The 3rd Lublin Celtic Colloquium
Changing Perspectives in Celtic Studies
19-20 September 2019
Lublin

Book of Abstracts

The Department of Celtic Studies
The John Paul II Catholic University of Lublin, Poland

Organising Committee
Dr hab. Maria Bloch-Trojnar
Dr Robert Looby
Dr Mark Ó Fionnáin
Dr Aleksander Bednarski

The conference takes place under the honorary patronage of

Embassy of Ireland
Ambasáid na hÉireann
Ambasada Irlandii

Contents

Keynote Speakers

Andrew Breeze
University of Navarre

Arthur: A British Hero and his Links with Poland

Analysis of the Twelve Battles of Arthur in the ninth-century 'Historia Brittonum' allows the identification of him as a historical character, a successful general (not a king) who fought in what is now Scotland, and who was killed on a raid near Carlisle in the year 537. At first a hero, he then became a legend amongst the Celtic peoples and beyond, thanks mainly to the twelfth-century cleric Geoffrey of Monmouth and his 'Historia Regum Britanniae'. Arthur's fame even reached Poland, as proved by paintings recently discovered in Silesia. They depict Arthur as a chivalrous and courtly king, and are thus new evidence for one of the great story-cycles of medieval Christian Europe.

Aidan Doyle
University College, Cork

Á chosmharacht iad, táid siad deifireach le chéile: What a Dialect can tell us about Morphology

In this talk, I examine two pieces of morphological data from the dialect of Irish which was spoken in Cape Clear, County Cork. These are taken from Ó Buachalla (2017).

The first set of data concerns the adjectival forms contained in the title, *cosmhar* and *deifireach*. Neither of these is to be found in either Dinneen's or Ó Dónaill's dictionary. The respective standard forms for the adjectives are *cosúil* and *difriúil*. In my talk, I will argue that the first Cape Clear form is shown the result of reanalysis. The second arises from the choice of the suffix **-(e)ach** rather than **-(i)úil**, these suffixes being in what appears to be free variation in the dialect.

The second piece of data examined is the form *fain* (Ó Buachalla 2017: 140). Although this word is not glossed, the examples provided make it clear that it is synonymous with the focussing preposition/conjunction *ach* in standard Irish. The evolution of *fain* is seen to be due to grammaticalization.

The first piece of evidence presents a challenge to the idea that morphological processes are predictable and governed by considerations of economy. The second shows that grammaticalization proceeds at a different pace in the spoken and written forms of a language.

Together, this evidence suggests that a linguistic analysis based purely on written, standardized sources is at best limited, and at worst simply inadequate.

References
Ó Buachalla, Breandán. (2017) *Cnuasach Chléire*. Baile Átha Cliath: Institiúid Ard-Léinn Bhaile Átha Cliath.

Oral Presentations

Sabine Asmus

University of Szczecin and Leipzig

Aspect – a linguistic category in Insular Celtic? The case of Welsh

The category of aspect is a common research topic which has been explored with regard to various languages. The classical approach to this category is normally the assumption that aspect should be seen as the depiction of an act(ion) as a whole (perfective) or as a duration (imperfective) (cf. Isačenko, 1954/60). This seems to be prototypically encoded in Slavic, most apparently in Russian, and predominantly by the prefixation of verbs (in which the perfective forms are normally seen as marked) although most clearly by suffixation. Such suffixation triggers pairs of verbs, as for instance in:

On otkryval okno, no ne otkryl.
He opened_ip window, but not opened_p
'He tried to open the window, but did not succeed'.

When looking at Welsh, the concept of aspect seems to be difficult to identify within a verb-based framework. When opting for the concept of aspectuality, however, a more universally applicable system takes shape. Defining aspectuality as the cognitive domain referring to the time structure of situations allows us to include aspect, lexical aspect (Aktionsart) and verb semantics (Verbalcharakter) as subconcepts, which may be encoded differently, as in the following Welsh examples:

Yr wyf yn canu 'I am singing' *Yr wyf wedi canu* 'I have sung'
Yr wyf ar fin canu 'I am about to sing' *Yr wyf newydd ganu* 'I have just (finished singing)/sung'

Yr wyf heb ganu 'I have not sung/I did not sing (did not even start singing)'

Yr wyf wedi hen ganu 'I have long sung' and many others.

Based on field work, this system will be explained in further detail and parallels shown in non-Indo-European languages.

References

Berger, Tilman, Gutschmidt, Karl, Kempgen, Sebastian and Peter Kosta. 1996. *Die Slawischen Sprachen. The Slavic languages*. Berlin: De Gruyter.

Heinz, Sabine. 2003. "Walisisch" in: Roelcke, *Variationstypologie.* Berlin: De Gruyter. 277-307.

Maslov, Jurij. 1948. "Vid i leksičeskoe značenie glagola v sovremennom russkom literaturnom jazyke" in: *Izvestija AN SSSR, Otdelenie literatury i jazyka* 7.

Vendler, Zeno. 1957. "Verbs and Times" in: *The Philosophical Review*, Ithaca: Cornell University, Vol. 66, No. 2. 143-160.

Vogel, Petra M. and Bernard Comrie, eds. 1999. *Approaches to the Typology of Word Classes.* Berlin: De Gruyter.

Werner, Eduard. 2003. *Die Verbalaffigierung im Obersorbischen.* Bautzen: Domowinaverlag.

Werner, Eduard. 2013. "Upper Sorbian and Verbal Aspect" in *Romano-Bohemica* II. 165-182.

