Directional Idioms in English and Welsh: A Usage-Based Perspective on Language Contact

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Abstract

The English verb-particle construction or phrasal verb (pv) has undergone dramatic semantic extensions from the expression of literal motion events (the ball rolled down the hill) – a pattern known as satellite-framing – to idiomatic figurative uses (the company will roll out a new plan) where selection of the particle is motivated by Conceptual Metaphors. Over the course of its long contact with English, Welsh – also satellite-framed with literal motion events – has extended the use of its verb-particle construction to replicate even highly idiomatic English pv’s. Through a case study of ten metaphorical uses of up and its Welsh equivalent, we argue that this dramatic contact outcome points to the convergence by bilingual speakers on a single set of Conceptual Metaphors motivating the pv combinations. A residual Celtic possessive construction (lit. she rose on her sitting ‘she sat up’) competes with English-like pv’s to express change of bodily posture.

Keywords

phrasal verbs – metaphor – pattern replication – calque – Welsh – Breton

1 Introduction

The long coexistence of English and Celtic languages in the British Isles has created a laboratory for the study of language contact reaching back many centuries. The kinds of English influence on the structure of Welsh that have been claimed include several clearcut cases involving matter replication or
MAT (Matras and Sakel, 1997) in which pronounceable material is borrowed from Model language (ML) into Replica language (RL), as well as cases where the evidence is circumstantial involving pattern replication or PAT (Matras and Sakel, 1997).1 In PAT, the ML supplies abstract patterns that are reproduced in the RL using indigenous material. Instances of MAT in English-Welsh contact include lexical borrowing (cf. Parry-Williams, 1923) and the noun plural ending -s, which can be used not only on borrowed nouns but also on some native nouns (Thomas, 1982). Instances of PAT include preposition stranding (cf. Hirata, 2012), the semantics and use of modal verbs (Thomas, 1982), the replication of the way construction (Rottet, forthcoming), the convergence of Welsh word order with English more globally (Davies, 2010), and the replication of idiomatic phrasal verbs (Rottet, 2000; Rottet, 2005; Listewnik, 2018; Rottet and Morris, 2018).

The English verb-particle construction or phrasal verb (PV) has been a nearly inexhaustible topic of interest in the linguistic literature at least since Kennedy (1920). Those working in Cognitive Linguistics (CL) have been interested in PVS for two primary reasons: (1) An important current of research following Talmy (1985, 1991) has examined how different languages encode motion events. English PVS such as climb up, run off or walk back illustrate satellite-framing, one of the principal ways that languages encode motion events. Much of the CL literature on this topic focuses on what happens when learners seek to acquire a language whose preferred patterns of expression of motion events differ from those of their L1 (e.g., Slobin, 2004; Cadierno, 2004; Slobin, 2006). (2) Non-literal uses of the particles in English PVS have played a key role in the study of metaphor: many verb-particle combinations including those which are used to express literal motion events, have acquired figurative meanings, and ever since Lakoff and Johnson (1980), these meanings have been analyzed in terms of conceptual metaphors (CMs). For instance, the metaphor by which positive emotions and excitement are construed as ‘up’ while neutral or negative emotions are ‘down’ underlies PVS like cheer up and calm down. Later, Rudzka-Ostyn (2003) drew explicitly on metaphor to facilitate the teaching of PVS in ESL pedagogy. For instance, she identifies the basic sense of the particle out as ‘leaving a container’; thus, a number of the PVS using OUT deploy the metaphor that bodies, minds and mouths are containers.

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1 This is the familiar idea in the contact literature in which the RL copies a pattern from the ML but uses its own material in doing so. The contact-induced grammaticalization framework of Heine and Kuteva (2005), and PAT in Matras and Sakel (1997), are two recent models of contact that both involve the RL refashioning material that it already has, as opposed to borrowing it wholesale (MAT) from the Model Language.
(Rudzka-Ostyn, 2003: 20) as seen in cry out, speak out, stick out (one’s hand), hand out (an exam), fill out (meaning ‘gain weight’), etc. Analyses that see the choice of particle as metaphorical, and thus as motivated, have a clear pedagogical advantage over traditional account of PVS that viewed them as opaque idioms needing to be memorized individually.

Like the Celtic languages more broadly, Welsh has a native system of directional particles that are used to express literal motion events such as fly away or run back (Rottet, 2005). English influence is thus unnecessary to account for the presence of such formulations in Welsh, although it may have played a role in reinforcing these patterns. But this system of verb-particle combinations has also been extended in Welsh in metaphorical ways that coincide almost exactly with equivalents found in English (Rottet, 2005; Listewnik, 2018; Rottet and Morris, 2018). Essentially calques of English PVS, these metaphorical combinations are so numerous and so frequent in contemporary Welsh that rather than being the random calquing of individual English PVS, what we have here, in our view, is the replication of the CMSs that underlie the English combinations. Viewing the verb-particle combinations in terms of CMS means that their copying from the ML, English, into the RL, Welsh, is straightforwardly motivated.

In this case study we will focus primarily on one highly polysemous English particle, up, and its Welsh translation equivalent i fyny (or lan in southern dialects of Welsh). Specifically, we will examine the metaphorical senses of up and show how they are realized in Welsh. In addition, for a sub-type of verbs used to describe bodily posture, we will see how the PV-based formulation seen for instance in Welsh eistedd i lawr ‘to sit down’ competes with a native Celtic formulation based on an entirely different pattern, e.g., Welsh mynd ar ei eistedd ‘to sit down’, literally ‘to go on his sitting’.

This paper is organized as follows. In part one we will selectively review some of the work on English PVS. In part two we lay out the facts about the Brythonic verb-particle construction found in Welsh and its sister language, Breton. We turn, in part three, to an examination of the metaphorical extensions of up and its Welsh equivalent i fyny, and its competition, for expressing verbs of bodily posture, with a clearly old Brythonic construction. Finally, in part four we will discuss the findings in the light of a usage-based perspective on language contact.

2 The English Verb-Particle Construction: Motion Events and Beyond

In his research on the expression of motion events cross-linguistically, Talmy (1985, 1991) found two major patterns with respect to how the semantic
components involved in a motion event are packaged. The two patterns vary in terms of where the Path or direction of motion is encoded, with the primary choices being in the main verb (giving the verb-framed pattern), or in a satellite to the verb (giving the satellite-framed pattern). As a corollary, languages differ in how much attention they pay to the Manner of motion (such as walk, skip, fly, dance, glide, etc.), and when they do, where this information gets encoded.

In the verb-framed pattern, there are typically a small number of Path verbs (e.g., come, go, enter, exit, ascend) that specify the direction of motion but disregard the Manner of motion. If Manner is expressed at all, it is encoded in a separate, optional phrase such as an adverbial or a gerund. Languages in which verb-framing is the preferred strategy include the Romance, Turkic and Semitic languages, as well as Greek, Japanese, Korean, and Basque.

In the satellite-framed pattern, the Path is expressed in a nonverbal satellite such as the English particles (in, out, up, down, back, away, off), the verbal prefixes found in Slavic languages (vy-letela sova ‘the owl flew out’, literally out-flew owl), or the separable verbal particles in German (ausfliegen ‘to fly out’, ich fliege aus ‘I fly out’). This leaves the main verb free to express other semantic content, typically the Manner of motion. Languages in which satellite-framing is the usual strategy for packaging motion events include Germanic, Slavic, Celtic and Finno-Ugric languages.

