

# Work Notes on Modern Welsh Narrative Syntax (II): Presentatives in Narrative

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The paper assigns, in a ‘pointillistic’ structural profile, narrative functions to **dyma** and **dyna**, formal presentatives, in syntactic detail and macrosyntactic patterning, on the database of Kate Roberts’s short stories and novellas.<sup>1</sup> The extensive distribution and rich functional range of these elements matches their formal complexity and narratological significance. This presentative pair, expanded by verbal, substantival or pronominal presentates, form six **narrative tenses**, distinct formally and functionally, in complex interplay with their environment.

In fact, however, **dyma** and **dyna** comprise doubly two homonyms: *dyma/dyna* presentatives, and *dyma/dyna* referential pronouns, typically rhematic or focal.

Following a descriptive breakdown of the syntactic properties of the presentatives, the Presentative Narrative Tenses (PNTs) I to VI are discussed.

Functionally striking and statistically prevalent is (PNT I) # *dyma* + noun phrase/personal pronoun + *yn*-converb2#, where we encounter two homonymous sub-tenses: the first with specific scenic or theatrical (‘dramatic’, narratologically scene-setting) semantics; the second non-scenic, but tagmatically functional. It is noteworthy that the entire presentative clause is high-level, narratologically rhematic or focal to the preceding text: it contains the key event. The presentative signals immediacy between narrator, reader and narrated character.

Two presentative narrative tenses are non-verbal: adverbial presentates (dramatic presentation of motion) and scenic presentation of nouns.

Another major issue treated here concerns the anaphoric pronouns *dyna* and *dyma*, rhematic in Nominal Sentence and Cleft Sentence patterns.

## **0.1–0.8 Preliminaries. Syntactic Characterization**

### **1.0.1–1.6 Presentative Narrative Tenses (PNTs)**

#### **2. Grammaticalized Presentatives**

#### **3. Enumerative (Case-Raising) Presentatives**

#### **4. Dyma, Dyna Referential Pronouns**

**0.1** Languages differ, in a manner of speaking, in what they must express, in the grammatical and lexical systems and features they present. Such difference may be fateful for linguistic description: a feature system absent in a linguist's background may compromise, flaw or at least complicate the description of a linguistic system where this feature is of the essence. English, for obvious reasons, is the background language in effect most prejudicing and impeding analysis. By 'absence', I do not mean the mere want of a formal element or even a pattern or category or configuration, but also of a phraseological manner or way of expression. This bears directly on the issue of translation and literary expression as well as of literary reading of a text. I am aware of the simplism in stating a linguistic 'absence' without a precise contrastive analysis; in the case in point, such constructions in English as the presentational *there*-clauses,<sup>3</sup> or sentential-focus (or nexus-focus constructions, see below)<sup>4</sup> may well be 'equivalent' or 'correspondent' to our presentative constructions.

It is difficult to quantify affinities, and even compare such factors for several languages – say, English with French,<sup>5</sup> Italian,<sup>6</sup> Hebrew, Arabic, Egyptian-Coptic,<sup>7</sup> Neo-Aramaic,<sup>8</sup> Celtic<sup>9</sup> – all languages with eminent presentative features of grammar, extensively attested and important – but the ethnocentric factor cannot be denied.<sup>10</sup> This fudging is even compounded by the '*tyrannie de la forme*' complaint (De Boer 1928), with a focus on the 'word', in our case the isolated elements *dyma* and *dyna*, their etymology, their part-of-speech assignment, their 'use' and 'rendering', while losing sight of their patterning, macrosyntactic-textual formalities and functioning, as well as contribution to narrative organization. (Again, this is hardly the case of the presentatives in well-tended languages; indeed, the presentatives provide a *par excellence* case of the indispensability of textual scope: the text tells

all). These elements, *dyma* and *dyna*, have their systemic significance and signification. Morphologically, they may be seen as semi-analysable deictics (*yma*, *yna*, with the synchronically obscure base *d*).<sup>12</sup> Structurally, they significantly commute with the existential (*y*) *mae*: in fact, they are arguably **deictic existentials**: see below, on the enumerative role of presentation.<sup>13</sup> And yet, they are functionally in narrative much more than that. In the present Work-Note I attempt no more than a sketch of their profile, with many questions asked, and many unanswered (e.g. – in part – the opposition of *dyma* and *dyna*; or of *dweud* in presentative clauses (PNT I)). I hope to stimulate debate and challenge postulates on an understudied topic of central significance in Welsh narrative syntax.<sup>14</sup>

**0.2** To my knowledge, Thomas 1996, an extraordinarily broad-scoped and sophisticated grammar of Modern Welsh, contains the only scholarly discussion of the Modern Welsh presentatives, which have suffered scholarly neglect. As in his account of *fe* and *mi*, Thomas's approach to presentative syntax is sensitive, combining and bridging brilliantly traditional and text-linguistic (occasionally even literary-poetic) approaches to syntax.

In § 2.43, Thomas advances the view of *dyma/dyna* as 'defective verbs'; 4.183 [b], 4.185 [d] as demonstratives, phoric and deictic; but 6.34 (under 'The Sentence') as 'dramatic (*dramatig*) verbs' (cf. our 'scenic narrative tense', below). Although the semantics of *dramatig* are here not specified, nuanced, or qualified, it is clear that Thomas is on to a basic functional factor of these narrative elements. (Thomas does not refer to narrative presentation, neither indeed to other functions, nor to the precise syntagmatics of the presentatives).

**0.3** The presentative system of Welsh (not found as such in English), formally centring on *llyma/llyna* in MW,<sup>15</sup> *dyma/dyna* in ModW, is the issue addressed in this paper. These twin elements, well attested (possibly, relatively more so that their French correspondents), rich and nuanced in Kate Roberts's fiction, are of high importance in both her dialogic and narrative systems of grammar. (In fact, this is the first issue raised: these essentially dialogic elements are all-important in narrative organization). This study is concerned only with the narrative texteme, not dialogue.<sup>16</sup> It will be seen that the presentative calls into question basic textemic distinctions; in a way, it dialogizes narrative. I attempt here to assign systematically narrative functions to presentative configurations,

taking into account the syntagmatics and paradigmatics of these two elements, that is, placing them in patterns, on the basis of the aforementioned corpus;<sup>17</sup> however, my ultimate goal, beyond narratological roles, is to contribute to the understanding of the merging, or overlapping, of scenicity or dramatic modality with salience, prominence, or downright focality, for the presentative clause often relates to its preceding text as rheme to theme.

**0.4** Anticipating the discussion below, I would argue that *dyma* and *dyna* in Welsh narrative comprise two homonyms each, one non-referential–presentative, the other referential–pronominal (cohesive: anaphoric, cataphoric, endophoric or esophoric). The former is constituent of presentative narrative tenses (PNTs), the latter rhematic or focal in Nominal Sentence or Cleft Sentence patterns.

**0.5** Some specific difficulties in the analytic procedure are encountered here, even beyond the usual obstacles of high-level ‘literary/linguistic’ syntactic inquiry; not least the fact, referred to above, of the incommensurability of Welsh and English, the latter still also a present-day metalanguage, even outside generative linguistics, not unlike Latin in times past.

The ineffable embarrassment of the non-renderability of the Welsh presentatives in English – ‘here is’ is a lame solution, not merely a mis-translation, but basically, grammatically wrong; ‘behold’ is biblical – resulting not only in an awkward, non-fluent English, often, indeed, non-English – but also in a structurally distorted view, in losing sight of this complex signal.<sup>18</sup> Another difficulty is environmental: it may be hard to resolve the syntactically operative textual block or cluster of constituents. In the translation of the examples below, I chose what seems to be a sound way out: prefixing ‘[!]’ to the English text, indicating formal markedness.

**0.6** Frankly, the ‘concurrence’ – theoretically, either opposition, or (conditioned) alternation, or (rather embarrassingly for structural description) ‘free’ variation – of *dyma* and *dyna*, is difficult to resolve clearly. It will be seen that there are slots and environments, where one of the two presentatives is almost to be expected; still, in a few (relatively, very few) cases either is encountered, with no apparent conditioning or different signified. (No exx. are collated with the MSS):

**Dyna (where *dyma* might be expected)**

- (1) SG 42 Ond, dyna fi'n dechrau mynd yn ddagreuol eto '[!]' Still, here I was starting to become tearful again'
- (2) HF 29 Dyna'r dyn yn stopio'n sydyn '[!]' Here the man stopped all of a sudden' (same page: *Dyma* Ned yn codi ei ddau droed blaen '[!]' Here Ned raised his two front legs')
- (3) FfG 103 Ond dyna'i frawd yn cychwyn i lawr yr ysgol yn araf... '[!]' But his brother proceeded down the ladder slowly'

As against the neat opposition of the two:

- (4) OGB 60–1 # **Toc**, *dyma* fe yn clywed llaw fach yn cydio yn ei law. Trodd ei ben, a dyna lle'r oedd Luned yn swatio'n dyn wrth ei ochr '[!]' Presently, he felt a small hand taking hold of his hand. He turned his head, and there was Luned snuggling closely at his side'  
Sim. (5) *dyna lle'r oedd* WD 24, 36 '[!]' Here's where he was...'

Or the still (to me) obscure alternation of the two (see also often in the illustration below):

- (6) TG 43 Ar hynny, *dyma* hi'n lluchio ei dwy glocsen ac yn dechrau dawnsio... *Toc* dyna hi'n stopio '[!]' At that point, she threw off her two clogs and started dancing... Presently, she stopped'
- (7) G 73–74 *Dyma'r* tro cynta erioed i Jimi ddweud celwydd... A *dyna'r* ail gelwydd... '[!]' This is the first time Jimi ever told a lie... and that is the second lie'

A summing-up synoptic table (NB: all readings uncollated. The table is provisional, pending further documentation. Brackets indicate weak attestation):

**Table 1: Syntax of presentative**

	<i>dyma</i>	<i>dyna</i>
enumeration		+
grammaticalized	(+)	+
PNT (I)	+	(+)
PNT (III)	+	(+)
PNT (IV)	+	+
PNT (V)	+	
PNT (VI)	+	+
<i>referential</i>		
+ relative (Cleft)		+
emotive, cata-/endophoric	+	
Comment Mode Narrator's Channel	+	
negative	+	
'return to story-line'	+	
epistolary presentation	+	
memory narrative		+
'style'	+	

As pointed out above, no serious study of this issue can proceed without collation of the published text with the earlier editions and the manuscript.<sup>19</sup> (The exact *dyma* vs. *dyna* opposition in the same environment, *ceteris paribus*, is extremely limited: in some slots, *dyna* is clearly the canonical form. In any case, the deictic opposition of the two (beyond cases of anaphor and cataphor) is not sharp, any more than are French *voici* and *voilà*.)

**0.7** Another stubborn difficulty is the tenuous distinction (possibly more of a text-junctural gradation, rather than a dichotomy) between the dramatic or

scenic presentative narrative tense (PNT I) and the non-scenic, tagmemic, delimitative sequelling one (PNT II):

- (8) G 89–90 *Dyma*'i phedwar corn yn neidio allan fel pigau pennor...  
*Dyma hi a*'i mam yn dechrau chwerthin '[!] Then its four horns  
 (the snail's) leapt out like wicket spikes... [!]  
 Then she and her mother began laughing'

Except for specific stylistic circumstances, and striking contexts such as 'acoustic events', I cannot say I am wholly satisfied with such statements as can be formulated: scenic vs. tagmemic roles (see below).

**0.8** For more analytical detail, and as analytical-structural procedural practice for examining the mechanism of the presentatives, I shall address a series of *analysis questions*, to achieve a preliminary structural profile and breakdown of the presentative features. These are selected queries – some unanswerable in the present study, some I shall try to answer briefly – concerning pattern, formal and functional characteristics of presentative syntax: an array of problems and issues, to be investigated in depth, here but summarily investigated.

