

***THE TRANSLATION OF  
CULTURE-SPECIFIC  
TERMS IN TOURIST  
INFORMATION MATERIAL***

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*December 1993*

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***Ignacio Hernández Lasa***  
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*A thesis submitted in accordance with the requirements  
for the degree of Master of Arts in Applied Languages*

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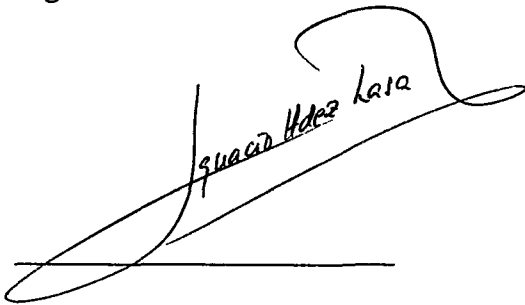
*December 1993*

## *DECLARATION*

*I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Master of Arts in Applied Languages is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work*

*Signed*

*December 1993*



*Ignacio Hdez Lata*

*For my parents  
Alfonso and Charo*

*"Pero con todo esto, me parece que el traducir de una lengua en otra, como no sea de las reinas de las lenguas, griega y latina, es como quien mira los tapices flamencos por el revés, que aunque se veen las figuras, son llenas de hilos que la escurecen, y no se veen con la lisura y tez de la haz, y el traducir de lenguas fáciles, ni arguye ingenio ni elocución, como no le arguye el que traslada ni el que copia un papel de otro papel. Y no por esto quiero inferir que no sea loable este ejercicio de traducir, porque en otras cosas peores se podría ocupar el hombre, y que menos provecho le trujesen"*

*El ingenioso hidalgo Don Quijote de la Mancha*

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## ***LIST OF ABBREVIATIONS***

<i>AM(s) -</i>	<i>Autor(es) del polo meta</i>
<i>AO(s) -</i>	<i>Autor(es) del polo origen</i>
<i>Attrib.-</i>	<i>Attribute</i>
<i>CA -</i>	<i>Componential Analysis</i>
<i>F.-</i>	<i>Feminine</i>
<i>Gael -</i>	<i>Gaelic</i>
<i>Geol -</i>	<i>Geology</i>
<i>Ingl.-</i>	<i>Inglés</i>
<i>Ir -</i>	<i>Irish</i>
<i>L -</i>	<i>Latin</i>
<i>LAm.-</i>	<i>Latinoamérica</i>
<i>M -</i>	<i>Masculine</i>
<i>Mod Ir -</i>	<i>Modern Irish</i>
<i>Pl -</i>	<i>Plural</i>
<i>RAE -</i>	<i>Real Academia Española</i>
<i>RM(s) -</i>	<i>Receptor(es) del texto meta</i>
<i>RO(s).-</i>	<i>Receptor(es) del texto origen</i>
<i>S.-</i>	<i>Sign</i>
<i>SL -</i>	<i>Source Language</i>
<i>SLC -</i>	<i>Source Language Culture</i>
<i>SLT -</i>	<i>Source Language Text</i>
<i>TL -</i>	<i>Target Language</i>
<i>TLC -</i>	<i>Target Language Culture</i>
<i>TLT -</i>	<i>Target Language Text</i>
<i>TM(s) -</i>	<i>Texto(s) meta</i>
<i>TO(s) -</i>	<i>Texto(s) original(es)</i>



## ***ABSTRACT***

### ***THE TRANSLATION OF CULTURE-SPECIFIC TERMS IN TOURIST INFORMATION MATERIAL***

Ignacio Hernández Lasa

This thesis addresses the issues involved in the translation of culture-specific terms from both a theoretical and a practical point of view. As a starting point for the analysis, the linguistic corpus was collected from tourist information brochures published by both Bórd Fáilte Éireann and The Northern Ireland Tourist Board. From these sources, not only terminology used in Ireland as opposed to other English speaking countries could be assessed but also terms employed in different regions within the island.

Firstly, a review of how data was collected along with the type and function of the text introduces the linguistic corpus in Chapter 1. This is followed by the arrangement of cultural categories and classification of the data. Chapter 1 also includes some considerations on the topic of culture-specific terms *per se*, as well as an analysis of the most common translation strategies used as potential solutions to this problem.

Following an in-depth study of the data collected, several points of discussion arise. These points are then considered in detail in Chapters 2 to 6. The contextual example in the English SL text where the term appears is presented and an analysis of the terminological item and its implications follow. In addition, a translation of the contextual example in Spanish is offered.

By way of a conclusion, Chapter 7 presents an overview of relevant considerations and points to bear in mind when translating culture-specific terms.

# ***THE TRANSLATION OF CULTURE-SPECIFIC TERMS IN TOURIST INFORMATION MATERIAL***

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***CHAPTER 1***

***THEORETICAL FRAMEWORK  
FOR THE RESEARCH***

# ***CHAPTER 1.- THEORETICAL FRAMEWORK FOR THE RESEARCH***

## **1.1.- Introduction**

The purpose of this chapter is to provide a theoretical framework for this research project. This Chapter is composed of different sections. Section 1.2 deals with the process of data collection, presenting the linguistic corpus, how it was collected and why this type of literature has been analysed. Section 1.3 is focused on the type and function of the text used as a linguistic corpus for this study. Section 1.4 is an overview of the different cultural categories and an explanation of how data was classified. The topic of culture-specific terms and some considerations are treated in section 1.5. The different procedures for translating culture-specific terms comprises the main point of section 1.6. The methodology used for this research is explained in section 1.7.

## **1.2.- Data collection**

The aim of this thesis is to analyse cultural terms and the translation problems that these pose when they are to be transferred into Spanish. The choice of topic was determined both by its intrinsic importance and also by the need to develop a relatively understudied area. To that end, i.e., to examine the

aforementioned terminological items, it was essential to locate a literature which would reflect most clearly a country's features and idiosyncracies. That was the reason why tourist information brochures were chosen as a starting point for this research.

Tourist material is particularly interesting for two main reasons. Firstly, because it is appropriate as a topic for a Masters Degree in Translation Studies, and secondly because of its importance in the area of international marketing. In short, the profusion of culture-specific terms in this type of literature and the fact that on most occasions tourist information brochures are very poorly translated both influenced the decision to choose this type of text as a source for the linguistic corpus.