We illustrate the two patterns with the following verse from the New Testament (which, given that translations exist in many languages, provides a handy way to make certain cross-linguistic comparisons), using a translation of Acts 21: 32, in English (1) and Spanish (2).4

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2 Regarding the definition of Manner of motion, Slobin (2006: 3) writes: “‘Manner’ is a cover term for a number of dimensions, including motor pattern (e.g., hop, jump, skip), often combined with rate of motion (e.g., walk, run, sprint) or force dynamics (e.g., step, tread, tramp) or attitude (e.g., amble, saunter, stroll), and sometimes encoding instrument (e.g., sled, ski, skateboard), and so forth.”

3 Subsequent research has led to various refinements of Talmy’s original formulation. First, scholars have argued that there are yet other lexicalization patterns, such as verb serialization (Slobin, 2004). Secondly, languages like English and French do not conform perfectly to either pattern: English has numerous Latinate verbs like ascend, descend, enter, exit, that encode path, leaving manner unspecified, whereas French allows satellite-framing with some manner verbs (e.g., courir ‘to run’). For this reason, we will refer to languages having preferences or preferred types rather than absolute ones.

4 In addition to standard morpheme gloss codes, we use the following: AFF=affirmative marker; COLL=collective; CPRT=comparative; DEM=demonstrative; PRT=particle; VN=verbal noun.
1. He at once took soldiers and centurions, and ran down to them.

2. Al instante, tomando éste soldado-s y centurion-es, baj-ó corriendo a ellos.

‘At once, taking soldiers and centurions, he ran down to them.’

In the English text, the post-verbal particle *down* expresses the Path, whereas the finite verb *ran* expresses the Manner of motion; this is a typical example of satellite framing. In the Spanish text, on the other hand, the finite verb *bajó* ‘descended’ expresses the Path, while Manner of motion is conveyed in a participial adjunct *corriendo* ‘running’. This is a typical example of verb framing.

Much of the work on the evolution of the English *pv* has focused on the gradual replacement of the preverbal prefixes of Old English by the postverbal particles of Modern English. However, Brinton (1988) shows that the postverbal particles are already well-attested in Old English, even with figurative uses: “[O]ne can say that both the semantics and the syntax of the phrasal verb appear to be quite well-developed even in Old English, especially with the particles *of, forð, ofdūne, onweg, up,* and *ūt.* […] The verbs in these combinations have both literal and metaphorical meanings, though the former are more common in Old English.” She provides examples like (3), in which *up* has the sense ‘presented (as to eye level) for human consideration’, (4) in which *up* is used metonymically for physical growth, and (5) where *ūt* ‘out’ portrays the human body as a container ‘out of’ which evil spirits can be driven.

3. Þær bær Godwine eorl up his mal

there bore Godwine earl up his case

‘Earl Godwine brought his case up (forward).’ (Brinton, 1988: 224)

4. siþPan ic up weox

since I up grew

‘Since I grew up.’ (Brinton, 1988: 224)
From the incipiently figurative semantics illustrated in (3) through (5), the English directional particles would undergo complex idiomatic extensions. Like idioms more generally, PVs have traditionally been viewed as non-compositional, having a meaning that is not motivated by their component parts. CL takes a different view of idioms in general, arguing that many of them are at least partially compositional (Nunberg et al., 1994). Specifically for English directional particles, this is the perspective developed in Lakoff and Johnson (1980), Lindner (1983), Tyler and Evans (2003), Brinton (1988) and Boers (1996), among others, all of whom analyze the particles in terms of metaphor or metonymy.5 The resulting PVs are so numerous and so ubiquitous in English that they have given rise to dictionaries of PVs for learners of English (e.g., Cowie, 1993). The possibility of using these metaphors and metonymies as pedagogical tools to frame the teaching of PVs has been exploited, for instance in Rudzka-Ostyn (2003). Given the truly pervasive nature of the PV in English, it is unsurprising that some languages in intense contact with English would reveal influence in this area. This is the case with Welsh, to which we turn in the next section.

3 The Brythonic Verb-Particle Construction

Welsh, like the Celtic languages more broadly, has a native system of directional particles that are used to express literal motion events such as fly up or run back (Rottet, 2005; Rottet and Morris, 2018), using a satellite-framed pattern quite similar to English. A typical example is shown in comparing Acts 21: 32 in its English version (repeated as (6)) and its translation into Breton, a regional Celtic language of France that is closely related to Welsh, shown in (7).

(6) He at once took soldiers and centurions, and ran down to them

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5 Figurative uses of directional particles have usually been thought of as metaphorical, but Brinton (1988: 236) argues that the semantic extension from spatial to aspectual is a case of metonymy, since space and time are closely associated domains. We will generally say metaphor though we recognize the important role of metonymy.
(7) Hemañ kerkent a gemer-as gant-añ soudard-ed ha dem.M at.once PRT take-3SG.PST with-3SG.M soldier-PL and kantener-ion, hag a red-as d' an traoñ betek an dud. centurion-PL and PRT run-3SG.PST to the base until the people ‘He at once took with him soldiers and centurions, and ran down to the people.’

In the Breton text, the Manner of motion is expressed in the verb – here, redas ‘ran’ – whereas Path is conveyed via a post-verbal particle or lexicalized directional phrase – here, d’an traoñ ‘down’, literally ‘to the base’. The Breton packaging of the motion event is thus similar to the English one and quite different from the verb-framed pattern of Spanish seen in (2) above.

The Breton directional phrase d’an traoñ is just one of a battery of such elements that are found in combination with verbs expressing Manner of motion to express direction. Table 1 shows most of the canonical possibilities, illustrated here using the verb to run in English, Welsh and Breton.

The fact that Breton expresses literal motion events in the same way as Welsh is important because, unlike Welsh, Breton has never been in intense

| Table 1 | Directional particles in Welsh and Breton⁶ |
|---------|-----------------------------------------|
| English | Welsh | Breton |
| run away / off | rhedeg i ffwrdd | redek kuit |
| run back | rhedeg yn ōl | redek en-dro |
| run down | rhedeg i lawr | redek d’an traoñ |
| run in | rhedeg i mewn | redek tre / e-barzh |
| run out | rhedeg allan / mas (S) | redek er-maez |
| run round | rhedeg o gwmpas | redek tro-war-dro |
| run up | rhedeg i fyny / lan (S) | redek d’an nec’h |
| run forward, on | rhedeg ymlaen | redek war-raok |
| run past | rhedeg heibiou | redek hebiou |

⁶ South Walian forms (marked “(S)” in the table) sometimes differ from North Walian and the standard language.
contact with English. This point argues strongly for a shared origin of satellite-framing in their common Brythonic ancestor. The antiquity of the pattern is also suggested by an examination of the particles, which are iconic in origin. The origins of some of the particles are shown in Table 2.

Etymologically, the directional elements in Table 2 are mostly prepositional phrases showing varying degrees of phonetic erosion as is common in cases of grammaticalization. For instance, if Breton d’al laez ‘up’ still transparently means ‘to the top’, the other phrase, d’an traohn, deploys a variant of krec’h ‘hill’ from an older form (knec’h). The two regional variants to express ‘up’ in Welsh are considerably less transparent today; i fyny (< mynydd ‘mountain’) and lan (< glan ‘shore’). While the changes in initial consonant ([m] > [v], [g] > [Ø]) are due to lenition or soft mutation – a regular pattern occurring productively in a variety of morphosyntactic contexts – some of the other developments are phonetic reductions characteristic of grammaticalization, such as the loss of the final <dd> in i fyny(dd), or the loss of the preposition + definite article in (i’r) lan. Losing the article also eliminates the

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7 The Breton particles even have a built-in subtlety that Welsh ignores, distinguishing between dynamic particles that express motion and static particles expressing location, e.g. d’an nec’h or d’al laez ‘upwards’ vs. en nec’h ‘in the top’ or el laez ‘in the summit’.