- (1) **String and pattern.** On the (macro)syntactic level, the presentative *string* in the text is the etic entity, to which the emic correspondent is the *pattern*, structurally defined as a 'bounded and ordered sequence of categories'. In the string we include the presentative elements, presentates, pre-presentatives, presentation trigger signals. Beyond the string, the relevant environment must be contemplated.
- (2) **On the narratological level**, we consider narrative-organization implications: pacing delay and slow-down by delimitation, rhythm change disruption of measured concatenation, scene-setting and forward surge of the plot, complicating action, narratorial intrusion and more.<sup>20</sup>
- (3) *Dyma* and *dyna* – opposition and neutralization environments. The absence of *dyma/dyna* is arguably a *zero* sign, and the presentative-less clause is, by the same token, unmarked. *Dyma* and *dyna* are opposed in very limited environments.

- (4) **Personal environment of the presentatives:** delocutive (3rd person), locutive (1st person). Allocutive (2nd person) not attested.
- (5) **Presentatives and presentate-actants.** A presentate may be a substantive (noun syntagm), a personal pronoun, an infinitive (see below, PNT IV),<sup>21</sup> or a predicative nexus: [substantive + *yn*-converb] (PNT I, II); [substantive + *wedi*-converb], [substantive + prepositional phrase] (PNT V). The difference between nexal and non-nexal presentates is structurally significant.

Regardless of the putative verblivity of *dyma/dyna*, it is a fact that the presentative pattern also features a substantive or personal pronoun, the former lenited if lenitable and in close juncture with the presentative. This lenition indicates rectional interdependence, and actantial status, as a basic pattern property (similarly in French and Italian, Egyptian, Biblical Hebrew), but has no bearing on word-class or information structure. Actance, as a dependence-grammar phenomenon, is hardly an exclusively verbal feature.

- (6) **Strings and paradigm syntagmatics, category sequencing, patterning.** Formally, we begin tentatively with rough, preliminary patterning – seemingly, three basic constructions:

- PRES (*dyma, dyna*) + [NOUN SYNT./PERS.PRON]
- PRES (*dyma, dyna*) + [NOUN SYNT./PERS.PRON. + *yn*-CONVERB]
- PRES (*dyna, dyma*) + [Rel. VERB/NOUN SYNT.]

However, all these three pseudo-patterns are unstructured and misleadingly simple, and, as I will attempt to show, comprise several partly homonymous forms. Their resolution must be carried out structurally, by paradigm, constituency, sequence (‘word-order’). Basically, the presentatives operate in the the binary paradigm *Dyma/dyna, Mae/oes* (*oedd, bydd etc.*)

Slot zero: pre-presentative

*Ond, a, modd/beth bynnag, zero*



Slot One: protasis, preset, with pro-forms

Circumstance (sub)paradigms:

*cyn [iddo gael]/a ..., pan..., a-[hi'n myfyrio // wrth-..., wedi...// yna, ar hyn(ny)*

Slot Two: presentative trigger signals, immediacy signals,<sup>22</sup>

**semantically close yet not synonymous**

*Toc 'presently', ar hynny 'at this/that (very)', rŵan 'presently', ar y gair 'in a moment', yn sydyn 'suddenly', ar fflach 'instantly', ymhen sbel, ymhen eiliad 'in a second', ar yr un pryd 'simultaneously', y munud hwnnw 'that very minute', y munud nesa 'the next moment', ymhen ddeng munud 'within ten minutes.'*

Slot Three: presentative stricto sensu

*dyma, dyna*

Slot Four: presentate, presentate clause

*Noun syntagm, personal pronoun (locutive, delocutive); yn converb, wedi converb*

Slot Five: post-presentative

*wedyn 'subsequently'*

Note:

- different juncture contours between slot paradigms:
- slot 4, important for textual cohesion signalling, is of particular significance;
- slot 2 – presentative trigger signals, of several subtypes (temporal, modal);
- slot 2 – for referential *dyna/dyma*, we witness considerable reduction of terms. See below.

- (7) **The presentatives are not converted, in contrast to their referential homonyms.** The implications of this are not clear, unless it be the syntactic-status nature of this set. The presentate is a noun phrase or personal pronoun, but not a substantivized clause ('that' form – converter [y(r)] or *i cum infinitivo*).<sup>23</sup>

(8) **Some structural-syntactic features of the presentative construction:**

(a) The *dyma* presentative clause is essentially initial in its syntactic unit, never final. It may occur in the absolute opening of a text (PD 69 *Y Daith*), very often as paragraph-initial (e.g. G 16, 22, 57, 59, 61, 96, PD 118), following typographical space or asterisked space (P 65, G 17, TH 77f.). (The anaphoric homonym *dyna* may very rarely be final). It is generally *non-concatenating*; in fact, it is often concatenation-breaking. All this points to the relative marginality in Kate Roberts's usage of the 'correlative' protatic + presentative configuration.

(b) As suggested, *a* (adjoining *dyma* clauses) and *ond* commute in a pre-presentative paradigm with *pan-* 'when', *cyn a/i cum infinitivo* 'as soon as', *wedi* converb 'after', *wrth* converb 'as, upon'.

*Ar hyn(ny)* may belong in the same paradigm, as the pro-form neutralizing the various circumstantial pre-presentative clauses. In these cases, the presentative clause is syntactically **superordinative** to its preceding element or clause. In terms of information structure, the circumstantials are thematic or rather topical, with the presentative clauses in nexus, as their high-level rhemes, or **focus**, the key event, in a layered narrative: narratologically, introducing the complicating action:

(9) WD 74 yn y distawrwydd *dyma fo'n rhoi ei fraich amdani...* 'In the silence, [!] he put his arm around her'

(10) WD 54 Pan aeth eich taid a minnau i brynu'r cwpwrdd, bwriadem brynu un bychan efo dwy ddôr, *ond dyma'r saer yn dangos hwn inni, un mawr teirdor wedi ei wneud o dderw gwyn, a phaneli mahogany ar y drysau. Dyma fo'n dweud y caem fargen ynddo* 'When your grandfather and I went to buy the cupboard, we meant to buy a small one, with two doors, but [!] the carpenter showed us this one, a big one with three doors, made of white oak, with mahogany panels on the doors. [!] He said we'd get a bargain in it'

(c) Presentative clauses are very rarely, if at all negatived (*dyma*).<sup>24</sup> This may be revealing, symptomatic of the superordinative status of

presentation, rather than of any semantic property of presentatives. The following instances are almost identical, and the evidence even more scant (NB: negation applies to the whole clause):

- (11) GB 91 Nid dyma’r tro cyntaf iddi fyned allan. ‘[!] This was not the first time for her to come out’ (negation of the whole)

(d) *Dyma* or *a dyma* often head paragraphs, signalling *taking up – return to – the story-line after a backgrounding or Comment Mode digression, with a brief summing-up*. This is both superordinating and rhematic. It may not be a coincidence that all instances are contextually **distressful**; the emotional charge is an important factor in this category:

- (12) PD 13 ... A dyma’r Nadolig wedi cyrraedd gyda’i bryder, a phryder dwbl y tro hwn. ‘[!] And here Christmas has arrived with its anxieties, and twofold anxieties this time’

- (13) PD 15 A dyma fo heddiw yn sâl, a’i feistr ar ddydd Nadolig yn disgwyl yn ei sêd am y gystadleuaeth... ‘[!] And there he is today, ill, and his teacher on Christmas Day waiting in his seat for the competition.’

(e) Concatenation of presentatives is rare: see a telling exception in ‘Style?’ below.

(f) The nominal presentate (including infinitive, and nominal components of the nexus with converbs) is lenited after *dyma*, *dyna*, whatever its construction; as I see it, this does not reflect the structure of the presentative clause or its word-class, but the dependency of presentative and presentate. This hardly implies the verbality of the construction, or the objectual nature of the presentate. A possible implication of this lenition is the existential status of the presentate.

- (14) G 88 Wedi iddynt ei phasio, dyma rai ohonynt yn ei dynwared fel y byddai yn eu rhwystro rhag mynd ar gefn eu beiciau ar lôn breifat ‘After

they passed her, [!] some of them imitated her as if she was hindering them from going on their bicycles on a private road'

**(9) Presentative macrosyntax: high-level nexus and focality.** As suggested above, in the [+ *dyma* + *yn* CONVERB] frame, the preceding syntactic unit is thematic,<sup>25</sup> while the *dyma*-clause unit is high-level-rhematic, indeed the focus of the whole complex – in fact, this is arguably a high-level type of nexus focusing or sentential focus.<sup>26</sup> This is apparent in passages like the following (with the high-level themes underlined and the high-level rhemes-foci italicized):

(15) TG 79 Ond eleni, *dyma Nadolig yr un fath â'r cerdyn* 'But this year, [!] there is a Christmas the same as the card'

Or

(16) FfG 18 Ar hyn *dyma sgrech dorcalonnus o gyfeiriad y gwely* '[!] At that point, came a heart-rending scream from the direction of the bed' (numerous similar examples in the illustration of PNT I–VI below).

The presentative delimitation is no less than the theme/rheme divide. Note that this is not a clefting, contrastive kind of focus, but one of the salient or key point, as it were hyper-foregrounding in the evolvement of the narrative. Not surprisingly, focality overlaps here semantically with iconic immediacy, 'unexpectedness' and dramaticity, and, formally, with **superordination**. Narratologically, this salience coincides with **the onset of a new scene**.<sup>27</sup>

**(10) Presentative phoricity.**<sup>28</sup> Phoricity *vs.* non-phoricity, ana- or cata- or endo- or eso-phoricity<sup>29</sup> of the presentatives, in-pattern, are all encountered, and arguably determine different homonymous entities. See briefly 'deixis', above, and in some detail, the referential *dyna* and *dyma*, below.

**(11) Juncture.** Internal and external juncture contours.<sup>30</sup> The junctural intricacies of the presentative constructions are remarkable. Double linkage and delimitation are observable here, between the presentate (e.g. by means of the phoric pronominal link in [= *dyma fo*...]) and its cotext; and the deep textual narratological delimitation, the ruptural boundary between [*dyma*...] and the

preceding narrative text. Obviously, in the case of Proper-Name or locutive (1st-person) presentates, the linkage grading is lower, the delimitation higher.<sup>31</sup> Internally, we encounter several boundaries or seams, between the constituent paradigms of the presentative pattern, all with their individual juncture grading (e.g. the boundary between the thematic circumstance paradigm and the rhematic presentative clause – the nexal theme : rheme delimitation).<sup>32</sup>

We have closest juncture between presentative and presentate (lenited, in case of *zero*-determination); but open for the focal referential pronoun homonym of the presentative and its topic:

- (17) TH 37 Dyna, yn fy meddwl i, a wnaî i gŵn ladd defaid ‘That, in my mind, is what made dogs kill sheep’

Another juncture factor amounting to a basic delimitation is of course the non-convertibility of the presentative clause, i.e. the non-applicability of converter linkage.

**(12) Simultaneity.** This feature, with reference to story-time, of significance in converbal syntax (*yn*, *wrth*, *gan*, *dan* with their following or preceding clauses) is of interest also here, for the junctural seam of pre-presentative with the presentative clauses, as well as the opposition of *yn* and *wedi* converbs.<sup>33</sup> One implication of simultaneity is the endophoric reference of the referential pronoun *dyma*.

**(13) Adjoining, concatenation, pacing, iconicity.** As a rule, with some rare but significant exceptions, presentative clauses do not concatenate, but rather break or disrupt concatenation. The number of presented events is very small, two or three at the most. However, *dyma* clauses are often vaguely adjoined to the preceding text by *a*.

- (18) WD 81...a dyma finnau’n *sgrechian a gorwedd* ar wastad fy nghefn a strancio, a dweud... – ‘[!] ...and I screamed and lay prostrate and threw a tantrum, and said:...’

The bracketed adjoining of the infinitive by *a* is uncommon. It recalls the familiar *a* + infinitive converbal narrative hyper-event component.