Aleksander Bednarski
The John Paul II Catholic University of Lublin

Framing Memory: A Pictorial Reading of Robin Llywelyn's "White Star" and "From Empty Harbour to White Ocean"

Robin Llywelyn's novels *Seren Wen ar Gefndir Gwyn* (*White Star*) and *O'r Harbwr Gwag i'r Cefnfor Gwyn* (*From Empty Harbour to White Ocean*), the winners of the National Eisteddfod Prose Medal in 1992 and 1994 respectively, are, taken together, considered an important milestone in the history of Welsh-language fiction. Llywelyn's work has been credited with creating a new literary idiom for Welsh prose by challenging the supremacy of print culture in favour of the orality of the Welsh medieval tradition of storytelling and repackaging it into a (post)modern form. In this paper, by focusing on their visual and spatial aspects, I expose the inherently pictorial dimension of Llywelyn's two groundbreaking novels and demonstrate how the visual is used to compositionally bind up the modern and traditional elements of the text.

Maria Bloch-Trojnar
The John Paul II Catholic University of Lublin

A Distributed Morphology Account of Verbal Nouns in Irish

In this paper we shall test the validity of competing theoretical proposals advanced within the Distributed Morphology framework (Halle and Maranz 1993) with respect to the category which traditional Irish grammars refer to as the verbal noun (VN).

The morpho-syntactic properties of nominalisations in Irish provide support for the tripartite division into complex event (CE-), simple event (SE-) and result nominals (R-nominals), as put forward in Grimshaw (1990) and advocated by, among others, Alexiadou (2001, 2017). Irish nominals turn out to be ambiguous only between the SE- and R- status, thus confirming Doyle's (2002: 100) intuition that Irish lacks CE-nominals containing the AspP layer in their structure. SE-nominals (also found in Light Verb Constructions) are represented as the [nP [vP [Root]]] complex and are transnumeral and incapable of pluralising. R-nominals are devoid of the vP layer – [nP [Root]] – and behave like ordinary nouns. According to Acquaviva (2014: 548) "Irish verbal inflection lacks an aspect morpheme" which "also makes it easier to understand why this category finds a periphrastic expression", AspP in the structure of a clause being the likely locus for preposition-like aspectual particles. What is interpreted as the participle in the progressive or the infinitive in modal constructions is, in fact, a [vP [Root]] complex, which, like nominals, lacks the aspectual projection.

The data from Irish point to v as the layer introducing event implications and the vP or PPs as the functional heads introducing the internal argument (Alexiadou and Schäfer 2011). Event denoting nominals in Irish can license the internal argument but aspectual modification and external argument licensing are not possible (like in synthetic compounds as discussed in Alexiadou 2017), which supports the hypothesis that, counter to Borer (2003), we need to sever the licensing of

Argument Structure from the presence of an aspectual reading of the event.

References

Acquaviva, P. 2014. The categories of Modern Irish verbal inflection. *Journal of Linguistics* 50: 537–586.

Alexiadou, A. 2001. *Functional structure in nominals: Nominalization and ergativity*. Amsterdam: John Benjamins.

Alexiadou, A., and F. Schäfer. 2011. There-insertion: An unaccusative mismatch at the syntax-semantics interface. *Online Proceedings of WCCFL 28*. https://sites.google.com/site/ wccfl28pro/alexiadou-schaefer.

Alexiadou, A. 2017. On the complex relationship between deverbal compounds and argument supporting nominals. In *Aspect and Valency in Nominals*, edited by M. Bloch-Trojnar, and A. Malicka-Kleparska, 53–82. Berlin: Mouton de Gruyter.

Borer, H. 2003. Exo-skeletal vs. endo-skeletal explanations: Syntactic projections and the lexicon. In *The nature of explanation in linguistic theory*, edited by J. Moore, and M. Polinsky, 31–67. Stanford, CA: CSLI Publications.

Doyle, A. 2002. *Covert and Overt Pronominals in Irish*. Lublin: Folium.

Grimshaw, J. 1990. *Argument structure*. Cambridge, MA: MIT Press.

Halle, M. and A. Maranz. 1993. Distributed Morphology and the pieces of inflection. In *The view from building 20: Essays in honour of Sylvain Bromberger*, edited by J. Cole, and S. J. Keyser, 111–176. Cambridge, MA: MIT Press.Dressler, W. (1989) Prototypical differences between inflection and derivation. *Zeitschrift für Phonetik, Sprachwissenschaft und Kommunikationsforschung* 42, 3-10.

Greenberg, J. (1966) *Universals of language.* Cambridge, MA: MIT Press.

Rainer, F. (1996) Inflection inside derivation: Evidence from Spanish and Portuguese. In G. Booij and J. van Marle (eds.), *Yearbook of morphology 1995*, 83-91. Dordrecht: Kluwer Academic Publishers.

Pádraig De Paor
Trinity College, Dublin

'**Ó Mórna': Máirtín Ó Direáin's Übermensch?**

Máirtín Ó Direáin (1910–1988) was one of the most popular Irish language poets of the 20th century. He was the first Irish language poet to have a collection of translations of his poetry published during his lifetime (*Máirtín Ó Direáin*: *Tacar Dánta / Selected Poems*: 1984, Mac Síomóin & Sealy). Last year, forty years after his death, a new suite of translations of Máirtín Ó Direáin's verse was published (*Máirtín Ó Direáin: Selected Poems / Rogha Dánta:* 2018, Sewell). These new translations provide a chance both to make Ó Direáin's work better known and also to reassess aspects of his work. In this paper, I will closely read Ó Direáin's long epic poem 'Ó Mórna' and examine to what extent it explores the Nietzschean concept of the Übermensch.

