
 in quiet
YN DDISTAW.

'Just had an attack again,' her mother
SAID QUIETLY.

35 Te yn y Grug:

I didn't see I (n)ever boys bad, wicked
 'Welis i 'rïoed hogia drwg ;'
 said mother as if
MEDDAI mam Begw **FEL PETAI** Robin
 her son in angel
 ei mab yn angel.

'I've never seen wicked boys,' Begw's
 mother **SAID, AS IF** her son Robin were
 an angel.

36 Dieithrio:

longing for that was on me I
 'Hiraeth am Sionyn oedd arna i,'
 said with to begin to sniffle
MEDDAI GAN DDECHRAU snwffian.

'I was homesick for Sionyn,' she **SAID,**
BEGINNING to sniffle.

2.2 Dialogues of two characters and of more than two

37 Ymwelydd i De (the absolute beginning of the story):

are you you in to like mother
 'Ydach chi'n licio Winni, **MAM**?'
 said within few
MEDDAI **BEGW** ymhen ychydig
 days after the tea party strange
 ddyddiau wedi'r te parti rhyfedd
 that on head the mountain
 hwnnw ar ben y mynydd.

'Do you like Winni, **MAM**?' **BEGW SAID,** a
 few days after that strange tea party
 up on the mountain.

38 Ymwelydd i De (Begw asks her mother why do they try to be like Mrs Huws):

said the mother הנה you
 'Go drapia,' **MEDDAI** 'r fam , 'dyna chdi
 after make for me to plant the needle here
 wedi gneud imi blannu 'r nodwydd yma
 in my finger
 yn fy mys.'

'Dart it,' her mother said, 'there you've
 made me plant this needle in my finger.'

39 Te yn y Grug (Winni and Begw are talking. Winni says her mother was a fool):

said for what are you you in
 ‘O,’ **MEDDAI** Begw, ‘ bedach chi’n
 say thing like that about your mother
 deud peth fel yna am ych mam?’

‘Oh,’ Begw said, ‘why are you saying a thing like that about your mother?’

40

Te yn y Grug:

looked (IMPF) to down on her frock
 Edrychai Mair i lawr ar ei ffrog
 without to say כלום and that
HEB DDWEUD DIM, a Begw a
 asked (IMPF) got her to hurt by the
 holai . Cafodd ei brifo gan yr
 answer last
 ateb olaf.

Mair was looking down at her frock **WITHOUT SAYING ANYTHING**, and it was Begw asked the questions. She was hurt by the last answer.

3 Verba Dicendi

3.1 ‘ebe’ and ‘meddai’

41

Dieithrio:

‘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.

‘Rydwi’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.

‘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 beginning to get dark and it’s hard to see in this old drizzle.’

‘Didn’t you want to go see Winni off?’ her mother **SAID** to Begw after the’d gone.

'Dim llawer o daro,' **MEDDAI** hithau'n 'Not really,' she **SAID**, very listlessly.
bur ddifywyd.

3.1.1 Numerical data

XII Story	meddai	ebe	pages
Gofid	1	0	5
Y Pistyll	2	12	15
Marwolaeth Stori	10	0	11
Te yn y Grug	38	1	12
Ymwelydd i De	26	0	15.5
Dianc i Lundain	5	9	11
Dieithrio	9	5	9
Nadolig y Cerdyn	16	0	9.5

3.2 Non-verbal *verba dicendi*

3.2.1 Nominal *verba dicendi*

42 *Te yn y Grug:*

how you're you in to know that (it is)
 'Sut ydach chi'n gwbod mai
 to the mountain (that) we're we in to go
 i 'r mynydd ydan ni'n mynd?
 was question

'How do you know that we're going to the
 mountain?' **WAS BEGW'S QUESTION.**

OEDD CWESTIWN BEGW.

43 *Ymwelydd i De:*

what that(s) on you you want
 'Be sy arnat ti eisio?
 was greeting from the
OEDD CYFARCHIAD WINNI
 -side in(side) to the gate
 tu mewn i 'r lliart.