Iconicity in narrative<sup>34</sup> is tied in with paradigmatic juncture. It is not absolute, but scalar in a continuum. Thus, *dyma*-sequelling (rather than mere concatenation) must be viewed as a delimitative term in the paradigm also comprising *yna* and *zero*; ‘sudden’ or ‘unexpected’ is the functional correspondent of *dyma*-sequelling (‘outcome’ or subsequent eventing). The action containing presentation progresses iconically, by fits and starts; see under ‘Style?’ below (G 16, 89f., etc.).

**(14) The presentative verb-clause constituency** is drastically limited, and includes, beside the rare infinitive (PNT IV), the # *noun/pronoun/proper name* + *yn/wedi converb* # nexal block, which may be analysed as {*presentative* + [*nominal* + *adnexal converb*] *presentate*}. The absence of substantival (‘that’), or non-substantival verb forms – preterite, imperfect, aorist (*alias* ‘present-future’) is noteworthy.

**(15)** The verb *dweud* ‘to say’ is often marked as presented, possibly conveying a non-trivial act or manner or content of saying, and thus a striking or even unique case of opposition with a non-presented, extremely common, ‘trivial’ dialogic correspondent. The narrative/dialogue interface, not the simplest of issues, is involved (Proper Names are here understandably prevalent), but this is primarily a narratological phenomenon:

(19) WD 38 Ni ddywedodd Megan ddim. Ymhen sbel, dyma hi’n dweud, ‘...’  
‘Megan did not say anything. [!] After a while, she said: “...”’

(20) WD 18 Toc dyma Wil yn dweud yn chwithig fel petai yn ddyn dieithr,  
‘...’ [!] Presently, Will said awkwardly, like a stranger: “...”

As against the various narrative/dialogue interface constructions

(21) WD 97 Yn y tŷ bwyta, meddai Bryn, ‘...’ ‘In the restaurant, Bryn said: “...”’

(22) G 18 Meddai un arall, ‘...’. ‘Another said: “...”’

(23) G 64 ‘...’ oddi wrth Mair “...” from Mair’

(24) G 64 ‘...’ gan Enid. “...” from Enid’

**(16) Tensing** is here a weighty question. Evidently, *dyma/dyna per se* are atemporal, that is, tense-indifferent, and not present-tense forms. Indeed, this is true of the entire presentative clause. In narratological terms, this is a ‘filmic present’.<sup>35</sup> It is the nuclear presentative element that signals atemporality, just as existential *mae (oes)*, the paradigmatic companion of the presentatives, does for the non-deictic affirmative existential statement. (I shall not address here the question of the arguablethetic nature of presentativity, for reasons of space and since I am only concerned with narrative functions.)<sup>36</sup> The verbal presentatives do not express time, but state: [noun + *yn* converb] synchronous dynamic *tableau*, and [noun + *wedi* converb] perfectal state.

Consider cases such as

(25) SG 12 *Dyma fi wedi dweud neges Enid wrth Besi* ‘[!] I have told Enid’s message to Besi’

(26) HD 47 *Dyma’r bore wedi dyfod, a Winni heb fod fawr callach* ‘[!] Morning has come, and Winni not much wiser’

compared with

(27) LJ 35 *Cyn a’n bod ni yno, dyma hi’n rhedeg i’r tŷ* ‘As soon as we were there, [!] she was running to the house’

(28) WD 46 *Ac ar hynny, dyma rywun yn cnocio to y fflat oddi tanodd* ‘[!] And at that point, someone was knocking on the ceiling of the flat below us’

(29) TG 22 *Dyma’i mam yn edrych ar y cloc* ‘[!] Her mother was looking at the clock’.

While *yn* presentatives clearly signal filmic or pictorial, visualizing narration of an event, on the one hand, and (probably also) an evocative ‘*zéro de narration*’ on the other, *wedi*, still presenting an event, is **reporting**, factual rather than pictorial.

**(17) Notes on texteme and narrative:**

**(a) Presentation is common in perceptive and reflective (authorial reflection, in the Narrator's Channel) or observing framework.** The presentative *dyma*, in perceptive framework, signals narrativized pictures or *tableaux*,<sup>37</sup> static or dynamic. This accords with the endophoric reference of the pronominal *dyma* (below).

(30) OGB 56 Ond safodd yn stond. Dyma fiwsig yn dyfod o rywle... 'But he stood stock-still. [!] Music came from somewhere...'

(31) HF 43 ...yn rhy dwp i weld mai dyna un o wyrthiau'r ugeinfed ganrif '...too stupid to see that this was one of the wonders of the twentieth century'

(32) SG 5 *dyma*'r beth mwyaf a ddigwyddodd imi... 'This is the greatest thing that has happened to me'

(33) TH 23 Wrth inni fwyta âi gwefr o gysur drwof: yr oeddem i gyd yn bobl ganol oed a *dyma*'r bobl a hoffwn 'As we were eating, a thrill of comfort went through me: we were all middle-aged people and these were the people I liked'

(34) OGB 56 *Dyma*'r mab a'r ferch ieuanc harddaf a welsai erioed 'These were the loveliest boy and girl he had ever seen'

**(b) The textemic distribution of the presentative.** Presentation seems to be primarily a dialogic feature (as well as a feature of oral-performance narrative).

Dialogue and narrative presentatives differ drastically in syntax and pragmatics, and must be studied and described apart. However, it will be seen below that the presentative occur strikingly in the complicated special subtexteme of Free Indirect Discourse (*Style Indirect Libre, erlebte Rede*). And indeed, it may be argued that the presentative complex, being essentially 'antinarrative', *dialogizes narrative*; and yet, it features in the Evolution Mode of narrative, not the narrator-oriented Comment Mode.<sup>38</sup> Even as a narrative



component, however, it seems that this quintessentially allocutive form does not entirely forgo its dialogic application and connotations.

I would tentatively suggest that presentation may be a feature of the Narrator's Channel, a narrator's subjective characterization of eventing. In narratological terms, here is a complex narratorial focalization (see Toolan and Rimmon-Kenan *apud* Toolan 2001, 59ff., esp. 62ff.). The conception of the complex and controversial issue of narrative focalization can certainly be advanced in the contemplation of presentation. Not unlike a subtle and abstract type of Free Indirect Discourse. (The basic question, at least for the scenic presentative tense, is one of focalization: 'Who is surprised/taken aback?' or 'For whom is the event unexpected?' or, iconically, 'Whose eventual pacing is disrupted?') In fact, I believe we witness here fused focalization, blended of Narrator and character. The omniscient, all-perceiving Narrator joins, and echoes in the character's psychological reaction state (e.g. surprise, shock, other emotions).

**(c) Mixed narrative – Free Indirect Discourse, Exclamative, dramatic and emotional presentation.** Some examples:

(35) WD 61 O, dyma'r boen eto, a Lias ddi-enaid... '[!] Oh, the pain again, and Elias senseless...'

(36) WD 62 Lle 'roedd y ffon? Dyma hi, ac O, fendigedig, dyma welliant wrth droi ar ei hochr a chnocio... 'Where was the stick? [!] here it was, and [!] Oh, blessed {respite}, that was better as she turned on her side and knocked...'

(37) TG 8 Toc, mentrodd agor drws y cefn a dyna roedd Sgiatan 'Presently, she dared open the back door and [!] here's where Sgiatan was'

**(d) Reflective-perceptive narrative and presentation:** see below.

**(e) Presentation in locutive (1st sg.)<sup>39</sup> narrative** is especially prevalent. This is striking in egocentric and even 'nynegocentric' novellas like *Tywyll Heno* and *Stryd y Glep*, while allocutive presentation is unattested (corroborating the allocutive etymology of the presentatives).

**(f) Presentation in the epistolary subtexteme of dialogue,<sup>40</sup> all cases of locutive (1st sg.) narrative.** These are all literary letters; examples are too scarce to evaluate.<sup>41</sup>

(38) TH 44 Ond dyma fi'n pregethu '[!] But here I am preaching'

(39) HF 101 Dyna iti benderfynu, a dyma orffen hyn o lith heb gymaint â gofyn sut wyt ti '[!] There's deciding for you, and [!] and here's finishing this address without so much as asking "how are you?" – Not narrative, hence not a case of PNT (IV); probably performative. Similar texts are needed for pronouncing on such cases of apparent alternation of *dyna* and *dyma*.

(40) HF 76 ...a rŵan dyma fi'n sgwennu eto... '[!]...and now I am writing again' – metaphrastic and performative; *penderfynu* is the key verb in this epistolary piece.

**(g) Presentatives** occur in SG, a *sui generis* narrative diary subtexteme, in which the periphrastic perfect as reporting tense (with the *wedi* converb) is noteworthy as well.

Presentation seems excluded from the narrative in other diary textemes, e.g. "Brwydro efo'r Nadolig", PD 95ff., and "Gwacter", G 35ff., with disparate grammatical systems; the entries are either infinitives (carrier tense) or the [noun/proper name+converb] dynamic *tableau* nexal units

**(h) Presentation and Memory Narrative.** The memory narrative subtexteme is of special importance in Kate Roberts's works. (MN, encountered in various types and forms, is to be discussed in a different study.) Presentation occurs rarely, as one type of MN, as a reminiscent 'filmic present' among other presential forms (*dyna* attested):

(41) RhB 3f. Dyna'r amser pan fu farw ei phlentyn, Meri, yn bedair oed. ... Dyna'r plant yn priodi wedyn, byddai bwlech yn eu holau... '[!] There's the time her child Meri died, four years old...[!] The children getting married, leaving a gap behind...'

- (42) OGB 102 Dyna ddydd Llun Sulgwyn eu bywyd priodasol hwy... ‘[!] There’s the Whitsun Monday of their married life...’

**(18) Style?** Certain texts, in *Gobaith* and *Tywyll Heno*, especially metastories, seem to indicate a special stylistic direction for *dyma*. Concentration of these elements is symptomatic; their stylized role seems to be (I state this hesitantly) *naïve fairy-tale-like or dream-like characterization*,<sup>42</sup> with childish solemn, almost ritualistic, emotional and evocative (a corollary of dramatic scenicity semantics?). Note that *dyma* is, almost without exception, the presentative form in these cases, and, atypically, it is sequential and concatenating:

- (43) *Dici Ned* (G 68ff. see 72ff. ) – [the protagonist, a child, weaves a tale, a metastory] ‘‘Roedd yna hogyn bach tlawd, tlawd, a’i enw fo oedd “Jimi”, a’i dad a’i fam o’n gas iawn wrtho fo, a dyma fo’n penderfynu rhedeg i ffwrdd... Rhyw noson dyma fo’n cychwyn ar ôl yr ysgol i chwilio am y plas yma... a dyma fo’n dweud wrth y llygod:... Y ffarmwr oedd o. Dyma’r ffarmwr yn dweud: “Be wyt ti yn da yn fanma?” ... Dyma’r tro cynta erioed i Jimi ddweud celwydd... A dyna’r ail gelwydd...<sup>43</sup> Dyma fo’n ail gychwyn... dyma fo’n troi o’r ffordd bost... A dyma eisio bwyd yn dechrau arno eto... Ond O! Dyma fo’n gweld rhwbeth yn symud ar y gwelltglas... a thoc dyma’r plas i’r golwg...’

‘‘There was a poor little boy, and his name was Jimi, and his father and his mother were very angry with him, [!] and he decided to run away... [He dreamt of a great palace on the slope of a mountain...] One night [!] he set out after school to look for that palace... [He was tired and weak for want of food, and fell asleep in an old farmhouse, but rats woke him up] [!] He said to the rats “Go to your beds to sleep!” [A man came in the morning. It was the farmer] [!] The farmer said: “What are you doing here?” [Jimi told him he was looking for a palace, with some relatives of his] That was the first time Jimi told a lie. [Jimi told the farmer his parents had driven him there] That was his second lie. [!] Then he set out again. [!] He turned from the post road. [!] and hunger came on him again. [!] But Oh! he saw something moving in the grass ...[...] [!] and then the palace came into view...’ – the narrative peak seems to be marked by the concentration of presentatives.

