

Modern Literary Welsh Narrative Syntax: Two Features Described

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Abstract

Two narrative feature sets of Modern Literary Welsh are studied, on the basis of a mixed corpus (works by Kate Roberts, J.G. Williams, Islwyn Ffowc Ellis; *Y Faner*): First, the infinitive (alias verb-noun) co-ordinated to a finite verb form, as constituent of a compound "micro-episodal" narrative tense; the infinitive as an "entry-making" form, in a special system of diary syntax, which is here scanned in some detail; the reminiscent "condensing" infinitive; the infinitive presented in narrative by *dyma*, for narrative changes and episode-opening in dramatic highlight. The highlighting delimitative converters *mi-* and *fe-* are discussed in the context of manipulative "dramatic" narrative staging. Second, the aorist (alias [future-] present) as a main narrative-evolution carrier tense-form in complex autobiographical narrative systems.

Introduction

In the following pages, I propose to describe two phenomena, or rather two sets of phenomena, of Modern Welsh narrative grammar, namely the infinitive¹ in narration and the narrative aorist.² Although their precise functional nature will have eventually to be cleared up in the framework of a comprehensive system of values of "narrative forms", to include all narrative tenses and constructions, I believe it is possible to define adequately their roles in isolation or within their sub-systems.³

For a full programmatic statement of the principles of analytic policy applied, I shall refer the reader to Shisha-Halevy (1986:5ff), Shisha-Halevy (1987) and Shisha-Halevy (1995); such terms used here as are not self-explanatory, or borrowed, with reference, from other researchers, are listed and glossed in Appendix II. In brief, I view grammatical phenomena

from a de Saussure/Hjelmslev/Prague School orientation of the European-structuralist, non-generative viewpoint, trying to establish a system of oppositions and neutralizations between linguistic signs, themselves constituted by signifiers and signifieds. Opposition obtains between members of a paradigm, established in a given position or “slot” in the syntagmatic sequence; a delimited sequence of paradigms defines a pattern. The signified of a paradigm is a category. The analysis is text-based, and the scope of statements formulated is text-grammatical, not sentential: this is especially vital for the structural evaluation of narrative forms: see Weinrich (1977), Fleischman (1990). The analysis is a descending one, from text-extent down, isolating subtextual units of ever-diminishing extent, bounded, held and signalled by links and delimitations.

1. Infinitival Forms

1.0.1 Generally speaking, no special formal-and-functional descriptive treatment has hitherto been given to the familiar phenomenon of the infinitive used in narrative in Brythonic Celtic. Pedersen mentions it briefly in his *Vergleichende Grammatik* (Pedersen 1913:418) as occurring in Middle Welsh and Middle Cornish, laconically and tautologically adding “teils als historischer Infinitiv”. The construction is of course well known in Breton: see Hemon (1975:266f) (“a substitute for the preterite”). Evans (1964:161) for Middle Welsh, and Williams (1980:115) use nearly identical terms to describe this role of the infinitive: “in a series of co-ordinate statements the verb noun can replace a finite verb *if they have the same subject*” (Williams’s addition italicized). Needless to say, the *système des valeurs* of the narrative form in point differs in different phases of the language: the functions of the ModW form discussed here and that studied for instance in Poppe (1995) differ drastically, and in general the Middle Welsh infinitive is used much more extensively in narrative than its modern correspondent.

Fowkes (1991) is in fact the only special discussion of this use to date. However, his discussion, essentially comparative, with exx. drawn from grammatical discussions and not of a single corpus, does not offer any functional evaluation of this role of the infinitive in Welsh in opposition to other narrative tenses.

1.0.2 The “narrative infinitive” phenomenon is well known and has been studied outside Celtic. I shall only mention here Lombard’s seminal monograph of 1936, on the infinitive in narration in the Romance languages; unfortunately, Celtic is not included in his chapter on the phenomenon outside Romance. (Incidentally, the phenomenon is well known outside Indo-European, notably in Egyptian, esp. XVIII-Dynasty historical inscriptions, as well as Semitic).⁴ Lombard’s is a valuable historically oriented overview, very useful for its discussion, rich exemplification and critical bibliography, and close to a functional synchronic account. Lombard’s preliminary definition (Lombard 1936:5ff.) is in a way a grand *petitio principii*, yet one that does present the question well and acutely: “un infinitif absolu exprimant, sans aucune idée appréciable de modalité, l’idée d’un procès réel...[employé pour] exprimer, dans un récit vif, une action considérée non pas dans son développement, mais aoristique, rapportée à un point déterminé, en général à celui de son apparition, et situé dans le passé...”

At this point, a cautionary note is perhaps not out of place. We must, here as elsewhere, beware of sweeping light-handed comparison and universalist impulses. For not only are infinitival forms (and generally substantival verb forms) often not what they seem on first sight, and thus not really comparable, but even such general concepts as narration and narrative constituents must be carefully clarified and defined prior to descriptive or typological comparison. (This is for instance the case for the Welsh narrative aorist, alias present-future, discussed below). The preliminary essentiality of establishing the commensurability of terms is very keenly felt in this context.

1.1 ##FINITE VERB + INFINITIVE## (cf. exx. 1-39 in the Appendix): the infinitive a close-Juncture narrative-event constituent: compound-event narrative presentation

1.1.1 The following five basic formal and distributional negative features are essential to the compound-event narrative form. Cumulatively, they are symptoms as well as components of a complex functional definition:

(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:⁵ 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.

(3) No assertion of new agent with infinitive⁶ no *i*-agent 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* is excluded from the compound-event infinitive inventory .

1.1.2 The first, immediate and rather obvious formal/functional component of the compound-event co-ordinated infinitive in Modern Welsh narration is junctural.⁷ The paradigm following a statement of narrative event features the preterite (much less usually, imperfect and specialized narrative tenses)⁸ form succeeded in the linear narrative texture by (a) links (explicit cohesion features), or (b) relative delimitations (linkage-negation features). For instance:

delimitations:	PRETERITE + : <ul style="list-style-type: none"> • <i>yna</i> + PRETERITE (cf. ex. 35) • /zero/+ PRETERITE (ex. 24) • <i>ond</i> + {neg.} PRETERITE (ex. 21) • <i>a-</i> {person-switching} + PRETERITE (ex. 25) • (a) <i>fe-/ mi</i> + PRETERITE (exx. 37-8) <p><i>pan</i> + PRETERITE + PRETERITE (ex. 36)</p>
links:	PRETERITE + : <ul style="list-style-type: none"> • <i>a -{person-maintaining}</i> + PRETERITE (ex. 23) • <i>a-+ INFINITIVE'</i>

The infinitive is in this paradigm (which may be considered the category slot of “narrative subsequence” or “narrative sequelling”) is a specific link-form, functionally signalling high-dependence sub-categorization of the finite verb and the complexity of the linguistic event. We are therefore concerned here with the sequential order of narrative presentation, in which “the narrative segments the passage of time into countable and orderable narrative units” (Fleischman 1990:101), or what

Götz Wienold (1983:417f., 426) calls “signals of episodes and iterations” and especially “refined markers of subunits” on the levels of “functions and indices, which...relate events and characterize circumstances”. What is signalled here are “events” (rather than “acts”) and “event boundaries”. Chafe (1977:220ff.) calls “scenes” the constituents of narrative experience arrived at through its “subchunking”, preliminary to its verbalization. By and large, these scenes constitute a hierarchical structure; however, staging in actual narrative may creatively, poetically, by-pass this schematic structure. Bearing in mind, moreover, that (Fleischman 1990:135) ‘Insofar as an event is but a hermeneutic construct..the idea that a complex experience can be reduced to a sequence of events laid out in linear order and translated into a sequence of narrative clauses is likewise a hermeneutic idealization’: events in narrative are always “linguistic events”. Just as language in general as it were reticulates static reality, thereby actualizing it notionally, so does narrative-staging grammar realize the dynamic evolution of “real” events, by blocking (Fleischman 1990:205-214) or “chunking” the narrated information in a certain way.

1.1.3 Now I suggest that it is in these terms that we may isolate the specific function of the PRETERITE + INFINITIVE complex: namely as 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 event”, the semantic core in the staging of narrative development (in its own complex, the infinitive is of course a closing boundary signal).¹⁰ 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 the 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”.

For instance, the author may want to characterize a protagonist in a certain significant, highlighted or dramatic way by this compound event:¹¹

- (13) (TG 8) Ni allai gred u ei bod yn bosib i Sgiathan, a ganai'r grwndi efo hi cyn iddi fyned i'w gwely neithiwr a wincio arni oddi ar y stôl haearn, fod wedi –... ‘She could not believe Sgiathan, who was

purring with her before she went to bed last night and winked at her from top of the iron stool, was –...’

(16) (LW 74) Gyda char a cheffyl yr âi Richard Cadwaladr i Sir Fôn... 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... ‘It was with a trap and horses that Richard Cadwaladr went to Sir Fôn...and arrived there in the dead of night, and threw gravel at the window. The other young girl thought that it was to see my grandmother that he came, and his visit was right sad for her. But that night my grandfather and grandmother became friends...’

Or point to (or hint at) the deeper significance of a seemingly trivial object:

(14) Tynnodd allan flwch bach du, a thynnu anadl ddofn cyn ei agor. ‘She took out a small black box, and drew a deep breath before opening it.’

Or point out the special significance an act, which may by itself seem unremarkable, acquires by a subsequent one:

(15) (LW 33f.)...wrth gwrs, pwffiem chwerthin yn aml, a chael pwniad a chilwg gan ein rhieni am wneud hynny. ‘Of course, we often puffed with laughter, and got a nudge from our parents for doing so.’

(17)[#] Diolchodd Harry, a chusanu Greta ‘Harry thanked and kissed Greta.’

Or even – in an apparently banal way – a normal sequence of events leading up to a more significant or focal happening:

(1) (DL 62) Ni wn beth a ddywedasai Elin Jôs pe syrthiasai'r cerrig ar ben Loli a'i lladd. ‘I do not know what would Elin Jôs have said had the rocks fallen on Loli’s head and killed her’

(9) ...aeth yntau allan a'i gadael ‘He went out and left her.’

(11) (LW 79) ...rhedodd fy nain yno i edrych sut yr oedd pethau arni, a'i chanfod wedi marw ar lawr y siambar... ‘My grandmother ran there to see how things were with her, and found her dead on the floor of the room.’

Or (applying cinematographic metaphors) in a close-up or blow-up, to bring out slow-motion, dynamic detail

(5) Eisteddodd wrth y piano a chanu Noctwn gan Chopin ‘She sat down to the piano and played a Nocturn by Chopin.’

