Shaping musical performance culture in a minority language context: The Gwynn Publishing Company's Welsh and English song-translations

Elen Ifan
School of Welsh, Cardiff University, Wales, UK

Abstract
This article examines the catalogue of a prominent twentieth century Welsh musical publishing company, the Gwynn Publishing Company, in its first decade. The act of performance as it connects to the development and evolution of culture informs the discussion, and the company's director William Sidney Gwynn Williams, along with writer and translator Thomas Gwynn Jones, are considered as agents of both translation and the musical performance culture. The article discusses texts published by the company as well as individual translation strategies used, shedding light on the motives and objectives of these cultural agents. This, in turn, enables an exploration of how a flexible translation approach can be used by agents of minority language cultures to contribute to an ongoing process of performance of national identity and culture.

Introduction
"Everyone knows this man", says Emrys Cleaver (1968, 90) of the composer and publisher William Sidney Gwynn Williams (1896–1978). Today, however, his name is at best vaguely familiar to the average Welsh person, and obscure to a wider field of reference. Despite this, W. S. Gwynn Williams's work had a profound formative influence on the Welsh musical performance culture in the twentieth century. As a composer, he hoped to develop a "distinctively Welsh" (Jones 2008, 82) national art music, drawing on Welsh traditional music much like had been seen in England following the establish ment of the English Folk-Song Society in 1898 (Jones 2007, 166). As a broadcaster, he promoted his vision for Welsh music on the BBC (Jones 2008, 175), and was also an active member of societies such as the Welsh Folk Song Society, The Welsh Amateur Music Federation, and the Society for Welsh Musicians (Jones 2007, 182; Jones 2018, 437). His career in publishing was yet another platform for his mission: his editorials for *Y Cerddor Newydd* 1922–1929 called for "the bettering of music in Wales" (Gwynn Williams 1922, 233), and the journal became a forum for debate regarding the development of Welsh composers and musicians. Gwynn Williams also helped further Welsh music in a practical manner by bringing works by contemporary Welsh composers into print: first as an editor and musical director for the Wrexham publisher Hughes & Son, then later as a director of his own venture, the Gwynn Publishing Company [GPC] which published a wide range of music, most notably vocal music from Welsh and other European traditions with a multilingual approach. He was also instrumental in establishing the annual Llangollen International Musical Eisteddfod, a competitive festival of international music and dance, in 1947 (see Jones 2007; Jones 2018).

Gwynn Williams, as the above brief sketch demonstrates, was a multi-faceted figure of influence in many areas of Welsh performance culture. This article will focus on his work with the GPC in its first ten years of operation, 1937–1947. The company introduced hundreds of translated texts into the Welsh performance culture due to the Welsh and English words published on almost all songs in its catalogue. The diversity of the catalogue, which includes music by contemporary Welsh composers, traditional music from Wales and other cultures, along with well-known European arias and art songs, signals a conscious effort to shape an outward-looking performance culture. This article will examine examples of the GPC's output in light of Gwynn Williams's aims for the company and will discuss both the types of texts published as well as individual translation strategies. It will be seen how both Gwynn Williams and his closest collaborator during this period – writer and translator T. Gwynn Jones (1871–1949) – can be viewed as nationalist agents with the joint objectives of amplifying this minority language culture to a wider audience on the one hand, while simultaneously bringing works from other cultures into the Welsh performance culture. This, in turn, will illuminate how a flexible translation approach can be used by agents of minority language cultures to con tribute to an ongoing process of performance of national identity.

National identity: Translation, culture, performance

Translation can be a powerful force in the creation and development of a culture. In many respects, that which is translated and its function can be as significant as the linguistic aspects of the text itself – if not more so (see Bassnett and Lefevere 1990; Branchadell 2005). In the context of a minority language, the interplay of power within these cultural exchanges carries further significance, and translation is most often seen as a political act (see Venuti 1998, 138; Baker 2014, 18). As Michael Cronin (2003, 106) notes: "[T]o acknowledge the right to a separate linguistic experience is to give political effect to what is a cultural act of recognition". Here, translation is a force of self-determination and means of validating the minority language. The links between translation and nation-building are widely acknowledged (e.g. Branchadell 2005; Buden et al. 2009; Baer 2019), and for minority or non-state languages it can be a powerful means of constructing a national identity. Translation agents of minority languages can shape their own literary culture: Cronin (1996, 131–143) has shown how the translation practices of nineteenth century Ireland directly influenced both Irish- and English-language literature in the country, while Lawrence Venuti (2005, 192–202) has examined Catalan translators and their strategies in the context of nation-building. Helen Migueléz-Carballeira, Angharad Price and Judith Kaufmann, in their valuable Introduction to the special issue of this journal, *Translation in Wales*, map the significance of translation to the Welsh literary landscape and convincingly show how the practice was used to ensure that the Welsh language was a medium for discussion of current affairs and ideas, thus bringing it validity and esteem (2016, 129). Other minority language agents translate with the objective of preserving the language: by broadening the range of material available in the minority language, speakers need not turn to the majority language for entertainment. Following the adoption of such a strategy, Judith Woodsworth (1996, 227–230) suggests that the cultural and linguistic identity of young Romansch speakers was strengthened.