- (44) *Dychwelyd* (G 88ff. see p.89f.), probably the most programmatically filmic of Kate Roberts's stories. 'She' refers significantly both to Annie, the protagonist, and the snail: Yr oedd y falwen yn yr ardd, un dew a bol gwyn ganddi. Dyma hi'n adrodd uwch ei phen:

*'Malwen, malwen, estyn dy bedwar corn allan  
Ne mi tafla'i di i'r Môr Coch at y gwartheg cochion.'*

Dyma'i phedwar corn yn neidio allan fel pigau pennor.  
'The snail<sup>44</sup> was in the garden, a fat one with a white belly. [!] She recited over her head:

*"Snail, O Snail, stretch out your four horns  
Or I shall hurl you into the Red Sea, to the Red Cattle!"*

[!] Its four horns sprang out like wicket spikes.'  
Cf. (45) HF 25 Dyma Mari yn dechrau canu,

*'O funud braf: na, 'ddaw hi ddim fel yna. O gyw braf'.*  
[!] Then Mari started singing: "..."

Similarly, in reciting context:

- (46) '*Cyfeillgarwch*' (G 11ff., see p.16): Dyma'r Doctor yn dweud, 'Mae p'nawn fel heddiw yn gwneud imi feddwl am gân Thomas Hardy... a dyma fo'n dechrau'i hadrodd

*'Dim ond mwg ysgafn heb fflam  
O domen y chwyn; ...  
Acw dan sibrawd i'w dlos  
Daw llanc efo'i ferch...*

... A dyma fo'n mynd i sôn am lenyddiaeth, a dweud... Yn sydyn, dyma fo'n troi'n ôl, a dweud ... Ond dyma'r Doctor yn troi ata' i ac yn gofyn ... [!] Then the Doctor said: "An afternoon like today makes me think of

a poem by Thomas Hardy” and [!] then he began reciting: “...”. And [!] then he went on to mention literature, and said... Suddenly, [!] he turned back, and said: “...” But then, [!] the Doctor turned to me, and asked: “...”

- (47) The novella *Tywyll Heno*. The protagonist (Mrs Jones) recalls, dream-like, and recounts to her doctor, what turns out to echo the crucial emotional experience of her recent life, an intensely personal crisis, apparently related to her breakdown and loss of faith. However, the presentatives feature in a restrained, as it were cataphoric paragraph, not in the actual emotional peaking, with the protagonist ecstatically dancing with Wil, a preacher who is not her husband (TH 32, ex. 70 below).

(TH 83) Rhywsut, mi wnaeth hynny i mi godi ’nghalon. Fedra i ddim dweud sut, ond mi roth ryw awydd gweithio yno’ i. Mae un o’r pregethwyr yma yn ddyngwreiddiol iawn, a dyma fo’n dweud: ‘Beth petaen’ni yn cael noson lawen yn y bwthyn noson ola’r flwyddyn?’ A dyma’r tri arall yn glafoerio o frwdfrydedd dros y peth. Fesul tipyn, dyma finna yn dechrau meddwl bod y syniad yn un da, ac mi deimlwn fy llaw fel petai hi yn ymestyn allan i gyrraedd at rywbeth. ‘Somehow, this raised my spirits. I cannot say how, but it gave in me some desire to work. One of those preachers is a very original man, and [!] he said: “What if we were to hold a *noson lawen* in the cottage on the last night of the year?” And then [!] the other three drooled with enthusiasm over the thing. [!] I too began to think the idea was a good one, and I felt my as if my hand stretched out to reach something.’

**(19) Presentate determination.** The post-presentative narrative slot may be occupied by a personal pronoun (cohesive-delocutive *fo*, *hi*; non-cohesive locutive *finnau*), Proper Name, non-cohesive); or by a noun phrase, prevalently specific (definite) or, far less commonly, non-specific. Note, however, that the presentates in PNT IV (infinitive) and PNT VI are non-specific as a rule. This latter case is of special interest, being encoded by a *zero* article. In this case the post-presentative slot seems to resolve the *signifié* merger of indefinite and generic – the generic reading is excluded, leaving only indefinites (including quantifiers). Some examples are OGB 46, 57, WD 28, RB 68, SG 62, G 56.

**(20) Deixis.** This is a difficult issue. What can one say about the deixis of

narrative *dyma/dyna*, despite the deictic adverbs they evidently contain? (French *voici, voilà* are not really straightforward as symmetrical binary deictics.) Deixis obtains only as vectorial reference, for the referential homonyms; but here the respective assignment of direction to the two pronouns is not entirely clear. Broadly speaking, *dyma* is typically cataphoric and endophoric, *dyna* more typically anaphoric – but this is no more than a tendency:

- (48) RB 68 Ar yr un pryd dyma gwestiwn nad yw byth yn hoff gennyf ei glywed oddi wrth y wraig: ‘...’ ‘At the same time, [!] there is a question that I never like to hear from the wife: “...”’ (cataphoric)
- (49) SG 62 ...ond dyma broblem arall. Beth petai Miss Jones yn mynd i ffwrdd a Dan yn cael rhywun arall... ‘[!] But here’s another problem. What if Miss Jones should go away and Dan take someone else?’ (cataphoric)
- (50) SG 73 Ni allem ei daflu allan o’n bywyd yn gyfangwbl. Dyna’r felltith ‘We could not throw him out of our life altogether. [!] That’s the damnation’ (anaphoric)

**(21)** Verb lexical constituency and semantic features are here significant, indicating and according, as it were integrating, with the essence of presentation. In fact, the very existence of these few major classes, underlines the importance of the presentative category. Verb distribution is unequal: *dechrau* and *dweud* are relatively common, verbs of motion constitute the largest class.<sup>45</sup> Note that not only punctual events are attested, but also durative and statal events. This list is open-ended, and is not exclusive; it is possible that a verb lexeme is semantically resolved by its very occurrence in a presentation pattern.

- (a) *verba sentiendi*, verbs of perception, verbs of feeling: *cofio* ‘remember’, ‘recall’, *gweld* ‘see’, *dangos* ‘show’, *edrych* ‘look’, *clywed* ‘hear’, ‘feel’, *meddwl* ‘think, contemplate’, *cysidro* ‘consider’, *edifaru* ‘repent’, *penderfynu* ‘decide’;
- (b) *verba dicendi* (or action involving speech, or equivalent to speech): *dweud* ‘say’, *gofyn* ‘ask’, *ateb* ‘answer’, *adrodd* ‘recite’,

*ymddiheuro* ‘apologize’, *dynwarded* ‘mock’, *chwerthin* ‘laugh’, *llongyfarch* ‘congratulate’, *pregethu* ‘preach’, *hudo* ‘enchant’, *sgwennu* ‘write’;

- (c) *verbs of motion (or action involving movement, even metaphorically) and posture*: *troi* (*i, at*) ‘turn (to)’, *cychwyn*, (*ail*) *gychwyn* ‘set out (again)’, *tynnu allan* ‘take out’, *pasio* ‘pass’, *dawnsio* ‘dance’, *dyfod*, *dŵad* ‘come’, *mynd* ‘go, depart’, *disgyn* ‘descend’, *croesi* (*at*) ‘cross (to)’, *brysio* ‘hurry’, *hitio* ‘hit’, *taflu* ‘hurl, fling, throw’, *lluchio* ‘hurl, fling, throw’, *cyrraedd* ‘arrive’, *neidio* ‘jump’, *rhedeg* ‘run’, *rhuthro* ‘rush’, *cilio* ‘retreat’ ‘flee’, *codi* ‘rise, raise’, *tyrru* ‘crowd’, *llenwi* ‘fill’, *strancio* ‘prance, struggle’, *nogio* ‘balk’, ‘jib’, *rhoi* ‘give’, *anelu* ‘aim’, *gwthio* ‘shove’, ‘push’, *gafael* ‘grasp’, ‘hold’, *cael* ‘get’, ‘obtain’, *dal* ‘hold’, ‘catch’, *cipio* ‘snatch’, *crynu* ‘tremble’, *cwafrio* ‘tremble’, ‘quaver’, *gorwedd* ‘lie down’, *stopio* ‘stop’;
- (d) *sound-making*: *cnocio* ‘knock’, *curo* (*dwylo*), *clepio* ‘clap’, *sgrechian* ‘scream’, *canu* ‘sing’;
- (e) *the paired inceptive/terminative*: *dechrau* ‘start’,<sup>46</sup> *gorffen* ‘end’, ‘finish’, *darfod* ‘come to an end’;
- (f) *modals (and rarer) pre-infinitive verbs*: *gallu* ‘be able’, *treio* ‘try’, *ceisio* ‘try’.

**1.0.1 Presentative narrative tenses (PNTs)** are not of a kind; finitized converbs (*yn*, more rarely *wedi*) feature in narrative tenses (I) (II) (III), as verbal nexal presentatives. Narrative Tenses (V–VI) are non-verbal, and as such have a special interest.<sup>47</sup> It may be contemplated that type (I), perhaps also IV and V, are (in a manner of speaking) suppletively due to the systemic absence (remarkable in a European language) of a Narrative or Historical Present tense.<sup>48</sup> A non-trivial common property of all PNTs is their **non-referentiality**: with the referential *dyna* (and *dyma*) homonyms (below) we enter an entirely new grammatical system world, and leave the narrative tenses, though not the narrative itself.

**1.1 PNT (I):** the vast majority of cases are scenic, theatrical or stagey, in a visualizing present (cf. Thomas's 'dramatic verbs' of the presentative).<sup>49</sup> The event semantics, always iconic, is not easy to formulate in simple terms. We encounter a semantic continuum: sudden or abrupt, immediate, unexpected, shocking, emotionally charged, strange, grotesque, overpowering turn of events or development; also, the significant content of saying; also, combination of several such attributes. Intriguingly, *acoustic events* and graphically visualized *spectacular and visual events* are prominent, as being remarkable (and apparently privileged in oral narrative performance). This tense conveys, most typically, iconic prominence and cinematic immediacy.

'Unexpected' cannot logically mean simply 'unforeseen by a character', but rather 'of low anticipatedness', in the case of significant, meaningful development, sequel or consequence. (See Sturzer 2001 for the notion of mirativity). The drama consists of this very breaking or disturbance of the measured pacing and normal reality (superficially, 'shadows of abrupt contrariety or contrariness-to-expectation out-turn' – the common *ond* and *modd bynnag* may hint at this).<sup>50</sup> Thus, for instance, a dog barking is hardly a matter of surprise, but an acoustic disturbing event **significantly echoing**, or a kinetic event **significantly reflecting** on the narration plane.

The tension between the measured narrative development and the 'surprising' event is the crucial suspense. Paradoxically, I would even suggest this syntax creates **a mood of tense expectancy** on the part of the narrated character, and the narrator-reader conspiratorial *entente*.

A nice narratological question regarding focalization is here posed, *viz.*, who is surprised/taken aback/disturbed (etc.) – the Narrator, or one/some of his characters? This question is not trivial, nor easy to answer. I would tentatively suggest that it is both the Narrator (who is not detached – in the Narrator's Channel, one layer of the Comment Mode)<sup>51</sup> and, indirectly, the recounted character(s) concerned, as perceived by the omniscient narrator who, after all, is no less a literary construct than are his characters.

The case of *dweud* (and other *verba dicendi*) is especially intriguing; obviously, this is not a matter of unexpectedness. The content or very event of saying is here non-trivial, and thus opposed to unmarked instances of 'he said...'; and yet this frequent case may blend into the non-scenic sequelling construction discussed below under PNT (II).