(7) Cododd Catrin a mynd i eistedd yn un o'r cadeiriau. ‘Catrin arose and went to sit in one of the chairs.’

(10) Cythrodd am y llun a'i gladdu dan un o glustogau'r soffa. ‘She rushed for the picture and buried it under one of the cushions of the sofa.’

(12) Gollyngodd sgrech i'r tywyllwch, a throi, a chladdu'i hwyneb yng nghlustogau'r soffa. ‘She let out a scream into the dark and turned and buried her face in one of the cushions of the sofa.’

All these cases convey or highlight some “evaluation,” that is, the significance of the event to the point the narrator is seeking to make (Fleischman 1990:147f.).

At its most trivial, the construction couples a preparatory act with a final-purpose one; at the most pregnant, an important act with a specially important one.¹²

1.1.4 While the infinitive lexeme is often causally, logically or chronologically linked to its nucleus lexeme, their sequencing is neither an iconic sequencing, nor a catalogic enumeration, but a combination staged into an episodic whole. Thus, our infinitive is properly speaking not really a “narrative” infinitive – it does not “narrate” – but a lexemic constituent of a single textgrammatical narrative unit.¹³ For while, generally speaking, “the unmarked order of presentation in narrative is one in which the order

of narrative units (clauses) in a text parallels the order in which events are assumed to have occurred in the world modelled by that text" (Fleischman 1991:78ff.), this is hardly the case in our kind of narrative micro-configuration, which predicates (on a textgrammatical level) the episodic synthetic conjunction of acts rather than the dynamic evolvement of the plot. And in fact, the constituent acts may be simultaneous or subsequent, consecutive, cause-and-effect related or even at first sight unrelated per se, outside this specially staged significant conjunction (consider exx. 16, 17 etc.). At any rate, they constitute acts unrelated vectorially. (Formally, by the way, no special close-juncture link is observable between the finite verb phrase and the first infinitive. I see such instances as have a comma between the two – see ex. 12, quoted above – as cases of a "typographical-editorial punctuation", with no real junctural correlates.)

1.1.5 To conclude, from a narratological viewpoint: we are concerned here with a type of narrative information-blocking technique, constitutive of the means of "narrative tempo", that is, controlling – slowing or accelerating – the pace of narrative progression.¹⁴ Our construction condenses and slows down the pace, by (speaking metaphorically) "gear-shifting" the action to "low gear", with the effect of deepening and enriching the narrative characterization. Another striking prose-rhythmical effect, a stylistic one, is the "legato" effect as against a jagged "staccato" plot progression, contrast

(3) (TH 21) Ysgrifennwn ef ar ddarn o bapur weithiau a cheisio gwneud cynghanedd ohono efo'r gair "seirff" a methu. 'I used to write it sometimes on a piece of paper and try and make a cynghanedd of it with the word "seirff" and fail.'

with

(24) Cerddodd yn fwriadus at y piano. Cododd ei gaead. Eisteddodd wrtho. Canodd "Noctwm Alfan". 'She went purposefully to the piano. She raised its lid. She sat down at it. She played "Alfan's Nocturn."'

Needless to say, these statements are warranted and indeed meaningful only in the paradigmatic-scale system of various grades of

opposed delimited events (cf. exx.18-39), from a simple narrative regularly “ticking” progression of a PRETERITE ⇔ PRETERITE ⇔ PRETERITE chain, to the merciless hammering of highlighted, heavily, even awfully charged ones, marked by the rhematizing/nexus-focusing delimitation signals *fe-/mi-* (ex. 38: see further below, 1.2.3)

1.2 The narrative infinitive – the Infinitive a main narrating tense

1.2.1 “*Log-book entry*”, “*note-book*”, or “*diary*” syntax; *narrative shorthand*. In certain narratives, we find the infinitive used very differently, namely as a narrative carrier or main plot-advancing form. Note the following examples:¹⁵

(40) (*Y Faner*) Chwarae gêm. Cogio bach. Closio at ein gilydd. Rhoi fy holl sylw iddo ac ymlacio'n dringar...Bod yn niwtral, a cheisio anwybyddu arogleuon annifyr y gell... ‘Playing a game. Shammaing a little. Drawing near to each other. Giving my whole attention to him and relaxing tenderly...Being neutral, and trying to ignore the unpleasant smells of the cell...’

(41) (*Y Faner*) Methu â bod ym mhobman ar unwaith eto, a cholli'r deyrnged i Kate Roberts...Dafydd Iwan a Mair Tomos yn diddanu...Cyn hynny, darlith gofiadwy gan Bedwyr Lewis Jones...Llwytho'r car ac – na. nid am adre – ond i Theatr Clwyd. ‘Failing again to be everywhere at once, and missing the tribute to Kate Roberts...Dafydd Iwan and Mair Tomos diverting,... Before that, a memorable lecture by Bedwyr Lewis Jones...Loading the car and – no, not home – but to Theatr Clwyd.’

(43) (PD 95ff. “*Brwydro efo'r Nadolig*”) Dydd Sul, Rhagfyr 1: Penderfynu mwynhau pob cnoad o'm swper heno...Penderfynu mai llwfrgi ydwyf...Cenfigennu wrth Lloyd y sgŵl sydd wedi ymddeol ers blwyddyn. Meg yn gwneud omeled i swper yn lle'r cig oer tragwyddol..Bwyta'r cwbl yn araf a chnoi pob tamaid ddwywaith...‘Paid ag ochneidio’, meddai Meg...Mwynhau smôc cyn mynd i'r gwely. Breudwyddio mod i wedi mygu yn y llwch a'r siasfins. ‘Sunday, December 1st: Deciding to enjoy every bite of my

supper tonight...Deciding I am a coward...Envying Lloyd the School who has been retired a year. Meg making* an omelette for supper instead of the eternal cold meat...Eating it slowly and chewing every piece twice... “Don’t sigh,” says Meg... Enjoying a smoke before going to bed. Dreaming I suffocated in the dust and shavings.’

This role in point of the infinitive is observable in a special genre, or rather a group of several related sub-genres, in which event presentation may be conveniently described as a chronologically sequenced entry-making: diaries, log-books, *notes de voyage* and the like.¹⁶ Here, the locutive (first) person is pivotal, and the perspective is egocentric (1st-person-oriented), unlike the compound-event infinitive, where the person (most usually delocutive) is formally subcategorized from its finite nucleus. In the present case, the infinitives carry the “backbone” locutive events, while the periphrastic “(PRO)NOMINAL THEME + *yn-* INFINITIVE” without *mae* or *oedd* is the delocutive (and thus also the theme-switching) tense. Other tenses and clause forms may occur: see below.

Note the following important formal characteristics:

(a) Neither agent nor negation occur with the infinitive in this role, the locutive person being, as said, the constant implicit point of reference.

(b) No explicit “obstinate signal” (H. Weinrich) for “past tense” seems to be necessary (*medd* on its own is atemporal). Thus, the text as a whole is not marked for tense.

(c) The pivotal locutive (“first”) person may be, and often is explicated, in different forms and means: the possessive article, 1st-person prepositional phrase, verb forms and so on.

(d) No *consecutio temporum* is in evidence, when overt past-time signals do occur.

(e) The clauses are as a rule short, asyndetic and entry-like.

As said, several sub-types are distinguishable. One of the more sophisticated ones is illustrated here by the next example:

(42) (HD 32ff.: “Gwacter”) DYDD SUL. Teimlo’n flin. Cael fy neffro o gwsg braf am 6.30 a.m. Methu deall pam mae’n rhaid ein deffro mor fore. Rhaid imi llinau fy nghlustiau wedi mynd adre. Cael slemp o ’molchi. Cael slemp o ’molchi. Ceisio bwyta fy uwd heb golli dim ar y gwely. Yr uwd yn dda, yn feddal ac nid yn lwmp

caled...Llawer o ymwelwyr yn y prynhawn. Teimlo bod fy mhen yn wag. O.M. yn dwad yma ar ôl te. Llawer o gacennau ganddi i mi. Y nyrs yn eu rhoi yn y cwpwrdd rhewi... DYDD LLUN. Y bore eto yr un fath...Cael trafferth i wisgo amdanaf...Rhaid imi wneud rhywbeth ynglŷn â'r gwacter yma. Ceisiais ddarllen heddiw ond methu. Nid oes gennyf ddim diddordeb yn y teledu...Er gwaethaf pob dim anniddorol yn fy mywyd, yr wyf yn meddwl, ond nid yw fy meddwl yn cyrraedd yn bell iawn...Teimlo'n drist wrth edrych ar y llond dwm o hen bobol...Ar y diwedd, un hen wraig, 93 oed, yn mynd at y gweinidog a dweud: "On'd tydi Cymru yn wlad braf?" Medraf chwerthin...A dyma fi'n cael syniad, beth pe bawn i'n cyfansoddi stori....Yr oedd yn rhaid iddi fod yn stori am bobol ifanc, a heno mae fy meddwl yn llawn o'r stori. DYDD MAWRTH. Ond heddiw, mae fy meddwl yn llawn o rywbeth arall. Mae, neu oedd, dynes heb fod llawn cyn hyned â'r rhelyw ohonom, yn dioddef gan rywbeth ar ei brest. Pan oeddem ar gino yr oedd dipyn o sŵn yn ei gwddw. Daeth y nyrsus â'm cinio i, ac yn sydyn distawodd y sŵn yn y gwely nesaf. Aeth dwy nyrs ato. Yna dyma fi'n gweld y ddwy yn rhedeg i ffwrdd gan amneidio arnaf i: dêllais ystyr yr amnaid; yr oedd y wraig wedi marw. DYDD MERCHER Popeth yn mynd ymlaen yr un fath. Deffro, slemp ar fy wyneb, brecwast, gwisgo amdanaf. (Cefais help yn ddistaw bach gan nyrs heddiw...). Ni allwn dynnu fy meddwl oddi ar y wraig ddoe...Arbenigwr o feddyg esgyrn yn dyfod yn y prynhawn. Edrychai'n ddymunol, dyn tal, pryd tywyll...Rhoes ei law ar fy mhen yn garuaidd a chefais wefr o hapusrwydd. Ni ddywedodd fawr ddim ond dweud wrthyf am frysio mendio. Ymhen tipyn yr oeddwn yn llawn o'r stori, a dyma beth a âi drwy fy mhen... 'SUNDAY. Feeling irritable. Getting awakened from a good sleep at 6.30. Failing to understand why it is necessary to awaken us this early. Must remember to clean my ears after coming home. Having a splash of washing...Trying to eat my porridge without losing anything on the bed. The porridge good, soft and not a hard lump...Many visitors in the afternoon. Feeling my head empty. O.M. coming* here after tea. A lot of cakes with her for me. The nurse putting them in the fridge...MONDAY.The morning the same yet again. Having trouble dressing...Must do something about this emptiness. Tried to read today but failing. I have no interest in the TV...In spite of every

