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Some Welsh syntactic structures in the Welsh
translation of Harry Potter

Final assignment for course № 41140: "Problems in the Theory of
Translation"

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In his paper, "Translation as a Decision Process" (Levy (1967)), Jeri Levy distinguish between definition of translation from a *teleological* point of view (which is a *process of communication*: to impart the knowledge of the original text in another medium) and from a *pragmatic*¹ point of view (which is a *decision process*², suggesting a game-theoretic³ model for translation).

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

writes
writes
 AUTHOR → original text → TRANSLATOR → translated text

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

¹I.e. the working situation of the translator.
²In his words (Levy (1967, p. 1171)):

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

³See http://en.wikipedia.org/wiki/game_theory.

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

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

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

In this sense, the Welsh translation of the first novel in the Harry Potter series⁵ is a good translation: it is a fluent Welsh text which uses native Welsh narrative devices in a natural seamless way. In the following pages I will examine some features of Welsh grammar in the text⁶ in order to justify this claim. These grammatical features are interesting subjects for examination, as they all have no exact equivalents in English: the translator, Emily Huws⁷, had a *richer* (or, at least, *different*) system to choose signs from than the one of the source language. Schematically, this can be outlined as:

<i>English</i>	<i>Welsh</i>
a	c
b	d
	e

⁵See ROWLING (2003) and ROWLING (2001) for translation and original, respectively. So far, only the first novel was published; a translation of the second one, 'Harry Potter and the Chamber of Secrets', is said to be in progress.

⁶Namely, the *a*-infinitive construction and the *ti:chi* distinction, and – to a lesser extent – constructions of nominal predication.

⁷See http://cy.wikipedia.org/wiki/Emily_Huws (in Welsh).

SHISHA-HALEVY, Ariel, 'Modern Literary Welsh Narrative Syntax: Two Features Described', *Journal of Celtic Linguistics*, 6 (1997), 63-102.

— *Structural studies in modern Welsh syntax: aspects of the grammar of Kate Roberts*, (Münster: Nodus Publikationen, 1998), Studien und Texte zur KeltoLOGIE, ISBN 3-89323-612-0.

— 'Structural Sketches of Middle Welsh Syntax (II): Noun Predication Patterns', *Studia Celtica*, 33 (1999), 155-234.

— 'Juncture Features in Literary Modern Welsh: Cohesion and Delimitation - Problematik, Typology of Exponents and Features', *Zeitschrift für celtische Philologie*, 53 (2003), 230-258.

— 'Epistolary Grammar: Syntactical Highlights in Kate Roberts's Letters to Saunders Lewis', *Journal of Celtic Linguistics*, 9 (2005), 83-103.

THOMAS, Peter Wynn, *Gymnadaeg y Gymraeg*, (Gwasg Prifysgol Cymru, Nov. 2005), ISBN 978-0708313459.

Ariel Shisha-Halevy's articles can be found at:
<http://ling.huji.ac.il>

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

1 PRETERITE 2 INFINITIVE

1.1 Use in Welsh

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

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

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

References

- BANFIELD, Ann**, *Unspeakable Sentences: narration and representation in the language of fiction*, (Boston: Routledge and K. Paul, 1982).
- FLEISCHMAN, Suzanne**, *Tense and Narrativity: from Medieval Performance to Modern Fiction*, 1st edition. (University of Texas Press, 1990), Texas linguistics series, ISBN 0-292-78090-7.
- LEVÝ, Jiří**, 'Translation as a Decision Process', in: *To Honor Roman Jakobson: Essays on the Occasion of his Seventieth Birthday*, Volume 32, (The Hague: Mouton, 1967), 1171-1182.
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- ROBERTS, Kate**, *Y Lôn Wen*, (Dinbych: Gwasg Gee, 1960), ISBN 9780000179913.
- *Gobaith*, (Gwasg Gee, 1972).
- ROWLING, J. K.**, *Harry Potter and the Philosopher's Stone*, (London: Bloomsbury, 2001).
- *Harri Potter a Maen yr Athronydd*, trans. by **Emily Huws** (Bloomsbury, 2003), ISBN 0-7475-6930-4.
- *Harry Potter agus an Órchloch*, trans. by **Máire Nic Mhaoláin** (Bloomsbury, 2004), ISBN 0 7475 7166 X.
- SHISHA-HALEVY, Ariel**, *The Proper Name: Structural Prolegomena to its Syntax — a Case Study in Coptic*, Volume 15, Beihefte zur WZKM, (VWGÖ, 1989).