This sophisticated presentative narrative-tense group has yet another role, *viz.* signalling the **immediacy of the narrated event for its preceding event(s) or obtaining situation** (consider the signals *y munud hwnnw*, *toc*, *ar fflach* etc.). But this function is close to, indeed overlapping, the **focussing** of the relation of the two events, relation which is in fact **nexal**. Indeed, the preceding text (especially circumstance)<sup>52</sup> is topical-thematic (and *ar hyn(ny)* pro-thematic), to the *dyma*- clause high-level focus:

- (51) G 90 Rhoes y gath bach ar y bwrdd, a dyma hi'n cerdded yn wysg ei hochr at y lle'r oedd ei mam yn gwneud teisen does... 'She put the kitten on the table, [!] and she walked sideways to where her mother was making dough cake...'

Narratologically noteworthy in this passage is the formal merging of two female/feminine characters.

Thus, such elements as *y munud nesaf* 'the next moment', *ar hynny* 'at that point', *toc* 'immediately', *rŵan* 'presently', *ar fflach* 'instantly', *y munud hwnnw* 'that very minute' and so on, signal **both immediacy and focality**; in this context, they are syntactic, not phraseological or lexical. Observe that the borderline between PNT (I) and (II) may be often – yet by no means generally – blurred.

Moreover, we must face the fact that the very meaning of the narrative focus is not clear and uncontroversial.<sup>53</sup> I would consider focal an event or grouping of events bringing about a turn or crisis in the narrative, or opening such a crisis. This is but one sense of the narrative peak.

Representative illustration, *exx.* selected from many:

### **Kinetic events – fast or strikingly sudden motion**

- (52) RB 44 Ond megis ar fflach dyma'r llongwr yn hitio nhad yn ei geg 'But, as in a flash, [!] the seaman hit father in the mouth'
- (53) HF 41 Agorodd Mari hi, a dyma Bwda yn hedeg i mewn ac yn syth am ei gawell 'Mari opened it, [!] and Bwda flew in and straight for his cage'

(54) TH 51 ‘...’ Dyma un o’r pennau tonnog yn troi i’ m wynebu ‘[!] One of the wavy-haired heads turned to face me’

(55) HF 29 Dyna’r dyn yn stopio’n sydyn ‘[!] The man stopped all of a sudden’

### **Visual-spectacular events: tableaux**

(56) HF 28 Pan welodd o’r car a’r mul, dyma fo’n dal yr ambarél o’i flaen ac edrych dros ei ben a dŵad yn syth at Nedw... ‘When he saw the cart and the mule, [!] he held the umbrella before him and looked over it and came straight at Nedw...’

(57) HD 34 Yna dyma fi’n gweld y ddau yn rhedeg i ffwrdd gan amneidio arnaf ‘[!] Then I saw the two run away, beckoning to me’

(58) G 74 Ond O! Dyma fo’n gweld rhywbeth yn symud ar y gwelltglas, a beth oedd yno ond neidr fawr ‘[!] But Oh! He saw something moving in the grass, and what was there but a big snake’

### **Acoustic events**

(59) TH 62 Ar hynny dyma’r gegin yn crynu a’r awyr yn cwafrio gan sŵn cloch drws y ffrynt ‘[!] At that point, the kitchen trembled and the air quavered with the noise of the front doorbell’

(60) RB 66 Ar hyn dyma lais o rywle tu cefn i’r tŷ, yn gweiddi ‘tshigod, tshigod, tshigod’, a dyma ieir...yn codi ac yn mynd at yr alwad ‘[!] At that point, there came a voice from somewhere at the back of the house, shouting “tshigod, tshigod, tshigod”, and [!] chickens got up and went to the call’

(61) WD 46 Ac ar hynny, dyma rywun yn cnocio to y fflat oddi tanodd. ‘[!] And at that point, someone knocked on the ceiling of the flat below him’

- (62) HD 21 Yna, yng nghanol y tawelwch dyma sŵn curo mawr ar ddrws y ffirnt. ‘Then, amidst the silence, [!] came the sound of loud hammering on the front door’
- (63) FfG 18 Ar hyn dyma sgrech dorcalonnus o gyfeiriad y gwely ‘[!] At that point, came a heart-rending scream from the direction of the bed’

### **Speaking, saying...**

- (64) WD 38 Ni ddywedodd Megan ddim. Ymhen sbel, dyma hi’n dweud... ‘Megan said nothing. After a while, [!] she said...’
- (65) SG 67 Ond dyma Miss Jones yn llongyfarch John ar ei ddyweddiad. Sôn an daranfolli! ‘[!] But Miss Jones congratulated John on his engagement. Talk about a thunderbolt!’
- (66) G 88 Wedi iddynt ei phasio, dyma rai ohonynt yn ei dynwarded fel y byddai yn eu rhwystro rhag mynd ar gefn eu beiciau ar lôn breifat ‘After they passed her, [!] some of them imitated her as if she was hindering them from going on their bicycles on a private road’
- (67) SG 54 Aeth Besi i mewn efo’r dillad, a dyma Liwsi’n dweud: ‘...’ ‘Besi came in with the clothes, [!] and Liwsi said: “...” (she drops a conversational bomb)
- (68) TH 57 Fel pe buasai ei feddwl wedi bod yn crwydro o gwmpas dyma Gruff yn gofyn yn sydyn: ‘...’ ‘As if his mind had been wandering around [!] Gruff suddenly asked: “...” – note the protatic-like theme, and contrast with focal *yn sydyn*, TH 79.

### **Perception, emotions (many other lexical categories and lexemes are emotionally charged)**

- (69) SG 84 Pan ddywedais wrthi na wyddwn ei bod yn nos Sul, dyma’r dagrau yn llenwi ei llygaid ‘When I told her I did not know it was Sunday night, [!] tears filled her eyes’

- (70) TH 32 Dyma fi'n gafael yn Wil, y nesaf ataf, ac yn dechrau dawnsio '(!) I grabbed Wil, the nearest to me, and began dancing' – emotionally charged and narratologically important complex event; *dyma* marks the narrative peak.

### **Mixed cases.**

(Note, here and elsewhere, the juncturally different ways of coordinating converbs):

- (71) SG 92 A dyma fo fel petai'n cysidro a meddwl, ac yn mynd ymlaen '(!) And then he seemed to consider and think, and went on ..."
- (72) SG 78 Ond cyn iddi fynd, dyma Miss Jones ei hun yn rhuthro i'r tŷ, ac ar hyd y lobi, ac i'r parlwr....Cyn i neb gael treio gwneud dim, dyma hi'n gweiddi uwch fy mhen i: '...' 'But before she went, (!) Miss Jones herself rushed into the house, and along the hall, and into the parlour... Before anyone could attempt to do anything, she shouted over my head: "..."
- (73) FfG 15 Pan ddywedodd hi hyn wrth Mrs. Ifans, dyma honno'n gwenu'n ffaidd ac yn dweud: '...' 'When she said this to Mrs Ifans, (!) the latter smiled horribly and said: "..."

**1.2 PNT (II): tagmemic, non-scenic.** This category, frankly difficult to resolve sharply, in a unified theory, is statistically limited, and scarce, relative to PNT (I); and yet unmistakably distinct. I perceive here several subtenses:

**(a) Resumption of story-line, retrospect** (e.g. following a 'story so far' summing-up). Also memory landmarks. (Note the temporal adverbial, apparently a pattern component.) Rare

- (74) G 22 #A dyma hi heddiw, yn ddeuddeg a thrigain, am y pedwerydd tro yn ceisio gosod digwyddiadau ei bywyd yn eu lle... Yn wir, dyma alar dwfn cyntaf ei hoes hir '(!) And here she is today, seventy-two years old, trying for the fourth time to put her life's events in their place... (!) Indeed, this is the first deep grief of her long lifetime'

- (75) FfG 46 Dyma hi heno yn gallu gwneud y peth y bu'n dyheu am ei wneud ers degau o flynyddoedd o leiaf... '[!]' Here she is tonight, able to do the thing she yearned to do for dozens of years at least...'
- (76) FfG 48 A dyma hi heno'n mynd i'w dalu, wedi deuddeng mlynedd a deugain o fethu... '[!]' And here she is tonight, going to pay it, after fifty-two years of failing to do so...'
- (77) PD 15 A dyma fo heddiw yn sâl '[!]' And here he is today, ill' – a rare, instructive instance of a rhematic state presented.

**(b) Perceptive, cognitive, reflective 'presentation'.** (See also below, under the referential *dyna/dyma*)<sup>54</sup>

- (78) OGB 56 Ond safodd yn stond. Dyma fiwsig yn dyfod o rywle... 'But he stood stock-still. [!] Music came from somewhere'
- (79) OGB 61 # Ar hyn dyma'r miwsig yma'n dechrau wedyn '[!]' At that point, the music began again'
- (80) FfG 59 Sylweddolodd... mai dyma'r dadmer 'He realized... that this was the thaw' – probably a case of referential *dyma*.

**(c) Delimiting, sequelling, (con)sequential, dénouement, concatenating tagmemic role. Forward-surge of action in Evolution Mode.**<sup>55</sup> The usual form here is *dyma*. Setting a new scene. As suggested, following circumstantial protases, the presentative clause may be superordinative, apodotic and high-level focal. This is 'Enhanced Concatenation':

- (81) TH 38 ...a dyma'r mwgwd yn dyfod dros fy llygaid eto '[!]' and then the mask came over my eyes again'
- (82) TG 83 Tynnodd un ohonynt i lawr yn nes i'r tân a dyma'r tân yn ateb drwy estyn ei dafod allan... 'She pulled one of them [turves] down closer to the fire, [!] and the fire answered by putting out its tongue'

- (83) WD 44 A dyma fi o'r diwedd yn barod i gychwyn '[!] Here I am at last ready to set out' – remarkably not a converb, but a rhematic adjective
- (84) SG 82 A dyma fi'n ei gasáu ynteu '[!] And I came to hate him too' – emotional consequence
- (85) HF 28–9 Pan welodd o'r car a'r mul, dyma fo'n dal yr ambarél o'i blaen ac edrych dros ei ben a dŵad yn syth at Nedw, nes trawodd blaen yr ambarél Nedw yn ei wddw. Dyma Nedw yn codi ei ddau droed blaen... 'When he saw the cart and the mule, [!] he held the umbrella before him and looked over it and went straight for Nedw, until the tip of the umbrella hit Nedw in the throat. [!] Then Nedw raised his two front legs...'
- (86) SG 43 Mi ofynnodd hi ar ei ben i John beth a feddyliai ef o'r bregeth, a dyna yntau yn rhyw hanner ymddiheuro ac yn dweud ei fod reit dda ond braidd yn hir 'She asked John point-blank what he thought of the sermon, [!] and he half-apologized and said it was quite good, but rather long' – ... 'He went and half-apologized' – is J. P. Clancy's (1991) unexplained translation of the presentative.
- (87) FfG 14 Dyna Mrs Ifans a'i gŵr yn byw yn y parlwr '[!] Mrs. Ifans and her husband were living in the parlour' – an instructive example: *dyna* here introduces the reason, thematic or topical, given for the boy Tomi's inability to run about and play there, the reason being focal.

**1.3 PNT (III): perfectal state presented:** *wedi* converb: relatively uncommon.<sup>56</sup> Present-based Perfect, with statal value. Typically initiating a syntactic unit, following a higher-level boundary. Note the frequent signals *rŵan* 'now' and *heddiw* 'today', indicative of the presental value. Relatively speaking, absolute or episode-paragraph initial position is frequent; this is one symptom of Kate Roberts's filmic tendencies.