The data analysed in this thesis has been published by two sources: Bord Fáilte Éireann (The Irish Tourist Board) and The Northern Ireland Tourist Board (NITB).

The linguistic corpus was collected between November 1990 and May 1991. Such a period of time is long enough to compile enough material on which to base a well-grounded and consistent analysis and also to draw significant conclusions. The number of brochures analysed is 75 for the Republic of



Ireland and 19 for Northern Ireland

The data is composed of assorted leaflets which were available free of charge from the main branches of both Bord Fáilte Éireann (The Irish Tourist Board), and The Northern Ireland Tourist Board (NITB), varying from the different areas within Ireland Leinster, Munster, Connacht and Ulster

I decided to collect information both from the Republic and Northern Ireland in order to study a possibly different terminology. This regional variety of data gave me the opportunity to assess different terms and to identify items which are only used in a particular area. These items will be analysed in subsequent chapters.

During the process of data collection, I had to face a difficulty which I consider worth mentioning. My intention was to obtain English source language texts (SLT) which had been translated into Spanish. This would have given me the chance to make a comparative analysis of the translation provided into Spanish. Unfortunately, this was not possible, with the exception of only two brochures, due to the fact that the target language texts provided were always in German or in French. "unfortunately there are no brochures or leaflets with Spanish translations of the English text" [1]. Surprisingly, little

information about Ireland can be found in Spanish, despite the fact that, officially, 34,796 Spaniards visited the Republic in the summer of 1990 [2]

This figure has been broken down as follows

students	27,400
tourists	3,200
business	3,800
au-pairs	396

### 1.3.- Type and function of the text

According to Rabadán [3] the parameters that take place in the process of translation could be represented as follows

---

POLISISTEMA ORIGEN	POLISISTEMA META
LENGUA ORIGEN (LO)	LENGUA META (LM)
AO-----TO-----RO) AOs----TOs-----ROs	(AM)-----TM-----RM AMs-----TMs----RMs
COORDENADAS ESPACIO- TEMPORALES ORIGEN	COORDENADAS ESPACIO- TEMPORALES META
PARAMETROS SOCIO- CULTURALES ORIGEN	PARAMETROS SOCIO- CULTURALES META

---

Table I - Parameters in the process of translation

Where,      AO(s) = Autor(es) del polo origen  
              TO(s) = Texto(s) original(es)  
              RO(s) = Receptor(es) del texto origen  
              AM(s) = Autor(es) del polo meta  
              TM(s) = Texto(s) meta  
              RM(s) = Receptor(es) del texto meta

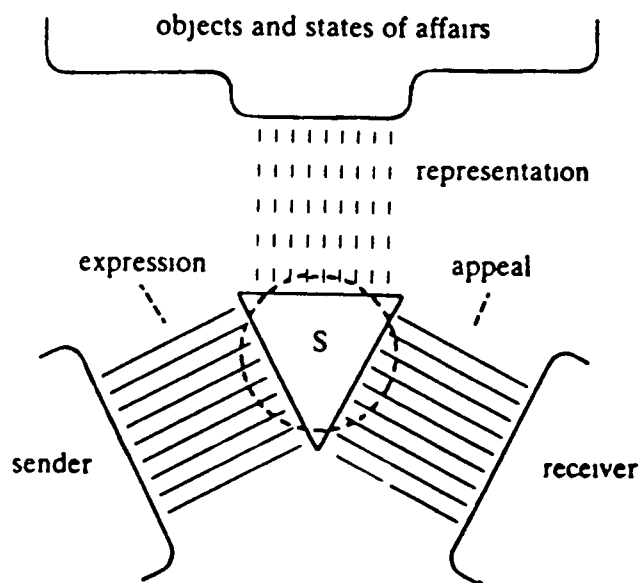
These aspects are of key importance when a prototext is to be analysed. The role of the translator would be in the middle, between (RO) and (AM). The translator would act as a mediator between the SL culture and text and the TL culture and text. As can be seen from the Table above, neither the spatial-temporal parameters nor the socio-cultural parameters can be dismissed in the process of translation.

- "a) Existen dos textos, origen y meta, de los cuales el primero tiene prioridad lógica y cronológica sobre el segundo, que, a su vez, deriva y tiene su razón de ser en el texto origen (TO)
- b) Ambos textos pertenecen a distintos polisistemas culturales y su materialidad lingüístico-textual, así como su posición en ambos polos, es distinta para el TO y el TM
- c) Entre ambos textos, TO y TM, es necesario cierto tipo de relación que defina al TM como *traducción* de un TO determinado. Esta relación global, única e irrepetible para cada binomio textual, y, por supuesto, para cada actuación traductora, presenta un nivel jerárquico superior al de las relaciones estrictamente lingüísticas y/o textuales, ya que está subordinada a normas de carácter histórico [4]

Amongst the different disciplines in linguistics, it is probably semantics that plays the most important role in the process of translation. It is the translator's

role to pay special attention to meaning rather than to other areas, although phonetics and syntax must on no account be underestimated. In fact, these two would play a major function in the translation of other writings.

Taking this assumption as a starting point, a communicative approach was considered in the analysis of the literature presented. For this purpose, Bühler's model on the communicative functions of language was analysed [5]



As Bühler explains

"The circle in the middle symbolizes the concrete acoustic phenomenon. Three variable factors in it go to give it the rank of a sign in three different manners. The sides of the inscribed triangle symbolize these three factors. In one

way the triangle encloses less than the circle (thus illustrating the principle of abstractive relevance) In another way it goes beyond the circle to indicate that what is given to the senses always receives an apperceptive complement The parallel lines symbolize the semantic functions of the (complex) language sign It is a 'symbol' by virtue of its coordination to objects and states of affairs, a 'symptom' (Anzeichen, indicium index) by virtue of its dependence on the sender, whose inner states it expresses, and a 'signal' by virtue of its appeal to the hearer, whose inner or outer behaviour it directs as do other communicative signs" [6]

Buhler will later on use the terms 'representation' for 'symbol', 'expression' for 'symptom' and 'appeal' for 'signal' Looking at the model set by Buhler, special attention should be paid to the relationships between the sign (S) and the receiver, the readership in this case That link between both is what is defined as 'signal' or 'appeal' In Buhler's terminology 'appeal' would be synonymous with what is usually called 'vocative function' [7]