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Table 2: Iconic origins of some directional particles in Welsh and Breton

| English     | Welsh                          | Breton                        |
|-------------|--------------------------------|-------------------------------|
| around, about | o gwmpas (< cwmpas ‘circuit’) | tro-dro (< tro ‘turn’)       |
|             | o amgylch (< amgylch ‘circumference’) | tro-dro (< tro ‘turn’)       |
| away, off   | i ffwrdd (< ffordd ‘road’)    | bant (S) (< pant ‘valley’)   |
| back        | yn ól (< ól ‘track, trail’)   | en-dro (< tro ‘turn’)        |
| down        | i lawr (< llawr ‘floor, ground’) | d’an traohn (< traohn ‘base, bottom’) |
| forward, on | ymlaen (< blaen ‘front edge’) | war-raok (‘on [the] fore’)   |
| out         | mas (S) (< maes ‘field’)      | er-maez (adv.), e-maez (prep.) (< maez ‘countryside’) |
| up          | i fyny (< mynydd ‘mountain’)  | d’an nec’h (< krec’h ‘hill’) |
|             | lan (S) (< glan ‘shore’)      | d’al laez (< laez ‘top’)     |
motivation for lenition (feminine singular nouns undergo lenition after the definite article) and thus makes the source of lan less transparent. A few other particles such as Welsh *allan* ‘out’ and *ymaith* ‘forward’ and Breton *kuit* ‘away’ are not synchronically analyzable at all, confirming their antiquity.

The facts observed here for Welsh and Breton are also true of Cornish, the third Brythonic language. Most of the Cornish particles, too, are iconic in origin; thus, *yn-ban* ‘up,’ *yn-mes* ‘out,’ *yn-nans* ‘down,’ and *dhe’n leur* ‘down’ involve the nouns *bann* ‘height, prominent place,’ *mes* ‘open field,’ *nans* ‘valley’ and *leur* ‘floor, ground’ respectively (cf. George, 1998). Though only three particles have cognates in all three languages (B. *er-maez*, W. *(i)r* *maes*, C. *yn-mes* ‘out;’ B. *hebiou*, W. *heibio*, C. *hebiou* ‘past’ and W. *rhagddo*, C. *war-rag*, B. *war-raok* ‘forward(s)’), others have cognates in two (e.g., W. *i lawr* and C. *dhe’n leur* ‘down’). Nonetheless, the overall similarity of the patterns leaves no doubt about the common origin of this system. If there is inherited variation in some of the terms – for instance, ‘up’ can involve the word for ‘mountain’ (in Welsh), ‘summit’ (in Breton) or ‘height’ (in Cornish) – there is also variation for some particles even within modern Welsh (as seen in Table 2). Such variation must be as old as the system itself.

The fact that these closely related languages find themselves in situations of intense contact – Welsh with the satellite-framed English, and Breton with the verb-framed French – creates an interesting laboratory in which to examine possible effects of contact on a language’s typological profile. Indeed, there are suggestions in the literature that a language’s profile with respect to the expression of motion events can be influenced by language contact. Slobin (2004) points to suggestions that Italian, which is more satellite-framed than its sister Romance languages, may have developed its profile through contact with German in Northern Italy. Similarly, Brussels French reveals a history of contact with Dutch (Treffers-Daller, 2012). De Knop and Dirven (2008: 298), in an analysis of English, German and French, suggest that “English, due to its historical French influence, is somewhere in between the two others, though basically much closer to German.” Along these lines, Rottet (2017) examined a corpus of English novels translated into Welsh and into Breton, and found that the satellite-framing was preserved nearly 84% of the time in Welsh but only 50% of the time in Breton. These findings are compatible with the claim that the Brythonic satellite-framed preference has been reinforced in Welsh by

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8 *Kuit* is actually a borrowing from Old French, related to *quitter* ‘to leave’.
9 Cornish officially died out in the late 18th or early 19th century. There is a revival movement, but here we will focus on the two languages with an unbroken tradition.
contact with English, and weakened in Breton through its long contact with French. He shows that these trends are reinforced by lexical borrowing from French into Breton increasing the number of Path verbs, such as antreal (from French entrer) competing with mont tre or mont e-barzh ‘to go in’, and sortial ‘to exit’ (from French sortir) competing with mont er-maez ‘to go out’, whereas lexical borrowing from English into Welsh has tended to increase the number of Manner of motion verbs such as swagro ‘to swagger’ and trotian ‘to trot’. In these ways, the extent of contact-induced change in Welsh would seem to be a matter of reinforcing patterns that Welsh already had. But we will see in what follows that the contact effects in fact go much further.

It happens that the extension of the pv pattern from literal to idiomatic uses that is so characteristic of English is also attested in Celtic. Doyle (2001) documents a number of verb-particle combinations in Irish that do not appear to have exact counterparts in English, such as cuir isteach ar ‘apply for’ (lit. ‘put in on’), cuir amach ‘to vomit’ (lit. ‘put out’) and tabhair amach do ‘to scold’ (lit. ‘give out to’) (see also Stenson, 1997). Welsh, too, has some pv s that do not have straightforward English equivalents. Some of these are listed in Table 3.

Even more tellingly, Rottet (2005) lists a handful of idiomatic verb-particle combinations in Breton, where appeal to an English model would be completely implausible (see Table 4).

The fact that Breton has even a small number of idiomatic verb-particle combinations reveals that they can emerge without the presence of English

| Native Welsh Particle Verb                  | Approximate English Equivalent                                                                 |
|-------------------------------------------|------------------------------------------------------------------------------------------------|
| bwrw’r amser heibio (lit. ‘to cast the time past’) | ‘to while away the time’                                                                       |
| rhoi (corff) heibio (lit. ‘to put (a body) past’) | ‘lay out (a body) for burial’                                                                 |
| bwrw ymlaen (lit. ‘to cast forward/on/along’)  | ‘to press on, go on, continue’                                                                 |
| gweithio ymlaen (lit. ‘to work forward/along’) | ‘to work overtime’                                                                             |
| codi allan (lit. ‘to rise out’)              | (1) ‘to hold a short service in the home of a deceased person before burial’;  
                                         | (2) ‘to stir out of doors (after an illness)’                                                   |
influence. But it is impossible not to notice that the vast majority of idiomatic pv s in Welsh today have immediately obvious English translation equivalents recognizable to anyone fluent in English. By way of illustration, the following examples use the Welsh verb torri ‘break, cut’.10

(8) cyn i mi dorr-i i mewn trwy chwal-u 
before to me break-vn in through smash-vn 
ffenest yn rhacs jibidêrs.
window PRED smithereens

‘Before I broke in by smashing a window.’ (Stevens, 2003: 265)

(9) Diwrnod mowr ydoedd diwrnod torr-i ‘r mashîn
day big be.3sg.ipfv day break-vn the machine

gwair hon i mewn
hay that in

‘A big day was the day of breaking this hay-cutting machine in.’
(Williams, 1953: 82)

10 The emphasis in the examples is ours (kjr).
(10) Pan dorr-odd y Rhyfel allan, ni when break-3SG.PST the war out NEG wydd-ai neb beth i ‘w feddwl know-3SG.IPfv no one what to 3SG think.vn ‘When the war broke out, nobody [...] knew exactly what to think.’ (Roberts, 1936: 159)

(11) rydw i wedi dod yma i ddianc. be.1SG.PRS I after come.vn here to escape.vn Bydd-af yn torr-i allan drwy un o ‘r ffenestr-i be-1SG.FUT pred break-VN out through one of the window-pl ‘I've come here to escape. I will break out through one of these windows.’ (Jones, 1971: 200)