Although translation's constructive cultural functions are significant, it has the potential to weaken as well as protect. For an essentialist nationalist, whose sense of national identity is based in a set of defining characteristics of a people or culture, the introduction of translated texts from the majority language poses a threat of "corruption" to the minority by the majority culture's artistic norms and values (Venuti 1998, 141). Some oppose the dilution of form that results from translation out of the minority language, such as poet Twm Morys who memorably described English versions of his poems "like friends who've been in some terrible accident" (2003, 55). Morys writes primarily in Welsh strict-metre, *cynghanedd*, a centuries-old tradition which carries its own significance: "[T]he strict-metre poet's work is at least three quarters as old as Christ. […] His words have a comet-tail of reference and nuance" (55). As Rhiannon Marks (2013, 190) explains, for Morys, "[t]he medium is the message". Arguments such as these call to mind debates surrounding untranslatability and the sacralisation of language, as discussed in Barbara Cassin's *Dictionary of Untranslatables*: she outlines the concept of an "ontological nationalism" concerned with the essential "spirit" of a particular language (2014, xviii). This viewpoint, she argues, necessitates working within "a register of gain and loss", which, in turn, is reminiscent of concerns of equivalence and fidelity seen in translation studies during the 1960s and 1970s (see Venuti 2012, 5). More productive, in Cassin's view, is to understand that different languages offer different perspectives on one thing, and it is those perspectives "that constitute the thing" (2014, xix). She refers to language as something that "performs a world […] an effect caught up in history and culture, and that ceaselessly invents itself" (xix).

The idea of culture is central to the above debates. Culture, however, rather than a fixed entity based on a particular set of norms, can be thought of as a process: a set of constantly developing relationships that are constructed and experienced (see Buden et al. 2009, 198– 199). Victor Turner posited that culture is performed as well as experienced, as Lisa Lewis summarises in *Performing Wales*: "[H]umans construct culture through their performances […] culture is therefore in the performance itself" (2018, 4, original emphasis). Lewis takes the position that performance should be considered an "*agent* of culture rather than an act of culture" (4, my emphasis), in a similar way that Cassin argues that language is a performative, creative entity, intrinsically linked to culture (2014, xix). Lewis demonstrates the close link between nation and culture and argues that culture itself is inherently creative: an "enabling force for reimagining the world and rendering it anew" (6), where each act of performance is a re-creation and re-interpretation of tra dition, rather than an imitation or perpetuation of a set identity.

If then we are to consider culture as performance, how does that impact our discussion of translations within performance culture? After all, it is GPC's published song-translations, rather than instances of their performance, that are the focus here. Firstly, it cannot be ignored that these texts were created for performance: they were not translated for the poetry enthusiast or academic student, but rather to facilitate an opportunity for a performer to sing in a language other than the source language and make their own contribution to the perpetually developing entity that is "culture", in particular, the musical performance culture. This culture, as we have seen, is constantly evolving as different agents (performers, composers, audiences) influence its development through their actions (performing, composing, experiencing). The GPC, an agent of translation, is also an agent of the performance culture: the works chosen for publication, as well as the way in which those publications appear, react to previous iterations of the Welsh musical performance culture while shaping and re-creating it anew. Its bilingual policy, for example, fosters a bilingual performance culture, bridging Welsh- and non-Welsh-speakers and including both groups in its practice and performance. In musical terms, the GPC's publication of songs from the oral tradition for solo voice follows centuries of musical performance in Wales, while the inclusion of contemporary Welsh composers who draw on traditional idiom demonstrates a living musical culture informed by its past. The Welsh choral tradition, historically strong in industrial communities (see Williams 1998), is perpetuated to this day by local and national competitive festivals, *Eisteddfodau*, and the high number of publications for SATB (mixed voice choir) and TTBB (male voice choir) supports the ensembles that make up a large part of the Welsh performance culture. The company's catalogue can be considered a performance of culture in itself: a clear statement of what Gwynn Williams sees (and wishes) the Welsh performance culture to be.[1] These songs also form a jumping-off point for musical performances on a local and national scale, thus facilitating further cultural dynamism and creation.

Maria Tymoczko, amongst others, favours the term "activist translation" (2010, 7) when discussing translations and translators as agents of social or cultural change, and her detailed introduction to the term and its contexts will be useful in framing what follows. While it is acknowledged that Gwynn Williams cannot be considered an overt political activist, his conscious use of translation as a means of cultural creation aligns with Tymoczko's broad use of "activism", which builds on the existing debates surrounding agency, ideology, and cultural change in translation studies (2010, 4–7). Gwynn Williams' work in preserving, platforming, and furthering Welsh music through the GPC and its published song-translations can be seen as a nationalist endeavour; clearly appli cable to the "activist" mindset as described by Tymoczko: "[activist translators are] engaged in translational activities aimed at language reform, cultural change, and nation building […] to improve their societies, helping their cultures take new directions and adapt to new conditions" (14).

However, it is also important to note that Gwynn Williams, although nationalist in intent, was to a large extent internationalist in outlook. Here again we can draw from Tymoczko's discussion of activist translation, in the context of the metaphors generally used: she convincingly shows the problems with "resistance" as a metaphor for activist translation, and posits instead the conceptualisation of activist translation as "engagement" due to the term's proactive nature (2010, 9–11). This can, in turn, be applied to Gwynn Williams' nationalism: rather than working to create something against or in reaction to a more powerful cultural other, he saw Wales as part of a wider musical movement and aimed to bring Welsh music to, and engage it with, that international stage. Gwynn Williams's musical nationalism, then, was concerned with establishing a "Welsh" music, but not at the expense of the presence of other types of music in the performance culture: his activism aimed to enrich, not exclude. As David R. Jones notes, the main objective that drove Gwynn Williams' life's work "was world parity for Welsh music" (2008, 436): in belonging to a minority, Welsh music needed support to gain the recognition he felt it deserved but was to be seen as a part of a network of musical cultures, not in opposition to them.