The term 'vocative' is used in this case "in the sense of 'calling upon' the readership to act, think or feel, in fact to react in the way intended by the text" [8]

Newmark mentions some of the features characteristic of texts with a vocative function "T (tu,du) and V (vous,Sie,usted) and other variant forms, infinitives, imperatives, subjunctives, indicatives, impersonal, passives, first and/or family names, titles, hypocoristic names, tags, such as 'please', all play their part in

determining asymmetrical or symmetrical relationships, relations of power or equality, command, request or persuasion" [9] The following extracts taken from the data reviewed for this thesis exemplify the features of vocative texts outlined above

1 - infinitives

"*To hear* the 'blattering' of the Lambeg drums it's best to go to a country demonstration" [10]

2 - imperatives

"Glenard knitwear-Farranmacbride A variety of Aran, Fishermen's and Mohair knitwear of different design and colour *Do call and see us* and also our other factory" [11]

3 - subjunctives

No subjunctives were found in the literature analysed The rare use of this structure in English and the fact that the brochures address the readership usually in a more positive present tense are the main reasons for the lack of this structure

4 - indicatives

"The Grand Opera House, whose restoration in 1980 spearheaded a revival of evening entertainment in the city, *is* the magnificent setting for a variety of shows, or there's a choice of cinemas and discos in which to greet the early morning" [12]

5 - impersonal

"Ennistymon To the north of the town *may be viewed* the impressive burial mound of stones, Carn Connachtach" [13]

6 - passives

"Kenmare has much more to offer than scenery The area is rich in tradition and is home to craft workers like weavers, potters, silversmiths and of course the famous Kenmare needlepoint lace *is still made* here" [14]

7 - family names

"*Smyth's* Irish linens 14 Callender Street, Belfast Large selection of quality souvemrs, Linen Damask, Aran Handknits, Donegal China, Irish Jewellery, Linen Handkerchiefs" [15]

8 - titles

"The market town of Limavady is today a modern commercial centre which retains a sense of elegant past in its Georgian architecture Beautifully located, in the shadow of Bmevenagh Mountain, it is an increasingly popular tourist focus, its mam street commemorating *Miss Jane Ross* who, having heard a blind fiddler play the haunting *Londonderry Air*, noted down the melody which the world now knows as '*Danny Boy*'" [16]

9 - hypocoristic names and tags

There is a great profusion of direct questions addressed to the readership, but no tags were found in the literature

As can be seen, the vast majority of the patterns described above can be found in the literature employed for this research It can be certainly stated that the type of text is clearly vocative By usmg these structures and language the authors of the brochures are clearly trying to persuade and attract the TL readership towards the country

Another question to be asked is the following at what linguistic community is the text aimed? It should be noted that the readership to which the material is addressed is very extensive, and for this reason, the brochures are not focused towards a particular community. Therefore, the language used in this type of text can be described as cultured and neutral. The language used within the data analysed is clear and comprehensible in order to cover the heterogeneous readership that will read it.

De Beaugrande and Dressler claim in their study [17] that every text should possess different aspects so it can become part of the whole communicative process. They maintain that

"a text will be defined as a communicative occurrence which meets seven standards of textuality" [18]

The seven parameters that they state every communicative occurrence should have are the following

- 1 - Cohesion. This condition makes direct reference to the relationships that every element in the text has in relation with the others.
- 2 - Coherence. This parameter requires that a text read logically and consistently in any given language.
- 3 - Intentionality. This aspect refers to the intention of the author of the prototext, what his/her aims were.



4 - Acceptability This requirement places emphasis on the attitude of the readership towards the text

5 - Informativity This condition is defined by De Beaugrande and Dressler as "the extent to which a presentation is new or unexpected for the receivers" [19]

6 - Situationality This parameter would include the factors that make any text relevant in a given situation

7 - Intertextuality This aspect analyses the "ways in which the production and reception of a given text depends upon the participants' knowledge of other texts" [20]

Since these aspects are retained in the original literature analysed for this research, the intention of this author was to try and conform to these standards of textuality in the translation of the contextual examples

#### **1.4.- Cultural categories and classification of data**

Once the terminological items appearing in this research project had been collected it was then necessary to classify them. For this purpose, Newmark's analysis of different cultural categories provided an appropriate starting point [21]. Thereafter, items were classified according to the different aspects

arising from the data analysis. Each of these aspects is considered in a separate chapter:

Chapter 2 - Local Specification of Objects

Chapter 3 - Terms with Difficulty in Cultural Appreciation - Nil  
Equivalence

Chapter 4 - Section One - Irish Loan Words in English  
Section Two - "Irish" as Modifier of the Product

Chapter 5 - Theoretical Counterparts in Spanish  
English Loan Words in Spanish

Chapter 6 - The Problem of Cultural Connotations

The classification of some terminological items requires further clarification. Given the high degree of interrelation which exists between the concepts used for classification in this analysis, some of the items appearing in the linguistic corpus could have been placed in different categories and therefore would have appeared under different headings. Such interrelation affects the following three chapters: Chapter 3 - Difficulty in Cultural Appreciation - Nil Equivalence, Chapter 4, Section One - Irish Loan Words in English, and Chapter 6 - The Problem of Cultural Connotations. It was decided to avoid repetition as far as possible.

The data analysed is comprised of items both in Irish and in English. In the first place, it is important to recognise that every culture-specific term in the Irish language which appears in the data analysis must necessarily belong to the category of difficulty in cultural appreciation - ml equivalence. However, the opposite is not the case. Not every term with ml equivalence which appears in the linguistic corpus is necessarily an Irish language word. Consequently, Chapter 3 includes only those terms belonging to the English language which present the problem of ml equivalence. Those Irish terms which present the same problem are subsequently covered in Chapter 4, under the heading of Irish Loan Words in English.

Chapter 6 is entitled "The Problem of Cultural Connotations". Whilst it could be argued that every terminological item appearing in Chapters 3 and 4 raises this particular problem, Chapter 6 deals specifically with those cases where the question of connotations presents the biggest challenge to the translator.