Sylwester Jaworski and Michał Baran
University of Szczecin

Release burst as a phonetically distinctive factor in the fortis-lenis distinction of Welsh plosives

This paper is part of an international research project aimed at describing the Welsh consonant system. In view of certain minimal pairs or the vowel-consonant interplay, it may be claimed that explaining Welsh consonants along the fortis-lenis divide is more appropriate than relying exclusively on the voiced-voiceless contrast. Such a distinction would also link Welsh phonetics clearly to Welsh grammar, which features a fully developed morpheme-initial consonant mutation system used for morphological, syntactical and semantic marking (Baran and Asmus 2019). Welsh would also offer evidence that the fortis-lenis and voiceless-voiced distinctions of consonants must be kept apart (Kiparski 2006).

The release bursts of the Welsh plosives are studied here in order to see whether they can be considered phonetically relevant in distinguishing between fortis /p, t, k/ and lenis /b, d, g/. The measurements included word-initial and final position in monosyllabic lexemes. Potential differences in release-burst intensity could probably serve as an indicator of a higher intraoral pressure as pairs /p, b/, /t, d/ and /k, g/ are homorganic and differ only in their allocation to a different consonant series. It would constitute a link with articulatory studies of the fortis-lenis divide which highlight the importance of the intraoral pressure (Butcher 2004).

References
Baran, M., Asmus, S. 2019. A New Perspective on Welsh and Irish Consonant Mutations. In: Asmus, S., Jaworska-Biskup, K. (eds), *New Perspectives of Modern Wales - Studies in Welsh Language, Literature and Social Politics.* Cambridge: Cambridge Scholars Publishing, 157-177.

Butcher, A. 2004. Fortis-lenis revisited one more time: the aerodynamics of some oral stop contrasts in three continents. *Clinical Linguistics and Phonetics 18.*

Kiparski, P. 2006. The Amphichronic Program vs. Evolutionary Phonology. In: Krifka, M. (ed), *Theoretical Linguistics 32.* Berlin: Mouton de Gruyter.

Katarzyna Jaworska-Biskup
University of Szczecin

The child in early and medieval Welsh literature

Early and medieval Welsh literature is replete with the theme of children and childhood. The corpus of Welsh literature also includes children's literature, the oldest example of which is *Peis Dinogat*, dated approximately to the ninth century. This paper aims at reconstructing the image of a child and childhood based on selected sources from early and medieval Wales. A focus will be put on fictional literature (prose tales), functional literature (legal texts), poetry, and children's literature proper. Special emphasis will be laid on the legal status of children, their position in the family and society, relationships with adults, parental authority, and parental grief.

References

Primary sources:

Poet's grief. Medieval Welsh elegies for children, ed. and trans. D. Johnston (Cardiff: Tafol 1993).
The Law of Hywel Dda: Law Texts from Medieval Wales, ed. and trans. D. Jenkins (Llandysul: Gomer Press, 1986; 2nd edn., 1990).
Llyfr Iorwerth: A Critical Text of the Venedotian Code of Medieval Welsh Law, ed. A. R. Wiliam (Cardiff: University of Wales Press, 1960).
The Mabinogion, trans. S. Davies (Oxford: Oxford University Press, 2007).
Pedeir Keinc y Mabinogi allan o Lyfr Gwyn Rhydderch, ed. I. Williams (Caedydd: Gwasg Prifysgol Cymru, 1930).
Y Tair Rhamant, ed. B. Jones (Aberystwyth: Cymdeithas Lyfrau Ceredigion Gyf, 1960).

Secondary sources:

Asmus, S., 'A Sketch of Major Developments in Early Insular Celtic Literatures. Braslun o Hanes Cynnar Llenyddiaethau Celteg eu Hiaith', available online at <http://www.academia.edu/31876984/A_sketch_of_major_developme nts_in_early_Insular_Celtic_literatures._Braslun_o_hanes_cynnar_llen yddiaethau_Celteg_eu_hiaith>.

Breeze, A., *The Origins of the Four Branches of the Mabinogi* (Leominster: Gracewing, 2009).

Heinz, S., 'Some notes on children's literature in Welsh', in *Celtic Literatures. Discoveries*, S. Heinz (Frankfurt am Mai: Peter Lang, 2008), pp. 71-81.

Jarman, A.O.H, Rees Hughes, G., *A guide to Welsh literature. Volume 1.* (Swansea: Christopher Davies, 1976).

Johnston, D., *A Pocket Guide: The Literature of Wales* (Cardiff: University of Wales Press, 1994).

Roberts, B. F., 'Writing in Wales', in *The Cambridge History of Medieval English Literature*, ed. D. Wallace (Cambridge: Cambridge University Press, 1999), pp. 182–207.

Aled Llion Jones
Prifysgol Bangor – *Bangor University*

The sounds of silence: medieval Welsh poetry

This paper considers some features of absence in medieval Welsh poetry, syntactical, metaphorical and theological. Central to this is the use of the nominal sentence (constructions featuring most simply the absence of the verb, but also the absence of other parts of speech such as prepositions, pronouns, adverbs, etc.). The nominal sentence is a common feature in many languages (e.g., English 'the sooner the better'; Welsh 'gorau po gynted', etc.) and it is often a necessary feature where there is no copula. However, when used as a conscious literary device it can have striking effects, signifying even in the direction of the *via negativa*. Developing a few thoughts I first presented in *Darogan* (2013), I shall briefly discuss here some interesting philosophical implications of this tropology, in various poetic genres.

Mélanie Jouitteau

Centre National de la Recherche Scientifique / French National Centre for Scientific Research

Women Were Doing it More: The rise and fall of an English type of address in Breton

In this talk I provide a global picture of the variety of morphological paradigms that were available from pre-modern Breton to the twentieth century and of the pragmatic politeness rules that speakers were obeying in each system. I show how these varieties developed in contact with French, a T-V language that uses its second plural pronoun V as a deference marker, in contrast to the T-form. Examples range from the XIX century to modern-day acquisition data (Mermet 2006).