boring thing in my life, I think, but my thinking does not go very far...Feeling sad watching* the handful of old people...Finally, a certain old woman, 93 years old, going* to the minister and saying*: "Isn't Wales a fine country?" I could laugh...And then and there I got an idea, what if I made up a story...It had to be a story about young people, and tonight my mind is full of the story. TUESDAY. But today my mind is full of something else. There is, or was a woman not quite as old as the rest of us, suffering* from something in her chest. When we were about to have dinner, there came a little sound in her throat. The nurses brought my dinner, and suddenly the sound in the next bed stopped. Two nurses went to it. And then I see the two running off beckoning to me: I understood the meaning of the gesture; the old woman was dead. WEDNESDAY. Everything going on in the same way. Waking up, splash on my face, breakfast, dressing. (I got help secretly from Nurse today...) I could not wrench my mind from the woman of yesterday. A bone specialist doctor coming* in the afternoon. Looked pleasant, tall man, dark complexion...Put his hand on my head gently and I got a thrill of happiness. He didn't say anything much, but telling me to get well fast. Within a short while I was full of the story, and here is what went through my head...'.

This excerpt illustrates the case of introspective chronicling, an important genre in the writing of Kate Roberts.¹⁷ The infinitive is here even more atemporal and generic than the aorist, with not even the person category actualizing the event. It expresses flat and listless, perspectiveless, dehumanized routine, with mechanical, alienated and unselfaware action and stands in clear opposition to the perspectived narrative evolution carriers, namely the preterite and the periphrastic present, which as it were revive the full narrative depth of perspective, re-activate the narrator's channel and foreground/background (or evolution/comment mode) dimension, signalling the fading of alienation and return to the narrator's self-awareness (contrast the narrative for Sunday and Monday with the narrative from Tuesday on). While these narrative infinitives usually constitute a formal concatenation in the narrative texeme, they need not necessarily conform to an objective logical sequence, but amount more to something like a *catalogue raisonné* in a special kind of chronicling sequence.

Speculations on the origins or evolution of this syntax exceed the scope of the present structurally descriptive context. However, this is hardly a case of ellipse (while usually, to quote Lombard 1936:188f., “l’infinitif absolu a fait le bonheur des ellipsophiles”), but, at least in the case of the periphrastic nexus, of a fully functional zeroing of *mae*, which typically serves to indicate a textually or pragmatically included status of the clause. An exclamative or modal role is hardly probable as origin, since the Welsh infinitive is but rarely if at all used that way (cf. Evans 1964:161, Williams 1980:115); synchronically, it is certainly not modal. This is certainly not a case of Nominal Sentence with *zero* theme (Lombard’s proposal for Romance). I would at present regard this as a case of special “inventorial” catalogic syntax.

1.2.2 *The reminiscent “condensing” narrative infinitive.* In this role, often rather simplistically (and misleadingly) characterized as “descriptive,” the infinitive or list of infinitives is inset in a normal “historiographic” narration, characterizing it, as through a veil of memory, often with overtones of nostalgic emotion or malaise – expanding, as it were, to fill the whole “moment-of-memory” to the bursting point:

(49) (HF 80f.) Yn y misoedd cyntaf yr oeddwn yn byw yn fy hen dŷ ac yn nhŷ Gaenor. Agor fy llygaid yn y bore a disgwl gweld ffenestr a gardd, ond yn lle hynny gweld cwpwrdd a llun; chwilio am ddrws y gegin bach ar y chwith yn lle ar y dde. Ond y chwithdod mwya’ oedd na chawn i wneud dim fel y mynnwn i na phryd y mynnwn i... ‘In the first months I lived in my old house and in Gaenor’s house. Opening my eyes in the morning and expecting to see a window and a garden, but instead seeing a cupboard and a picture; looking for the back kitchen’s door on the left instead of on the right. But the greatest sense of loss was that I could do nothing the way I wanted or when I wanted.’

(50) (LW 126) Pan gyrhaeddech (heb hysbysu eich bod yn dyfod) fe gaech weithiau y drws yn agored, a phob man yn ddistaw, y tân wedi mynd yn reit isel yn y grât. Gweiddi “Hoi” dros bob man; a thoc fe ddeuai fy modryb o rywle... Wedyn, ruthro i’r ty, ebychu wrth ben y tân marwaidd, a dechrau hwyliau bwyd... ‘When you arrived (without announcing that you were coming) you would sometimes find the door

open, and everything silent, the fire gone quite low in the grate. Shouting “Hoy” everywhere; and soon my aunt would come from somewhere...Afterwards, rushing to the house, exclaiming over the dying fire, and starting to prepare food...’

(51) Treuliodd Ceridwen noson yn nhŷ Syr Madog a Lady Owen yn Llundain...Gan ei bod yn noson gynnes, bwyta cinio cynnar allan ar y lawnt... ‘Ceridwen spent a night in Sir Madog and Lady Owen’s house in London... As it was a warm night, having an early dinner outside on the lawn...’

Compare the French examples in Lombard (1936:178ff [V. Hugo]): “Que devenir maintenant? Se lever tous le matins, se coucher tous les soirs. Ne plus attendre Durande, ne plus la voir partir, ne plus la voir revenir.” Or, (P. Loti) “Nos jours s’écoulaint très doucement...Se lever chaque matin, un peu après le soleil; franchir les barriers du jardin...” Consider also Herzceg’s statement on the Italian correspondent construction (Herzceg 1972:575f.), to the effect that these infinitives permit “a chronological and topographical extension”, expressing “...something stationary that also leads to a blurring of the precise contours of the successive acts...”

These infinitives do not advance the plot, but freeze and “preserve” it rather, giving it the form of a static tableau (even where a sequence of several infinitives corresponds to a development of events). The atemporality of the infinitive is here applied to present highlights or landmarks of experience, to give the quintessentials of a situation (e.g. as contrasted to another). This is, compared with the diary infinitive, a “heavy” tense, i.e, one amplifying an episode rather than chronicling or recording it.

An especially interesting text has our “condensing” infinitives on a level that merges the narrative and the meta-narrative:

(56) (WD 81) Saif ambell beth yn glir, a gwn yn iawn mai i mi y digwyddodd hynny ac nid i neb arall. Cofio eistedd ar lin fy mam cyn mynd i'r gwely i gynhesu fy nhraed, hithau yn lapiod godre fy nghoban hir dros fy nhraed fel cas llythyr, ac yn fy nghario i'r gwely. Gweld fy nhad yn clirio'r eira o flaen y drws...Ni chofiaf wyneb yr un o'r ddau

ac nid oes gennyf lun ohonynt, ond cofiaf wallt melyn cyrliog fy mam. Cofio cael fy neffro ryw fore tywyll a rhywun yn dweud bod gennyf frawd bach, a rhywun yn dweud wedyn bod fy mam a'm brawd bach wedi mynd i ffwrdd ymhell. Cofio modryb Sera...yn dwad acw atom. Cofio pob man yn ddistaw a nhad heb fod yno. Ond gwelaf un peth yn gliriach na dim, Modryb Sera yn dweud fy mod yn mynd ati hi i fyw...Yr wyf yn cofio rhyw ddyn yn dweud bod yn rhaid boffi'r gath, a dyma finnau'n sgrechian... ‘A few things stand out clearly, and I know full well that it is to me, and not to anyone else, that this happened. *Remembering* sitting on my mother’s knee before going to bed to warm my feet, she wrapping the hem of my long night-gown around my feet like an envelope and carrying me to bed. *Seeing* my father clearing the snow from in front of the door...*I don’t remember* the faces of either of the two, but I *remember* my mother’s curly blond hair. *Remembering* being awakened some dark morning and someone saying I have a little brother, and someone saying afterwards that my mother and my little brother have gone far away. *Remembering* Aunt Sera...coming over to us. *Remembering* all silent everywhere, and Father not there. But I see one thing clearer than anything, Aunt Sera saying I am coming to her to live...*I remember* some man saying it is necessary to drown the cat, and then me screaming...’

The infinitive stands here as a middle-grade member in a neatly gradient performative paradigm, with its signified the scale of increasing intensity of memory:

cofiaf/ni chofiaf, gwelaf

cofio, gweld

yr wyf yn cofio

unmarked metanarrative narrator’s present performative

marked “narrativization” of performative
intense “narrativization” of performative

1.2.3 Narrative superordination constructions. The rather rare construction of the infinitive presented in narrative by *dyma*¹⁸ is a strong narrative delimitation, propelling the plot, signalling an evolution onset, sometimes effecting a dramatic narrative peak:

(44) (DL 24) # Felly'r bore braf cyntaf a gawsant dyma gychwyn, heb i'w mam wybod. ‘Thus the first fine morning they had – here's setting out,¹⁹ without their mother knowing’

Note the ternary formal opposition represented in the following two examples:

- *dyma gychwyn* (presented infinitive)
- *cychwynnodd* (basic narrative preterite)
- *a chychwyn* (compound-event coordinated infinitive).

(45) (DL 87) # Wedyn, dyma gychwyn i'r cae i'w ollwng. Myned drwy'r cae taenu dillad, ac yn eu mawr awydd anghofio cau'r adwy. Wedyn sefyll ar ben y wal, a hwb iddo i fyny. Cychwynnodd yn iawn, ond wedi myned dipyn rhoddai'r pen dro, a deuai i lawr i'r ddaear fel bwled. ‘Afterwards, here's proceeding to the field to fly it (the kite). Going through the field scattering pieces of clothing, and in their great eagerness forgetting to close the hurdle. Then standing on top of the wall and giving it a push up. It started all right, but after going a bit the head twisted and it went down to earth like a bullet.’