Tymoczko presents a challenging but valuable discussion of the overlap between activist translation and the postcolonial context (2010, 15–18), addressing the suitability of applying postcolonial theory to activist translation more generally. Similar ventures have been made in the Welsh context, regarding the validity of exploring the Welsh experience through a postcolonial lens (see Aaron and Williams 2005; Bohata 2004; Muse 2018). As Tymoczko notes: "Though postcolonial theory cannot serve as a model for all cases of activist translation, it nonetheless remains a relevant springboard for many considerations" (2010, 18): considerations such as self-determination, collective identity and reclaiming a narrative, all of which can be seen as relevant to the Welsh context. While Gwynn Williams' aims in establishing the GPC align with his efforts to establish Welsh music and develop the Welsh performance culture are not in direct resistance to a more powerful other, these aims are certainly engaged with a proactive sense of cultural nationalism in line with an activist mindset. This is, of course, distinct from the postcolonial experience. However, as Tymoczko argues, echoing Chris Williams's valuable discussion of the validity of a "postcolonial Wales" (2005, 2), ideas from postcolonial theory can act as a "relevant springboard" (Tymoczko 2010, 18) for discussion. The GPC's "performance" of the Welsh performance culture through its catalogue is directly informed by its director's active attempts to shape the national performance culture, thus by extension a sense of collective self for Wales.

For Tymoczko, evidence of the translator's agency lies in their activist mindset, and the way they use translation as a means of affecting social and cultural change (2010, 8–12). However, it must be remembered that translation agency lies within a wider network of cultural agents, and not solely with the translator. The translation process (and product) has been shown to be affected by any number of influences – publishers, patrons, journals, institutions, to name but a few – each with their own role in terms of how translation can be used to set, challenge, or change cultural environments (see Milton and Bandia 2009). Hélène Buzelin demonstrates how an exploration of the network of actors "enables us to grasp both the complexity […] of the translation process, and the hybridity of the translating agent" (2005, 212). In the GPC's case, two distinct agents help us understand the significance of translation within its operation. While I acknowledge that there will inevitably be other influential agents at work within this network, this article will focus on the two most prominent.

Firstly, the publisher. Correspondence shows that Gwynn Jones, the translator, has little agency over the source texts chosen; these decisions are made primarily by Gwynn Williams, the publisher, and the significance of the texts selected for translation cannot be ignored. His overarching aims for the success of his publishing company, as well as his ambitions in strengthening and promoting the Welsh musical culture, are factors that influence his actions as a translation agent in this context. Secondly, the translator himself. While factors, such as source text selection and direction of translation were not within Gwynn Jones's power, it will be seen how the individual translation strat egies evident in the target texts suggest his own agency as translator, and how decisions on a textual level interact with the wider aims of the GPC in its first decade.

The Gwynn Publishing Company: A "childhood dream"

In 1937, Gwynn Williams established the GPC, and in doing so, realised his "childhood dream of supplying Wales with music" (Gwynn Williams as quoted in Jones 2008, 345). The company's first twenty-five years were its most productive, with over 1,000 musical works published during that time (Griffith 1963, 39). A significant feature of most of the GPC's publications was the use of dual notation (Tonic sol-fa and staff notation) and bilingual text (most often Welsh and English). While Gwynn Williams was able to implement both notation types himself, bilingual song-words necessitated considerable assistance. These translations usually appeared on the music beneath the staves: they were to be sung. It is worth noting here the difference of approach that must be taken by translators of song-words in comparison to non-musical literary translation, as demonstrated by Peter Low in his “Pentathlon Approach” to song-translation (2005). Low’s framework identifies five aspects for the translator to consider: “singability”, “sense”, “naturalness”, “rhythm” and “rhyme” (2005, 192–199). As a pentathlete may “sometimes choose to come second or third in one event, keeping their eyes on the whole day’s challenge” (192), Low argues that the presence of music places “singability” as a high priority in the target text, and frees the translator from the typical focus on semantic aspects more important in non-musical translation (194).

Well-known Welsh literary figures, such as Euros Bowen and H. Idris Bell, worked as translators for the GPC, but the most significant contributor by far was Gwynn Jones (Fraser 1959, 15). A polymathic, multilingual giant of the Welsh literary landscape, Gwynn Jones’s most recognised translation works are his dramatic texts into Welsh, such as *Faust* (1922) and *Macbeth* (1944). Lesser-known are his song-translations, despite their number: over 200, both into and from Welsh, can be attributed to him, and the vast majority of these, almost 150, were done for the GPC. What is striking about these translations is their directionality: Gwynn Jones translated works from English, German, French, and Irish into his native language, Welsh, as well as from Welsh, German, French, Irish into English. As noted by Nike Pokorn (2011, 38), past translation studies scholars, as well as terms commonly used in the field, typically worked on the assumption that a translator working into their native language (B-A translation) would produce the best quality of work.

This model, increasingly challenged and problematised over the past few decades (see Apfelthaler 2019), is also confining in the context of a minority language such as Welsh, where a translator could be considered to have more than one “A” language. In the case of Gwynn Jones, for example, while Welsh could be considered his native language, spoken at home and in social settings, his education would have been mostly received in English (see Jenkins 1973). He would likely have used both languages daily; much of his personal correspondence held in the National Library of Wales, including from Gwynn Williams, is written in English. Allison Beeby Lonsdale seems to equate “mother tongue” with “language of habitual use”, citing the case of “A-A” translation in Catalonia, where translators “work from one language of habitual use into another” (2009, 84). In considering the Gwynn Publishing Company’s catalogue, we see that many of its published translations – Welsh-English and English-Welsh – fit this model. However, the “A-A” framework could be considered overly simplistic as it fails to take into account questions of identity, culture, and language politics, all of which are important considerations when discussing a minority language such as Welsh or Catalan. The issue of directionality continues to be a complex one, and the issue of minority language translation highlights the importance of further research in this area.