There is a South-East central area (Le Roux 1927) where the paradigms are restricted to forms that are elsewhere deference markers (V). Pragmatically, the reduction of the system to a unique person addressee amounts to an absence of deference markers, as in the history of English *you*. Typologically, such a system is thus documented in a Celtic language without English influence. Interestingly, this area reveals cross-influences between East-Kerne and West-Gwened, traditionally assumed to have low inter-comprehension in Breton. I further show that a larger Kerne area is concerned, where women speakers were restricted to V-forms (Hemon 1942). Erratic morphological forms, still alive in this century, emerged in male speech and the T-V system collapsed.

Contrasted systems in close contact (gendered, dialectal and with French) lead to global insecurity, and usages became globally aligned with the French (T-V) system after WWII. Standard Breton accelerated the change: its proponents neglected the under-documented women's usages. They inclined towards the Leon dialect (T-V) and its preservation of older morphological paradigms (including the T-forms).

References

Le Roux, P. 1927. *Atlas linguistique de la Basse-Bretagne*, four volumes.
Hemon, Roparz. 1942. 'Te pe c'hwi?, 'Dastumadeg Kendalc'h Gwalarn', *Gwalarn* 148-149, 326-327, & 150-151, 418-424.
Mermet, Michel. 2006. *Informatique et maîtrise de l'oral en maternelle bilingue breton-français*, thesis ms.

Aleksandra Kędzierska
Maria Curie-Skłodowska University

Poems for Marie: Seamus Heaney's Letters of Love

Although Seamus Heaney has long been recognised as the poet of "the Irish soul", "politics and imagination", "language and identity" and, most notably, of "nature and place", he also deserves to be discovered as a prolific poet of "family love" whose "treasures" (Lott) he was tirelessly revealing while commemorating various members of the Heaney clan. Apart from the poems dedicated to his grandparents and parents, some of the most moving ones depicted in his elegiac *Human Chain* volume (2010), Heaney's works have immortalised his beloved Aunt Margaret and his tragically lost siblings and cousins and, naturally, once he himself got married, his own direct family: his children and their children, his in-laws and, most importantly, Marie Devlin, his "ordinary and mysterious wife" (Hancock).

Since, as yet, her poetic portrayal has not met with much critical attention, my paper, focusing on the poems about/for Marie written by Heaney at different stages of their married life (1965–2013), is an attempt to map this still uncharted territory and find out which of Marie's many roles he would chronicle throughout the years – as his muse, lover, companion or rescuer – has dominated his heart and poetic vision.

Select Bibliography
Corcoran, Neil. *A Student's Guide to Seamus Heaney.* London: Faber & Faber. 1986.
Crowder, A. B. & J. Hall, eds.. *Seamus Heaney: Poet, Critic, Translator*. Basingstoke: Palgrave Macmillan. 2007.
Hancock, Tim. "The Chemistry of Love Poetry". *The Cambridge Quarterly*, Volume 36, Issue 3. 2007. 97–228.
Heaney, Seamus. *New Selected Poems*. Faber Poetry. London 2010.
Green, Carlanda. "The Feminine Principle in Seamus Heaney's Poetry". https://journalhosting.ucalgary.ca/index.php/ariel/article/view/32671

Kirsch, Adam. "Heaney in love". *New Criterion*. https://www.newcriterion.com/author-content/articles/98

Mokhtar, Zuraini. "The Complexity Of The Mother's Emotions In The Poem 'Mother Of The Groom'". http://linguallyspeaking.blogspot.com/2014/06/the-complexity-of-mothers-emotions-in.html. 16 06 2014

Williams, Kirsty. *Structures of belonging: the poetry of Seamus Heaney.* PhD thesis. 2003.

Kay, Magdalena. *In Gratitude for All the Gifts: Seamus Heaney and Eastern Europe.* Toronto UP. 2012.

Lott, Tim. "Seamus Heaney's poetry helps us to recognise the treasure of family love". *The Guardian.* https://www.theguardian.com/lifeandstyle/2016/oct/07/seamus-heaneys-poetry-helps-recognise-treasure-family-love

Macklin, Ruth. "Seamus Heaney and the 'place of writing': technique as evidence of redress as a construct". *Irish Studies Review*, vol. 25, issue 1, 2017. 56-70.

McCrum, Robert. "Seamus Heaney: A Life of Rhyme". *The Guardian*. https://www. theguardian.com/books/2009/jul/19/seamus-heaney-interview

O'Donoghue, Bernard, ed. *The Cambridge Companion to Seamus Heaney*. Cambridge UP. 2009.

Parker, David. *The Self in Moral Space: Life Narrative and the Good.*

Rafroidi, Patrick. "The sense of place in Seamus Heaney's poetry". In Genet, Jacqueline *Studies on Seamus Heaney*. Caen: Presses universitaires de Caen, 1987. 79-88.

Samuels, A.J. Glanmore *Sonnets: A Reading and Analysis*. MA Thesis 1984.

Vendler, Helen. *Seamus Heaney*. Harvard University Press. 2000.

Irena Kurzová
Independent scholar

Narrative technique in *Historia Peredur vab Efrawc*

This talk presents the results of a detailed analysis of the narrative technique used in the Middle Welsh prose tale *Historia Peredur vab Efrawc* (hereafter *Peredur*). The analysis focuses on how the anonymous narrator of *Peredur* links together motifs and episodes. In Celtic studies, the narrative structure of *Peredur* has been recognised as an example of the interlace narrative technique in Middle Welsh prose. The term interlace ("entrelacement" in French) was coined by the French medievalist Ferdinand Lot at the beginning of the 20th century and was later elaborated upon by various scholars. The technique is used in an exemplary manner in the thirteenth century Old French Arthurian romance *Lancelot en prose* (the third branch of the so-called *Vulgate Cycle*).