**(a) Paradox, contrariety:** note here *a rŵan dyma, a/ond dyma* 'and yet, but'.

- (88) WD 41 Nid oedd wedi meddwl erioed am Sam ond fel cyfaill, a dyma fo wedi dweud heddiw ei fod yn ei charu ‘She had only ever thought of Sam as a a friend, [!], and yet today he had said that he loves her’
- (89) HD 47 # Dyma’r bore wedi dyfod, a Winni heb fod fawr callach ar ôl cyfarwyddiadau pwyntiol ei meistres ‘[!] Morning has come, and Winni not much wiser after her mistress’s pointed instructions’
- (90) PD 19 Yr oedd y gair wedi ei ddweud am bawb ond Dan, a rŵan dyma Dan wedi ei haeddu ‘The word had been applied to everyone but Dan, [!] and now Dan has deserved it’

**(b) Diary entries. Locutive (1st person) summing-up; case-raising, enumeration, chronicling**

- (91) SG 7 ### Dyma Enid wedi bod a phobl eraill lawer wedi bod ‘[!] Enid has been, and many other people’ – absolute initial position
- (92) G 103 Rŵan, dyma fi wedi cael cnoc wahanol ‘[!] Now, I have had a different knock’
- (93) TH 78 # Dyma fi wedi medru mynd o gwmpas fy mhrofiadau... ‘[!] I have been able to go around my experiences’

**1.4 PNT (IV) # Presentative + Infinitive #.** This is a very rare, yet distinctly established and intriguing narrative tense.<sup>57</sup> The infinitive appears here as presentate, and probably and simultaneously existent; it may be finitized by *gan*. (Note here too the affinity of converb and infinitive).<sup>58</sup> Judging by the lexical inventory, this tense is a highly delimitative. Both *dyma* and *dyna* occur (text uncollated):

- (94) FfG 100 Rhoes hyn ergyd i Bronwen, a dyma ddechrau gan y wraig nesaf ati ‘This gave a blow to Bronwen, [!] and the woman next to her was starting’ – contrast the looser boundary in [PNT I] HF 25 Dyma Mari yn dechrau canu ... ‘[!] Mari started singing...’

- (95) DL 87 Wedyn, dyma gychwyn i'r cae i'w ollwng. '[!] Afterwards, there was proceeding to the field to fly it (i.e. the kite)' Cf. (Saunders Lewis, *Annwyl Kate, Annwyl Saunders* 222) ...a dyna ail-gychwyn, o leiaf am dipyn '[!] There was a starting again, at least for a little' (contrast G 74 Dyma fo'n ail gychwyn '[!] Here he is starting again')
- (96) HF 98 Dyna farw gwenyn feirch ### '[!] there's the death of a wasp'.  
Final boundary.
- (97) SG 19 A dyna orffen y noson. '[!] And there's finishing the night – diary syntax. (Dialogue: HF 27 Dyna ddangos iddyn 'nhw '[!] There's showing them')
- (98) HF 101 Dyna iti benderfynu, a dyma orffen hyn o lith heb gymaint â gofyn sut wyt ti '[!] There's deciding for you, and [!] and here's finishing this address without so much as asking “how are you?” – Epistolary: note the alternation of the two presentatives (conditioned by *iti* ?)

**1.5 PNT (V): Presented (unexpected? sudden? ) Motion.** No verb is present:<sup>59</sup> prepositional phrases (also phrases with *allan*) are here rhematic, in nexus with a personal pronoun, noun phrase or Proper Name: **this nexus is the presentate.** (Cf. to a degree the Modern Irish presentative constructions.) The rhematic prepositional phrase is invariably pattern-final. The presentative in the corpus is here *dyma*. This is yet another filmic construction, corresponding to cutting to a new shot:

- (99) WD 47 Canu'r gloch wrth ddrws rhyw dŷ ...Dyma hogyn bach tua saith oed i'r drws 'Ringing the bell at the door of some house...[!] A small boy of seven came to the door'
- (100) G 75 ...a thoc dyma'r plas i'r golwg '[!] ...and soon the palace came into view'
- (101) LJ 26 Wedi gorffen golchi... dyma fi allan ar ôl meist. 'After finishing washing... [!] out I go after Master'



- (102) SG 18 Ond ar hynny dyma John i'r tŷ a theimlo fel petai'r dincod ar fy nanedd oblegid hynny '[!] But at that point, John {came}<sup>60</sup> to the house, and I felt as if my teeth were on edge because of that' – the infinitive coordinated with the rhematic prepositional phrase, but its actor is the 1st-person narrator.
- (103) HF 42 Dyma Bob ar ei ôl '[!] Here's Bob after him'
- (104) OGB 71 Modd bynnag, dyma Jô's, y stiward bach, yno o rywle... 'At any rate, [!] Jô's, the Little Steward, {appeared} there from somewhere'

**1.6 PNT (VI): Binominal pattern.**<sup>61</sup> In this case of (pro)nominal presentate, the [presentative + presentate] unit functions as a non-verbal narrative tense; similarly to PNT (I), the overall role is scene-setting, yet more limited than PNT (I). It is noteworthy, that only in this pattern, *dyma* and *dyna* occur<sup>62</sup> in more or less comparable frequency. NB: it is not always easy to distinguish between this narrative tense and the referential pronoun homonym: the narratological role and the non-specific presentate are distinctive.

**Acoustic events (prevalent; *sŵn* presentate)**

- (105) PD 118 Dyna sŵn wrth y drws '[!] There was a noise at the door'
- (106) TH 12 Dyna floedd o'r gwely pellaf '[!] There was a shout from the farthest bed'
- (107) TG 74 Ar hynny dyna sŵn traed ar y cowrt a chnoc ysgafn '[!] At that point a sound of feet on the court and a light knock'
- (108) PD 69 ### Dyma'r sŵn o'r diwedd, y sŵn y buasai ar y fam ei ofn ers wythnosau – sŵn cras y frêc wedi stopio wrth y lliadiart '[!] The sound at last, the sound the mother had been afraid of for weeks – the harsh sound of the brake stopping at the gate' – absolute story-initial. Note the exceptional definite presentate, and the triple 'sound' presentate.

- (109) RB 66 Ar hyn dyma lais o rywle tu cefn i'r tŷ '[!]' At that point, a voice from somewhere at the back of the house'
- (110) FfG 43 Dyna hwy eto – clang-clang y tramiau ### '[!]' Here they are again – the clang-clang of the trams' – absolute story closure; the presentate here is pronominalized in extraposition (*hwy* 'they').

### Visual events. Tableaux

- (111) TH 51 Dyma un o'r pennau tonnog yn troi i'm wynebu '[!]' One of the wavy-haired heads turned to face me'
- (112) OGB 60 I Ifan, yr oedd yr eneth fach yma'r un ffunud â Luned, plentyn ei chwaer. Ie, dyna'r llygaid gleision a befrai arno ef... 'To Ifan, that little girl was exactly like Luned, his sister's child. Yes, [!] there were those blue eyes that sparkled at him...'

### Emotionally charged/dramatic events

- (113) WD 67 Dyna ddiwedd bawn bendigedig '[!]' There's the end of a wonderful afternoon'
- (114) WD 32 A rŵan dyma argyfwng '[!]' And now there's a crisis' – note that this case, neatly existential, consistent with the non-specific presentate, is instructive in resolving the *zero* article as indefinite, not generic.

### Apodicticity, superordination, immediacy, focality (functionally close to PNT I, II.)

- (115) SG 31 *Os felly*, dyna ddiwedd ar ein cwmni bach ni... Well, os daw rhywun mor anghydawns fel â Miss Jones, dyna ddiwedd ar y cwmni 'If so, [!] here's the end of our small company... Well, should someone as uncongenial as Miss Jones come, [!] here's the end of our company'

- (116) OGB 22 A hi'n myfyrio fel hyn, dyma glic ar y llidiart, a dyma Elin Wmffras, Bryn Sais, i mewn, wedi ymwisgo yn ei dillad noson... 'While she was musing like this, [!] there was a click on the gate, and [!] Elin Wmffras of Bryn Sais came in, dressed in her evening clothes...' – a remarkable passage, combining an acoustic and visual/tableau event, apodicticity-immediacy semantics and, syntagmatically, concatenating presentation; the thematic initial circumstant [*a*] is rare as well.

**2 Grammaticalized, inert 'philosophical' particles,** neither referential, nor narrative. The presentate pronoun is in this case merely formal. Typically dialogic or reflective – phatic, perlocutive, rhetorical 'That's it', 'There it is', 'There you have it', 'That's all.' Still, note the combination with *ond*, as often with active presentation. The prevalent presentative is *dyna*:

- (117) HF 67 Ond dyna fô, nid busnes detectif oedd ei busnes hi 'But that's it, her business was not a detective's business'
- (118) WD 59f. ...ie, dyna fo, 'fod yn hwyr i'r blydi hen ddynas yma fynd oddi ar y ffordd... 'Yes, that's it, it's about time for that bloody old woman to move out of the way'
- (119) WD 64 (dial.) 'Dyma hi eto,' meddai Poli... 'fedri ddim dengid rhag pobol hyd yn oed ar fynydd unig' "That's it, then," said Poli... "you cannot escape people even on a lonely mountain" – *eto* seems to be a component of the rhetorical phrase.

**3 Enumerative, instancing (case-raising, isolating, topicalizing) – existential roles.** Typical presentates are Proper Names and personal pronouns (conjunct: *finnau*). The presentative (*dyna* is here the usual form) is **topical**, and initiates its syntactic unit; (*wedyn*, '[non-enclitic] then, now' seem to belong in the construction: 'then there is...'; note also the formalized particle *iti*).<sup>63</sup> The immediate cotext of the enumerative presentation is not Evolution Mode, but Comment Mode (and Narrator's Channel) narrative.

Noteworthy here, and functionally in evidence, is the co-paradigmatic status of presentation and existence (*dyma* is no more 'verbal' than *mae* and *oes!*):<sup>64</sup>

- (120) FfG 14 Dyna fusnes y ci wedyn. Yr oedd hwnnw'n dywyll... '[!]' Then there's the affair of the dog. That was shady...'
- (121) OGB 69 Dyna Wiliam Huws, Tan yr Ogo – byddai rhywbeth yn y wers yn siŵr o fynd ag ef i Sir Fôn ... '[!]' There's Wiliam Huws, of Tan yr Ogo – something in the lesson would be sure to bring him to Sir Fôn...'
- (122) WD 12 Dyna i chi Sera Jones, rŵan, mae hi'n ddeuddeg a pedwar ugain oed ... '[!]' There's Sera Jones, now, she is ninety-two years old...'
- (123) G 60f. A dyna iti Hwn-a-hwn, dyn pwysig... '[!]' and then So-and-so, an important man...'  
 A dyna iti Hon-a-hon, sy'n hen... '[!]' and then So-and-so, who is an old {woman}...'  
 Dyna iti Huw, sy'n weinidog... '[!]' There's Huw, who is a minister...'  
 Wedyn dyna Dafydd, hen foi bach annwyl... '[!]' Then there's Dafydd, a dear little old boy...'  
 Dyna Twm, yr hen greadur meddal '[!]' There's Twm, the soft old creature'
- (124) PD 46–48 Dyna Wil bach 'Refail wedyn, wedi rhoi'r gorau i'r efail... Dyma fo'n dweud wrtha i... Dyna William y Sgŵl wedyn... Dyma fi'n dechrau chwervthin. '[!]' There's Little Wil of the Smithy, having given up the smithy... '[!]' He said to me... '[!]' Then there's William of the School... '[!]' I started laughing...'

– a clear and neat functional picture of opposition of enumerative *dyna* and PNT *dyma*.

**4 Referential pronominals:** *dyna* (**prevalent, anaphoric**), *dyma* (**rare; cataphoric, endophoric**). Here is a phenomenon of interest in Welsh structure, as well as in theoretical linguistics:<sup>65</sup> the (diachronic) bifurcative evolution of the presentatives, into presentative exponents proper, and **phoric (referential) pronouns** – synchronically leaving *dyna* and *dyma* as two homonymic pairs, non-referential presentative and anaphoric/cataphoric/endophoric referential pronoun. These are two entirely distinct entities in their environmental patterns.