According to Jones (2008, 381), Gwynn Jones’s death in 1949 “had a greater impact on Gwynn Williams and the Gwynn Publishing Company than the Second World War”. Jones suggests that the loss of this willing colleague was partly to blame for the reduction in publications issued by the company in the following decades. The first years of the GPC’s existence were the busiest for Gwynn Jones as a song-translator, and the correspondence between Gwynn Jones and Gwynn Williams, held in the National Library of Wales, show that the two were in near constant contact between 1937 and 1942. The letters are often only a few days apart, evidencing the striking speed of Gwynn Jones as a translator, and illustrating his significant contribution to the operation of the GPC. As noted above, the company’s catalogue is varied and vast. In its first decade, the company published music by Welsh composers, art music from the European canon, as well as collections of traditional music. In what follows, examples of each of these aspects of the GPC’s catalogue will be considered in closer detail to explore both the publisher’s and the translator’s agency in each instance. Each translation discussed is the work of Gwynn Jones, and I will consider the individual strategies at work in each of the translations. Tymoczko notes how activist translators work with “multiple strategies” to enable “maximum tactical flexibility […] so as to respond most effectively to immediate ideological and cultural contexts” (2007, 215). This flexibility is evident in Gwynn Jones’s work as a translator, and it will be seen how his ability to work with multiple strategies according to the requirements of the text enriches and strengthens the GPC's active attempt to shape Welsh performance culture.

Art music

For David R. Jones (2008, 323–324), the GPC was "an inevitable outcome of a combi nation of [Gwynn Williams'] conviction, determination and vision". An integral part of his vision was the promotion of Welsh art music. In the company's first year of operation, 1937–1938, almost all pieces published were works by Welsh composers, and many of the Welsh composers published chose to set Welsh-language poems. The use of bilingual texts is important in that these publications provide for both the minority audience of Welsh-speaking performers and a wider audience outside that linguistic group. The Welsh texts cater for the Welsh-language audience, but the English target texts have a different function: considering the aim that guided Gwynn Williams' life's work – "world parity for Welsh music" (Jones 2008, 436) – the decision to provide both Welsh and English words on all published songs can be considered an attempt to broaden the reach of Welsh music and to help popularise it elsewhere.

Despite the company's platforming of Welsh composers, Gwynn Williams did not exclude settings of texts from other languages. Some composers, including Gwynn Williams himself, turned to famous Anglophone writers for their songs, such as Edgar Allan Poe (Price, Poe, and Gwynn Jones 1940) and P. B. Shelley (Matthews Williams, Shelley, and Gwynn Jones 1943). There are also settings of texts that were originally written neither in Welsh nor English, such as "Rose Upon the Heath / Rhosyn y Grug", a translation of Goethe's "Heiden Röslein" (Gwynn Williams 1943d) and "Sunless Woods / Goedwig Ddu" from the French source text "Bois Épais" by Philippe Quinalt (Gwynn Williams ed. 1944). While this may seem in many ways contradictory to Gwynn Williams's musical nationalism, the use of texts from languages other than Welsh represents a connection with a wider cultural sphere, in line with the internationalist outlook so prevalent in his career. Furthermore, while some of the texts may not be from Wales, translations exist in Welsh thanks to the GPC. This creates a Welsh cultural experience for the performer and audience that is twofold: the work of composers from Wales is by definition Welsh regardless of the text's source language, and the words add to that experience through the availability of a Welsh-language text.

The translations themselves often contribute to the creation of a Welsh cultural experience through their performance of a Welsh cultural identity. By frequent use of domesticating strategies when translating into Welsh, Gwynn Jones creates target texts that refer directly to Wales and the Welsh experience. A typical example is *Dwy Gân Shakespeare: Two Shakespeare Songs* (Gwynn Williams 1938), settings by Gwynn Williams himself of texts extracted from Shakespeare's *Love's Labour's Lost*. They are "Spring" and "Winter", and the texts use contrasting birds' songs to comment on life and love. While "Spring" begins with the promise of the new season, it becomes clear the cuckoo's song is not welcome to all who hears it:

> The cuckoo then on ev'ry tree
>
> Mocks married men; for thus sings he:
>
> Cuckoo […] O word of fear,
>
> Unpleasing to a married ear (3–4)

To the Elizabethan audience, the presence of the cuckoo would immediately signify adultery (McLay 2001). This allusion in the source text does not carry the same significance in the target culture, and for the target audience without prior knowledge of the Elizabethan context, the words "fear" and "unpleasing" could cause confusion. Gwynn Jones translates the song's chorus as follows:

Fe gân y gog o'r llwyni drain,

Er braw i rai; a dyma'i sain:

Cwcŵ […]

Rhyw acen yw

Na châr un eiddig yn ei fyw

[The cuckoo sings from the bramble bushes,

Causing fear to some; and this is its sound:

Cuckoo […]

It is a note That a jealous husband never loves (to hear) in his life]

(Gwynn Williams 1938, 3–4).