The aim of this talk is to contribute to the description of the narrative style of native Middle Welsh prose (with its characteristic abruptness) by comparing the use of motifs, episodes and transitional passages in *Peredur* with the aforementioned Old French *Lancelot en prose* (with special emphasis on the opening episodes). Within Romance studies, the narrative technique of interlace has been recently investigated in large measure. Using the methodical results of this research, the talk attempts to carefully consider the limits of interlace use in Welsh context and to define particularities of the style in Middle Welsh prose.

References

Goetinck, Glenys W. (Ed.): *Historia Peredur vab Efrawc*, Caerdydd 2012 (1976).

Micha, Alexandre (Ed.): *Lancelot, roman en prose du XIIIe siècle*, Vol. I-IX, Genève 1978-1983.

Vitt, Anthony M. (Ed. and Trans.): *Peredur vab Efrawc: Edited Texts and Translations of the MSS Peniarth 7 and 14 Versions*, MPhil thesis, Aberystwyth University, 2011.

Secondary material

Bollard, J. K.: The Structure of the Four Branches of the Mabinogi, in: Sullivan (Ed.), The Mabinogi: A Book of Essays, New York and London 1996, pp. 165-196

Bollard, J. K.: Theme and Meaning in "Peredur", Arthuriana 10, 2000, pp. 73-92

Brandsma, Frank: The Interlace Structure of the Third Part of the Prose Lancelot, Cambridge 2010

Breeze, Andrew: *Peredur Son of Efrawg* and Windmills, Celtica 24, 2003, pp. 58-64

Burges, Glyn S./Pratt, Karen (Eds.): The Arthur of the French, Cardiff 2006

Carey, John: Ireland and the Grail, Celtic Studies Publications 2007

Carné, Damien de: Sur l'organisation du *Tristan en prose*, Paris 2010

Chase, Carol: Sur la théorie de l´entrelacement: ordre et désordre dans le *Lancelot en prose*, Modern Philology 80, 1983, pp. 227-241

Combes, Annie: Les voies de l'aventure. Réécriture et composition romanesque dans le *Lancelot en prose*, Paris 1997

Czerny, Zykmunt: Contribution à une théorie comparée du motif dans les arts, in: Böckmann (Ed.), Stil- und Formprobleme in der Literatur, Heidelberg 1959, pp. 38-50

Damian-Grint, Peter: The new historians of the twelfth-century Renaissance, Woodbridge 1999

Goetinck, Glenys W.: Peredur: A Study of Welsh Traditions in the Grail Legends, Cardiff 1975

Jones, R. M.: Narrative Structure in Medieval Welsh Prose Tales, D. Ellis Evans et al. (Eds.), Proceedings of the International Congress of Celtic Studies, Oxford 1986, pp. 171-197

Kelly, Douglas: The Art of Medieval French Romance, Madison 1992

Kelly, Douglas: Interlace and the Cyclic Imagination, in: Dover (Ed.), A Companion to the Lancelot-Grail Cycle, Cambridge 2003, pp. 55-64

Kennedy, Elspeth: Lancelot and the Grail, Oxford 1986

Kennedy, Elspeth: Variations in the Patterns of Interlace in the Lancelot-Grail, in: Kibler (Ed.), The Lancelot-Grail Cycle: Text and Transformations, Austin 1994, pp. 31-50

Leyerle, John: The Interlace Structure of Beowulf, University of Toronto Quarterly 37, 1967, pp. 1-17

Lloyd-Morgan, Ceridwen: Narrative Structure in Peredur, Zeitschrift für celtische Philologie, 38, 1981, pp. 187-231

Lloyd-Morgan, Ceridwen: Medieval Welsh Tales or Romances? Problems of Genre and Terminology, Cambrian Medieval Celtic Studies 47, 2004, pp. 41-58

Lot, Ferdinand: Étude sur le Lancelot en prose, Paris 1918

Lovecy, Ian : Historia Peredur ab Efrawg, in : Bromwich/Jarman/Roberts (Eds.), The Arthur of the Welsh, Cardiff 1991, pp.171-182

Micha, Alexandre: Essais sur le cycle du Lancelot-Graal, Genève 1987

Padel, O.J.: Arthur in Medieval Welsh Literature, Cardiff 2013

Roberts, Brynley F.: Tales and Romances, in: Jarman/Hughes (Eds.), A Guide to Welsh Literature Vol. 1, Cardiff 1992, pp. 203-243

Roberts, Brynley F.: „Peredur Son of Efrawg": A Text in Transition, Arthuriana 10, 2000, pp. 57-72

Ryding, W.W.: Structure in Medieval Narrative, The Hague/Paris 1971

Segre, Cesare: Tema/Motivo, in: Avviamento all'analisi del testo letterario, Torino 1985, pp. 331-359 (trans.: Introduction to the Analysis of the Literary Text, Bloomington 1988)

Vinaver, Eugène: The Rise of Romance, Oxford 1971

Vincensini, Jean-Jacques: Motifs et thèmes du récit médiéval, Paris 2000

Katarzyna Łogożna-Wypych
The John Paul II Catholic University of Lublin

The Supercat(s): Portrayals of cats in Celtic texts

Present in the world's literature for centuries, cats are one of the most underappreciated and misunderstood species. The wealth of topics and taboos portrayed by cats in literature, as well as in other means of art, is noteworthy. Not only would reality without the presence of cats be more predictable, but also certain plot changes could not take place, as only this animal seems to have causative activity. "Grimalkin" is an archaic term meaning a cat – a grey cat to be precise. According to legend, Grimalkin is a cat dwelling in the Scottish Highlands, a mysterious, feared and respected figure. The character of Grimalkin provides a fascinating insight into the symbolic and disturbing world of the most ambiguous and volatile relationships the animal world and humankind have ever known: that of cats and people. In the rich folklore surrounding a cat-based creature known as the Cat Sidhe in Ireland and the Cat Sith in Scotland they were seen as fearsome, but also capable of bringing blessings. Not surprisingly, cats have been accepted as literary characters for centuries, often being used, and abused, by writers portraying complex, difficult and also forbidden aspects of people's lives, the Celts being no exception.