(12) dweud wrth-i am gadw draw am byth, a ‘i thorr-i tell.vn to-3SGF for keep.vn away for ever and 3SGF cut-VN allan o ‘r teulu out of the family ‘To tell her to keep her distance, and cut her out of the family.' (Roberts, 1936: 141)

(13) am fod un o’ryn nw ‘di torr-i ‘i fys i ffwrdd for be.VN one of.3PL them after cut-VN his finger off efo ‘r bolt cutters with the bolt cutters ‘Because one of them had cut off his finger with the bolt cutters.’ (Prysor, 2008: 129)
(14) **gynllun doeth a didramgydd i garfio**
plan wise and expedient to carve.

 ffowlyn. **Arfer-ai ei dorr-i ifyny yn y bwtri**
bird be.wont-3sg.IPFV its cut-VN up in the buttery

cyn **dechrau ’r cinio**
before start.vn the lunch

‘A wise and expedient plan for carving a bird. She used to cut it up in
the buttery before the start of lunch.’ (Griffith, 1955: 146)

(15) **Yn nghanol pangfe-ydd o lawenydd, tor-wyd y cyfarfod ifyny.**
in middle fit-pl of happiness break-AUT.PST the meeting up

‘In the midst of fits of happiness the meeting broke up.’ (Owen, 1885: 338)

(16) **Yr unig adeg bendant yr wyf yn gofio**
the only period certain prt am pred remember.

yn **hanes y pren crabas ydyw y dydd**
in story the tree crabapple is the day

y **gorchymyn-odd gŵr y Plas ei dorr-i i lawr.**
prt order-3sg.PST man the estate its cut-VN down

‘The only certain time I recall in the story of the crabapple tree was
the day the landowner ordered it to be cut down.’ (Owen, 1885: 84)

(17) **wedi i iechyd fy nhad dorr-i lawr.**
after to health my father break-VN down

‘When my father’s health had broken down.’ (Williams, 1953: 116)
Mae ‘n trio *torr-i* lawr ar smocio.

He’s trying to cut down on smoking.’ (Geiriadur Prifysgol Cymru, p. 3533, article TORRAF)

The preceding set of examples of *pv*s with *torri* ‘to break, cut’ shows numerous highly idiomatic combinations, none of which are unusual or surprising in Welsh. This kind of list could be repeated for many other verbs such as *troi* ‘to turn’, *rhoi* ‘to give’ and ‘to put’, *cael* ‘to get’. The correspondence with English is generally so close that no one could seriously propose that the two languages came upon these uses independently of one another. Listewnik (2018: 209) states it well: “[D]espite the fact that *pv*s are deeply rooted in the Welsh language, there can be no doubt that mechanisms of transfer play a crucial role in the widespread use of these constructions. The degree of direct word-to-word correspondence between Welsh and English *pv*s cannot be coincidental.”

Calques of English *pv*s are explicitly recognized in some dictionaries and grammars as an insidious kind of Anglicism. For example, the *Geiriadur Prifysgol Cymru* (GPC) or University of Wales Dictionary gives two elements of definition for the particle *i fyny* ‘up’, (1) “tuag at le neu safle uwch” (lit. ‘towards a higher place or situation’), and (2) “hefyd gyda bf. fel gosod, llyncu, rhoddi, *torri*, etc., i drosi priod-ddull Saesneg” (lit. ‘also used with certain verbs to translate English idioms’), thus explicitly recognizing that uses of *i fyny* are not fully describable without reference to English.

The question is therefore not whether contact with English is involved – there can be no reasonable doubt about that – but rather how this state of affairs came about. When the point of departure for the comparison is a verb (e.g., *torri* ‘cut, break’) and the various *pv* combinations it can enter into, it might seem that every combination is a more or less independent loan translation, with little reason to suppose that combinations using other English verbs will necessarily be calqued as well. This approach corresponds more or less to the traditional way of looking at idioms, which sees them as unsystematic, unmotivated expressions.

A different way to look at the issue suggests itself when we notice that the systematic nature of *pv*s resides less in the verbs than in the particles. Following a *CL* perspective in which the uses of the particles are motivated by metaphor, *pv*s can be seen as forming coherent, motivated groups rather than being a grabbag of arbitrary lexical items. This is the perspective we will develop in the next section examining the metaphorical interpretations of *up* and its Welsh equivalent.
Here it is important to note that, to the extent that these semantic extensions are motivated, as we will show in the next section with *up*, it is not impossible that another language could come upon some of the same extensions as found in English without contact having played a role. However, the match between English and Welsh is too extensive and too idiosyncratic to be coincidental. It would be extremely implausible to find that precisely the same sets of metaphorical extensions had developed in two neighboring languages that in fact have a long history of contact, without that contact having played any role. At minimum this type of shared development would represent a case of multiple causation, where native developmental tendencies (i.e., internal causation) and contact-induced change (i.e., external causation) conspired to give the same result. But if the role of external causation in these Welsh facts is undeniable, it is equally clear that Welsh provided fertile soil for these developments; being already satellite-framed, it natively had the raw material needed to calque idiomatic *pv*s in the form of a complete battery of directional particles and the propensity to use them in idiomatic ways, as seen in (9) above.\(^{11}\)

Our argument is that *cm*s (as in Lakoff and Johnson, 1987) are essential to understanding precisely how, and why, Welsh speakers were ready and able to follow the English model so fully with respect to idiomatic *pv*s. In the next section, specifically focusing on the *cm*s associated with the meaning ‘up’, we will show how the extensive contact effects being described are motivated.

4 Welsh-English Contact: Constructions and Metaphors

The effects of contact with English *pv*s on Welsh will be examined in this section with reference to: (i) the semantic extensions of the Welsh particles in ways mirroring those of English, which we analyze through the lens of shared metaphors, and (ii) the competition of the *pv*-formulation with an apparently native Brythonic construction used to talk about bodily posture.

4.1 *Metaphorical Senses of the Particles*

The possibility of metaphorical extensions of the directional particles in Welsh, based at least in part on an English model, presupposes that Welsh

\(^{11}\) The fact that other languages in intense contact with English have not necessarily replicated English *pv*s follows in part from the fact that these other languages do not always have the same raw material and the same set of propensities as Welsh did.
speakers had established interlingual identifications\textsuperscript{12} like *up* = *i fyny*, *out* = *allan*, *back* = *yn ôl* that occurred in the expression of literal motion events. The semantic extension of the Welsh particles from literal uses to non-literal uses contributes to a significant level of convergence, in which the two languages of the speech community have come to be more alike over time. We suggest that the extensive nature of this convergence was enabled in that the figurative uses of the English particles are not purely idiomatic and non-compositional, but are in fact motivated by a small (though still complex) set of cm\textsubscript{s}. English and Welsh speakers have thus converged (to a significant degree\textsuperscript{13}) on a single set of cm\textsubscript{s} that were introduced into Welsh by bilingual speakers of Welsh and English. Members of the speech community can thus draw on all of their linguistic resources in a bilingual communication event without drawing a strict line of demarcation between their two languages (cf. Matras, 2009).

It would be impossible in one article to attempt an exhaustive catalog of all of the metaphorical extensions of the directional particles found in Welsh and English. In the remarks that follow we will concentrate on the particle *up* and its translation equivalent *i fyny*.\textsuperscript{14} *Up* and *out* are the two most polysemous particles in English.\textsuperscript{15} Scholars have proposed various analyses of the senses of *up* (and other particles), with competing typologies often cross-cutting each other, or dividing up the semantic space differently; there is no definitive semantic analysis of the network of senses. By far the most extensive exploration of *up* is given by Lindner (1983). We propose here our own distillation of ten broad senses of *up*, drawing on Lindner and other sources, though necessarily with

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\textsuperscript{12} First identified by Weinreich (1953), an interlingual identification is a mental link between X, a word (or phrase, construction, etc.) in one of the languages of a bilingual community with a unit Y in the community’s other language. The link is a kind of association in which X and Y are thought of as translation equivalents. An interlingual identification is based on perceived similarity in terms of structural, phonic, semantic, functional, pragmatic, or other criteria, or any combination of these (Höder, 2012: 9–10).