Gwynn Jones keeps the reference to fear with the use of *braw* (fear) (3) in the target text, and this unexpected word following descriptions of spring flowers in the opening stanza disrupts the text in the same way as in Shakespeare's original. Most significant in this translation, however, is the use of *eiddig* [the jealous husband] in the last line (4). The *Eiddig* is a well-known stock character of the Welsh poetic tradition: the jealous husband of the object of the poet's love. Most famously used by fourteenth century poet Dafydd ap Gwilym; in his poems he declares his love for Morfudd, often ridiculing, defaming, or damning her husband, *Eiddig* (see Johnston 2014, 138). Much as Shakespeare's audience would recognise the sound of the cuckoo as an "omen of adultery" (McLay 2001, 214), to the Welsh-speaking audience of Gwynn Jones' translation, who would likely have a good knowledge of Welsh literary references, *Eiddig* and the context of infidelity he signifies would be familiar. The use of this word in the translation assimilates the target text to the target culture and contributes to the creation of an intrinsically Welsh cultural experience.

"Winter", like "Spring", undermines the audience's expectations of the season. While life is undeniably hard – "When icicles hang by the wall […]/ And milk comes frozen home in pail" (Gwynn Williams 1938, 5) – the owl brings a "merry note" (5), and McLay (2001, 215) argues that there is a "peace and serenity" in "Winter", with an "acceptance of life as it is". Gwynn Jones's Welsh translation again domesticates the target text, through omission or adaptation of English names: "Dick the shepherd" becomes a nameless gwas (servant), while "greasy Joan" and "Marian" become *Siân* and *Mari* respectively (Gwynn Williams 1938, 5–6). The scene-setting nature of the first few lines is noted by Saunders Lewis in a *Baner ac Amserau Cymru* newspaper review of a collection of translations on 16 December 1942. He argues that the target text is set in a particularly Welsh context, noting the absence of "Tom", who, in the source text, "bears the logs into the hall" for the fires (5). Instead of Tom, the target text depicts the "forwyn fach yn ceisio mawn" (little maid fetching peat) for burning (5): an action more at home in a Welsh mountain farm than what Lewis refers to as the "maenol Seisnig" (English manor) of the source text.

While a large part of Gwynn Williams's focus for the GPC was supporting Welsh musicians and art music, its catalogue from its first decade also includes songs by composers from outside Wales. Examples include collections such as *Songs of the Old Masters: Caneuon yr Hen Feistri* (1943d), *Chwe Chân Glasurol: Six Classical Songs* (1943b) and *Famous Songs & Duets: Caneuon a Deuawdau Enwog* (1944). Many of these pieces were translated into Welsh (and occasionally into Welsh and English) by Gwynn Jones. This practice of translating "classics" is common in minority language translation, used as an outward-looking strategy to "enrich and stretch the resources" of the target language (Williams 2009, 227). The GPC aimed to enrich the resources feeding directly into the Welsh musical performance culture, and did so through its bilingual song-texts. Many of these translations also display a domesticating strategy, but rather than introducing cultural reference points, it lies in the choice of metre itself. The Welsh strict-metre, *cynghanedd*, as noted above, is "quintessentially Welsh" (Marks 2013, 190), and carries with it the significance of centuries of poetic tradition. The 24 traditional metres are, as Marks succinctly explains, "bound by the system of consonantal correspondence known as '*cynghanedd*' […] essentially a concept of word harmony and sound-arrangement within one line, which emphasises alliteration and rhyme" (190). Gwynn Jones is in fact best-known as a strict-metre poet, and while none of his target texts are written wholly in *cynghanedd*, as above the translations allude to the strict metre's systems in a manner too frequent to be accidental.

The Welsh translation of seventeenth century English poet Robert Herrick's "Daffodils", "Cennin Aur" (Thomas, Herrick, and Gwynn Jones 1939), contains allusions to *cynghanedd*'s internal rhymes and alliteration throughout, in lines such as "Fe wylwn ni, o gennin aur" [we weep, o golden daffodils] (2) and "a'n gwanwyn, unwedd yw" [and our spring, it is the same (as yours)] (3). One line is in complete *cynghanedd*: "Neu berlau awr y bore wlith" [or the morning hour's pearls of dew] (4). The "b" "r" and "l" in the first half of the line (discounting its first and last syllables) match the letters in the second half, "bore wlith", resulting in a *cynghanedd groes*. In Gwynn Jones' translation of Thomas Campian's "Wise Men Patience Never Want", "Heb Amynedd, Doeth Ni Bydd" (Gwynn Williams 1943d), the line "Isel fydd a salw'i foes" [base he will be and of ill morals] is another *cynghanedd groes*, with the consonants of the first half of the line (again excluding the unimportant "dd") are mirrored in the second half. The internal rhyme seen in the Welsh translation of Lully's "Bois Épais" (Gwynn Williams ed. 1944), "Anobaith dwys sydd im', dan ei bwys rwy'n galaru" [I suffer from deep despair, under its weight I grieve], while not strict *cynghanedd*, suggests the internal rhyme of a *cynghanedd sain*, a rhyming pattern not seen in the French source text or Gwynn Jones' English translation.

The motivation behind these choices is interesting considering the translation context: auditory textual features have been shown to be less important when music is present (Agawu 1992). Arthur Graham (1989, 31) argues that despite a typical "insistence upon rhyme" in song-translations, it is a source text feature that does not necessarily need to be replicated in the target text. He states: "The auditory effect of rhyme is much weaker in song than in poetry, for the actual time between rhymes is greater, and the cadential function of rhyme is handled by musical cadence" (31). The same principle can be applied to *cynghanedd*. If the consonance of *cynghanedd* is to be at least partially obscured by the musical setting, why take the trouble? Its significance in these texts is symbolic: Gwynn Jones has chosen to identify his translations with a powerful feature of the target culture, presenting the living tradition of *cynghanedd* as a natural part of the domesticated target text.