In some cases a terminological item is listed twice. However, the inclusion of 'Northern' or 'Republic' means that the term is under different contexts in both instances, depending on whether it appeared in a brochure published in the Republic or in Northern Ireland. Having established these divisions, the

categories and the terminological items analysed are arranged as follows

## **DATA ANALYSIS - 96 ITEMS**

### ***CHAPTER 2.- Local Specification of Objects***

Aran handknits  
Aran knitwear  
Armagh apples  
Belleek china  
Burren preserves  
Cold roast Co Tyrone pheasant  
Donegal china  
Foxford rugs  
Hand knitted Arans  
Hand-woven Donegal tweed  
Kenmare needlepoint  
Roast Burren lamb  
Top quality Comber potatoes  
Tyrone crystal  
Ulster apple pies

### ***CHAPTER 3.- Difficulty in Cultural Appreciation - Nil Equivalence***

Bannocks  
Barmbracks  
Blackberry and moss stitches  
Champ  
Drumlins  
Dublin coddle  
Dulse  
Gaelic football  
Gilbeys Ulster Games event  
Irish stew

Ogham Stones  
Pladdies  
Round tower (Northern)  
Round tower (Republic)  
Scones  
Set dancing  
Treacle farls  
Tree of life and lobster claw pattern  
Yellowman

***CHAPTER 4.- Irish Loan Words in English  
"Irish" as Modifier of the Product***

Bodhrán  
Busáras  
Bus Atha Cliath  
Bus Éireann  
Camogie  
Ceilidh (Northern)  
Ceilí (Republic)  
Ceol agus craic  
Colcannon  
Craic  
Crannog  
Currach  
Feis  
Fleadh  
Fleadh Cheoil na hÉireann  
Fleadh Nua  
Hurling (Northern)  
Hurling (Republic)  
Iarnród Éireann (Northern)  
Iarnród Éireann (Republic)  
Irish crystal  
Irish jewellery  
Irish knitwear  
Irish lace  
Irish linens  
Irish woollens  
Seisiún

Sugan  
Teach ceoil  
Uilleann pipes

***CHAPTER 5.- Terms with Theoretical Counterparts in Spanish  
English Loan Words in Spanish***

Donegal tweed sport jackets  
Irish tweeds  
Jaunting car  
Mohair  
Mohair knitwear  
Soda bread  
Towpath

***CHAPTER 6.- The Problem of Cultural Connotations***

Bloomsday  
Bog (Northern)  
Bog (Republic)  
Burial cairn  
Burren  
Busking festival  
Cairn (Northern)  
Cairn (Republic)  
Capstone  
Country guesthouses  
Country houses  
Farm guesthouses  
Farm houses  
Field studies  
Lambeg drums  
Leprechauns  
Linen Damask  
Londonderry Air - Danny Boy  
Open farms  
Orangemen's Day  
Pan Celtic Week

Ring of Beara  
Ring of Kerry  
Smgalong  
St Patrick's Day

### 1.5.- Culture-specific terms

At first sight, translation might simply appear to be the rendition of a source language text (SLT) into a target language text (TLT) However, the process is much more intricate than it may seem and it was this underestimation of the difficulties involved that led Richards to use the following hyperbole and refer to it as

"probably the most complex type of event yet produced in the evolution of the cosmos" [22]

One explanation for this complex type of event mentioned above can be based on Vermeer's statement when he claims that

"there are too many gaps in our knowledge about the functioning of cultures and languages" [23]

He claims that translation is more of an intuitive process than an empirical one, since there are no scientific rules to assess the correctness of a given translation In other words, there are no precise facts which can be used to assess whether a translation is perfect or not This situation led him to assert that "there is no science of translating, but a science of translation" [24]

Translation belongs to the broader field of comparative linguistics. It is characterised by comparisons between the source language culture (SLC) and the target language culture (TLC), and takes its guiding principles mainly from the area of semantics. Zlateva defines translation as

"a peculiar type of interlingual communication, involving representatives of two linguistically different cultures" [25]

As House shows in her research [26], sociolinguistics also plays an important part in translation studies. This is because the different aspects and behaviours related to each of the cultures involved in the process have to be analysed. The cultural factor hampers the whole process. As Ortega y Gasset declared

"Cada pueblo calla unas cosas para poder decir otras. Porque todo sería indecible. De aquí la enorme dificultad de la traducción: en ella se trata de decir en un idioma precisamente lo que este idioma tiende a silenciar" [27]

These pragmatic features inherent in any text that Ortega makes reference to, are difficult to retain in any metatext and for this reason cultural aspects should on no account be underestimated when a proper transfer is to be attempted.

The cultural connotations in any text are often the ones that cause most problems for the translator. The translator should be totally aware of what Nida calls "cultural patterns of behaviour and presuppositions" [28], that is to say all the different implications or nuances that a certain term might signify.



in the SLC. In order to be able to decode these properly, the translator should be familiar not only with the SL and the TL but also with their respective cultures. In other words, the translator must possess a wide knowledge of anthropology and ethnography, both of his/her own culture and of the culture of the prototext. Should the translator have insufficient insight into either of these two disciplines, he/she would introduce errors in the decoding, thus leading the readership to misconceptions or misunderstandings of the SLC.

Nida makes reference to the textual features indicative of underlying problems, and claims that "some assistance must be provided for objects that do not occur in the receptor language" [29]. This idea addresses the problem of culture-specific terms, and more precisely the problem of terms with no equivalence, which will be discussed in Chapter 3. Although he claims that marginal notes are of importance when dealing with no equivalence terms, it will be shown that in the type of literature analysed in this primary research this is not the most appropriate strategy. Therefore, it can be concluded that the type of text plays a major role in the strategies to be used.

The difficulties that the translation of culture-specific terms pose are increased when the cultures to be analysed or compared are deeply unrelated as shown in a study carried out by Wakabayashi [30]. There is a "reduced possibility of

perfect translation between unrelated languages" [31] This factor has been taken into account in this research. As mentioned previously, the data is composed of terminological items both in English and in Irish. It would be true to say that the three languages involved in this project are not deeply related since English belongs to the Germanic family, Irish to the Celtic family and Spanish to the Romance family. However, it could also be argued that some distant relatedness among them exists since all of them are Indo-European languages. As Bynon states "closeness of relatedness can be seen to depend on the number of rules held in common" [32]. However, in the analysis of the terminological items in Irish a problem arises. Having no knowledge of Irish, this author was obliged to effect a process of double transfer. Items had to be associated with the closest counterpart in the English language and only then a transfer in Spanish was attempted. As Kono states

"the loss of fine nuances is greater in translation between linguistically and geographically distant languages than between languages that lie together geographically and on the linguistic spectrum" [33]

This double transfer process requires a more careful analysis of the item involved. Since "to translate is, irremediably, to deform" [34], the loss of information would tend to be greater in a process like this.