\textsuperscript{13} Needless to say, by no means do we intend to suggest that convergence between Welsh and English is total. Welsh is still very different from English in countless ways.

\textsuperscript{14} For convenience we will refer solely to *i fyny*, which is used in Standard Welsh and northern dialects (where shortening to *fyny* is also common), but we remind the reader that *lan* is used in southern dialects.

\textsuperscript{15} In her corpus consisting of five contemporary novels and a number of periodicals, Listewnik (2018: 158) found that *allan* ‘out’ was the most productive particle in Welsh pv\textsubscript{s}, with 167 different tokens representing 100 distinct types. This was followed by *i fyny* ‘up’ representing 96 tokens and 54 types. On the other hand, the most frequent particle in her corpus was *ymlaen* ‘on, forward’, with 369 tokens, though only 49 types.
less nuance and detail than found in Lindner’s book-length study (which dealt exclusively with English).\textsuperscript{16}

It is important to note that not all pvs in Welsh have the same socio-stylistic evaluation (cf. Listewnik, 2018). Some uses are perfectly standard, acceptable even in literary Welsh, whereas others are found only in highly informal or non-standard styles. This distinction is important in pedagogy and descriptive grammars and dictionaries, but is less important in the present discussion since even informal registers are part of the Welsh language – and indeed, many would argue that the vernacular is the “real” language, whereas literary styles represent a prescriptively-oriented overlay, not acquired outside the school context. A typical Welsh novel contains a mix of registers, ranging from informal or even dialectal styles in character speech, to fairly neutral or even formal and literary styles in the language of the narrator. In our perspective, all of these are Welsh.

With these caveats in mind, we turn now to the different metaphorical extensions of \textit{up}, with examples provided from original writing in Welsh.\textsuperscript{17}

4.1.1 Positions of the Human Body
Arguably the most basic and transparent of the metaphorical extensions of the particle \textit{up} is its use to refer to upright postures of the human body (e.g., \textit{stand up, straighten up, sit up, jump up}), which is often contrasted with \textit{down} (e.g., \textit{sit down, lie down, fall down}). Part of the reason this use is so basic is that human language is regarded in CL as \textit{embodied}, reflecting and even lexicalizing the human experience of moving through the world in a physical body with actual dimensions and spatial orientation. Some illustrative examples follow.

\begin{quote}
\begin{align*}
A & \text{ doedd Titsh, pan oedd } \text{ o 'n} \text{ pred } \\
\text{ and be.3sg.ipfv Titsh when was he pred } \\
\text{ sefyll i fyny, ddim yn cyrraedd dim ond at } \\
\text{ stand.vn up not pred arrive.vn only to } \\
\text{ bennaglin-iau Wil Robaits} \\
\text{ knee-PL Wil Robaits} \\
\text{ 'And when Titch was standing up, he barely reached Will Roberts’ knees.' (Prichard, 1961: 128)}
\end{align*}
\end{quote}

\textsuperscript{16} Listewnik (2018: 187–189 ff.) follows Rudzka-Ostyn in identifying five senses of \textit{up}. We have opted for a more nuanced typology with ten subtypes, though ultimately the exact number is arbitrary.

\textsuperscript{17} The translations we provide are our own. About half of the literary works cited have published English translations, but the translations are themselves literary pieces which may not always render the language as closely as needed to make the relevant points.
Erbyn hynny eistedd-ai i fy ny yn ei wely
By this time he was sitting up in bed. (Hughes, 1947: 32)

na fydd-ai ‘r diawl-ed ddim yn adnabod
talent tasa fo ‘n neid-io i fy ny a ‘u
brath-u nhw ar eu trwyn- au!

The bastards wouldn’t recognize talent if it jumped up and bit them on their noses! (Owen, 2004: 115)

We will come back to the expression of changes of posture in section 3.2, since this is an area in which Welsh presents variation between the English-style formulation seen here, and a traditional Celtic pattern.

Related to the use of directional particles to refer to changes of posture, up can refer to being awake before going to bed or after one has risen (e.g., stay up late, be up, wait up, sit up [reading, etc.], get up, wake up).

Yn gyffredin eistedd-ai Bob ifny am rai
Generally Bob sat up for some

or-iau wedi i fy mam a minnau fyned
hour-pl after to my mother and me go.vn

i ‘r gwely
to the bed

‘Generally Bob sat up for several hours after my mother and I had gone to bed.’ (Owen, 1894: 185)

The reference to verticality present in the particle up can also refer, by extension though still quite transparently, to human growth (e.g., grow up) and to childrearing (e.g., bring up children).
4.1.2 Feelings and Emotions

As Lakoff and Johnson (1980) have it, *Happy is up, sad is down*. They explain this metaphor by relating positive emotional states (such as happiness) to the physical postures of wakefulness and activity, and negative states (such as sadness, depression) to the postures associated with inactivity or sickness. Thus it is that *up* occurs in expressions like *cheer up, brighten up, perk up*.

(25) Diflann-odd y llinell-a i fyny trwyn-a ’r hog-ia mewn eiliad, a sbriwsi-odd pawb i fyny ’n syth.

‘The lines of cocaine disappeared up the boys’ noses in an instant, and everyone perked up quickly.’ (Prysor, 2008: 76)
(26) Ond prysur-ais yn fy mlaen, gan geis-io cadw
but hurry-1SG.PST in my fore with try-VN keep.VN
fy ysbryd i fyyny.
my spirit up

‘But I hurried along, trying to keep my spirits up.’ (Owen, 1885: 90)

This figurative use presupposes the descriptions of posture (4.1.1.) and is therefore ultimately motivated by the linguistic encoding of physical embodiment.

4.1.3 Location on a Metaphorical Scale
Metaphors of verticality are used in English (and Welsh) to talk about temperature (warm the food up, turn up the heat), prices (run up a bill, prices are going up) or amounts (the number of casualties is going up), sound volume (turn up the radio), and expectations (live up to the teacher’s expectations). The “higher” or larger values are construed as up and the “lower” or smaller values as down.

(27) Mi fydd yn gamp i unrhyw un ddwad i fyyny
AFF be.3SG.FUT PRED feat to anyone come.VN up
â gofyn-ion John Williams.
with demand-PL John Williams

‘It will be a feat for anyone to come up to John Williams’ expectations.’ (Roberts, 2007: 16)

(28) rwy ’n ofn-i na fydd-ech chi fyyny
be.1SG.PRS PRED fear-VN NEG be-2PL.COND you up
i ’r job.
to the job

‘I’m afraid you wouldn’t be up to the job.’ (Ebenezer, 2000: 163)

(29) Tro-dd Cledwyn y swin i fyyny ar y
turn-3SG.PST Cledwyn the sound up on the
chwaraewr CD
CD player

‘Cledwyn turned up the volume on the CD player.’ (Prysor, 2008: 281)
Upon discovering that he had cooled down to the point of being able to do this rather mechanically.' (Owen, 1885: 325)

And if the price of butter and pigs has risen, so too have feeding costs, and the rate of interest on the money we’ve had to borrow has gone up as well.’ (Roberts, 1936: 187)

Like the first two uses that are ultimately derived from the postures of the human body, references to locations on a vertical scale are also physical in origin; if objects are stacked on top of one another, the stack gets higher as there are more items in it. Thus, in literal contexts, physical height corresponds to larger amounts. Obviously this becomes metaphorical when the amounts in question are temperatures or other non-physical qualities (such as someone’s expectations). The extension from physical to non-physical domains is nevertheless a totally ordinary kind of metaphor in human language.