Domesticating, a significant feature of the translations discussed above, has notably been presented by Venuti as a negative strategy, for the "narcissistic experience" of "acculturation" it provides (1992, 5). However, in opposition to his own earlier work Venuti (2005), and others, such as Heather Williams, have argued for the power of domesticating in a minority language context: "mae cartrefoli yn gallu bod yn rym chwyldroadol, oherwydd mae'n golygu talu sylw manwl i nodweddion a diwylliant yr iaith honno, a chreu ynddi"[2] (2016, 60). For a culture that does not often see itself represented in mainstream contexts, translation agents that employ or endorse strategies of domesticating are actively claiming space for the minority's cultural experience, lending it validity and fostering a sense of cultural self-confidence. Gwynn Williams's agency is clearly seen in the texts published by the GPC: his actions create the opportunity for the Welsh language to be used as a medium for the high culture of art music (both as source and target language) and to be domesticated into that context. The use of domesticating strategies by Gwynn Jones, either through cultural references, individual names or by stylistically domesticating the target text, contribute to those aims: validating and standardising the Welsh-language musical performance culture as part of the wider network of European art song.

Traditional music

While non-native texts and songs play an important role in the GPC's catalogue in its first decade, traditional music is also a significant part of its output. While these pieces are mostly music from Wales, the catalogue also includes some traditional music from England, Scotland, and Ireland. This focus on traditional music, in particular Welsh traditional music, reveals another side to Gwynn Williams' musical mission: just as presenting contemporary Welsh art-song composers as part of the same body of work as canonical names from the European performance culture aims to raise the status of the Welsh performance culture, the significant number of Welsh traditional songs in the catalogue (along with their singable English translations) aims to show the importance of the native musical culture of Wales.

Taken together, the collection titles emphasise variety, age, and musicality (and thus, implicitly, validity): *Hen Faledi Cymreig: Old Welsh Ballads* (Gwynn Williams 1946); *Hen Ganeuon Cymreig Gwaith a Chwarae: Old Welsh Songs of Work and Play* (Gwynn Williams 1943c); *Ceinciau'r Cymry: Melodies of the Welsh* (Gwynn Williams 1943a) are an illustrative selection of the GPC's representation (or, indeed, performance) of the Welsh musical culture. The fact that these works are published alongside canonical writers and musicians is an act of agency by Gwynn Williams: he provided Welsh-language performers with standard, edited versions of traditional Welsh music, while the bilingual policy provided an opportunity for non-Welsh-speaking performers to be introduced to these works.

It can be argued that the English translations in this context have a different role to the Welsh translations of non-native texts discussed above. In examining the translations of traditional texts, a different strategy becomes apparent, which shows a tendency to foreignize certain aspects of the target texts. The difference in target language in this case is certainly significant: these texts represent the traditional musical culture of Wales for English-language performers, while the Welsh-language target texts discussed above are created in part to boost the repertoire of the Welsh-language performance culture. The variation in strategy is therefore apt, as Tymoczko's emphasis on "tactical flexibility" shows: she notes how activist translators must "respond […] to immediate ideological and cultural contexts" (2007, 215). This is illustrated in the flexibility employed by Gwynn Jones in different translations.

Many texts sung on traditional Welsh airs date from the nineteenth century, when the practice of composing new words on older melodies became popular. One such example is "Cyflafan Morfa Rhuddlan" [The Battle of Morfa Rhuddlan] by Ieuan Glan Geirionydd (1795–1855). Three stanzas (of the original six) are published in *Tair Cainc Gymreig: Three Welsh Airs* (Gwynn Williams ed. 1941), alongside an English translation by Gwynn Jones. The source text is a romanticised depiction of Welsh history, describing a (historically inaccurate) battle fought by Caradog, King of Gwynedd on Rhuddlan Marsh around the eighth century (Edwards 2000, 108). The source text contains specific geographical references: "Arfon", "Cymru" [Wales], "Eryri" [Snowdonia], and "[M]orfa Rhuddlan" itself (2–3), and also refers to "Caradawg" and "Caradog" (3), two forms of the same name. The English target text is immediately foreignized by the geographically specific title, "Rhuddlan Marsh", reinforced by the reference in the first line to "Arvon" (the Anglicised "Arfon", an area of north Wales) (2). As the English target text acts as a representation of the source culture, it is fitting that these geographical references are included in the translation.

Tymoczko has criticised foreignizing as an "elitist strategy" (2010, 10) which can alienate the general reader, and argues that it is often unsuitable as an activist strategy. The target text in this case is firmly situated in Wales and is clearly a partially foreignized text. However, it can still be seen as catering to the target audience. The more general "by the Clwyd river" (3) is used to signify the location of the battle rather than "ar Forfa Rhuddlan" [on Rhuddlan Marsh] (3). Likewise, Caradog, named in the Welsh, is not present in the target text, and becomes "the King" and "our King" respectively (3). The source text's speaker clearly identifies themselves with "Cymru fad" [good Wales] and bemoans the "brad" [betrayal] that has taken place (2). In contrast, the target text refers only to “my forefathers” who are said to be “doomed” by “envious fate” (2) and removes any reference to Wales in these lines. It could be argued that this partly domesticating strategy is suitable for the context of the text’s publication: by not wholly foreignizing the translation, the text introduces aspects of Welsh culture to non-Welsh speaking performers, which echoes the GPC’s broader aim of widening the reach of Welsh music and, in turn, inspiring new performances.