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

1. Usually a single infinitive is combined with the finite verb phrase, never more than two. Thus, no concatenation, nor a catalogic listing/piling of events are in evidence: the compound-event form is constituted by two to three component lexemes.
2. No negating, either of finite clause or of infinitive: the compound event is a form of narrative affirmation.⁸
3. No assertion of new agent with infinitive[,] no *i-agent*⁹ at all; there is no theme-switching.
4. Rare occurrence in the descriptive channels of the narrative (thus, the infinitive is considerably rarer in linkage to the imperfect, which is in my examples eventual-habitative rather than descriptive), or in the "narrator's channel"; the compound event is a staging device of the Evolution, not of the Comment Mode in narrative.
5. The auxiliary *bod*¹⁰ is excluded from the compound-event infinitive inventory.

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

- [1] From ROBERTS (1960); numbered 5 in SHISHA-HALEVY (1997):

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

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

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

She sat down to the piano and played a Nocturn by Chopin. [
Eisteddod wrth y piano a PRET. sat by, with the and
INF. play **chann** Noctwrn gan Chopin.] played a Nocturn by Chopin.

of —) social relations between the characters with regard to this distinction. Finding out whether the *ti:chi* relation is *constant* (i.e. doesn't depend on the situation) or *variable*, as well as if the distinction is *binary* (*ti:chi*) or *ternary* (*ti:chi:chdi*), is needed. The topic of nominal predication needs to be more fully described in Welsh before describing its use in translation.

From ROBERTS (1972); numbered 24 in SHISHA-HALEVY (1997):
Cerddod yn fwrriadus at y PRET. walked in purposive to the
 piano. **Cododd** ei gaead. PRET. raised his lid piano. She raised its lid. She
 sat down at it. She played **Canodd** wrtho. PRET. sat by him
 "Alfan's Nocturn". **Canodd** wrtho. PRET. played "Noctwrn Alfan".

The first one is an example of preterite+infinite, and the second one is of preterite+preterite, with several preterite¹¹ forms sequentially. Thus, writing narrative in Welsh, one *has to choose* whether to use the preterite or the infinitive form¹² in every position in which the opposition exists.¹³ This is crucially important for our interest here, since the translator has to *choose* between these forms.
 Of the function of the construction in question SHISHA-HALEVY (1997, §1.1.3) says:¹⁴

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

¹¹-odd is the regular 3sg. pret. suffix.

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

¹³Just as someone writing a Slavic language has to choose an aspect for (theoretically) every verb.

¹⁴For a general survey of juncture features in Welsh, see SHISHA-HALEVY (2003).

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

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

The Irish translation of Harry Potter: A comparative typological look at the translations of Harry Potter into Celtic languages²⁶ can reveal some interesting parallelisms (and differences) in the choices made by the translators, as the Celtic languages share many common features.

Expanding the discussed topics:

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

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

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

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

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

1.2 Examples from the text

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

3 10/4:

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

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

4 11/2:

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

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

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

129/1:

31

In true since that was in true since that was
 Yn wir, erbyn hyny roedd [...] Indeed, by the next
and think be
 Harri a Ron yn meddwl fod
meet thedogthree head after be
 cyfarfod y ci tri phen wedi bod
in adventure excellent
 yn antur ardderchog [...].
 excellent adventure [...]

Further examination

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

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

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

Agorodd yr Athro McGonagall opened
the professor
 her mouth, changed her mind,
her mouth but changed her
 ei cheg, ond newidodd ei
mind swallow and say
 meddwl, " [...] " [...].
 swallowed, and then said,

One action leads to the following one, consisting together a complex event of three parts, in which the main and final event is Professor McGonagall's speaking.
 The following examples are self-evident: they are all of the same basic type and have similar properties.

12/14:

5

by dry his eyes on sleeve his
 Gan sychu ei llygaid ar lawes ei
coat jumped on back
 got, newidodd Hagrid ar gefn y
motorbike and put kick to wake the
 motor-bec a thoi cic i ddeffro'r
engine rised tothe air by
 petriant. Cododd i'r awyr gan
roar and disappear tothe night
 tuo a diflannu i'r nos.
 Wiping his streaming eyes
 on his jacket sleeve, Hagrid
 swung himself on to the
 motorbike and kicked the
 engine into life; with a roar it
 rose into the air and off into
 the night.