4.1.4 Assembling, Building, Creating

The metaphorical use of up with verbs denoting acts of construction, invention or creation, too, is fairly transparent: building or assembling something, in literal cases, generally involves the creation of physical elevation (e.g., put up the Christmas tree, set up equipment, prop up the wall).
The metaphor is extended to nonliteral cases as well, in which the thing being created is not necessarily physical at all but may be intangible (e.g., *think up a plan*, *dream up an idea*, *cook up a scheme*, *conjure up a solution*).

Here, we are still comfortably in metaphorical language of abstraction that originally had a physical motivation.

4.1.5 Making Something Available for Consideration or Accessible to Perception

With this fifth use we still ultimately make reference to the physical orientation of the body. When an object is presented for examination, it must be made accessible to the eyes. In prototypical cases, objects are held with the hands, which are lower than the head, so examination of them involves bringing them “up” towards the head and the eyes. Example (34) nicely illustrates this prototypical case. Similarly, *hanging up* a poster (35) means posting it so as to present it for viewing.
'He drew a plastic bag off the dog’s collar and held it up so everyone could see the two white pills at the bottom of it.' (Price, 2010: 192)

By extension, bringing anything to human attention is bringing it “up”, whether the mode of perception will be literal vision or simply intellectual awareness, and whether the thing to be contemplated is physical or abstract (e.g., *bring up a topic, the subject always comes up, My keys haven't turned up, to pop up on the screen, speak up so we can hear you*).

‘But since the night of the accident, the wheels hadn’t just turned, they had whirled. They were churning up every old grievance from the depths of her conscious mind.’ (Elis, 1956: 114–15)
He has lost a ram, and I’ve taken the case up.’ (Griffith, 1955: 119)

‘There’s the reason I’ll never make a teacher. Me, turn up in school day after day?’ (Owen, 2004: 99)

Thus, *up* in these uses means approximately ‘(made) accessible to human awareness.’

4.1.6 Movement Towards a Goal or a Reference Point

Movement towards a reference point is regularly construed as *up* in English (e.g., *He ran up to me on the sidewalk; We went up to the ticket window*). This is distinct from literal uses in which change in vertical elevation is involved (*He walked up the hill*).

Sometimes an utterance may be ambiguous between the two readings. If John is standing at a higher elevation, *She walked up to John* can be intended literally. But it is also quite ordinary to utter this sentence even with no change in elevation. This ambiguity, too, is attested in Welsh.
(40) *modur yn tro-i o ‘r ffordd ac yn dod*

`car` **PRED** turn-VN from the **PRED** come.VN

`i fyny ‘r dreif` up the drive

‘A car turning in from the road and coming up the drive.’ (Elis, 1956: 112)

This use can be derived from the preceding one in which *up* meant ‘accessible to awareness or perception’, but it involves greater abstraction since the reference point need not be an animate perceiver. Thus, *He walked up to me* is more transparently motivated than *He walked up to the ticket window*. But even in the latter case one imagines an animate perceiver behind the window. Yet the reference point may even be a state or condition, towards which events are construed as leading. In other words, the goal or endpoint may be temporal rather than spatial.

(41) *Benn-odd Tess lan—fel y rhan fwya o bobl*

end-3SG.PST Tess up like the part most of people

`oedd yn wael eu meddwl y dydd-ie hynny—` be.3SG-IMP **PRED** ill their mind the day-PL **DEM**

`wedi ‘i chlym-u i fainc` after her tie-VN to bench

‘She ended up—like most mentally ill people in those days—strapped to a bench.’ (Stevens, 2003: 217)

(42) *mi o’dd ‘i threigliad-a hi ‘n*

**AFF** be.3SG.IPVF her transformation-PL 3SG.F **PRED**

`para i fod yn broblam idd-i reit i fyny` continue.VN to be.VN **PRED** problem to-3SG.F right up

`at ‘i marwolath.` to her death

‘Her transformations continued to be a problem for her right up to her death.’ (Owen, 2004: 18)
Since this use involves a significantly greater level of abstraction than most of the preceding uses, the fact that Welsh can use its particles *i fyny* and *lan* in this way appears suggestive indeed of extensive contact with English. This is true as well for all of the remaining uses we identify below.

4.1.7 Joining, Bringing Together, Making more Compact

Flowing from the previous use of *up* in which to approach a reference point is to go *up* to it, the particle *up* can be further extended to refer to bringing things closer together or making them more compact (e.g., *hook up those wires, tie up the sticks, crumple up the letter, lock up the building*; Lindner, 1983: 143–44).

\[(43)\] Mmm, *dwi wrth *fy *modd *hefo *crempog

\[mmm \text{ be.ISG.PRS at my delight with crepe.COLL}\]

\[\ldots. \text{ Eu } \textit{rhowl-io } \textit{i fyny}, \text{ eu } \textit{torr-i } \textit{yn } \textit{rhol-ion } b \textit{ach}, \]

\[\ldots\text{ their roll-VN up their cut-VN in roll-PL small}\]

\[\text{a } 'u \text{ bwyt-a nhw } 'n \textit{boeth}^{18}\]

\[\text{and their eat-VN 3PL PRED hot}\]

‘Mmm, I love crepes – \[\ldots\] Roll them up, cut them in small rolls, and eat them hot.’

\[(44)\] Petai *fodd clo-i Jôs y Plisman *i fyny *yn

\[be.3SG.COND way lock-VN Jôs the Policeman up in\]

\[y \textit{Rheinws am y noson}\]

\[\text{the hoosegow for the night}\]

‘If it were possible to lock Jones the Policeman up in the hoosegow for the night...’ (Griffith, 1955: 58)

Like other uses seen thus far, what is made more compact or brought closer together may be one or more physical objects, like a crepe (43), but the image may also be extended to non-physical things, like beliefs.

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18 https://maes-e.com/viewtopic.php?f=26&t=27063 Consulted March 19, 2020.
‘He has to sum up his creed in two words: (I) don’t know.’ (Owen, 1894: 251)

4.1.8 Consuming, Filling or Covering Completely

It is not difficult to grasp the original physical value of *up* in *fill up a container*, whose origin is iconic in that the level of the filling substance rises towards the top; thus it is perceived as going *up*.

‘If there is more room in the cask, fill it up with treacle.’ (Humphreys, 1860: 42)

Insofar as a container which is filled *up* is one that is *completely* filled, a metonymy has resulted in which *up* can come to refer to the completeness with which a thing is affected (e.g., *eat up the sandwich; the puddle dried up; use up our matches; gas up the car; the windows fogged up*). The relevant notion is no longer that of level, but simply that of completeness.

‘By this time I felt my insides being eaten up with shame.’ (Owen, 1885: 298)

‘Death sealing the important knowledge up forever.’ (Wyn, 1906: 89)
The motivation for the use of *up* to convey the completeness with which a thing is affected is not obvious until the connection is made with the image of a container being filled up. Even then, it is a highly idiosyncratic choice, and one that languages do not frequently come upon.

4.1.9 Affecting something to its full or canonical extent

This ninth use is closely related to the preceding one having to do with completeness of affectedness, differing from it in that it additionally introduces a canonical endpoint. For instance, when one *dresses up, cleans up one’s room, or tightens up the screw*, there is an implied canonical result or state of preparation (Lindner, 1983: 158–59).