Conclusion

Through examples from the first decade of the GPC’s output, this article has shown how translation agents can impact performance culture: for Gwynn Williams as the publisher, bilingual editions of a wide range of source texts were a way to elevate the Welsh performance culture by making Welsh-language works more accessible to English-speaking performers, while also introducing non-native texts to the Welsh-language performance culture. In support of these wider aims, Gwynn Jones as translator adopted a flexible strategy. It was shown how domesticating can be a constructive strategy in terms of national identity and performance of culture, which was employed through content and metre in the target texts to demonstrate Wales’ cultural heritage and the Welsh language’s range of expression. In a different context, flexible foreignizing strategies helped locate musical text in its native culture while catering to the target audience’s perceived familiarity with that source culture. It is vital to remember that in a minority language culture, such as Welsh, translation can be used as an outward-looking force of cultural confidence, rather than solely as a necessary means of communication within an unequal power dynamic. The bilingual song-translations of the GPC demonstrate how minority-language performance cultures can assert themselves on a wider scale, and how different translation agents can work together towards a shared idealistic goal and create opportunities for further performance of their own cultural identity.

Notes

1. For detailed catalogue information, see Appendix VIII of Jones (2008), which lists all works published by the GPC from 1937–66.
2. “Domestication can be a revolutionary force, because it means paying close attention to the features and culture of that language, and creating in it” (translation my own).

Note on contributor

Elen Ifan is Lecturer in Welsh at Cardiff University. Her current research is focused on the relationship between words and music, and the way in which the intersection of these arts can influence artists, their works, and wider cultural expectations. In light of these research interests, she has published an overview of the field in Welsh, as well as articles on the cultural significance of Welsh song-translation in the 1924 British Empire Exhibition and the musical context of canonical Welsh texts.

References

Aaron, Jane, and Chris Williams, eds. 2005. *Postcolonial Wales*. Cardiff: University of Wales Press.

Agawu, Kofi. 1992. “Theory and Practice in the Analysis of the Nineteenth-Century Lied*.” Music Analysis* 11 (1): 3–36.

Apfelthaler, Matthias. 2019. “Directionality.” In *Routledge Encyclopedia of Translation Studies, Third ed*, edited by Mona Baker, and Gabriela Saldanha, 152–156. London: Routledge.

Baer, Brian James. 2019. “Nations and Nation-Building.” In *Routledge Encyclopedia of Translation Studies, Third ed*, edited by Mona Baker, and Gabriela Saldanha, 361–365. London: Routledge.

Baker, Mona. 2014. “The Changing Landscape of Translation and Interpretation Studies.” In *A Companion to Translation Studies*, edited by Sandra Bermann, and Catherine Porter, 15–27. Oxford: Wiley-Blackwell.

Bassnett, Susan, and André Lefevere. 1990. "Introduction: Proust's Grandmother and the Thousand and One Nights: The 'Cultural Turn' in Translation Studies." *In Translation, History and Culture*, edited by Susan Bassnett, and André Lefevere, 1–13. London: Cassell.
Beeby Lonsdale, Allison. 2009. "Directionality." In *Routledge Encyclopedia of Translation Studies, Second ed*, edited by Mona Baker, and Gabriela Saldanha, 84–88. London: Routledge.
Bohata, Kirsti. 2004. *Postcolonialism Revisited: Writing Wales in English*. Cardiff: University of Wales Press.
Branchadell, Albert. 2005. "Introduction." In *Less Translated Languages*, edited by Albert Branchadell and Lovell Margaret West, 1–23. Amsterdam: John Benjamins.
Buden, Boris, Stefan Nowotny, Sherry Simon, Ashok Bery, and Michael Cronin. 2009. "Cultural Translation: An Introduction to the Problem, and Responses." *Translation Studies 2* (2): 196–219.
Buzelin, Hélène. 2005. "Unexpected Allies." *The Translator* 11 (2): 193–218.
Cassin, Barbara. 2014. "Introduction." In *Dictionary of Untranslatables: A Philosophical Lexicon*, edited by Barbara Cassin, Emily Apter, Jacques Lezra, and Michael Wood, xvii–xvxx. Princeton: Princeton University Press.
Cleaver, Emrys. 1968. *Musicians of Wales*. Ruthin: John Jones.
Cronin, Michael. 1996. *Translating Ireland: Translation, Languages, Cultures*. Cork: Cork University Press.
Cronin, Michael. 2003. *Translation and Globalization*. London: Routledge.
Edwards, Huw Meirion. 2000. "The Lyric Poets." In *A Guide to Welsh Literature c. 1800–1900*, edited by Hywel Teifi Edwards, 97–125. Cardiff: University of Wales Press.
Fraser, Maxwell. 1959. "The Gwynn Publishing Company." *Yr Enfys: Cylchgrawn y Cymry ar Wasgar* 42 (Jan/Feb): 15.
Graham, Arthur. 1989. "A New Look at Recital Song Translation." *Translation Review* 29: 31–37.
Griffith, R. E. 1963. "Byd Gwyn(n) Fydd Byd a Gano." *Blodau'r Ffair* 18: 36–39.
Gwynn Williams, William Sidney. 1922. "The 'Bettering of Music in Wales'." *Y Cerddor Newydd* 1 (9): 233–234.
Gwynn Williams, William Sidney. 1938. *Two Shakespeare Lyrics: Dwy Delyneg gan Shakespeare*. Llangollen: The Gwynn Publishing Co.
Gwynn Williams, William Sidney, ed. 1941. *Tair Cainc Gymreig: Three Welsh Airs.* Llangollen: The Gwynn Publishing Co.
Gwynn Williams, William Sidney, ed. 1943a. *Ceinciau'r Cymry: Melodies of the Welsh*. Llangollen: The Gwynn Publishing Co.
Gwynn Williams, William Sidney, ed. 1943b. *Chwe Chân Glasurol: Six Classical Songs*. Llangollen: The Gwynn Publishing Co.
Gwynn Williams, William Sidney, ed. 1943c. *Hen Ganeuon Cymreig Gwaith a Chwarae: Old Welsh Songs of Work and Play*. Llangollen: The Gwynn Publishing Co.
Gwynn Williams, William Sidney, ed. 1943d. *Songs of the Old Masters: Caneuon yr Hen Feistri*. Llangollen: The Gwynn Publishing Co.
Gwynn Williams, William Sidney, ed. 1944. *Famous Songs & Duets: Caneuon a Deuawdau Enwog*. Llangollen: The Gwynn Publishing Co.
Gwynn Williams, William Sidney, ed. 1946. *Hen Faledi Cymreig: Old Welsh Ballads*. Llangollen: The Gwynn Publishing Co.
Jenkins, David. 1973. *Thomas Gwynn Jones*. Dinbych: Gwasg Gee.
Johnston, Dafydd. 2014. *Llên yr Uchelwyr: Hanes Beirniadol Llenyddiaeth Gymraeg 1300–1525*. Second ed. Caerdydd: Gwasg Prifysgol Cymru.
Jones, David R. 2007. "Nationalism, Folk Song and Welsh Art Music: One Man's Vision." *Hanes Cerddoriaeth Cymru/Welsh Music History* 7: 161–191.
Jones, David R. 2008. Advocate of Change and Tradition: W. S. Gwynn Williams (1896–1978); His Contribution to Music in Wales to 1950." PhD diss., University of Wales, Bangor.