(46) Daeth canol Awst, a chychwyn am Baris... ‘Came mid-August, and they started for Paris.’²⁰

The phenomenon is again familiar from Romance (*ecco*, *voilà* + infinitive). The construction is treated in detail for Romance by Lombard (1936:257ff.) and for Italian especially by Herczeg (1972:570ff.) and Skytte (1983:477f.), the former describing its effect as “emotive-affective”, corresponding to the author's intention to put in prominence the event thus reported; the latter attributing to the construction the emphasis of “the appearance of a new situation, to which the attention of the reader or listener would be drawn, and which is described exactly as if developing before the narrator's eyes.” Serianni (1988:XII.59f.) too stresses the dramatic, sudden, theatrical effect of this kind of highlighting. Thus, consider Italian *ecco-*, as in Dante's *Divine Comedy* (1.3.82-3), with the clause opening an episodic unit:

... Ed ecco verso noi venir per nave un vecchio bianco per antico pelo, ‘And behold, an old man, his hair white with age, coming towards us in a boat...’ (Singleton’s translation);

or Boccaccio, *Decamerone*, 1 Introd., typical, with *ecco-* subordinated²¹ to preceding circumstance:

“Mentre tra le donne erano cos’ fatti ragionamenti, et ecco entrar nella chiesa tre giovani...” “While there were such reasonings among the ladies, behold three youths entering the church”

And modern literary Italian: (Sciascia, quoted from Serianni 1988):

Improvvisamente, dal portone rimasto mezzo aperto, ecco irrompere nel portico una raffica di vento ‘Suddenly, from the main door which remained half open – here’s a gust of wind bursting into the portico’

In Welsh too we encounter here typically dramatic narrative changes and episode-openings, with the superordinated infinitive a verb of motion. The narrative presentative is much more in evidence in Middle Welsh narrative, where we find nominals and nexus-forms superordinatively presented by *llyma/llyna* or *nachaf*.²² Quoting but two instances from the Four Branches (R.L. Thomson’s edition of *Pwyll* [1957] and D. S. Thomson’s *Branwen* [1961]):

Ac ar hynny, llyma y teulu am penn y llys (*Pwyll* 388f.)
 (And [Gwawl] arose and put his two feet in the bag, and Pwyll turned the bag so that Gwawl was over his head in the bag, and quickly closed the bag and slipped a knot over the strings, and gave a blast on his horn) ‘And thereupon, behold the household troops (falling) on the court...’

...ac ar hynny, gyt ac y kyuodes ef, llyma gennadeu Matholwch yn dyuot attaw ef (*Branwen* 298f.) (And then, following his lying down across the river, hurdles were placed on him, and his armied went through across) ‘Thereupon, as soon as he arose, behold, Matholwch’s messengers coming towards him’

As an excursis on *fe-* and *mi-* in narrative, note the following:

(38) (Islwyn Ffowc Elis, *Ffenestri Tua'r Gwyll*, 302): (Ceridwen's anguished recalling and telling of the experience of being raped by her dangerously ill husband, whom she had never loved) Fe fynnodd inni'n dau ddod yma, er 'y ngwaethaf'i....Fe helpodd Lewis fi i ddod ag o i fyny... ac wedyn fe aeth Lewis i aros yn y *Collen*. Fe gawsom swper, fe dynnodd o amdano a gwisgo'r crys nos a'r gŵn sy amdanoch chi rŵan... ac mi wisgais innau'r goban 'ma sy amdana' i. 'Roedd o'n gorwedd ar y soffa lle'r ydech chi rŵan. Mi ddwedais i wrtho fod arna'i eisiau'r soffa i wneud gwely i mi fy hun. Ac fe aeth yn lloerig. Mi ddwedodd nad oeddwn i ddim wedi bod yn wraig iddo...Mi waeddais i arno' i gofio am ei galon...Mi gydiodd yno' i, a 'nghodi i, a 'nghario i i'r stafell 'na..... 'He wanted us two to come here, against my will...Lewis helped me to bring him up...and then Lewis went to stay in the *Hazel*. We had supper, he undressed and put on the night-shirt and dressing-gown you have on now...and I for my part put on the night-gown I have on. He was lying on the sofa where you are now. I told him I needed the sofa to make the bed for myself. And he went mad. He said I had not been a wife to him...I shouted at him to remember his heart...He grasped me, and raised me, and carried me to that room...'

Note that the unmarked, "pedestrian" surrounding narrative carrier in the novel is a concatenation of zero-converted preterites.

(39) (*Pigau'r Sêr*)....Mae mam yn tynnu ei siôl yn dynn amdani ac yn gollwng ei gwynt yn araf ac yn hir. Ymhen dipyn dyma hi'n dweud yn ddistaw, "Dacw fo." Ac mi welaf rywun yn dod trwy'r mwrllwch, yn araf, araf. Fel y nesâ gwelaf mai Wil ydyw.. 'Mother is pulling her shawl tightly about her and releasing her breath slowly and long. Shortly, here she says quietly, "There he is." And I see someone coming through the fog, slowly, slowly. As he draws near I see that it is Wil'

Mi welaf is neatly opposed to the performative metanarrative *gwelaf* and the unmarked aorist narrative carrier (see below, 2., ex. [57])

These two elements, “preverbal particles” in conventional terminology, “sentence (or nexus) converters” in the present writer’s conception (Shisha-Halevy 1995:§3.2.1), are generally dismissed as “affirmative verbal particles”, which does not come to terms with their textgrammatical functioning, their textemic (narrative vs. dialogue) distribution or their structural oppositional relationship with *zero*. Grammatical opinion, albeit somewhat uneasily, affirms and reaffirms the “unfunctional”, “asemantic” or “meaningless” nature of these elements, under different names (of which “stylistic” is not the least respectable).²³

My preliminary studies (based on two novels by Islwyn Ffowc Elis, *Y Gromlech yn yr Haidd* [1970] and *Ffenestri tua'r Gwyll* [1956], as well as *Bwrw Hiraeth* (1971), a collection of short stories by Dafydd Parri; a study of Kate Roberts’s usage, as part of narrative grammar, is in progress) have yielded several statements summed up as follows. *Fe-* in narrative (when opposed to *zero*, i.e. before the preterite; not as opposed to *mi-*) is a narrative high-level rhematizing operator, non-concatenating, a sharply delimiting signal marking

- (a) a shift in narrative function, a turning-point; or
- (b) shift of the narrative focus onto a different, internal world-of-discourse, that is a channel shift; or
- (c) the narrative block in which the narration announces or clarifies or highlights its (true) meaning.

On the other hand, *mi-*, essentially dialogic, marks in narrative the personal interlocutive (sometimes allocutive, sometimes interlocutive) sphere or perspective, conveying a high degree of personal emotive involvement, a personal point of view. When opposed to *mi-*, *fe-* signals detachment.

More study, both extensive and particular, is clearly needed here.

2. The narrative aorist and present: “memory painting” narratives

Refer for the following discussion to examples (52), (53), and (57) in Appendix I.

In these examples, larger textual chunks of reminiscent autobiography, we encounter distinctive narrative systems, in which the “leading tenses” or narrative carriers are the aorist (alias “present-

future"),²⁴ the periphrastic present and the preterite. Here too what we witness is time halted or frozen in mid-evolution, not advanced or progressively scanned; yet in this case, it is also time re-enacted and simultaneously invoked. A different set of general problems is involved in these cases, of which probably the most salient is that of the so-called narrative or "historical" present.

The use of the narrative present as a "foregrounding tense" in Celtic has been especially studied for Middle Irish, as often for most other Indo-European languages, old and modern. Functionally, the main difficulty seems to lie in an in-built ambiguity or contradiction. On the one hand, its use is variously stated either to "enhance narrative tension...achieving semantic intensity...greater immediacy of the action," with the present used for vivid, dramatic presentation and higher expressivity; on the other hand, it is often seen to mark "lesser relative narrative importance," and its narrating role to be that of a detached "registering" or "annalistic", neutral or zero-reference recording tense: cf. Kiparsky (1968), Thomas (1974: 74ff., 81ff.), Tristram (1983), Fulk (1987), Fleischman (1990:434, 436, s.v. "Historical Present", "Narrative Present").

Poppe (1995) is a recent and indeed only study of the "narrative present" in Middle Welsh, with a formal-syntactical focus, in a good comparative functional perspective. The author finds the occurrences largely concentrated in subordinate clauses – hence, not in the narrative foreground events – and suggests a diachronic connection with the MW narrative infinitive (still unresearched, and apparently different from the ModW form studied here), which may have displaced it in later stages of the language, not, however, ousting it altogether.

While these may all be – alternatively or even conjointly – valid functional statements for the languages studied, this can hardly be argued universally, since so-called "present" tense forms may range from durative/actual "presental" perspective to habitative or potential to atemporal generic aorists.²⁵ What is here *de rigueur* is a tense definition within and by a single corpus-based system, not in the "language" at large.

Still, our "narrative present" does to a degree recall S. Fleischman's "historical" present (1990:75ff., 285ff.): a stylistic, "past-more-vivid" tense, used in "sustained sequences across descriptive and eventive clauses", and thus distinct from the "representational" or narrative present which alternates or "is shifted" with preterite forms. Most of all, I find

Fleischman's words (in 1990, Chapter 3 and 1991) concerning the "anti-narrative" nature of the historical present rather apt for the Welsh "childhood revisited" autobiographical narrative, both in Kate Roberts's *Y Lôn Wen* and J. G. Williams's *Pigau'r Sêr*.²⁶ For here, on the one hand, we witness narrative iconography; on the other hand this is the past relived, not reviewed or scanned.

It must be stressed at this point that locutivity (the first-person-speaker's perspective) is of the most salient features of the narrative aorist, conjointly with its primary feature, namely its genericity or unspecificity, as opposed to the specific preterite.²⁷ Accordingly, the subjective past-shifted speaker-narrator's "performative" perspective is especially intense, with such inter- and delocutive actantial and circumstantial references as there are always "filtered" through the locutor's sphere of overpowering memory.

In our examples, the aorist stands opposed both to the preterite and to the periphrastic present. The aorist serves, as it were, for the sweeping foreground brush strokes, those that tell the story, while the periphrastic present supplies background and descriptive colouring and "slow-motion" or "blow-up" "zooming" pacing (to combine two different metaphors), and the preterite pre-foreground, often Comment Mode background, "past" events.

I find of special interest the tenses of meta-narrative performative terms ("remember", "see", "know"). In the contrast of

(55) (LW passim) *cofiaf*, *tybiaf*, *credaf* vs. (LW 64) *Yr wyf fi'n cofio y chwyldro mawr a fu mewn chwarae marblis* 'I remember the great revolution that was in playing marbles'

The aorist (*cofiaf*, *gwelaf*; *saif ambell beth yn glir*, etc.; *gwn* is of-course "preterito-aoristic") conveys the "speaker-now" narration time, while the periphrastic present is its non-narrative (expositive) alternant. However, in ex. 56, quoted above (1.2.2), the performative aorist and periphrastic present of "remember" stand opposed to the "condensing" infinitives *cofio*, *gweld*, a mid-range marked "narrativized" counterpart to the unmarked *cofiaf*; *yr wyf yn cofio* puts the act of remembrance in an especially sharp focus. It is interesting to note how in this case, by the all-informing locutive perspective, the author effectively cancels the otherwise :

sharp differentiation between meta-narrative performative and narrative-carrier “historiographical” roles of the aorist tense.