Robert Looby
The John Paul II Catholic University of Lublin

Elizabeth Bowen and the Helpless Upper Classes

In *Juno and the Paycock* Sean O'Casey presents working class characters who are unable to deal with wealth. They fritter away money they have not yet acquired on vulgar ("glaringly upholstered") furniture, artificial flowers and a gramophone. Erskine Caldwell also highlights the inability of the poor to handle money in his *Tobacco Road*. The idea that the poor are feckless spendthrifts is alive and well in this day and age, with numerous stories of working class Poles "spoiled" by getting a children's allowance in recent years.

Elizabeth Bowen is far from the slums of Dublin or the poverty of Southern American sharecroppers. Rather, she is associated with "Big House" novels and nostalgia for the passing of an age, in particular in her novel *Last September* (Keown 2011). However, I will argue that in her short stories she turns the criticisms of Sean O'Casey, Erskine Caldwell and a generation of politicians and economists against a more deserving target: "a class that has taken an unexpected number of generations to die out – gentry till lately still owning, still recollecting, land" (Bowen 1962: 115). In scenes that are easily passed over or taken for granted as mere artistic licence, incidental to the fundamental message of the stories, she illustrates how wasteful the rich are and how they chronically mismanage money. She shows – almost in passing – that, just as youth is wasted on the young, so too is wealth wasted on the wealthy. In this she is continuing a tradition in Irish letters represented by Maria Edgeworth in *Castle Rackrent*.

References

Bowen, Elizabeth. 1962. *The Heat of the Day*. Harmondsworth: Penguin.

Keown, Edwina. 2011. "Exorcising Trauma: Uncanny Modernity and the Anglo-Irish War in\Elizabeth Bowen's *The Last September* (1929)". *Études irlandaises* [online], 36-1, http://journals.openedition.org/etudesirlandaises/2190; DOI: 10.4000/etudesirlandaises.2190

Adam Mąka
The John Paul II Catholic University of Lublin

Geraint Son of Erbin and *The Tip of My Tongue: And Some Other Weapons* and their link to Propp's *Morphology of The Folktale*

Geraint Son of Erbin is a romance which tells the story of a knight and his wife. Although not the main branch of the Mabinogion, it still is an important piece of Welsh literature. Terezza Azzopardi published her reinvention – *The Tip of My Tongue: And Some Other Weapons As Well –* in 2013. In the afterword to the book she uses one of Vladimir Propp's terms, namely the "violation of an interdiction". Although there is a link between the term and *Geraint Son of Erbin*, her use of it is not, I believe, entirely true to what Propp had in mind. Azzopardi's use of the term is more pertinent to the social aspect of Geraint and Enid's relationship.

References
Azzopardi, T. (2013), *The Tip of My Tongue: And Some Other Weapons as Well*, Bridgend: Seren Books.
Jones, G. (2000), *The Mabinogion*, London: Random House.
Propp, V. (1998), 'Morphology of The Folktale' in *Rivkin J.* and *Ryan M.* (ed.), *Literary Theory: An Anthology*, Massachusetts: Blackwell Publishing, pp. 28-31. Original work published in 1968.
Riggins, S. (1997), 'The Rhetoric of Othering' in *Riggins S.* (ed), *The Language and Politics of Exclusion*, London: Sage Publications, pp. 1-31.

Tatyana Mikhailova
Moscow State University

The Position of Middle Irish: Historical Linguistics and Glottochronology

An attempt to calculate the split between Goidelic and Brittonic was made first in Greene (1964) and later in Elsie (1979) containing, unfortunately, some inaccuracies. In Blažek and Novotná (2006) the split between Goidelic and Brittonic is dated to c. 1200 BC. The authors use a new calibration, with the change in the constant of disintegration λ from 0.14 to 0.05 per millennium, the elimination of borrowings and the inclusion of synonyms. But the use of synonyms compromises the first Swadech idea of the *basic* vocabulary of a language and automatically leads to its artificial archaisation (thus, the change of λ). Although good for "exotic" languages whose genetic kinship is not clear, this method does not suit "historical" languages from well-known language families. A study of a short period in the history of a language can give interesting results and demonstrate some "dead-end branches" in its development.
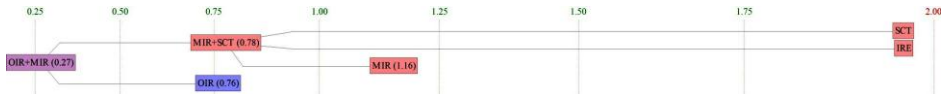
Middle Irish has been described in detail (orthography, phonology, morphology, verbal system and syntax). The semantic development of the Irish lexicon and the systematic changes in its vocabulary in early periods, did not interest linguists (with the exception of Latin and Norse borrowings). Analysis of semantic changes in the Irish basic word-list could be an important step towards filling this gap.