13/1:

6

and turned
 Trodd
INF. walk
 cheddod
the down
 yn ôl i lawr y
street on the corner stopped
 stryd. Ar y gornel arhosodd
INF. pull the Put-Outer silver
 a thymnu'r Diffoddwr arian
out
 allan.
 and
 Dumble-dore turned and
 walked back down the street.
 On the corner he stopped and
 took out the silver Put-Outer.

3.3 Circumstantially-converted nominal rheme

26

1/3:

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

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

27

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

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

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

28

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

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

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

29

10/2 — Professor McGonagall:

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

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

30

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

7

14/5:

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

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

8

15/5:

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

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

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

2 ti:chi:(chdi)

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

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

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

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

The second person in Welsh makes a 'T-V distinction' that shares some similarities with that of French: *ti* is the *informal/familiar* *sin-*

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

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

¹⁷*Ibid.*, p. 233.

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

¹⁸See THOMAS (2005, §4.129.c).

[...] Nhw yd'i'r unig deulu [...] They're the only family he has left now,"
 sydd ar ôl ganddo erbyn hyn; that since that

22

13/7:

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

23

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

[...] a'r cwestiwn cyntaf y and the first question he
 could remember this was could ever remember asking
 gallai gofio 'i olyn i Antt how was he
 Petunia oedd sut roedd o Petunia oedd sut roedd o
 wedi ei chael hi. after her (=its) get she (=it)

24

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

[...] — hynny yw, os nad oedd he mean that got fresh
 involved punching somebody. [...] — unless of course it
 o'nin golygu y cai ddyrnun someone
 rhywun.

25

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

Y ddiwedd yd'i'r dioddetwyr innocent ≈ is the victims
 first he said so yd'i'r dioddetwyr first victims are the
 cyntaf, meddai. 'Felly bu hi first victims, he said. So it has
 yn yr amser a fu, felly y mae still been for ages past, so it is now,
 o hyd.'

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

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

3.1 *oedd* 'nominal sentence'

19 1/2:

director		company	
Cyfarwyddwr		cwmni	Mr Dursley was the director of
produce	drills	from the	a firm called Grunnings, which
cynhyrchu	driliau	o'r	made drills. [...]
	was		
Grunnings	oedd	Vernon	
Dursley, [...]			

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

watch	strange	right	was	
[...] Oriawr	ryfedd	iawn	oedd	[...] It was a very odd watch.
she				[...]
hi. [...]				

3.2 Copular pattern (?)

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

2.1 You-Know-Who

The primary antagonist of the Harry Potter series is Lord Voldemort. The name 'Voldemort' is so feared in the wizarding world that most of the characters call him 'You-Know-Who' or 'He-Who-Must-Not-Be-Named'. The former is relevant to our interest. In English, this name is one undividable unit¹⁹, but in Welsh the 'you' element in '*You-Know-Who*' varies according to the social relation between the speaker and the hearer in the scene: ^{TI}you ^{TI}know you ^{CHI}who ^{CHI}you know you ^{CHI}who *Wyddost-Ti-Pwy* uses the informal/familiar form, and *Wyddoch-Chi-Pwy* is the formal one.

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

• *Wyddost-Ti-Pwy*:

- Professor McGonagall → Dumbledore. (8/6, 8/10, 8/12 ('*Wyddost-Ti* — O! [...]''))
- Dumbledore → Professor McGonagall. (8/11)
- Hagrid → Harry Potter. (43/1, 43/2, 43/5, 62/10)
- Harry Potter → Hagrid. (43/7, 62/11)

Professor McGonagall and Dumbledore use the *ti* form when talking with each other; so do Harry Potter and Hagrid. It would be extremely interesting to map all the *ti-chi* relations between characters, and find whether there are equivalence classes²⁰ of characters (*students* and *teachers*?).

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

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

• **Wyddoch-Chi-Pwy:** – A man in a violet cloak → Vernon Dursley. (4/3)

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

– Harry Potter → Dumbledore. (236/10)

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

2.2 Examples from the text

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

2.2.1 The narrator → the reader

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

9 1/1 (absolute beginning):

Mr and Mrs Dursley, of number
 Brolilai Mr a Mrs Dursley, rhif
 four their be
 pedwar Privet Drive, eu bod
 they in family whole, absolute normal,
 nhw'n deulu cwbl normal,
 thank in big right to you
 diolch yn fawr iawn i chi!