'What do you want?'
WAS WINNI'S GREETING from inside
 the gate.

44 *Dieithrio (Winni's coming to visit after she had been gone to service):*

is with you you some
 ‘Mae *gynnoch* *chi* *ryw*
 smell good very, כהון
oglau *da* *iawn*, *Winni*,
 was greeting
OEDD CYFARCHIAD ELIN GRUFFYDD,
 for the sake of conceal the awkwardness
 er mwyn *cuddio* ‘r *chwithigrwydd*,
 and lest notice, comment on the trace
 a rhag *sylwi* ar yr *ôl*
 to cry, crying on to cry, crying clean
crio ar *Winni* — *crio* *glân*
 the time this
 y *tro hwn*.

‘You smell very nice, Winni,’
WAS ELIN GRUFFYDD’S GREETING,
 to conceal the awkwardness, and to
 avoid taking notice of the traces of
 crying on Winni—clean crying, this
 time.

3.2.2 ‘oddi wrth’

45 Gofid:

went to the fire furtively
 [...] Aeth at y *tân* o lech i *lwyn*,
 to sit on the stool and to sob to cry
 eistedd ar y *stôl* a *beichio* *crio*.
 silence with cackle from her
 ‘*Taw â chlegar*,’ **ODDI WRTH** ei
 father
 thad. [...]

[...] She went to the fire furtively, sat
 on the stool, and burst out crying.
 ‘Stop squawking,’ **FROM** her father. [...]

46 Y *Pistyll* (a conversation between Robin and his mother about Mr. Huws the preacher and the fact he was talking to himself by the river, with Begw listening; and then—):

silence then and in
 Tawelwch *wedyn*, a *Begw* yn
 to continue to gaze the fire
 dal i *syllu* ‘r *tân*.
 is? preachers in people
 ‘*Ydi pregethwrs yn bobol*
 good from
dda?’—**ODDI WRTH** Robin.

Silence then, with Begw continuing to
 gaze into the fire.
 ‘Are preachers good people?’—**FROM**
 Robin.

47 *Marwolaeth Stori* (Dafydd Siôn was telling a story; Begw, who knows the story, interrupts him—; =ex. 30):

you are you after forget to say how
 ‘*Rydach chi wedi anghofio dweud sut*
 that was said
oedd Gwen,’ meddai *Begw*.

‘You’ve forgotten to say how Gwen was,’
 Begw said.

from her father
 ‘Hisht,’ **ODDI WRTH** ei thad.
 laughter from and Aunt
 Chwerthin oddi wrth Bilw, a Modryb
 in to smile
 Sara’n gwenu. [...]

‘Hush,’ **FROM HER** father.

Laughter from Bilw, with Aunt Sara smiling. [...]

48

Marwolaeth Stori:

אָה (there) is with you you story
 ‘A oes gynnoch chi stori, Bilw?’
 (there) is one fresher than that just
 ‘Oes , un ffresiach na honna, newydd
 to come from the oven is it (she) after
 ddwad o ’r popty. Mae hi wedi
 to be in storm in house we
 bod yn storm yn tŷ ni.’
 from everyone
 ‘O’ **ODDI WRTH** bawb .

‘Do you have a story, Bilw?’

‘Yes, a fresher one than that, just came out of the oven. There’s been a storm at our house.’

‘Oh,’ **FROM** everyone.

49

Marwolaeth Stori (=ex. 23):

not could to sleep came (IMPF) sound the
 Ni fedrai gysgu. Deuai sŵn y
 talk from the kitchen as sound behave
 siarad o ’r gegin fel sŵn gwenyn
 in the summer and occasional
 yn yr haf , ac ambell ‘Ha, ha’
 from in its (his) middle
ODDI WRTH Bilw yn ei ganol.

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.

50

Nadlig y Cerdyn:

is?
 ‘Ydi Nanw Siôn yn dlawd iawn ?’
 from
ODDI WRTH Rhys.

‘Is Nanw Siôn very poor?’—from Rhys.

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