The pronouns are deictic, special demonstratives, always phoric, almost always predicative or focal, the first constituents in Nominal Sentences and Cleft Sentences.<sup>66</sup> They occur in and out of narrative, but not as specifically narrative forms. In narrative, as a rule – and that is a narratological factor of interest and importance – these cases are Comment Mode, Narrator’s Channel, Free Indirect Discourse or Internal Narrative. Morphosyntactically, these pronouns are convertible, unlike their presentative homonyms; on the other hand, their slot matrix and strings are drastically reduced, compared with the actual presentatives.

The classification suggested below is admittedly weak and impressionistic; so is sometimes the distinction between the referential categories.

**(a) *Dyna* referential: anaphoric, cataphoric, endophoric (story-time -synchronous), esophoric (outside the story-line). Followed by a relative converter or pseudo-relative: focus of Cleft Sentence or Pseudo-Cleft.**<sup>67</sup>

The very compatibility with the relative converter and embedding by the substantivizing converter *mai* (exx. below) points to the pronominal nature of the two elements.

- (125) HF 67 *Dyna* oedd bywyd, y byw’n prynu pethau’r marw ‘[!] That was life, the living buying things of the dead’ – endophoric
- (126) FfG 12 *Dyna* oedd yn dda mewn ci. Ni allai siarad... ‘[!] That was what was good in a dog. He could not speak’ – cataphoric
- (127) SG 49 ...ond, a dweud y gwir, ai *dyna* a’*m* poenai? ‘But, to tell the truth, was it this that pained me?’ – anaphoric
- (128) HF 24 *Dyna* fel y mae hi<sup>68</sup> ‘That’s how it is’ – esophoric
- (129) OGB 28 ...a *dyna*’r lle ’roedd Huw a’i lygaid yn meltenu ‘...and that’s where Huw was, his eyes flashing’ – construction possibly signalling inalienable ‘possession’
- (130) WD 49 *Dyna* pan yr oedd arnom eisiau eich gweld. ‘That’s when I needed to see you’ – anaphoric

- (131) FfG 61 ### Dyna lle'r oeddynt, yn llond cerbyd trên... 'That's where they were, a train-carriage full of them...' – absolute beginning, hence cataphoric
- (132) G 44 Dyna paham y daliwn edrych drwy'r ffenest 'That's why I kept looking through the window' – anaphoric

**(b) *Dyna* thematic, followed by rhematic (noun syntagm/pronoun) quantifier/degree element.**

- (133) HF 43 ...yn rhy dwp i weld mai dyna un o wyrthiau'r ugeinfed ganrif '...too stupid to see that this is one of the miracles of the twentieth century'
- (134) TH 29 Fel arfer hefyd, fe ddaeth cyfeillion Gruff, dau weinidog ac un offeiriad. Dyna uchafbwynt ein gwyliau 'Usually also, Gruff's friends came, two ministers and one priest. That was the highlight of our holidays' – endophoric
- (135) SG 60 (dyna'i dyb ef) '(that's his opinion)' – parenthesis
- (136) HD 49 Dyna un fantais o gael llyngyren slebogaidd yn llys-fam. 'That's one advantage of having a slatternly tapeworm for a stepmother'
- (137) OGB 72 Daeth awr cinio... Dyna'r munud cyntaf i Wiliam Gruffydd gofio... 'Dinner time came ... That was the first minute William Gruffydd remembered...' – endophoric

**(c) *Dyna* focal in reflective, internal-monologue text, typically followed by adjective.**

- (138) HD 36 # Dyna cyn belled ag y medrais fynd heddiw 'That's as far as I could go today' – endophoric or cataphoric

- (139) FfG 24 Yr oedd hi a'i gŵr wedi mynd yn rhy hen i ymladd erbyn hyn. Dyna'r gwir. 'She and her husband had become too old by now to fight. That's the truth.' Sim. SG 47 – anaphoric
- (140) HF 25 Dyna'r drwg 'That's the trouble'
- (141) FfG 16 Dyna neis ych bod chi'n gallu fforddio mynd i siop Mrs. Griffith 'That's nice that you can afford to go to Mrs. Griffith's shop'
- (142) FfG 16 'Dyna dwp own i' "'That's stupid that I was'" – endophoric

**(d) *Dyma* rhematic, in emotional or reflective context: cataphoric or endophoric reference.**

- (143) FfG 21 ...daeth i gofio mai dyma'r dydd yr oedd y dodrefn i fynd "... she happened to remember that that was the day the furniture was to go" – endophoric
- (144) OGB 50 ...a dechreuodd synfyfyrio. Dyma un cwestiwn eto i'w ychwanegu at y cwestiynau eraill a'i blinai '...and he began to muse. That was one more question to be added to the other questions that worried him'
- (145) TG 7 O fewn pedair blynedd ei phrofiad ar y ddear dyma'r diwrnod mwyaf digalon a gawsai Begw. 'Within the four years of her experience on earth that's the most disheartening day that Begw had had'
- (146) OGB 56 Dyma'r mab a'r ferch ieuanc harddaf a welsai erioed. 'Here were the loveliest young lad and girl that he had ever seen'

**(e) *Dyma* referential: cataphoric, endophoric; descriptive, in Comment Mode. Various.**

- (147) OGB 51 A dyma un arall a'i blinai: sut y gallodd Meri a llawer Meri arall godi o'i gwely... 'And here's another that was worrying him:

how could Meri and many other Meris get up out of her bed...'  
 – cataphoric

- (148) OGB 94 *Dyma un o driciau Wil eto* ‘Here’s one of Wil’s tricks again’
- (149) SG 5 # *Dyma’r peth mwyaf cynhyrfus a ddigwyddodd imi...* ‘That’s the most exciting thing that happened to me’ – absolute beginning of text, hence cataphoric
- (150) OGB 96 *Dyma’r llyn yr âi pawb yn yr ardal iddo i roddi pen ar eu heinioes* ‘That’s the lake everyone in the region went to put an end to their life’ – endophoric
- (151) FfG 16 *Niwsans yn ei meddwl mewn gwirionedd oedd gorfod cael neb i’r tŷ. Ond dyna! Ni allent fforddo deuddeg swllt yr wythnos o rent...* ‘In her mind, it was a nuisance to have to get anyone into the house. But there you are! They could not afford twelve shillings a week in rent’ – this seems a peculiar instance of the grammaticalized ‘particle’ *dyna* (above), translated by Clancy (1991, 74) as ‘But there it was!’, as if we had *dyna fô*; at any rate, this is a clear case of Free Indirect Discourse in narrative.<sup>69</sup>

## Notes

<sup>1</sup> The following editions and abbreviations are used (the pagination differs for different reprints and editions):

- DL *Deian a Loli* (Cardiff: William Lewis, n.d. [1927])  
 FfG *Ffair Gaeaf* (Denbigh: Gwasg Gee, 1937)  
 G *Gobaith* (Dinbych: Gwasg Gee, 1982)  
 HD *Haul a Drycin* (Denbigh: Gwasg Gee, n.d. [1981])  
 HF *Hyn o Fyd* (Denbigh: Gwasg Gee, n.d. [1964])  
 LJ *Laura Jones* (Aberystwyth: Gwasg Aberystwyth, 1930)  
 OGB *O Gors y Bryniau* (Wrexham: Hughes a’i Fab, 1932)  
 PD *Prynu Dol* (Denbigh: Gwasg Gee, 1981)  
 RhB *Rhigolau Bywyd* (Aberystwyth: Gwasg Aberystwyth, 1929)



SG	<i>Stryd y Glep</i> (Denbigh: Gwasg Gee, 1949)
TG	<i>Te yn y Grug</i> (Dinbych: Gwasg Gee, 1987)
TH	<i>Tywyll Heno</i> (Dinbych: Gwasg Gee, 1988)
WD	<i>Yr Wylan Deg</i> (Dinbych: Gwasg Gee, 1983)

My thanks are due to Dr Simon Rodway, who reviewed the English translation and saved me from many an error.

- <sup>2</sup> Converb: adverbial verb-form. See below, and Shisha-Halevy 2010.
- <sup>3</sup> Lambrecht 2001, 507ff.
- <sup>4</sup> Delahunty 2001; Doherty 2001.
- <sup>5</sup> French, perhaps not by coincidence, seems closest to Welsh in its presentative system and syntax (far beyond *voilà* and *voici* alone), although some differences are striking. Cf. Damourette-Pichon 1911–40 §§ 2181–90, Le Bidois 1967, §§216ff. Also Rabatel 2000 on presentative *c'est*, which ties in with presentational patterns and existential associations of presentation. Note that Francophone linguistics extends the term and concept 'présentatif' to the existential *il y a* and *c'est*, including the Cleft Sentence. I find this apt, considering the focusing roles of presentation and its affinity with existential construction.
- <sup>6</sup> Herczeg 1972; Spiti Vagni 1983; Venier 2002.
- <sup>7</sup> The Egyptian presentatives still need much special study, synchronic and diachronic, beyond the basic grammar-book accounts. For Bohairic Coptic, see Shisha-Halevy 2007, Index, p. 706 s.v.
- <sup>8</sup> Cohen 2012, 63ff., 85ff., with sophisticated distinctions of distribution and function.
- <sup>9</sup> I know of no published special study of Irish presentation. See briefly Shisha-Halevy 1998, 209f., 214f., 228. (In an unpublished Hebrew University doctoral dissertation (1915), Orit Eshel treats Modern Irish presentation.)
- <sup>10</sup> Note the ethnocentric embarrassment revealed in the dictionary glossing of *dyma*, *dyna*, *llyma*, *llyna*, *nachaf* (*GPC* 1138, 1140, 2269, 2273): 'here, see here, lo (or) behold, here is, this is (these are)', 'there, see, there is, that is (those are)' and so on, evidence of descriptive grammatical unease and difficulty. The almost compulsive preoccupation with etymology, leading to speculative reconstruction of form (imperative and far-fetched interrogative) and lexeme (*gweld*, *syllu*) origins, as well as part-of-speech assignment, is clearly irrelevant for synchronic functioning.
- <sup>11</sup> 'Adverb', Williams 1980, §214 (like the *GPC* translating the presentatives by 'here, there'), and 'interjection', Williams 1980, §239 (h) (*dyna drueni!*); 'verb'

- is significantly most popular: Thomas 1996 §2.43 etc. (Damourette-Pichon §2188. French *voici, voilà* ‘flottant entre la catégorie des prépositions et celle des adverbes’, ‘démonstratifs accusés’ (Le Bidois’s grammar, 1967, §216): ‘*présentatif*’, whence I adapt the English term (the term is now current in general linguistics, although seemingly not in Celtic linguistics).
- <sup>12</sup> The deixis of the presentatives by no means matches the adverbials *yma* and *yna*, no more than French *ci* and *là* that of *voici* and *voilà*; although it will be seen that the deictic opposition factor is not trivial, albeit far from clear.
- <sup>13</sup> This study continues and expands the basic ones, Shisha-Halevy 1998, 184ff.; 1995, 136; 1999, App. II, focusing on the narrative functions of presentatives.
- <sup>14</sup> Two typographical notes. In the Welsh text, the hashtag or number sign is used to indicate junctural space: # for paragraph-initial text, ### for story-initial text. This means ‘two grades of open juncture’. Bracketed exclamation [!] with English translation indicates the presence of presentative in the Welsh original, and means ‘formal characterization for presentation’.
- <sup>15</sup> MW also the enigmatic *nachaf* with by-forms (*GPC* 2547).
- <sup>16</sup> Presentation seems to be absent in the responsive subsystem of dialogue. This may be associated with the incompatibility of presentatives with the converters.
- <sup>17</sup> A formidable standing problem, here, as in the study of *fe* and *mi* (Shisha-Halevy 2015), and in the subsequent studies of Kate Roberts’s syntax, is the absence of collation and a critical edition of Kate Roberts’s work. A glance at the corpus of examples shows that variant readings of *dyma/dyna* do occur; the syntactic significance of this must be further evaluated.
- <sup>18</sup> J. P. Clancy’s English translation (1991), the most comprehensive selection of Kate Roberts’s fiction to be translated into English, is often sensitive to the presentative, rendering it in various ways: ‘here’, ‘then’, ‘(he) went and...’. Note that my translation is often inelegant and awkward, sometimes on the border of grammaticality, but only tries to account for the formal marking of presentation in the original, not in the English.
- <sup>19</sup> As stated above, I have not investigated the variant reading of *dyma/dyna*. Occasionally, I point out to the irregularity of the occurrence of either of the two elements. In the absence of a critical edition of Kate Roberts’s works, a careful examination of the textual status of the two presentatives is *de rigueur*: a specimen check of the editions with the manuscript shows divergences in the printed editions.
- <sup>20</sup> See Bal 1997, 99ff., 105ff., 108ff.