The arithmetic average of all shares between OI (VII–VIII c.) and late MI (XII c.?) gives 0.90, so we have 10 (supposed) changes: bark: *rúsk > coirt*; to die: *at-baill > téit (do) éc*; ear: *ó > cluas*; egg: *óg > ubh*; meat: *carna > feóil*; red: *ruad > derg*; star: *rind > retla*; tooth: *dét > fiacail*; tree: *bile > crann*; to walk: *téit > siblaid*. This does not mean that all of these lexemes were not in use in MI (and later), but that they lost their basic status. Each change deserves a discussion and a motivation.

The 90% retention rate corresponds to a period of 720 years (Swadech) or 2000 years (!) (Blažek and Starostin). The simple idea – that the glottochronology technique automatically extends the MI period to the

XVI c. – is false, not because of the traditional determination of "stages" in the history of Irish, but because of new later changes in its basic vocabulary.

As a preliminary conclusion, Middle Irish is not a "stage" in the history of Irish but represents a specific variety of the written language. Modern Irish and Modern Gaelic do not derive from MI but arise from oral dialectal (?) forms of the language-continuum. MI, as well as OI, are rather "dead-end branches", as shown in the table –

References

Blažek, V. (2007) 'From August Schleicher to Sergei Starostin: On the development of the tree-diagram models of the Indo-European languages', *JIES*, 35.

Blažek, V. and Novotná, P. (2006) 'On application of Glottochronology for Celtic Languages', *Linguistica Brunensia*, 54.

Elsie R.W. The position of Brittonic, Bonn, 1979.

Greene, D. (1964) 'The Celtic Languages' in J. Raftery (ed.) *The Celts*. Cork.

Brian Nolan
Technological University Dublin

The effects of the nominal and person hierarchies, and syntactic weight, on word order in three-argument constructions of Irish

In this paper we examine the ordering of the actor (A), theme (T) and recipient (R) arguments in three-argument clauses, the prepositional ditransitive constructions of Irish. Under certain conditions, the word order of these clauses change in interesting ways. The factors which influence word order adjustments, from a basic word order of A-T-R, within a language are known to include iconicity, information structure and topicalisation, the distinction between given and new information, the effects of the various referential hierarchies, and syntactic weight. The ordering of the A, T and R arguments in three argument clauses is an area where linguistic complexity is manifest in Irish grammar. What is interesting here is that if the T is a PN then the word order alignment changes and the pronominal theme occurs in a completely different word order position, after the R, in clause final position. The post-positioning of the pronominal theme occurs irrespective of which ditransitive verb is used. It is argued that this post-positioning of the theme PN is due to alignment effects that can be explained by reference to the nominal and person hierarchies, and their intersection with the principle of syntactic weight. We characterise the effects of the nominal and person hierarchies, and syntactic weight, on word order within these constructions. These word alignment effects, and their motivations as argued for here, raise important questions of the distribution of linguistic complexity across the grammar of Irish, and the interfaces between semantics, and syntax, as well as information structure.

Breandán Ó Cróinín

Mary Immaculate College, University of Limerick

Boyhood Deeds and Heroic Biographies in Pádraig Ó Cíobháin's *Faightear Gach Laoch in Aisce*

Faightear Gach Laoch in Aisce ("Age Conquers All"), which was published in 2001, is the fourth novel from the pen of the West-Kerry Gaeltacht writer, Pádraig Ó Cíobháin, and arguably the most challenging work yet by a writer whose work is often referred to as being "difficult". This particular work can perhaps be best described as a philosophical novel in which the concepts of the hero and of heroism in general are examined in Ó Cíobháin's distinctive, discursive prose. According to the author himself (Ó Cíobháin 2006: 63–4) the text of this "romance" aims to present the reader with a world divided in two in so far as the story fluctuates between the world of Parthalán in present day Ireland and the world of a young knight, Carlos, in early medieval Spain. Inspiration for this novel would appear to have been derived from sources as diverse as early Irish *Fiannaíocht* literature, recent academic commentary on this same literary cycle, and also modern European fiction. This paper will examine how the author successfully melds these various strands into an impressive intertextual narrative and will address the question of the feasibility of experimental prose writing in a minority language such as Modern Irish.

References

Ó Cíobháin, Pádraig. *Faightear Gach Laoch in Aisce*. Baile Átha Cliath: Coiscéim, 2001.

Ó Cíobháin, Pádraig. 'An Treasruathar Turgnamhach: Féinspleáchadh Údair ar a Ionchur i bPróslitríocht a Linne' In *Léachtaí Cholm Cille* xxxvi. *An Prós Comhaimseartha*. Eag. Aisling Ní Dhonnchadha. Maigh Muad: An Sagart, 2006: 54–76.

Mark Ó Fionnáin
The John Paul II Catholic University of Lublin

The Celtic languages in Peter Simon Pallas's
Сравнительные Словари

In the 1780s a multilingual dictionary was published in Saint Petersburg, Russia, under the editorship of the German Peter Simon Pallas (1741–1811). As its title – *Сравнительные Словари Всѣхъ Языков и Нарѣчій* "A Comparative Dictionary of all Languages and Dialects" – explains, it aimed to be a comparative dictionary containing almost 300 headwords and numbers in Russian and their equivalents in 200 languages and dialects from all over Europe and Asia. Amongst these European languages are five of the six Celtic languages and this dictionary is thus a snapshot of the Celtic languages and their vocabulary from the 1780s. The aim of this talk is to give some background to the history of the dictionary itself and to take a look at the Celtic entries, drawing attention to some of the inaccuracies presented but also to the historical value therein.

References

Bacmeister, Ludwig. 1773. *Объявленіе и Прошеніе Касающіяся до Собранія Разныхъ Языковъ въ Примѣрахъ*. Saint-Petersburg: Typis Academiae Scientiarum.