The linguistic corpus analysed in this research is composed of culture-specific terms. However, the often maintained misconception that every culture-

specific term is a nil equivalence term has to be refuted. The data analysed presented a number of features or problems particular to Irish culture. For instance, in Chapter 2, terminological items analysed present difficulties in their local specification. Place names in this particular Chapter are to be considered carefully, since the implications of these names are significant in some cases and thus an attempt to retain them proves necessary. However, this does not mean that these items have no equivalents in the TL. Chapter 3 deals with terms that possess a difficulty in cultural appreciation - nil equivalence, that is to say, items that have no equivalent referent in the TL. Chapter 4 presents items in the Irish language or those that in some way or another retain typically Irish characteristics. The problem of theoretical counterparts in Spanish, and English loan words in Spanish is dealt with in Chapter 5. Finally, Chapter 6 presents those terms that possess cultural connotations difficult to retain in the TL. As section 1.6 will show, different procedures to tackle the problem of culture-specific terms can be utilised.

### **1.6.- Procedures for the translation of culture-specific terms**

The aim of this section is to analyse the different procedures available for the translation of culture-specific terms. Different theorists have put forward their views on this matter and this section will attempt to develop these

considerations

The first point to consider when attempting a translation of a given text or linguistic corpus is whether to produce a communicative or a semantic translation. In the case of producing an overt translation, as is the case in this research, the aim would be

"to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership" [35]

The approach adopted for this research is related to Vermeer's *Skopostheorie*, closely related to what Hatim and Mason call "reader-centred translating" [36]. In the first place, translation is seen as a cultural process rather than a merely linguistic one. Consequently, translation is seen as an *act of communication* and not simply as an act of transcoding an SLT into a TLT. Furthermore, the orientation lies on the function of the TLT and not on that of the SLT. Vermeer's *Skopostheorie* considers translation then as a "crosscultural transfer"

"Translation is not the transcoding of words or sentences from one language to another, but a complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural and linguistic conditions, preserving formal aspects as closely as possible" [37]

The main feature in his theory is the function of the TLT Vermeer talks about "*Funktionskonstanz* or unchanged function and about *Funktionsveränderung* or changed function, whereby the text is adapted to meet specified needs in the target culture" [38], therefore adopting the approach of dynamic equivalence. The idea of adopting covert translation was rejected, since this approach would base its attention on the SLT, and would compromise on meaning.

This approach of focusing on an overt translation in this research is closely related to what Candell and Hulin state in their research:

"Equivalent item translations are different linguistic versions of the same items that evoke the specified response with the same probability among individuals with equal amounts of the trait. Two individuals who speak different languages but who have the same amount of the underlying trait should respond correctly or positively with equal probability to an item and its equivalent translation. Items with unequal response functions across languages provide nonequivalent measurement" [39]

Certainly, the intention of this author, through the translation of the contextual examples, was to make the TL readership, a Spanish audience in this case, react to the contexts in a similar way as an English-speaking person would, trying to retain a communicative approach. A formal equivalence approach was not followed since it would be "erroneous to assume that the meaning of a sentence or text is composed of the sum of the meanings of the individual lexical items". [40]

Among the theorists who have studied these specific problems Newmark is probably the author who plays the most significant role when trying to develop a theory. He distinguishes between the following procedures [41]

- 1 - *transference* the transference of a source language (SL) term into a target language (TL) context  
le baccalauréat - the 'baccalauréat'
- 2 - *cultural equivalent* the substitution of a SL cultural term by a TL cultural term  
le baccalauréat - 'A Level'
- 3 - *through translation* the literal translation of common collocations and names of organisations  
la Communauté Economique Européenne - the European Economic Community
- 4 - *literal translation* the translation of one term in the SL by one term in the TL  
eine Rede halten - make a speech
- 5 - *functional equivalent* use of a culturally neutral TL term to define the culture-specific term  
le baccalauréat - the French secondary school leaving examination

- 6 - *descriptive equivalent* the explanation of an SL culture-specific term  
le baccalauréat - the French secondary school leaving examination in  
which candidates take 8-10 subjects and which is necessary to gain  
admission to higher education
- 7 - *translation couplet* a procedure which combines two, three or four of  
the above mentioned  
le baccalauréat - the 'baccalauréat', the French secondary school leaving  
examination

The procedure called *transference* has also received other denominations, such as 'adoption, transfer, loan words' [42] and 'emprunt, transcription' [43]

Transference has more arguments against it than in its favour. When a translator decides to use this procedure, he/she must be completely sure that the readership will be able to fully understand the meaning and implications of the SL term. However, this can only be possible with terms that have already been internationally accepted, i.e. 'sport' or 'tweed' (see Chapter 5) for instance.

This process of rendering SL items that are fully understandable in the TL would be opposed to Newmark's view when he claims that only "cultural

'objects' or concepts related to a small group or cult should be transferred"

[44] How can a translator consider using a transference for objects or concepts related to small groups or cultures? Any TL readership will certainly recognise Spanish cultural terms such as "paella", "sangría" or "torero", but obviously, the smaller the culture is, the more difficult it will be for a putative TL readership to acknowledge the term in a SL culture. However, Newmark himself states later on that

"when the translator has to decide whether or not to transfer a word unfamiliar in the target language, which in principle should be a SL cultural word whose referent is peculiar to the SL culture, then he usually complements it with a second translation procedure - the two procedures in harness are referred to as a 'couplet'" [45]

This reveals a clear contradiction in Newmark's theoretical approach and the need for some type of added information, either by means of a descriptive equivalent or a translation couplet proves to be more correct. He also claims that cultural terms are often transferred in advertisements in order to "give local colour, to attract the reader and to give a sense of intimacy between the text and the reader" [46]. However, this kind of transference should also be supported by either a descriptive equivalent or a translation couplet if the nuances are to be conveyed.