The *Pigau'r Sêr* excerpt has the richer system, among the texts examined here. Its structured inventory²⁸ consists of:

(1) The converbial (or gerundial) rheme in statal-existential nexus pattern (periphrastic present and perfect: *mae'r eira mân yn chwyrlio/rwyf wedi bod yma / yr ydym yn cael te yn y servants' hall, a'r lamp baraffin yn olau ar y bwrdd*): narrative Evolution Mode: “slow-motion” “descriptive” episodal amplification; “obtaining situation” information.

(2) The perfect, presented by *dyma* (*dyma'r llestri wedi eu golchi*): subepisode initial delimitation (Evolution Mode – “obtaining situation”)

(3) The periphrastic present, presented by *dyma* (*dyma hi'n edrych tua drws yr iard ac yn cyfarth.../dyma hi'n dwad rŵan*): Evolution Mode delimitation: shift in narrative focus: dramatic highlighting

(4) Incidental (circumstanced) adjectival predication (*yn-rhemes*)²⁹ (*mae'n filwaith mwy diddorol/mae'n gynnes, gynnes yma*): Evolution Mode: descriptive information

(5) Adverbial-rheme statal existence nexus (also in Cleft Sentence topic, with an adverbial focus (*mae hi dros awr er pan aeth Wil/ar fy mol ar y carped yr wyf rŵan*)): Evolution Mode – “obtaining situation”

(6) Zero-converted aorist (*af, gwelaf, gwêl, safaf, dysfalaf...*) Main narrative Evolution Mode carrier

(7) *mi-/fe* -converted aorist (*mi welaf, fe gymer*): Evolution Mode delimitation: shift in narrative focus (see above, 1.2.3)

(8) Negative-converted aorist (*ni allaf fyth fynd heibio*): Evolution Mode – “obtaining situation”: generic (atemporal) information

(9) Imperfect: only *gwn* ‘I know’ (a case of “preterito-aoristic” formal past shift): Main narrative carrier, with aoristic value

(10) Negative periphrastic present (*nid yw'r peipiau cynhesu'n cyrraedd yno*): Comment Mode (narrative background)

(11) Negative “future imperfect” alternant of periphrastic present/perfect (*ni fuasai Mam wedi gadael iddo fynd*): *In apodosi* (irrealis condition): Comment Mode (narrative background information)

(12) Negative preterite (*ni theimlais ofn erioed*): Comment Mode (narrative background)

(13) Preterite (*dywedodd, blinais*): Comment Mode (narrative background information)³⁰

(14) The Habitual (also in Cleft Sentence topic, with an adverbial focus) (*bydd hi fel arfer yn clywed pob sŵn o bell/at y llyfrau hyn y byddaf yn dod rŵan*): Comment Mode (narrative background information)

(15) Nominal Sentence (*rhyfedd ydi meddwl*): “Narrator’s Channel” Comment Mode (introspective information)

Notes

1. I use “infinitive” for the conventional (Celtic) “verb(al) noun”, mainly for the following three reasons: First, the former term carries, in general linguistic parlance, specific associations of grammemic regulation and immediate syntactical connotations which the latter lacks. Second, “infinitive” by-passes the quandary of “noun or verb?”, a much-pondered issue in the present decade. Third, and in my view descriptively decisive by itself, is the fact of the very existence of the highly important “*i-cum infinitivo*” nexal construction (the *i*-agent construction).
2. “Aorist” is used for the conventional “present (-future)” tense, as a generic, atemporal tense: see Shisha-Halevy (1995: §3.3.0.1).
3. The present writer is engaged in the preparation of a comprehensive Modern Literary Welsh syntax, based on the works of Kate Roberts.
4. For Egyptian, see Gardiner (1957:§306.2); for Semitic, Solá-Solé (1961: §§34, 44f.).
5. Contrast this with the situation in Italian: Herzcög (1972: 573f).
6. This is a very important feature of the Romance narrative infinitive (a special grammemic preposition – French *de*, *à*, Italian *a*, formally and partly functionally comparable with the Welsh “*i cum infinitivo*” included-nexus construction – typically connecting the anteposed agent to the infinitive): cf. Lombard (1936: 49ff, 147ff), Herzcög (1972: 577f). Significantly, a case like the following is not properly speaking narrative: (LW 135) *Os byddai rywun yn dal ei gefn at y tân i ymdwymo, ac i rywun ei atgoffa o'r hen goel ei fod yn tynnu eira...*
7. Thus, the linking infinitive occurs (through less usually) as a close-juncture link after dialogic tense-forms, as in: *Eisteddwch i lawr a gwneud job iawn o'r sgwrs 'ma. (Islwyn Ffowc Elis, Ffenestri Tua'r Gwyll)*.

8. In the special case of a main narrative aorist (as in “memory painting” narration, see below), the infinitive is linked to the aorist: consider (*Pigau'r Sêr*). *Af trwy'r drws gwydr a'm gweld fy hun yn dod i'm cyfarfod*, and other instances in our example (57). Cf. also the narrative “adverbial infinitive” or gerund (*yn* + infinitive) continued by the infinitive, in example (42); the infinitive-listing case of example (47) is quite different.
9. Cf. (on Romance narrative, and generally) Fleischman (1990: 205ff.); also (on Late Egyptian narrative grammar) Hintze (1952: 96f.): “Die Fälle...bei denen ein Vorgang oder eine Tätigkeit durch zwei engverbundene Verben ausgedrückt wird...” (my italics). Hintze discusses and illustrates the Egyptian phenomenon, with general literature. In Coptic, zero (or “asyndetic”) co-ordination of preterites marks “sub-coordination” and narrative event compounding: (Genesis 21:2) *a-s-er-boki a-s-misi* ‘She conceived-and-gave-birth’ (cf. Shisha-Halevy 1986:188f.).
10. Incidentally, in this role the infinitive is neither “substantival” nor “verbal”, in the sense of the dilemma bedevilling the study of the Celtic “verb noun” in the last decade or so. It is here verbal-lexematic, no more, no less. The same is true for the “diary syntax” infinitive, although here a catalogic interpretation might arguably consider a “inventorial” nominal analysis (Lombard’s conclusion for Romance).
11. The examples are numbered and the sources abbreviated according to their occurrence in the documentation Appendix; italics indicate in the translation the Welsh co-ordinated infinitives phrases. The English wording, always subordinate to the Welsh, is usually literal, and may seem unidiomatic or stylistically uneasy.
12. The same lexeme occurs in both slots, as a periphrastic intensive, in (IIslwyn Ffowc Elis, *Yn Ôl i Leifior* 270): *Dyfalodd a dyfalu* ‘He conjectured and conjectured’ = ‘He conjectured continuously and hard’.
13. “Complex event” vs. “event clustering”, see Fleischman (1991: 199ff.).
14. The construction exists in Modern Irish, although so far as I know it has not yet been discussed. An instance I have noted (from Pádraic Breathnach, *Béan Aonair agus Scéalta Eile* (1974, 109): *Cad chuige nach niéireodh sé as agus dul amach ar pinsean?*

15. I translate the Welsh infinitive by *-ing*, for the English *nomen actionis*; the Welsh *yn+infinitive* by *-ing**, for the adverbial gerund or converb (when part of a nexus or as adjunct).
16. Cf. Lombard (1936: 181ff.) "Donc, ferry-boat pour Oakland. Traverser la baie. Manger vivement un sandwich de salade. Remonter sur les 'wagons à bancs. Recevoir à la face un air vif..."
17. A whole book in this genre, with a yet richer grammatical system, is her *Stryd y Gleb* (1949): the small-town world in a bedridden old woman's view.
18. *Dyma/dyna*, MW *llyma/llyna*, are deictio-existential presentatives (not "adverbs", "interjections" or "particles"). This is a special grammemic category very rare in Indo-European European languages outside Celtic and Romance (Italian *ecco*, French *voici/voilà*) but well attested in Egyptian and Semitic. Presented nouns and presented nexus are important MW narrative forms (cf. Shisha-Halevy [Forthcoming]...)
19. The English functional rendering of the Welsh presentatives is difficult, since the very category (attested, beside Welsh, in Romance, Semitic and Egyptian-Coptic) is not attested. *Faute de mieux*, and purely as a code, I choose initial adverbials, thereby compromising the English idiom but marking the syntax. (The perfectly acceptable and usually used *lo* and *behold* are marked for genre and register.)
20. Observe the difference of a case like:

(HF 98) Ar y bwrdd golchi llestri yn fanno yr oedd gwenynen feirch yn gorwedd ar ei hochr...dechreuodd ei hadnnydd wingo a'i choesau strancio o gwmpas; symudai rhan ôl ei chorff rhwberaidd i fyny ac i lawr yn rheolaidd. Stopiai am funud ac yna ail-ddechrau wedyn. Ac felly am tua chwarter awr...Yn y diwedd gwelais ei bod wedi ymlonyddu...Dyna farw gwenynen feirch. 'On the washing-up board there, there was a wasp lying on its side...its wings started struggling and its legs twitching around; the back of its rubbery body moved up and down regularly. It stopped a moment and then began again. And thus for about a quarter of an hour... Finally I saw it had become quiet. That's the death of a wasp'

where the presentative is rhematic, and the clause anaphoric summing-up (and an episode-final delimitation).
21. Superordinated by *et*, in what is usually called "paraipotassi".
22. Cf. Shisha-Halevy (Forthcoming).