- <sup>21</sup> See Shisha-Halevy 1998, 23ff. for arguments for preferring ‘infinitive’ to ‘verb noun’ or similar.
- <sup>22</sup> On ‘now’ as a non-temporal narrative signal, see the contributions in Vuillaume (ed.) 2008 (especially de Saussure 2008 and Magri-Mourguez 2008.) These and some other elements are signals of narrative cohesion and location, each of which merits its own careful study. None conditions presentation, but most combine with presentation in a compatibility syntagm:
- SG 18 Toc, fe ddaeth Miss Jones yma: dénouement, release of narrative tension  
 SG 74 Toc daeth allan. Sim. WD 39
- Other cases of ‘trigger signals’ not triggering presentation:  
 NB SG 44 Ar y gair fe ddaeth cnoc ar ddrws y ffrynt.
- <sup>23</sup> In both regards the French *voici*, *voilà* differ from the Welsh: see Le Bidois 1967 §§217–18, 219, 566.
- <sup>24</sup> Cf. Venier 2002, 98 (‘non-negabilità’).
- <sup>25</sup> And *ar hynny*, and even the narrative signal (not adverbial) *ynd* are thematic pro-forms: consider TH 63.
- <sup>26</sup> Cohen 2005, 17–68; 2009, 131–48. See also Lambrecht 2001, 507ff., Delahunty 2001 on sentence-focus constructions.
- <sup>27</sup> Bal 2000, 105ff.
- <sup>28</sup> Thomas 1996, § 4.183.
- <sup>29</sup> Referring backwards, forwards or inside or outside the presentative complex.
- <sup>30</sup> Cf. Shisha-Halevy 2003.
- <sup>31</sup> The presentative delimitation, an issue to be studied in depth, joins other delimitative constructions in narrative, most notably the *sef* cataphoric focusing, under strict narratological conditions, in Middle Welsh (Shisha-Halevy 1999, 195ff.), and the varieties of Abnormal-Sentence-like construction in Modern Welsh, such as (HF 44) *Dwy frân a ddaeth ac ymosod arni* ‘Two crows came and attacked her’; (DL 119) *Bore drannoeth a ddaeth ...* ‘Next morning came ...’; (T. Rowland Huws, *O Law i Law* (1944)) *Wel, Bore dydd Sadwrn a ddaeth o ddiwedd* ‘Well, Saturday morning came at last’; see also numerous exx. in Saunders Lewis’s letters to Kate Roberts. (Incidentally, this last case reminds one of the French so-called ‘subject inversion’ or the familiar ‘*Arriva le général*’ construction.
- <sup>32</sup> The particle *iti* may be interposed before the presentate (consider G 60f., HF 101); however, this may well be a component of the presentative. (TH 37)

- (2015) *Dyna*, yn fy meddwl i, a wnâi i gŵn ladd defaid' is not an exception, for here we have a referential homonym of the presentative.
- <sup>33</sup> 'Sloppy simultaneity' – overlap, coincidence of two situations, protatic/temporal and apodotic; see Declerck 1991, 41ff.
- <sup>34</sup> Hickman's definition of foreground, 2004, 284f.: 'skeleton of the plotline, comprising the chronologically ordered situations that make the story move forward'; of background: 'secondary information' that 'need not be chronologically ordered'. I must take issue with the first, and certainly with 'secondary information' in the second.
- <sup>35</sup> See Vuillaume 2008, esp. Margi-Mourguez 2008 and de Saussure 2008. Also Harrington 1977, and extensive literature on tense and the Present in film. Generally speaking, I find *cutting* and *editing* concepts in film theory most relevant to presentative function in narrative; non-metaphorically but contrastively. See Beaver 2006.
- <sup>36</sup> See Venier 2002, 19ff.; Marandin 2010.
- <sup>37</sup> Strikingly paralleled in the Biblical Hebrew *ve-hinneh* (rendered by *ac wele* in Biblical Welsh), Consider Gen. 8:11, 8:13, 28:12, 37:29; Judges 4:21f.; I Sam. 1:2 etc.
- <sup>38</sup> For these concepts, introduced to replace approximately Hopper and Thompson's 'Foreground' and 'Background', see Shisha-Halevy 1997 and 2007 (Index, pp. 697 and 700, s.vv.). See above, n. 32.
- <sup>39</sup> Terminology coined and used by Damourette-Pichon.
- <sup>40</sup> Shisha-Halevy 2005; 2015.
- <sup>41</sup> Presentatives are rare in Kate Roberts's correspondence with Saunders Lewis (see Ifans 1993, 72, 156, 180). The forms found are *dyna* and *dyma*.
- <sup>42</sup> Cf. Dasinger and Toupin 1994 (Frog Story). Obviously, an extensive cross-linguistic study is called for. Quite possibly, other stories in the Kate Roberts corpus would corroborate this postulated stylistic effect of the presentative.
- <sup>43</sup> Enumerative presentation: see § 3.
- <sup>44</sup> Note here the definite article, probably co-marking the magical style.
- <sup>45</sup> Listed and classified here is the main body of verbs found. It is possible that a few have been omitted.
- <sup>46</sup> As a rule, in compounds like *dechrau chwerthin* 'start, burst out laughing' or *dechrau canu* 'start singing'.
- <sup>47</sup> 'Narrative Tense' may be succinctly defined as an essential building block of narrative texture, elements of narrative structure, main threads of the tapestry:

there are numerous narrative tenses in Welsh, to be listed in a forthcoming study.

- 48 A doubly contestable statement, but one worthy of consideration. A passage like (G 37) *Mai yn hwylio i gychwyn a Nia yn dweud wrthi am aros i de ...* ‘Mai preparing to leave and Nia telling her to stay for tea ...’ may, *tableau*-like, be another Narrative Present ‘surrogate’.
- 49 And cf. Fleischman 1990, 35ff., 437 s.v.
- 50 Consider the emotional Ond O! *Dyma fo’n gweld rhywbeth yn symud ar y gwelltglas, a beth oedd yno ond neidr fawr* (G 74).
- 51 See Shisha-Halevy 1996; 2007, Chapter One and Index, p. 697 s.v.
- 52 e.g. *wedi* converb, *cyn a, pan ...* See above.
- 53 Consider the focusing role of the Arabic presentative *inna* in narrative: Marmorstein 2015.
- 54 See Lambrecht 2000.
- 55 Shisha-Halevy 2007, Chapter One and Index. p. 700 s.v.
- 56 I find a unique instance of the *am* converb: HD 22 ...*ac yr oedd ei meistre a’i meistres yn ddigon ffeind. A dyna ei meistre am fynd i weld y twrnai.*
- 57 Shisha-Halevy 1997, 77ff. Cf. Spiti Vagni 1983, 49f., 55f. on *ecco* + infinitive in Italian; Sandfeld 1965, 169, 313; le Bidois 1967, §217 for French, where other substantival verbal presentatives are encountered. Relevant in Welsh may be also the pseudo-converb *a* + infinitive.
- 58 See Shisha-Halevy 2010.
- 59 The only condition for narrative-tense-hood being the compatibility of the candidate forms in the narrative texture. Verbality is entirely (co)incidental. The demonstrative in Irish presentative patterns is a formal nucleus. Consider Pádraic Ó Conaire, *Deoraíocht*, translated by G. Mac Eoin as *Exile* (Indreabhán: Cló Iar-Chonnacht, 1994) (so far as I can see, ignoring the presentatives), p. 43: *Tá Rí an Lae ar fáil. Tá, agus an bhean ramhar. Seo chugam í, agus cosúlacht an aitis ina grua ramhar ...* ‘The King of the Day is present. He is, and so also is the Fat Woman. Here she is, coming towards me, with the appearance of apprehension in her fat cheeks’; p. 43: ‘*Nach orm a bhí an imní nuair nach bhfuairesas sa mboth thú?*’ as *sisé, agus siúd ina suí d’aon phlap le mo thaobh í, “Was I ever so worried when I didn’t find you in the booth”, she said, and sat down in a flop beside me*; Pádraic Ó Conaire, *Fearfasa Mac Feasa*, 201: *Siúd isteach sna garranta iad i mullacha chéile ag scréacháil ...* ‘In they went into the gardens, on top of one another, screaming ...’. Consider also *Siúd chun*

siúil iad ('off they went'). As a rule, the English translation ignores the Irish presentative syntax.

- <sup>60</sup> No verb in the Welsh construction; rather 'appeared in the house'.
- <sup>61</sup> See Shisha-Halevy 1998, 135ff., 154ff.
- <sup>62</sup> Consider subject inversion in English, in Katherine Mansfield, 'Bliss' (1919): (new paragraph) 'Came another tiny moment, while they waited, laughing and talking.' For French, see Blinkenberg 1928, 99ff., esp. 101ff., Chapters V, VI; Damourette-Pichon, §1586; le Bidois 1952; Clifford 1975; Drubig 1988; Marandin 2010 (see esp. §5.4.2, on the presentative effect of inversion).
- <sup>63</sup> Cf. enumerative inversion in French, Damourette and Pichon, §1586. The French correspondent, *il y a*, corroborates the existential interpretation of our construction.
- <sup>64</sup> The presentative paradigmatic association of French *c'est*, *c'était*, and *il y a*, narrative *il y avait* is striking; cf. Marandin 2010, exx.3, 5, 6.
- <sup>65</sup> Partly parallel development is encountered in French (*voilà pourquoi/où/que ...* – see Damourette and Pichon, §2190), and Modern Hebrew (*hiné láma/éjfo ...*). This strikingly brings home the overrule of the structural identity and the marginality, triviality even, of the etymological form.
- <sup>66</sup> Shisha-Halevy 1998, Chapter Three.
- <sup>67</sup> Cf. Lambrecht 2001, 508ff. for *voilà* clefts in French.
- <sup>68</sup> Cf. (for French) le Bidois 1967, §646.
- <sup>69</sup> The sophisticated orchestration of Kate Roberts's narrative calls for extensive, in-depth investigation. Some of these following topics, features and issues have been discussed above.
- (a) **Eventing:** *concatenation*, narrative units (blocking), juncture contours (breaking, boundaries, delimitation, linkage, cohesion), immediacy of eventing and its affinity to nexus focusing; tagmemics and syntagmatics of eventing; iconicity of eventing; simultaneity of events; style; personal environment; locutive eventing; acoustic, kinetic events; phoricity and reference of eventing: anaphoric, cataphoric, endophoric, esophoric, deixis; dramatic, scenic flow of events; emotionally charged events; unexpected, mirative, disturbing, interruptive, remarkable events.
- (b) **Narrative Tensing, Narrative Layering:** anti-narrative tenses; meta-narrative; narrative tenses.
- (c) **Textemics:** dialogization; interface of narrative and dialogue; memory narrative; textemic distribution.

- (d) **Focus of Attention:** enhanced narrative; narrative peak; crisis; narrative turning point; relief in narrative; nexus focusing.
- (e) **Narrative Pacing:** rhythm of narrative; narrative surge forward; unfolding of narrative; ‘*Constant de vitesse*’ (Genette); measured pacing; disruption of measured pacing; simultaneity; rapid-action; slow-motion.
- (f) **Syntagmatics and paedigmatics of presentatives and presentative clauses.**

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