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

If the inherent-:incidental-predication truly holds²⁴ to '(r)*oedd*'-structures, examples 19 and 26 has an interesting (and amusing!) meaning in Welsh:

- Ex. 19: One would expect a person's profession to be incidental (after all, one can leave one profession for another), but — as said above, if the distinction here is truly 'inherent:incidental' — Vernon Dursley's profession as a director of a firm which makes drills is signalled as inherent.
- Ex. 26: One would expect should be '*Roedd Vernon Dursley yn gyfarwyddwr cwmni cynhyrchu driliau o'r enw Grunnings*' (an '*yn*'-structure).

are sisters is signalled as an incidental one.

The alternative: '*Chwaer i Mrs Dursley oedd Mrs Potter*'.

These two examples can be explained by the story itself: Vernon

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

17 15/1:

^{ti} hurry! I'm want for^{ti} you look
 'Wel **brysia**, dwi isio i **ti** edrych 'Well, **get** a move on, I want
^{ti} after the backon and ^{ti} NEG. IMP. youwith **you** to look after the bacon.
 ar ôl y cig moch. A **phaid ti** â And don't **you** dare let it burn,
^{dare} ^{let} ^{for it (=him)} burn
 meiddio gadael iddo losgi; [...] [...]

2.2.6 Vernon Dursley → Harry Potter

18 16/2:

^{ti} put! comb through your hair really
 'Rho grib drwy **dy** wallt, wir!' 'Comb your hair!' he barked,
^{was} ^{his} ^{greeting} ^{morning (ADJ.)}
 oedd ei gyfarchiad boreol. by the way of a morning greeting.

3 Nominal predication (working notes)

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

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

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

10 13/4 (the epilogue of the first chapter):

[...] Privet Drive [...], y lle [...] Privet Drive [...], the very
^{the place} last in the world that you would be last place **you** would expect
 olaf yn y byd y **byddech** astonishing things to happen.
^{chi} you in expect to any thing [...] [...]
chi'n disgwyl i unrhyw beth
^{astonishing} ^{happen}
 syfrdanol ddigwydd. [...]

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

2.2.2 Vernon Dursley's free indirect speech

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

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

11 2/5:

couldn't Fr. pas
 Fedrai Mr Dursley ddim Mr Dursley couldn't bear
^{suffer, bear} ^{people REL.} ^{wear} ^{clothes} people who dressed in funny
 dioddef pobl a wisgai ddillad clothes — the get-ups **you** saw
^{unusual} ^{the kind} ^{things REL.} clothes — the get-ups **you** saw
 anarferol — y fath bethau a on young people!
^{chi} you see ^{chi} you/about, or people young
welwch chi am bobl ifanc!

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

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

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

13

5/5:

'Ym — Petwnia, cariad — 'Er — Petunia, dear — **you** haven't heard from **your** sister **glywaist ti rywbeth gan dy** lately, have you?'
er, 'nɪk' dear in sister recent
 chwaer yn ddiweddar?'
you heard by, from your

14

5/10:

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

2.2.5 Petunia Dursley → Harry Potter

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

14/3:

'Codi! Y munud yma!'
Get up! the minute here
 'Up! Get up! Now!'

16

14/7:

'Wyt ti wedi bellach?'
you're after get up now
 'Are **you** up yet?' she
 gwaeddodd.
shouted
 demanded.

bolifanc / 'the get-ups you saw²² on young people!') Who is the addressee?

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

2.2.3 A man in a violet cloak → Vernon Dursley

4/3:

'Feidiwch ag ymddiheuro, syr. oherwydd fedrai dim byd fy nghynhyrfu i heddiw! Rejoice, for **You-Know-Who** has gone at last! Even Muggles like **yourself** should be celebrating, this happy, happy day!
chi NEG. IMP. with apologise because couldn't Fr. pas sir because couldn't Fr. pas
 oherwydd fedrai dim
world my agitate I today
 byd fy nghynhyrfu i heddiw!
chi rejoice!
 Llawenhewch, oherwydd
is you know you who after
 mae **Wyddoch-Chi-Pwy** wedi mynd o'r diwedd!
go at last should Dylai
 even Muggles like you be
 hyd yn oed Myglars fel **chi** fod yn dathlu'r diwrnod hapus,
in celebrate the day happy
 yn dathlu'r diwrnod hapus,
happy this
 hapus hwn!'

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

²²The tense here is especially curious: why past?