23. Two instances of this are Awbery (1984:267) and Ball (1987:134f.); *Welodd Wyn eft yn yr ardd* and *Fe welodd Wyn eft yn yr ardd* are claimed to be “semantically identical...the particle merely marks overtly the fact that this is a positive statement”, or: “*fe-/mi-*, zero-: statement, positive”.
24. I use “aorist” in the sense conventional for non-European languages (cf. Shisha-Halevy 1995: §3.3.0.1), and cf. Berrettoni's penetrating structural-terminological essay (Berrettoni 1988): note the affinity of aorist and future in the Stoic system (67f.).
25. The Welsh aorist gets little special treatment and even recognition in current typological-grammatical discussions; (cf. Jones 1974:229 “The Welsh ‘regular’ verb has no indicative present tense”, with 237ff. “thetic non-past”, a blend of compound/periphrastic *bod*-present and the locutive aorist; all oppositions conceived within clause extent; or MacKenna 1990:187 “[the present form] no longer functions productively as the present. The role of the present has been taken over by a periphrastic construction...”. Or Comrie 1990: 269 “Welsh *yr ydwyf yn canu* – progressive: action in progress [in process]”).
26. H. Weinrich saw “unfictionality” as a primary trait of the narrative present as early as thirty years ago, in the first edition of his *Tempus*: see Thomas (1974:39 n.31).
27. See Kleiber (1987) and Janssen (1991). Cf. Koschmieder (1965) for the aorist used as an extratemporal “fairy-tale tense”, outside and beyond time and place.
28. This is of course a system entirely different from, not just an expansion for, the “normal” dichotomic system of “preterite vs. imperfect” tension and *Tempusübergang*, as generally studied in “Greco-Romance” narrative (from traditional grammatical discussion to e.g. H. Weinrich's *Tempus*.)
29. On the opposition of “incidental” vs. “inherent” predication of substantives and adjectives, see Shisha-Halevy (Forthcoming).
30. Opposed to “obtaining situation” *perfectum praesens* in *Blinais ar fod yn gowboi ers tro, ac yr wyf wedi troi i fod yn filwr yn saethu'r Boeriaid...*

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APPENDIX I: Documentation

The study is based on the following of Kate Roberts's collections and novels: *Deian a Loli* (Caerdydd 1992 [1925]) = DL, *Gobaith* (Dinbych 1972) = G, *Haul a Drycin* (Dinbych 1981) = HD, *Hyn o Fyd* (Dinbych, 1964) = HF, *Y Lôn Wen* (Dinbych 1960) = LW, *Prynu Dol* (Dinbych 1969) = PD, *Te yn y Grug* (Dinbych 1959) = TG, *Traed mewn Cyffion* (Llandysul 1936) = TC, *Twyll Heno* (Dinbych 1962) = TH, *Yr Wylan Deg* (Dinbych 1976) = WD. Examples are taken from: Kate Roberts, Islwyn Ffowc Elis, *Ffenestri tua'r Gwyll* (Llandysul 1955), *Yn ôl i Leifior* (Llandysul 1956); J. G. Williams, *Pigau'r Sêr* (Dinbych); *Y Faner* periodical. Examples from *Y Faner* are so indicated; from Islwyn Ffowc Elis and J.G. Williams, generally unmarked

1.1 The infinitive as a close-juncture narrating constituent: compound-event narrative presentation

(1) (DL 62) Ni wn beth a ddywedasai Elin Jôs pe syrthiasai'r cerrig ar ben Loli a'i lladd.

(2) (I.W 37) Cnocio a dyfod i mewn ar eu hunion y byddai cymdogion y pryd hynny.

(3) (TH 21) Ysgrifennwn ef ar ddarn o bapur weithiau a cheisio gwneud cynghanedd ohono efo'r gair "seirff" a methu.

(4) (LW 57f.) Aem â'n brechdanau gyda ni a'u bwyta ar frys.

(5) Eisteddodd wrth y piano a chanu Noctwm gan Chopin

(6) (G 92) Curodd yn ysgafn ar ddrws y portico, a rhoi ei phen i mewn yn y gegin cyn ei gau.

(7) Cododd Catrin a mynd i eistedd yn un o'r cadeiriau

(8) Eisteddodd Catrin yn ôl a syllu o'i chwmpas

(9) ...aeth yntau allan a'i gadael

(10) Cythrodd am y llun a'i gladdu dan un o glustogau'r soffa.

(11) (LW 79) ...rhedodd fy nain yno i edrych sut yr oedd pethau arni, a'i chanfod wedi marw ar lawr y siambar...

(12) Gollyngodd sgrech i'r tywyllwch, a throi, a chladdu'i hwyneb yng nghlustogau'r soffa.

(13) (TG 8) Ni allai gredu ei bod yn bosib i Sgiathan, a ganai'r grwndi efo hi cyn iddi fyned i'w gwely neithiwr a wincio arni oddi ar y stôl haearn, fod wedi -...

(14) Tynnodd allan flwch bach du, a thynnu anadl ddofn cyn ei agor.

(15) (LW 33f.)...wrth gwrs, pwffiem chwerthin yn aml, a chael pwniad a chilwg gan ein rhieni am wneud hynny

(16) (LW 74) 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...

(17) Diolchodd Harri, a chusanu Greta

(18) (TH 21) Dechreuais yn y dechrau a mynd yn araf dros yr holl ddigwyddiadau, a medrais ddal y cwbl fel petai wedi digwydd i rywun arall.

(19) (G 90) Cymerodd eu mam liain a'u sychu o flaen y tân coch...Estynnodd y fam ddillad isaf glân cynnes o'r popty bach, a rhoi eu siwtiau gorau amdanynt.

(20) (TG 9) Cododd i nôl ei doli bren a lapiodd ei siôl amdani. Criodd gymaint am ei phen nes y rhedodd y paent ac i'w cheg. Ceisiai ei swatio yn ei chesail...

(21) (G 90f.) Chwiliodd am y llwybr ond ni allodd ei ganfod.

(22) Yna gwelodd ffotograff ar y fantell, a chymerodd ef yn ei ddwylo

(23) Adnabu Ceridwen lawysgrifen Syr Madog Owen ar yr amlin, ac agorodd ef ar frys.

(24) Cerddodd yn fwriadus at y piano. Cododd ei gaead. Eisteddodd wrtho. Canodd "Noctwm Alfan".

(25) (TC 29) O'r siamber gefn deuai chwyrnu un o'r plant. Cwynfanai'r claf weithiau. Tipiai'r cloc. Disgynnai marworyn o'r rât y siamber ar lawr. Yr oedd y nos yn drwm, a syrthiodd Jane i gysgu er gwaethaf ei phryder.

(26) (TG 7) ## Eisteddai Begw ar stôl o flaen y Tân, a'i chefn, i'r neb a edrychai amo, yn dangos holl drychineb y bore. Cyffyrddai ymylon ei siôl dair onglog â'r llawr...

(27) (G 88) ## Cerddai'n ysgafn-galon i fyny'r lôn a âi oddi wrth ei thŷ gan ysgwyd ei basged negesi. Yr oedd yn hapus am ei bod wedi gorffen ei gwaith, ac edrychai ymlaen at gael noson o ddarllen wrth y Tân. Daeth criw mawr o fechgyn ysgol i lawr y lôn; aeth hithau heibio iddynt heb gymryd sylw ohonynt.

(28) (G 88f.) Cerddodd i fyny at y mynydd a gwelai'r ty' â'r un ffenestr yn ei dalcen... Ysgydwai plu'r gweunydd yn yr awel, a hedai'r comchwiglod o dwll i dwll. Cerddodd hithau i lecyn gwyrdd wrth ymyl y ty' a chertwmpath o rug lle y buasai defaid yn pori a gorwedd yno.

(29) Eisteddodd gyda'i chwpanaid yn y stafell fyw fechan... Ceisiodd beidio â meddwl am ddim annymunol. Ceisiodd beidio â meddwl am Ceredig... Syllodd yn ôl i lygaid y llun... Clywodd nerf ar ôl nerf yn neidio ynddi... Boliodd llenni'r un o'r ffenestri i mewn...

(30) Daeth Martha i ddweud bod cinio'n barod ac aethant drwedd i'r stafell cinio.

(31) Yn ddirybudd, agorodd y drws o flaen ei llygaid, a gwelodd gysgod yn sefyll yno.

(32) Tywalltodd hi goffî a rhoi'r gwpan yn ei ddwylo. Rhoddodd ef y gwpan wrth ei wefusau a phrofi a rhoddodd hi i lawr.

(33) Yn sydyn, craciodd taran enbyd awyr y cwm, a siglodd y bwthyn fel llong.

(34) (G 21) Syllodd arno'n hir; yna torrodd allan i ganu dros bob man:...

(35) Rhoes Idris y llun yn ôl, a syllu arno a golwg ryfedd ar ei wyneb. Yna rhoes dro o gylch y stafell a bodio peth yma a'r peth arall wrth fynd.

(36) Pan welodd hi, rhuthrodd ati a thaflu'i breichiau am ei gwddw a thorri i lawr ar ei mynwes helaeth.

(37) (LW 40) "Ga'i ddwad efo chdi i'r Sasiwn?" – "Cei, os bihafî di". – Ac fe fihafiodd.

(38) (Islwyn Ffowc Elis, *Ffenestri Tua'r Gwyll*, 302) “Fe fynnodd inni'n dau ddod yma, er 'y ngwaethaf i....Fe helpodd Lewis fi i ddod ag o i fyny... ac wedyn fe aeth Lewis i aros yn y Collen. Fe gawsom swper, fe dynnodd o amdano a gwisgo'r crys nos a'r gŵn sy amdanoch chi rŵan...ac mi wisgais innau'r goban 'ma sy amdana' i. 'Roedd o'n gorwedd ar y soffa lle'r ydech chi rŵan. Mi ddwedais i wrtho fod arna' i eisiau'r soffa i wneud gwely i mi fy hun. Ac fe aeth yn lloerig. Mi ddwedodd nad oeddwon i ddim wedi bod yn wraig iddo..." "Mi waeddais i arno i gofio am ei galon...Mi gydiodd yno' i, a 'nghodi i, a 'nghario i i'r stafell 'na..."

(39) (*Pigau'r Sêr*)...Mae mam yn tynnu ei siôl yn dynn amdani ac yn gollwng ei gwynt yn araf ac yn hir. Ymhen dipyn dyma hi'n dweud yn ddistaw, "Dacw fo." Ac mi welaf rywun yn dod trwy'r mwrllwch, yn araf, araf. Fel y nesâ gwelaf mai Wil ydyw..

1.2 (a) The infinitive as a main narrating tense: “log-book entry”, “annalistic” or “note-book”, or “diary” narrative:

(40) (*Y Faner*) Chwarae gêm. Cogio bach. Closio at ein gilydd. Rhoi fy holl sylw iddo ac ymlacio'n dringar...Bod yn niwtral, a cheisio anwybyddu arogleuon annifyr y gell.