In short, the use of transference is restricted to a very limited number of cases, these being either internationally accepted terms or well-known abbreviations. Consequently, it "has a very minor role to play in the communicative translation of culture-specific terms in informative / vocative texts" [47]

The second procedure, *cultural equivalent*, is extremely helpful in cases where the text does not present a high level of technical terminology. Cultural equivalents possess a high functional value, since they provide the readership with the closest counterpart in the TL. However, this procedure lacks precision and accuracy, since some of the implications or nuances of the SL term are inevitably lost. Nevertheless, it can be most recommended in texts where the loss of information is acceptable since a communicative translation plays a primary role and where a general, heterogeneous readership is addressed. This would certainly be the case of information and publicity texts.

The third procedure in Newmark's approach, *through translation* could be recommended in cases where names of institutions are to be rendered. As Chapter 2 will show, this procedure is sometimes hampered by the fact that some of the terminological items in the analysis are in Irish. Through translations have an aspect in common with transferences in the sense that

their use is limited unless the TL readership has access to the understanding of the SL term. Lomholt describes this procedure as "*using an established translation*" but also states that "this option is best avoided when translating between cultures, as both the connotations and the denotations of such translations may be wrong" [48]

*Literal translations* are rarely successful in the type of literature analysed in this thesis. In the majority of cases, if a literal translation is to be used and if a communicative translation is to be attempted and achieved, the translator should combine the literal version with some kind of explanation in order to give the TL readership a full account of the implications and nuances of the SL terminological item. Should the translator use a complementary procedure to improve the rendering of the original SL item, this would result either in the use of a descriptive equivalent or of a translation couplet.

The case of *functional equivalent* proves to be useful in cases where the correspondence between the SLT and the TLT is restricted and limited, and where loss of some information can be justified by either the function or the type of the text. Among the features that play a significant role when it comes to decide whether to use a functional equivalent or not is the context itself.

Another possibility for the translator to consider would be the use of a *descriptive equivalent*. This is similar to what Lomholt [49] describes as "*translation according to the definition in the text*", where the author of the SL text, being aware of the difficulty in comprehending the item, includes a short explanation in the context. However, in the case of the descriptive equivalent it is not the author of the SLT who introduces the complementary information but the translator. These two procedures can also be compared to what he describes as "*letting the text define the term*" [50], where no explicit definition of the terminological item is present, but the context clarifies the meaning of the SL term.

The last procedure according to Newmark, *translation couplet*, turns out to be "appropriate when the term in question is a key one which the reader might want or need to know" [51]. Certainly, by using a translation couplet, which is usually composed of a transference along with a descriptive equivalent together, the reader will not only know what the item involved means (conveyed by the descriptive equivalent), but would also know the original SL name so he/she can identify it (conveyed through the transference procedure).

It is also important to mention that these procedures need to be supplemented by input from subject specialists and from native speakers of both

languages/cultures concerned

### **1.7.- Methodology**

The data analysis that follows has been based on several criteria. The first step was to look up all the terminological items in the Collins Monolingual English Dictionary [52]. The second step, was to verify the entry for those terms in the Collins Bilingual Spanish-English/ English-Spanish Dictionary [53]. In cases where a term did not appear in any of these dictionaries, the last source of reference was the Oxford English Dictionary [54].

In order to have a better understanding of the different terms analysed, interviews with specialists in the subject fields were arranged. In those interviews, questions were asked in relation to the items presented: what the item exactly was, with all its peculiarities, where it could be found, what its origin was and what the connotations were. For all the terms related to food, The Cookery Centre of Ireland was the source of information. For all the items related to clothes, Blarney Woollen Mills Ltd. was the company consulted. For sports, the G A A (Cumann Lúthchleas Gael - Gaelic Athletic Association) provided me with the information, and for music and instruments, it was Comhaltas Ceoltóirí Éireann who advised me.

In addition, a questionnaire was arranged and distributed among 30 Irish interviewees in order to study their reactions to the use of local specification (See Chapter 2 - Introduction and Appendix A) Four Spanish interviewees from different cities in Spain were also consulted in relation to different possibilities in the transfers Their personal profile is as follows

- 1 - Name C P J  
Age 31  
Place of birth Granada, Spain  
Job, occupation, degree Ph D in Chemistry Researcher
- 2 - Name J G H  
Age 27  
Place of birth Bilbao, Spain  
Job, occupation, degree Philologist Spanish Language teacher Cinema critic
- 3 - Name L I S  
Age 25  
Place of birth Valencia, Spain  
Job, occupation, degree Engineer
- 4 - Name P S V  
Age 26  
Place of birth Bilbao, Spain  
Job, occupation, degree Ph D student

The analysis was mainly based on a communicative approach, but the need for a thorough semantic analysis was not totally overlooked The different lexemes were studied, their semantic units were carefully analysed, and the context was also taken into consideration before any decision was made as to whether the loss of a semantic unit was justifiable when attempting a translation

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## ***CHAPTER 2***

### ***LOCAL SPECIFICATION OF OBJECTS***

## ***CHAPTER 2.- LOCAL SPECIFICATION OF OBJECTS***

### **2.1.- Introduction**

One of the characteristics arising from the data analysis is what can be defined as 'local specification of objects' In this section I have listed all terms that in one way or another specify the name or place of origin of the object involved As a result, three different divisions emerge under this heading

- 2 2 - Local specification of objects whose names have already become trademarks
- 2 3 - Local specification of objects which are well-known for their distinguishing features, but whose names do not constitute a trademark
- 2 4 - Local specification of objects with no special peculiarities

In the examples of these categories, the place of origin functions as a modifier and from the point of view of translation strategy there is no serious difficulty involved the name of the place is translated together with the object However, this introduces another aspect that should be mentioned when dealing with the terms in this division and this is the connotations of both the object and the place name These items may have an acceptable transfer in the

TL but lack the associations or connotations that the term conveys. However, talking about what a term conveys is a difficult task. It is a matter of individuals rather than groups. To verify this, a questionnaire was drawn up and distributed amongst 30 Irish people in order to examine their reaction towards certain place names appearing in the data analysis (see Appendix A).