Jones, David R. 2018. "Williams, W. S. Gwynn (Gwynn o'r Llan; 1896–1978)." In *Cydymaith i Gerddoriaeth Cymru*, edited by Pwyll ap Siôn, and Wyn Thomas, 436–437. Talybont: Y Lolfa.

Lewis, Lisa. 2018. *Performing Wales: People, Memory and Place*. Cardiff: University of Wales Press.

Low, Peter. 2005."The Pentathlon Approach to Song Translating." In *Song and Significance: Virtues and Vices of Vocal Translation*, edited by Dinda L. Gorlée, 185–212. Amsterdam: Rodopi.

Marks, Rhiannon. 2013. *'Pe Gallwn, Mi Luniwn Lythyr': Golwg ar Waith Menna Elfyn*. Caerdydd: Gwasg Prifysgol Cymru.

Matthews Williams, M., P. B. Shelley, and T. Gwynn Jones. 1943. *Atgof: Remembrance*. Llangollen: The Gwynn Publishing Co.

McLay, Catherine M. 2001. "The Dialogue of Spring and Winter: A Key to the Unity of Love's Labour's Lost." In *Love's Labour's Lost: Critical Essays*, edited by Felicia Hardison Londré, 213–223. New York: Routledge.

Miguélez-Carballeira, Helen, Angharad Price, and Judith Kaufmann. 2016. "Introduction: Translation in Wales: History, Theory and Approaches." *Translation Studies* 9 (2): 125–136.

Milton, John, and Paul Bandia. 2009. *Agents of Translation*. Amsterdam: John Benjamins.

Morys, Twm. 2003. "A Refusal to be Translated." *Poetry Wales* 38 (3): 55.

Muse, Grug. 2018. Ôl-drefedigaethedd". Porth esboniadur. Accessed 19 March 2022. https://wici.porth.ac.uk/index.php/%C3%94l-drefedigaethedd.

Pokorn, Nike K. 2011. "Directionality." In *The Handbook of Translation Studies, vol. 2*, edited by Luc van Doorslaer, and Yves Gamber, 37–39. Amsterdam: John Benjamins.

Price, R. Maldwyn, Edgar Allan Poe, and T. Gwynn Jones. 1940. *Eldorado*. Llangollen: The Gwynn Publishing Co.

Thomas, Mansel, Robert Herrick, and T. Gwynn Jones. 1939. *Cennin Aur: Daffodils*. Llangollen: The Gwynn Publishing Co.

Tymoczko, Maria. 2007. *Enlarging Translation, Empowering Translators*. New York: Routledge.

Tymoczko, Maria. 2010. "Translation, Resistance, Activism: An Overview." In *Translation, Resistance, Activism*, edited by Maria Tymoczko, 1–22. Amherst: University of Massachusetts Press.

Venuti, Lawrence. 1992. *Rethinking Translation: Discourse, Subjectivity, Ideology*. London: Routledge.

Venuti, Lawrence. 1998. "Introduction." *The Translator* 4 (2): 135–144.

Venuti, Lawrence. 2005. "Local Contingencies: Translation and National Identities." In *Nation, Language and the Ethics of Translation*, edited by Sandra Bermann, and Michael Wood, 177–202. Princeton: Princeton University Press.

Venuti, Lawrence. 2012. *The Translation Studies Reader. Third ed*. New York: Routledge.

Williams, Gareth. 1998. *Valleys of Song: Music and Society in Wales, 1840–1914*. Cardiff: University of Wales Press.

Williams, Heather. 2009. "Between French and Breton: The Politics of Translation." Romance Studies 27 (3): 223–233. Williams, Heather. 2016. "Cartrefoli'r Chwyldro: Cyfieithu ar Gyfer Cymry Uniaith yn y 1790au." In *Ysgrifau Beirniadol XXXIV*, edited by Angharad Price, 45–66. Dinbych: Gwasg Gee.

Woodsworth, Judith. 1996. "Language, Translation and the Promotion of National Identity." *Target. International Journal of Translation Studies* 8 (2): 211–238.