(49) Yn enwedig pan mae o wedi ‘i wisg-o i fyny
ADV namely when be.3SG.PRS he after his dress-VN up
fatha clown.
as clown
‘Especially when he’s dressed up like a clown.’ (Price, 2010: 271)

(50) mae hi ‘n cynnwys gweinydd-u ’r cwsmiaid,
be.3SG.PRS she PRED include.VN serve-VN the customer-pl
     golch-i i fyny, glan-hau a gosod byrdd-ay (sic)...
wash-VN up clean-VN and set.VN table-pl
‘It includes waiting on the customers, washing up, cleaning and setting tables.’

(51) Yn haf y flwyddyn 1879, yr oedd fy amser i fyny
in summer the year 1879 PRT be.3SG-IMP my time up
yn y coleg
in the college
‘In the summer of the year 1879, my time was up in the college.’ (Wyn, 1907: 87)

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19 This is a quote from the website: http://www.engagetochange.org.uk/article/meet-ambassadors-elsa/?lang=cy; consulted on March 17, 2020.
In (51), when a student’s time is up at college, this implies that she has reached some recognizable endpoint, such as completing her studies. In (52), we get a large group of people being broken up into smaller groups of a specified, and thus canonical, size.

(52) **Torr-odd** y cwmni y perthyn-ai Huw
break-3SG.PST the company PRT belong-3SG.IPfv Huw

a ‘i gyfeill-ion idd-o i fyny ‘n adrann-au
and his friend-PL to.3SG.M up PRED department-PL

o ddeng person bob un.
of ten person each one

‘The company that Huw and his friends belonged to broke up into units of ten people each.’ (Boyer, 1960: 97)

It is worth noting that the different uses identified in this or any other typology of metaphorical extensions are probably never mutually exclusive. Dividing a big group into smaller ones in example (52) would seem to fit just as well under the label of *making more compact*, explored in 3.1.7.

4.1.10 Preparing Something for Action
Finally, the tenth use refers to bringing something into a state of preparation or getting it ready for action, e.g., *saddle up the horses, rouse up the crowds.* This use of *up* hints at at least two of the preceding metaphors: uprightness is the readiness posture of humans (3.1.1), and something prepared for action has been the focus of human attention and has been made accessible, as to the hands (3.1.5).

(53) “Oh ma ‘r Iwnionists yn cael i
oh be.3SG.PRS the Unionists PRED get.vn their

chwip-io i fyny yn ofnatsan ar ol y llythyr-au rheiny
whip-vn up ADV horrible after the letter-PL those

yn y Times…”
in the Times

‘Oh, the Unionists are being whipped up horribly after those letters in the Times.’ (Evans, 1898: 23)
Taking up arms refers of course to acquiring and holding them in a state of readiness for use.

(54) Chwardd-ai  'n ddistaw wrth-o ef ei hun
laugh-3SG.IPfv ADV quiet to-3SG.M him himself

o ddychmyg-u gweld wyneb y Cyrnol pe bai
of imagine-vn see.vn face the Colonel if be.3SG.CND

'n dweud wrth-o nad oedd am gymryd
PRED say.vn to-3SG.M NEG be.3SG.IPfv for take.vn

arf ifyny mwy-ach;
arm up more-CPrT

‘He laughed quietly to himself, imagining seeing the Colonel’s face if he told him that he didn’t want to take up arms any more.’ (Boyer, 1960: 56)

The ten uses that we have catalogued here are not exhaustive – no list would be – nor are they totally mutually exclusive. But they do give a fairly comprehensible and comprehensive breakdown of the figurative uses of up and its Welsh equivalent, showing how these uses are ultimately motivated and not purely arbitrary.

In the next section, we turn to another Celtic pattern used to express positions of the body (thus, another way to express the ideas in 4.1.1).

4.2 Verbs of Bodily Posture

The uses of up related to postures of the human body seen especially in 4.1.1 above are a particularly interesting category of metaphorical extensions in that the use of the particle coexists with what is arguably an older, more traditional pan-Celtic pattern making use of a possessive construction but no directional particle. Some illustrative examples in Welsh are as follows.

(55) Munud wedyn fe saf-odd yn ei gwrcwd ar ben
minute later AFF stand-3SG.PST in his squat on head

y mur.
the wall

‘A moment later he crouched down (lit. stood in his crouching) on top of the wall.’ (Lewis, 1930: 32)
(56) **Cod-odd** Karl i ‘w sefyll ac edrych am i.
rose-3SG Karl to his stand.vn and look.vn at-3SGF
‘Karl stood up (lit. rose in his standing) and looked at her.’ (Elis, 1956: 33)

(57) **Cod-ai** ‘n fore-ach, eistedd-ai ‘n hwyrr
rose-IMP-3SG ADV early-COMP sat-IMP-3SG ADV late
ar ei draed yn darlen.
on his feet PRED read.vn
‘He rose earlier, and sat up (lit. sat on his feet) late reading.’ (Elis, 1953: 98)

(58) **Dilynodd** Tom y llais i weld Ifan yn eistedd
followed-3SG Tom the voice to see.vn Ifan PRED sit.vn
yn ei gwman wrth y tan
in his crouch by the fire
‘Tom followed the voice to see Ifan crouching (lit. sitting in his crouching) by the fire.’ (Lewis, 2007: 60)

(59) **Byddai** ‘n well iddo aros ar ei eistedd yn
be-cond-3SG ADV better to-3SGM wait.vn on his sit.vn in
ei oed o.
his age 3SGM
‘It would be better for him to remain seated (lit. stay on his sitting) at his age.’ (Roberts, 1980: 112)

The antiquity of this pattern is clear from a comparison with Breton, where the same kinds of possessive pattern are used.

(60) **Mimi Andro a zeu-as ruz-ruz, prest da leñv-añ.**
Mimi Andro PRT come-3SG.PST red-red near to weep-VN

Jani, hi, a oa sav-et en he sav.
Jani 3SGF PRT was rise-PP in her stand

Mimi Andro turned really red, nearly in tears. As for Jani, she stood up (lit. rose in her standing).’ (Drezenn, 1977)
(61) Hogen, dilavar e chôme an dud en o sav but speechless PRT stay-1MP-3SG the folks in their stand en-dro d’ an tantad. around to the bonfire ‘But people stood (lit. remained in their standing) silently around the bonfire.’ (Gwalarn, 1938, nos. 110–111: 9)

(62) ur vigoudenn gozh, en he c’hoazez, war dreuzouì an a Bigouden-F old in her sitting on threshhold the nor houarn vras. door iron big ‘An old Bigouden woman, sitting (lit. in her sitting) in the doorway of the big iron door.’ (Drezenn, 1977)

(63) Un evnig gant va c’houlmig wenn, Dindan a bird-DIM with my dove-DIM white under hec’h eskell, en he neizh, Hag hi brav war he her wing-PL in her nest and she lovely on her fuch e- kreiz squatting in middle ‘A little birdie with my white dove, under her wings, in her nest, looking fine, squatting (lit. on her squatting) right in the middle.’ (Al Liamm, 1972, no. 153: 181)

(64) Sev-el a re-as war e goazez, kreg-iñ a re-as rise-VN PRT did-3SG on his sitting grasp-VN PRT did-3SG en e fuzuilh in his gun ‘He sat up (lit. rose on his sitting), he grabbed his gun...’ (Inizan, 1977 : 219)
What is particularly interesting is that modern Welsh often offers a three-way choice for how to express changes of posture.20 For ‘she sat down’, one may encounter any of the following.

(a) Aeth hi ar ei heistedd. (lit. ‘went she on her sitting’)
(b) Eisteddodd hi. (lit. ‘sat she’)
(c) Eisteddodd hi i lawr. (lit. ‘sat she down.’)