Participants were chosen at semi-random. By doing this, my intention was to gather information from different people, originally coming from various counties within Ireland, with different educational backgrounds, professions and age groups. The only common point amongst them was the fact that they all either study or work in Dublin at present. Therefore, undergraduate students, postgraduate students and professional people from different areas of employment were assessed. One of the main aims of this questionnaire was to prove that the translator has to be extremely aware when he/she deals with the translation of culture-specific terms. The translator has the responsibility to study among the speakers of the SL culture what the connotations of those items are in order to try to convey the most appropriate meaning to the TL readership. Participants were given a total number of 13 items, all related to place names. The results varied enormously from one person to another. Interviewees were asked to write down the very first reaction or words that occurred to them when they read the terms. The different answers provided

are discussed in the analysis of the particular item involved

**2.2.- Local specification of objects whose names have already become trademarks**

2 2 I 'Belleek china'

2 2 II 'Donegal china'

2 2 III 'Tyrone crystal'

Whether these objects possess special features that should be conveyed in the TL version is something that the translator has to decide upon bearing in mind the context in which those terms appear. In two of the examples mentioned above, there was no need to communicate any particular features due to the fact that they appear in a frame of reference from which no secondary meaning can be deduced. This is the case of both 2 2 I 'Belleek china' and 2 2 II 'Donegal china'. Nevertheless, the case of 2 2 III 'Tyrone crystal' differs somewhat from the others.

First of all, the context itself specifies one of the special features of 'Tyrone crystal', the fact that it is "mouth blown and hand cut" (2 2 III contextual example). Since this is the most international trademark of the three, the

writer of the brochures has not only expressed this in the context but has also provided photographic support, consequently helping the reader in his/her understanding

### 2.2.I.- Belleek China

"Shakespeare's great contemporary, Edmund Spenser, who spent many years in Ireland as a provincial official and whom Yeats called 'a poet of the delighted senses' remarked on the strategic importance of Enniskillen and the town also has associations with Oscar Wilde and Samuel Beckett who both attended Portora Royal School. It's a good centre for handmade lace, Irish knitwear and Belleek China" [1]

#### Translation of contextual example

"Edmund Spenser, contemporáneo de Shakespeare, que pasó muchos años en Irlanda como funcionario provincial y a quien Yeats denominó 'poeta de refinados sentidos' recaló la importancia estratégica de Enniskillen. La ciudad también se asocia con Oscar Wilde y Samuel Beckett que asistieron a la Escuela Real de Portora. Aquí podrá encontrar encajes hechos a mano, artículos de punto irlandeses y la *delicada porcelana procedente de Belleek*"

In the English dictionary the entry for 'Belleek' is as follows: 'a a kind of thin fragile porcelain with a lustrous glaze b (as modifier) *a Belleek vase*

(named after *Belleek*, a town in Northern Ireland where such porcelain is made') [2]

In this example, a clear case of local specification of the product arises, concerning Belleek in Co Fermanagh, the name of the product having already become a trademark. If we consider 'china' as 'any porcelain or similar ware' [3], and the fact that the term 'Belleek' by itself denotes 'a kind of thin fragile porcelain with lustrous glaze' [4], Belleek would act as a modifier in this example.

In this case, nearly all of the Irish informants in the questionnaire (see Appendix A) were clear and straightforward in their answers: they wrote "china", "pottery" or "shiny and thin china" which is in fact the most renowned craft originating from this village in Co Fermanagh.

From the point of view of translation strategy, this term poses no great difficulty and could be translated straightforwardly as "*porcelana de Belleek*".

If the translation were simply left like this, two different points would arise. Firstly, some of the connotations of the product would be certainly lost for any foreign readership. The most important connotation is the fact that this kind

of porcelain is very thin and fragile as one of the interviewees stated (see Appendix A - Questionnaire) This could be conveyed by adding supplementary information by means of the adjective "*delicada*"

Secondly, Spanish informants in the analysis provided two different possible translations They suggested rendering the item as 'porcelana procedente de Belleek' and/or as 'porcelana proveniente de Belleek', literally in English 'china coming from Belleek' The use of the preposition 'de' in Spanish has, among others, the function of expressing origin or provenance However, it should not be taken for granted that Belleek is a place name In order to avoid any possible misconception, the incorporation of the adjective 'procedente' along with the preposition 'de' was therefore necessary This adjectival form would convey the provenance of the product, leaving place for no misunderstanding Hence, '*delicada porcelana procedente de Belleek*' covers the whole information

The first sentence in the SL contextual example has been divided in two different parts in the Spanish rendering Given the extraordinary length of the original English sentence and in order to avoid translationese in Spanish, this has been split in two after 'Enniskillen', maintaining at the same time the accuracy and naturalness in the TL



In the translation of the contextual example, 'it's a good centre for' has been rendered as 'aquí podrá comprar', this being a given collocation for this type of advertment within the Spanish language system. A rendering such as 'es un buen centro para' certainly is too literal and creates a problem of frequency interference in Spanish.

### 2.2.II.- Donegal China

"Smyth's Irish linens 14 Callender Street, Belfast (Behind Marks & Spencer) Tel 322983 Large selection of quality souvemrs, Lmen Damask, Aran Handknits, Donegal China, Irish Jewellery, Lmen Handkerchiefs" [5]

#### Translation of contextual example

"Smyth Artículos irlandeses de hilo 14 Callender Street, Belfast (Junto a Marks & Spencer) Teléfono 322983 Gran variedad de regalos de primera clase, mantelerías de Damasco, artículos de punto, tejidos a mano, de las Islas de Aran, *porcelana del condado de Donegal*, joyas con motivos celtas, pañuelos de hilo"

This term expresses a clear specification of the origin of the product, whose name has already become a trademark. However, the local specification of the

product also conveys various cultural connotations Donegal in itself is associated with a very particular kind of landscape, singular for being a wild mountainous region, this information not being retained in the TL version However, this slight loss of information is tolerable in this particular instance since it does not impinge on the product itself

Positive and negative aspects can be found in the reactions of the Irish interviewees to this place name Positive undertones would be included in samples such as "surfing, mountains", "picturesque", "beautiful countryside", "traditional music", "pubs", "holiday" or "my home" beauty, rugged, wild scenery Clean air and good people Friendliness" Negative implications can also be recognized in examples such as "lost in the north-west", "bleakness", "unemployment and emigration"

As in the previous example, the possibility arose with the Spanish interviewees as to whether to use 'procedente de' or 'provimente de' The function of the preposition 'de' expressing origin or provenance does clearly apply in this case In this particular instance, Donegal designates a bigger area in Ireland than the smaller village of Belleek For this reason, the supplementary information resulting by the use of 'procedente de' can be omitted from the rendering into Spanish However, some reference to the fact that Donegal is

a county in Ireland has to be made. The best solution was to add 'del condado de', having as a result a simple and still comprehensible "*porcelana del condado de Donegal*"

Direct transfer and consequently an overliteral translation was avoided by transferring 'large selection of quality souvenirs' more freely as 'gran variedad de regalos de primera clase'. An overliteral rendering provided by one of the Spanish interviewees such as 'gran selección de souvenirs de calidad' would have also provoked a frequency interference in Spanish that would have sounded alien to the Spanish TL readership.