(41) (*Y Faner*) Methu â bod ym mhobman ar unwaith eto, a cholli'r deyrned i Kate Roberts...Dafydd Iwan a Mair Tomos yn diddanu...Cyn hynny, darlith gofiadwy gan Bedwyr Lewis Jones...Llwytho'r car ac – na. nid am adre – ond i Theatr Clwyd.

(42) (HD 32ff.: “Gwacter”) DYDD SUL. Teimlo'n flin. Cael fy neffro o gwsg braf am 6.30 a.m. Methu deall pam mae'n rhaid ein deffro mor fore. Rhaid imi llbau fy nghlustiau wedi mynd adre, Cael slemp o 'molchi. Ceisio bwyta fy uwdd heb golli dim ar y gwely. Yr uwdd yn dda, yn feddal ac nid yn lwm caled...Llawer o ymwelwyr yn y prynhawn. Teimlo bod fy mhen yn wag. O.M. yn dwad yma ar ôl te. Llawer o gacennau ganddi i mi. Y nyrs yn eu rhoi yn y cwpwrdd rhewi... DYDD LLUN. Y bore eto yr un fath...Cael trafferth i wisgo amdanaf...Rhaid imi wneud rhywbeth ynglŷn â'r gwacter yma. Ceisiais ddarllen heddiw ond methu. Nid oes gennyf ddim diddordeb yn y teledu...Er gwaethaf pob dim anniddorol yn fy mywyd, yr wyf yn meddwl, ond nid yw fy meddwl yn cyrraedd yn bell iawn...Teimlo'n drist wrth edrych ar y llond dwn o hen bobol...Ar y diwedd, un hen wraig, 93 oed, yn mynd at y gweinidog a dweud: “On'd tydi Cymru yn wlad braf?” Medraf chwerthin...A dyma fi'n cael syniad, beth pe bawn i'n cyfansoddi stori....Yr oedd yn rhaid iddi fod

yn stori am bobol ifanc, a heno mae fy meddwl yn llawn o'r stori. DYDD MAWRTH. Ond heddiw, mae fy meddwl yn llawn o rywbeth arall. Mae, neu oedd, dynes heb fod llawn cyn hyned â'r rhelyw ohonom, yn dioddef gan rywbeth ar ei brest. Pan oeddem ar ginio yr oedd dipyn o sŵn yn ei gwddw. Daeth y nyrusus â'm cinio i, ac yn sydyn distawodd y sŵn yn y gwely nesaf. Aeth dwy nrys ato. Yna dyma fi'n gweld y ddwy yn rhedeg i ffwrdd gan amneidio arnaf i: d'elais ystyr yr amnaid; yr oedd y wraig wedi marw. DYDD MERCHER Popeth yn mynd ymlaen yr un fath. Deffro, slemp ar fy wyneb, brecwast, gwisgo amdanaf. (Cefais help yn ddistaw bach gan nrys heddiw...). Ni allwn dynnu fy meddwl oddi ar y wraig ddoe...Arbenigwr o feddyg esgyrn yn dyfod yn y prynhawn. Edrychai'n ddymunol, dyn tal, pryd tywyll...Rhoes ei law ar fy mhen yn garuaidd a chefais wefr o hapusrwydd. Ni ddywedodd fawr ddim ond dweud wrthyf am frysio mendio. Ymhen tipyn yr oeddwn yn llawn o'r stori, a dyma beth a âi drwy fy mhen.

(43) (PD 95ff. "Brwydro efo'r Nadolig") Dydd Sul, Rhagfyr 1: Penderfynu mwynhau pob cnoad o'm swper heno...Penderfynu mai llwfrgi ydwyf...Cenfigennu wrth Lloyd y sgŵl sydd wedi ymddeol ers blwyddyn. Meg yn gwneud omeled i swper yn lle'r cig oer tragwyddol...Bwyta'r cwbl yn araf a chnoi pob tamaid ddwywaith... 'Paid ag ochneidio', meddai Meg...Mwynhau smôc cyn mynd i'r gwely. Breudwyddio mod i wedi mygu yn y llwch a'r siafins.

1.2.2 The infinitive for dramatic superordinated highlighting:

(44) (DL 24) # Felly'r bore braf cyntaf a gawsant dyma gychwyn, heb i'w mam wybod.

(45) (DL 87) # Wedyn, dyma gychwyn i'r cae i'w ollwng. Myned drwy'r cae taenu dillad, ac yn eu mawr awydd anghofio cau'r adwy. Wedyn sefyll ar ben y wal, a hwb iddo i fyny. Cychwynnodd yn iawn, ond wedi myned dipyn rhoddai'r pen dro, a deuai i lawr i'r ddaear fel bwled.

(46) Daeth canol Awst, a chychwyn am Baris...

1.2.3 Reminiscent-reflective-introspective "descriptive" infinitive:

(47) (HF 78) Mi'r oeddwn i'n mwynhau cwmni Leusa er mai hi oedd y ddynes fwya digywilydd a ddaeth i'r tŷ yma erioed: byth yn cnocio'r drws; gofyn am bob dim nad oedd ganddi hi mono; diolch amdanu weithiau a pheidio'r tro arall. Gofyn am fenthyg arian o hyd; eu talu'n ôl yn sydyn weithiau a chymryd hydroedd dro arall; eu hanghofio weithiau hefyd...

(48) (HF 79) Nid af i ddweud hanes yr wythnosau cyntaf, newid tŷ, newid cwmni, newid ardal, methu dygymod â'r symud, dim byd i'w wneud ond hiraethu.

(49) (HF 80f.) Yn y misoedd cyntaf yr oeddwn yn byw yn fy hen dŷ ac yn nhŷ Gaenor. Agor fy llygaid yn y bore a disgwyl gweld ffenestr a gardd, ond yn lle hynny gweld cwpwrdd a llun; chwilio am ddrws y gegin fach ar y chwith yn lle ar y dde. Ond y chwithdod mwya' oedd na chawn i wneud dim fel y mynnwn i na phryd y mynnwn i...

(50) (LW 126) Pan gyrhaeddech (heb hysbysu eich bod yn dyfod) fe gaech weithiau y drws yn agored, a phob man yn ddistaw, y tân wedi mynd yn reit isel yn y grât. Gweiddi “Hoi” dros bob man; a thoc fe ddeuai fy modryb o rywle...Wedyn, ruthro i'r tŷ, ebychu wrth ben y tân marwaidd, a dechrau hwyliau bwyd...

(51) Treuliodd Ceridwen noson yn nhŷ Syr Madog a Lady Owen yn Llundai....Gan ei bod yn noson gynnes, bwyta cinio cynnar allan ar y lawnt...

2. “Memory painting” narrative: the narrative aorist

(52) (LW 8) Y mae'n fore Sadwrn gwlyb, oer, diwrnod fy mhen blwydd yn chwech oed. Mae mam newydd llbau tua'r tân, ac mae tân isel, coch yn y grât. Safaf innau wrtho, ac er y gwres, mae arnaf annwyd oherwydd y tywydd diflas. Yr wyf yn criô ac yn criô ac ni wn am beth...

(53) (LW 13f.) Y mae'r wers ar ddaearyddiaeth drosodd a'r dosbarth yn sefyll yn hanner cylch o gwmpas y desgiau yn lle bod yn eistedd ynddynt. Mae'r prifathro a'n cymerodd yn y wers yn cychwyn o'r ystafell... i'r ysgol fawr i ganu'i bib i ddweud ei bod yn amser newid gwersi. Mae'n gofyn i mi...sefyll o flaen y dosbarth i gadw cow arnynt...Pan mae ef yn y cyntedd...mae un o'r bechgyn yn lluchio pysen tuag ef. Try'r ysgolfeistr yn ei ôl a gofyn i mi yn Saesneg pwy a'i taflodd. Dywedaf na wn, a rhoi fy nwy wefus ar ei gilydd yn dynn. “Fe ddylech wybod,” medd ef, a rhoi dwy gansen giaidd i mi...Ond nid wyf yn crio. Deil fy ngwefusau yn dynn ar ei gilydd...

(54) (LW 15) Dyma'r diwrnod mwyaf stormus yn fy mywyd, gwynt a glaw na fu erioed eu math. Cawn ddyfod adre o'r ysgol yn gynnar. Mae mam yn bur anesmwyth, meddwl am nhad yn gweithio yn nannedd y creigiau. I mam, yn nannedd y creigiau mae nhad yn gweithio... A wir, heddiw mae ganddi achos i bryderu. Daw nhad adre a'i ben wedi ei lapio mewn cadachau gwynion. Daeth rhywun i'w ddanfon, ac ymhen tipyn

daw'r meddyg i'w drin. Pan dynnwyd y rhwymynnau, yr oedd holtt fawr yn ei dalcen tua dwy fodfedd o hyd ac yn ddwfn iawn iawn, tua thri chwarter modfedd, 'r wy'n siŵr.

(55) (LW 64) Yr wyf fi'n cofio y chwyldro mawr a fu mewn chwarae marblis.

(56) (WD 81) Saif ambell beth yn glir, a gwn yn iawn mai i mi y digwyddodd hynny ac nid i neb arall. Cofio eistedd ar lin fy mam cyn mynd i'r gwely i gynhesu fy nhraed, hithau yn lapio godre fy nghoban hir dros fy nhraed fel cas llythyr, ac yn fy nghario i'r gwely. Gweld fy nhad yn clirio'r eira o flaen y drws...Ni chofiaf wyneb yr un o'r ddau ac nid oes gennyf lun ohonynt, ond cofiaf wallt melyn cyrliog fy mam. Cofio cael fy neffro ryw fore tywyll a rhywun yn dweud bod gennyf frawd bach, a rhywun yn dweud wedyn bod fy mam a'm brawd bach wedi mynd i ffwrdd ymhell. Cofio modryb Sera...yn dwad acw atom. Cofio pob man yn ddistaw a nhad heb fod yno. Ond gwelaf un peth yn gliriach na dim, Modryb Sera yn dweud fy mod yn mynd ati hi i fyw...Yr wyf yn cofio rhyw ddyn yn dweud bod yn rhaid boddi'r gath, a dyma finnau'n sgrechian...

(57) (*Pigau'r Sêr*, 7ff.) ## Mae'r eira mân yn chwyrlio drwy frigau'r coed, ac erbyn hyn mae'r robin goch a'r fwyalchen wedi mynd i rywle i gysgodi ...'Rwyf wedi bod yma ers dro awr rŵan, ac yn teimlo y dylaswn fynd i olchi'r llestri...Mae hi dros awr er pan aeth Wil i'r ysgol. Petai'n bwrw eira fel hyn yr adeg honno ni fuasai Mam wedi gadael iddo fynd, ond gwn yn iawn fod Wil wrth ei fodd ... Rhyfedd ydi meddwl bod lloffft Mam mor bell, pe byddai hi'n galw rŵan ni fuaswn byth yn ei chlywed, ond wedyn mae ganddi'r gloch. Beth am y llestri. Y sgyleri eto mor bell ond i gyfeiriad arall, ac yn oer, nid yw'r peipiau cynhesu'n cyrraedd yno....