Pattern (c) has been regarded by Welsh scholars as being attributable to contact with English. For instance, Listewnik (2018), who considers the particle to be pleonastic in expressions like tyfu i fyny ‘to grow up’ and eistedd i lawr ‘to sit down’, notes that these instances are “mentioned in [the] literature as nonstandard borrowings from English.” This is also the view of Peter Wynn Thomas in his monumental Welsh grammar (1996: 561). Thomas suggests that these calques are limited to informal Welsh and especially speech.21

Needless to say, the fact that scholars believe something does not necessarily make it true. But it is not irrelevant to note that the particle verb constructions for these posture expressions are completely lacking in Breton; of the three possible formulations given above, patterns (a) and (b) are quite usual in Breton but pattern (c) is unattested. On the other hand, the three patterns are attested in the Goidelic languages, and (c) is in fact attested as early as Old Irish.22

Whether or not the use of up (and down) in Welsh for posture verbs is an Anglicism, the fact remains that it is perceived as one, and it clearly resembles the English pattern strongly whereas pattern (a), the old Celtic idiom, is quite unlike English. English influence could then be predicted to favor patterns (b) and especially (c) and to disfavor pattern (a).23 We cannot provide a thorough

20 These three patterns are also attested in Irish (Nancy Stenson, personal communication 3/16/2020).
21 Giving the examples (Thomas, 1996: 561) llenwi allan ‘fill out’, codi i fyny ‘get up’, torri i ffwredd ‘break off’, eistedd i lawr ‘sit down’, syrthio i lawr ‘fall down’ and ysgrifennu i lawr ‘write down’ as translations from English which are common in informal Welsh and especially speech, Thomas notes that in the formal context of the National Eisteddfod, for instance, the Archdruid would never invite the winning bard to “eistedd i lawr yn hedd yr Eisteddfod” (‘sit down in the peace of the Eisteddfod’). The verb eistedd ‘sit’ is always used in such a setting without the particle.
22 Kevin Scannell (personal communication, 3/16/2020) provided the following example from a 14th century manuscript of the Táin: Said sís, or Ailill, co nimmeram fidchill ‘Sit down, said Ailill, so that we may play chess.’
23 The Geiriadur Prifysgol Cymru or University of Wales Historical Dictionary (available online at http://geiriadur.ac.uk/gpc/gpc.html) provides dates of first attestation, though for early phenomena their dates are suggestive at best, in part because Old Welsh is poorly documented. They do nonetheless confirm that the possessive phrases are older than the pv formulations: yn ei eistedd ‘in his sitting’ is given as 13th century, eistedd i lawr ‘sit down’ as
study of this competition here, but preliminary evidence does strongly suggest that patterns (b) and especially (c) are the usual way to express these ideas today, at least in informal language. Pattern (a) appears highly marked, limited to formal usage. One piece of evidence for this is that a recent translation of the Bible (available on beibl.net) that describes itself as “Y Beibl mewn Cymraeg llafar syml” (‘The Bible in simple spoken Welsh’) quite often uses pattern (c) where the earlier translations of the Bible (in versions of 1567, 1588, 1620 and 1988) often do not (but occasionally do, so this is not absolute); the Celtic idiom of pattern (a) is most likely to occur in William Salesbury’s New Testament (1567), and least likely to occur on beibl.net.24

5 Discussion: A Usage-Based Perspective on Language Contact

Probably few would disagree that the extent to which Welsh speakers replicate idiomatic English PVs in their Welsh is a rather far-reaching and extensive language contact outcome. In this article we have attempted to analyse the linguistic motivation for this contact outcome.

Traditional semantic analyses of non-literal PV constructions in English, as of idioms in general, have seen them as non-compositional. If this were true, translating such expressions literally into another language could only be a matter of calquing many dozens (if not hundreds) of individual idiomatic expressions, without any particular rhyme or reason for doing so apart from the general subconscious desire of a bilingual community to make its languages converge. But there would be no particular motivation for such convergence to target PVs in particular.

A CL perspective on PV constructions, on the other hand, sees them as compositional; CL analysis reveals that the particles have meanings, even if these are metaphorical, and thus they contribute to the semantics of the resulting PV constructions. This has not always been seen clearly, because the meanings of the particles are not simple. For instance, in her discussion of OUT, Lindner (1983: 109) said: “[C]omponentiality may be recognized only if OUT is characterized not as having a SINGLE meaning, but as having a UNIFIED meaning, that is, if the predicate is viewed as a schematic hierarchy in which more highly specified versions are united at various levels of abstraction by schemas

1567 and eistedd i gym ‘sit up’ as 1588. Ar ei eistedd ‘on his sitting’, unfortunately, is undated, simply marked Ar lafar yn gyffredin (‘in speech, generally’).
24 Some suggestive verses include Genesis 48: 2 and 49: 9, Ruth 3: 7, Esther 3: 15, Matthew 5: 1, Mark 1: 7, and Acts 9: 40.
extracted from them.” Clearly the same claims can be made of the extended senses of *up*, as we have sought to show in this essay.

Thus, we have argued that the Welsh-English contact result is a natural if still infrequent product of bilingualism, made possible in that (1) the so-called idiomatic *pv*s of English are motivated by *cm*s, and (2) Welsh happened to have the linguistic machinery needed to follow the contact language, English, down this particular path.

In Wales, we thus have to do with a speech community (understood here with continuity over many centuries), one of the languages of which made extensive and productive use of a set of *cm*s, realized in the form of *pv*s. Given what is known about the reduction of cognitive effort in the bilingual mind by progressive convergence on a single conceptual analysis of the world (as opposed to two separate analyses, one for each language; Matras, 2009), the unsurprising result is that the productive metaphors that were pervasive in one language of the community ultimately came to find expression in its other language as well. In other words, the bilingual speech community increasingly saw (and sees) the world through the lens of a single set of *cm*s.

This particular kind of convergence certainly did not happen overnight. Non-literal uses of the Welsh particles are first attested sporadically in the 16th century (according to the dates of first attestation provided in the Welsh historical dictionary, *Geiriadur Prifysgol Cymru* (Geiriadur). For instance, *dwyn i fy ny* ‘to bring up (children)’ and *eistedd i fy ny* ‘to sit up’ both appear as early as 1588; *gwneud i fy ny* ‘to make up, put together’ and *llosgi i fy ny* ‘to burn up’, both 1658, and *tyfu i fy ny* ‘to grow up’, 1691. Many others do not appear until the 19th century (*taflu i fy ny* ‘to throw up’, 1849; *troi i fy ny* ‘to turn up, come to light’, 1858) or are simply labeled *Ar lafar yn gyffredin*, that is “In speech, generally” and not dated (e.g., *troi i fy ny* ‘to turn up (sound, light, heat)’, *rhoddi i fy ny* ‘to put someone up, provide lodging for someone’). Thus we see the gradual emergence of the network of uses, as a usage-based model of language contact would predict.

Given the high frequency of *pv*s in English (and in Welsh), this outcome represents a rather considerable kind of convergence of the two languages, and given the large number of meanings that the metaphorical extensions of the particles convey, the full-scale sharing of a single set of conceptual resources in this area achieves an important reduction in the cognitive load of the Welsh-English bilingual community.25 This has undoubtedly facilitated the

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25 Already in Weinreich (1953: 8), “a partial identification of the systems is to the bilingual a reduction of his linguistic burden.” Similarly, Matras (2009) talks about “flexibility in recruiting patterns from within [the bilingual’s] entire linguistic repertoire”, without regard to traditional language boundaries.
maintenance of bilingualism by the community without the need to have two completely different ways of construing the world around it, in linguistic terms.

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