Pallas, Peter Simon. 1787, 1789. *Сравнительные Словари Всѣхъ Языков и Нарѣчій*. Saint-Petersburg: Typis Iohannis Caroli Schnoor.

Diarmuid Ó Sé
University College, Dublin

Question Types in Irish

Standard grammars of Irish largely confine their discussion of question types to the two major categories of yes/no questions (formed with an interrogative particle) and content questions (formed with an interrogative noun phrase), for instance:

> *An mbíonn tú anseo go dtí a cúig?* 'Do you tend to be here until five?'
> *Cad a dhéanfaidh tú amárach?* 'What will you do tomorrow?'

Other question types receive less attention. The Christian Brothers (1960) observe that various kinds of content question can serve as rhetorical questions (e.g. pp. 167, 200). For instance, one may say *Cad a dhéanfaimid anois?* 'What will we do now?' without expecting an answer. However, it does not mention the various kinds of marked rhetorical question and confirmation question used in the spoken language:

> *Cheal nach rabh a fhios agat?* 'Surely you knew?'
> (de Bhaldraithe 1953: 234)

Donegal and Kerry dialects form such questions by preposing the negative interrogative particle *ná*, e.g. *Ná nach dteachaidh?* 'Did he not come?' (Ó Siadhail 1989: 332), *Ná chonaiceamair an lasair ag dul in airde sa spéir?*, lit. 'Didn't we see a flame shooting up into the sky?' (Ó Sé 2000: 328).

Another matter to be considered is the questioning of adjectival degree, for instance:

> *Cé chomh fada is atá sé?* 'How long is it?'

This construction has historically been absent from Munster dialects and the following types have had to be used instead:

Cén fhaid atá ann? lit. 'What length is in it?'
An fada as so go Trá Lí? 'Is it far from here to Tralee?'

References

Christian Brothers. (1960) *Graiméar Gaeilge na mBráithre Críostaí*.
de Bhaldraithe, T. (1953) *Gaeilge Chois Fhairrge: an deilbhíocht*.
Ó Sé, D. (2000) *Gaeilge Chorca Dhuibhne*.
Ó Siadhail, M. (1989) *Modern Irish: grammatical structure and dialectal variation*.

Paweł Tuz
University of Szczecin

The attempts at standardising the Welsh language and their implications for learners and teachers of this language

This paper deals with the issue of standardisation in the context of Welsh and the possible implications of this process (or the failure thereof) for persons who learn or teach this language. The talk explains the notion of language standardisation and provides a distinction between different aspects of this process, such as dealing with a variety of regional dialects, the emergence of functional registers and the creation of uniform terminology for different fields of knowledge. The overview of standardisation attempts ranges from the 16th century Welsh translation of the Bible to current ideas of creating uniform terminology and didactic materials. The discussion of how standardisation may influence the learning and teaching of Welsh is based on theoretical works, interviews with educators and, to a lesser extent, by the author's own experience as a learner.

Selected references

Asmus, Sabine. 2014. *Welsh: acquisition of distorted language as an obstacle to cultural continuity or: home-made language shift.* (https://www.academia.edu/31826689/ Welsh_acquisition_of_distorted_language_as_an_obstacle_to_cult ural_continuity_or_home-made_language_shift)

Austin, Peter K. and Julia Sallabank (eds.). 2011. *The Cambridge Handbook of Endangered Languages.* Cambridge University Press.

Robert, Elen. 2013. *Welsh Lexical Planning and the Use of Lexis in Institutional Settings*. (https://orca.cf.ac.uk/58814/1/PhD%20thesis%20E.Robert.pdf)

Williams, Colin H. (ed.). 2000. *Language Revitalization: Policy and Planning in Wales*. Cardiff: University of Wales Press.

Cameron Wachowich
University of Toronto

How Celtic is the Old English *Orosius*?

The *Historiarum adversus Paganos Libri Septem* ("Seven Books of History against the Pagans"), written by Orosius in the early fifth century, was among the most significant sources of universal history during the European Middle Ages. The Latin text survives in over two hundred and fifty manuscripts and fragments. Numerous vernacular adaptations and derivations also exist. Significant among them is the so-called Old English *Orosius*, a late-ninth century adaptation of the *Historiae* replete with omissions and additions derived from a wide range of sources. While the Old English *Orosius* has long been taken to represent the range and variety of Anglo-Saxon historical and classical learning, there are many who have drawn attention to the possibility that influences from other communities in the British Isles can also be seen. The question of Brittonic influences on the renderings of personal names has been discussed by Janet Bately, Paul Russell and Andrew Breeze among others. In this presentation, I will provide a fresh and holistic overview of the contributions of Celtic-speaking communities to the Old English *Orosius*. I will bring new manuscript evidence to bear on the question of the Latin source of the Old English text and I will present a close Irish analogue to portions of the text. Overall, I will argue that the Old English *Orosius* should be seen as a product of a common insular intellectual community and not as a product of Anglo-Saxon learning alone.

References

Bately, Janet, "The Spelling of the Proper Names in the *OE Orosius*: The Case for Dictation by a Welshman Revisited", *Journal of English and Germanic Philology* 116.1 (2017): 45-81.

Breeze, Andrew, "Cornwall and the Authorship of the Old English Orosius", *Notes and Queries* 38 (1991): 152-4.

Breeze, Andrew, "Cornish *ligore* "Loire" and the Old English Orosius", *Neuphilologische Mitteilungen* 93 (1992): 271-3.

Breeze, Andrew, "Cornish *donua* "Danube" and the Old English Orosius", *Notes and Queries* 39 (1992): 431-3.

Russell, Paul, 'Revisiting the "Welsh Dictator" of the Old English Orosius', *Quaestio Insularis* 12 (2011): 31-62.