Dyma'r llestri wedi eu golchi a'u hail osod ar fwrdd y servants' hall...Af ar hyd y corridor hir, hir, hyd at waelod grisiau'r cefn, ac i fyny. Af hyd y landing hir eto tuag ystafell Mam. Gwn ei bod hi'n poeni am yr eira, sut y daw Wil adref... Mae hi wedi clywed rhywbeth yn clepian hefyd ym mhellafoedd y ffrynt, ac am i mi fynd draw i edrych...

Ni theimlais ofn erioed wrth fynd drwy'r plas ar fy mhen fy hun. Ac eto teimlad annirnadwy a gaf bob tro wrth droedio ehangder dieithr y ffrynt, teimlaf rywsut nad oes gennyf yr un hawl i fod yn y fath le. Af drwodd i galeri'r neuadd...

Dyma fi wedi bod trwy holl loftydd y ffrynt ac wedi dod i lawr y neuadd. Ni allaf fyth fynd heibio i rai o'r darluniau heb aros yn hir i syllu

arnynt. Dyfalaf sut ddyn oedd Syr Hugh wrth edrych ar y darlun aruthrol fawr ohono ar ganol y grisiau. Teimlaf rŵan ei fod yn edrych yn gilwgus arnaf... Af trwy'r drws gwydr a'm gweld fy hun yn dod i'm cyfarfod... Mae rhywbeth du yn ysgwyd ac yn clepian wrth y lle tân...

Un o'r llefydd gorau gennyf yn y plas ydi'r llyfrgell. Nid yw mor fawr o lawer â'r drawing room, ond mae'n filwaith mwy diddorol. Mae'r parwydydd i gyd wedi eu gwneud yn gypyrrddau gwydr, a'r pren yn dderw.... Mae'n gynnes, gynnes yma... At y llyfrau hyn y byddaf yn dod rŵan bob cyfle a gaf. Blinais ar fod yn gowboi ers tro, ac yr wyf wedi troi i fod yn filwr yn saethu'r Boeriaid...

Ar fy mol ar y carped yr wyf rŵan, a'r llyfr coch ar agor o'm blaen... Mae'r llestri te wedi eu gosod yn barod ar fwrdd y servants' hall. Dywedodd Mam ei bod am godi at amser te, a dyma hi'n dwad rŵan ac yn mynd yn syth i'r ffenest i edrych i lawr y dreif. Safaf wrth ei hochr... Mae mam yn tynnu ei siôl yn dynn amdani ac yn gollwng ei gwynt yn araf ac yn hir. Ymhen dipyn dyma hi'n dweud yn ddistaw, "Dacw fo".

Ac mi welaf rywun yn dod trwy'r mwrllwch, yn araf, araf. Fel y nesâ gwelaf mai Wil ydyw...

"Mi awn ni i neud y te'n barod" medd Mam.

Rhedaf finnau o'i blaen... Fe gymer ychydig amser i Wil ddod rownd at ddrws mawr y cefn. Safaf wrth ffenest y corridor droed y grisiau cefn ac edrych ar gwt Bess. Bydd hi fel arfer yn clywed pob sŵn o bell, bell. Ond nid heddiw...

Mae Bess wedi clywed rhywbeth. Neidia allan o'i chwt a deil flaen ei thrwyn i fyny'n uchel... dyma hi'n edrych tua drws yr iard ac yn cyfarth...

Yr ydym yn cael te yn y servants' hall, a'r lamp baraffin yn olau ar y bwrdd. Pan gyrhaeddodd Wil adref yr oedd yn olau ddydd... 'Does dim ond rhyw bum munud er hynny, ac wrth edrych allan trwy'r ffenest rŵan mae'r nos yn ddu... Gwêl Mam fi'n edrych ar y nos ac yn gwrando ar y gwynt main yn y ffenest, a gofyn imi gau'r gaeadau...

APPENDIX II Terminological Defining Glossary

Agent (of verb phrase): nominal or pronominal actor-actant element.

Aorist (in Welsh), otherwise called Present (-Future): a non-periphrastic tense, with the functional spectrum characteristic of generic or atemporal tenses (see Shisha-Halevy 1995:3.3.0.1.)

Atemporal (used of a tense-form or non-verbal *nexal clauses*): marked as being indifferent to tense oppositions.

Background (in narrative grammar): a constituent of the Comment Mode of narrative, in which non-dynamic, non-evolutive information concerning the narrated and the narration is presented.

Boundary signal: a grammemic element signalling a subtextual junctural limit or seam in the syntactic sequence (see delimitation; juncture; link).

Carrier, narrative: a verb-form presenting the basic constituent of the Evolution Mode. Usually concatenating, and always ruled by the narrator's staging decisions, it corresponds to a logical or chronological sequencing of narrative events.

Category: the signified of a paradigm.

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, commenting, resumes, explains, gives reasons for plottal acts and states and information on prior and anterior action, or meta-narrative statements, such as reasons for narrative statements made or summing-ups.

Converb: verb-form, in Welsh non-finite, of adverbial paradigmatic privilege

Converters (especially discussed in Shisha-Halevy 1995): morphemic exponents prefixed to *nexal clauses*, signalling their micro- and macro-syntactic status (in the complex clause or in the text/discourse, respectively).

Delimitation: the cancelling or negation of a link: a feature signalling break of cohesion or of a continuity bond, or seam, in a specific textual stretch

Delocutive: pertaining to the 3rd-person (or not dialogue participant) personal perspective. (Note that the delocutive pronouns are not personal pronouns, properly speaking, but phorically tagmemic operators.)

Event (Narrative): a delimited constitutive unit of the narrative chain in the Evolution Mode. A basic segmental unit of plot development, as staged by the narrator.

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.

Focus: in the ultraclausal textual information unit (“block”), the element(s) or textual segment specially marked as carrying the communicative core, main message or highlight of an information block. (On this higher level, even a nexus may be focused, i.e. predicated as rheme of thematic clause constituents.) The focus may, in the clause extent, coincide with the clause rheme. Focusing (marking as focus) may be effected by any tagmemic (syntactic, morphologic, suprasegmental-prosodic) feature

Foreground (in narrative grammar): a constituent of Evolution Mode; the basic concatenated layer of plot development as staged and paced by the narrator.

Generic (reference): the potential of an actualized substantive or pronoun to refer to a genus or genus name.

i-Agent (in Welsh): a marked form of the substantival/pronominal theme/agent of a verbal nexus, with a lenited infinitive as theme, typically with substantival commutability: *i ddyn ganu, iddo ganu*.

Incidental (noun predication): a pattern (occurring in Celtic, Spanish and some non-Indo-European languages) predicating a substantive or an adjective as a rheme of incidental, circumstance-referred or non-permanent validity. In Welsh, *yn*-marked rhemes carry this function in the statal-existential nexus pattern (*Mae'n dda, Y mae hi'n dywysoges*).

Infinitive (in Celtic): a special nomen actionis with grammatical relevance and regulation in nominalization grammar and the verbal system.

Interlocutive: pertaining to the 1st-2nd (dialogue participant) persons and their respective spheres of grammatically relevant perspective; subdivided into locutive (“speaker’s”) and allocutive (“addressed person’s”) substructures.

Juncture: a set of grammemic features, signalling the grade of joining of adjacent substextual segments, from text-constituents down to phonemic/graphemic units. (“Close/open juncture”)

Link: a cohesive feature; a feature signalling and affirming cohesion or of a continuity bond or “seamlessness” in a specific textual stretch.

Locutive: First-Person, narrating/speaking person and its grammatical sphere of relevance.

“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.

Neutralization: the cancelling of an opposition in a given environment.

Nexus: the special interdependence signifying the predicative linkage of theme and rheme, which is the predicative clause actualization of a phrase. Different types of nexus refer to different rhemes and themes. On a higher textual level, a nexus may be queried, negated, focused etc. (“Nexal”)

Nominal Sentence: a special nexus pattern the constituents of which are at least a nominal or pronominal rheme and theme, and (in some cases) a copula which is not itself a verbal nexus syntagm.

Nucleus (grammatical): the constituent of a syntagm (phrase) which defines and signals its commutation properties – its paradigm, integrating it in the textual (syntagmatic) sequence. The “grammatical centre”. (“Nuclear”)

Opposition: the interrelationship between members (“terms”) of a paradigm.

Paradigm: substitution-class: set or class of elements, forms, syntagms, patterns that are intercommutable (with a change of meaning) in a given micro- or macro-textual environment. (NB: the traditional grammar-book inflection/conjugation “paradigm” is not a structural category, not being necessarily a true substitution-class (“Paradigmatic”))

Pattern: an ordered and bounded sequence of paradigms/categories.

Performative: a special type of verbal utterance and act-of-speech, simultaneously and by the same token stating an act and executing it (as in “I swear”, “I promise”, “I thank you”) (see Shisha-Halevy 1995:3.3.3).

Rheme: one of the two prime constituents of the basic information structure of the nexal clause: the constituent that conveys new information about the theme (“Rhematization”: marking as rheme).

Satellite: the expansion constituent in a phrase, expanding the nucleus (“Satellital”).

Superordination: the marking of a nexus (clause, e.g. verb clause) as hierarchically of higher rank than its preceding or following environment.

Syntagm: a bounded combination of two or more segmental elements in the linear textual sequence (“syntagmatic”).

Texteme: a textual or subtextual, componental, signalled and bounded unit manifesting idiosyncratic and complete systems 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).

Theme: one of the two prime constituents of the basic information structure of the clausal nexus; the constituent that presents textually, inter- or extra-textually relatively given or presupposed information.

Theme-switching: a textually given theme in alternation to an adjacent preceding one, or the introduction of a new theme.

Topic: in the ultraclausal textual information unit (“block”): the element(s) or textual segment that, being cotext- or context-bound, feature the cohesive factor of “what is being discussed” within the block. Formally, the topic signals and affirms textual continuity and cohesion, while initiating a new subtextual unit. The topic is thus a high-level (text-grammatical) theme, relating to the theme + rheme nexus as the theme to its rheme in the clause extent. (“Topicalization”: marking as topic)