The preposition 'behind' as in 'behind Marks & Spencer' has been transferred by a more frequent 'junto a' or 'close to' in the Spanish rendering.

### 2.2.III.- Tyrone crystal

"You can watch Tyrone crystal, mouth blown and hand cut, being made" [6]

#### Translation of contextual example

"Podrá ver cómo se hace el *crystal de Tyrone*, soplado, y tallado a mano"

This term clearly indicates the local origin of the product, and in this case Tyrone crystal is an international trademark. As well as indicating the origin, this type of crystal has certain characteristics which are explained in the context, i.e. it is mouth blown and hand cut.

As in 2.2 II 'Donegal china', the local specification of the product also leads us to different nuances about the place that the TL readership will not be able to perceive.

In relation to 'Tyrone' only three interviewees had the association of "crystal (as in Tyrone crystal)", "crystal" and "glass". The rest of the people involved in the questionnaire gave the same answer as in the example of 'Co Tyrone' "terrorism", "Ulster".

In terms of rendering into Spanish the result would be "*crystal de Tyrone*" for the same reason as in the case of 2.2 II 'Donegal china' in relation to the prepositional function of 'de'.

A structural ambiguity arises from the explanation provided in the English SL contextual example. The English collocation 'mouth blown' would be redundant in Spanish if a direct transfer were provided. If the rendering

appeared as 'soplado y tallado a mano', both 'soplado' and 'tallado' would be modifiers of 'a mano', certainly this possibility being physically impossible. The only strategy that the translator can make use of is to separate the first component of the collocation from the second one by means of a comma, thus making clear that only the second constituent is the modifier of 'a mano' 'soplado, y tallado a mano'

**2.3.- Local specification of objects which are well-known for their distinguishing features, but whose names do not constitute a trademark**

- 2 3 'Aran handknits'
- 2 3 'Aran knitwear'
- 2 3 'Armagh apples'
- 2 3 'Foxford rugs'
- 2 3 'Hand-knitted Arans'
- 2 3 'Hand-woven Donegal tweed'
- 2 3 'Kenmare needlepoint'

The examples included in this division are well-known for their distinguishing features. These examples share the characteristic of being well-known either for their quality or because they are typical Irish products. Within this division

two different subdivisions can be established

2 3 1 - Local specification of the origin of the product

2 3 2 - Local specification of origin and manufacturing of the product

### **2.3.1.- Local specification of the origin of the product**

2 3 1 I 'Aran handknits'

2 3 1 II 'Aran knitwear'

2 3 1 III 'Hand knitted Arans'

#### **2.3.1.I.- Aran handknits**

"Smyth's Irish linens 14 Callender Street, Belfast (Behind Marks & Spencer)  
Tel 322983 Large selection of quality souvenirs, Linen Damask, Aran handknits, Donegal China, Irish jewellery, Linen handkerchiefs" [7]

#### **2.3.1.II.- Aran knitwear**

"Tourist information offices can offer advice on where to choose gifts and souvenirs of quality such as handwoven tweeds, Irish crystal, Aran knitwear, pottery, Irish lace, gold and silver jewellery and books of Irish interest" [8]

#### **2.3.1.III.- Hand-knitted Arans**

"Rossan Crafts - The Lace House, Cashel Hand-knitted Arans, hand-loomed knitwear, and hand-woven Donegal tweeds to high standards of artistic craftsmanship in design and colour" [9]

Translation of contextual example

"Smyth Artículos irlandeses de hilo 14 Callender Street, Belfast (Junto a Marks & Spencer) Teléfono 322983 Gran variedad de regalos de primera clase, mantelerías de Damasco, *artículos de punto, tejidos a mano, de las Islas de Aran*, porcelana del condado de Donegal, joyas con motivos celtas, pañuelos de hilo"

Translation of contextual example

"Las oficinas de Información y Turismo recomiendan dónde comprar regalos y recuerdos de calidad tales como 'tweeds' hechos a mano, cristal irlandés, *géneros de punto de las Islas de Aran*, cerámica, puntilla tradicional irlandesa, joyería de oro y plata, y libros de temas irlandeses"

Translation of contextual example

"Artesanía de Rossan - La casa de la puntilla, Cashel *Artículos de punto, tejidos a mano, de las islas de Aran*, artículos y 'tweeds' de Donegal tejidos a mano, de gran calidad por su artesanía, diseño y color"

The term 'Aran' was originally used to name a kind of knit which originated in the Aran Islands and the products manufactured there. However, this sense has become more widespread and nowadays 'Aran' designates the kind of knit, but no longer indicates that the product has to be necessarily manufactured there. Therefore, the local specification of the origin of the product is conveyed in these cases. This is opposed to the origin of the manufacturing of the product as subdivision 2.3.2 will show later on.

These terms appear in the contexts above with other products offered, being part of advertisements. In the case of 2.3.1.I 'Aran handknits', the translator encounters two different interpretations. Firstly, Aran might simply imply that the product mentioned comes from that particular area, and therefore it would be a matter of local specification of the product. In addition, Aran also refers to a specific or very particular kind of knit which differs from those in other areas within both the Republic and Northern Ireland. The term 'handknit' does not only imply sweaters but also other kinds of garments such as scarves, skirts or gloves for instance. However, the first association for the majority of the Irish interviewees involved in the research was that of identifying it with sweaters rather than with the other garments.



It is also worth mentioning that, according to Blarney Woollen Mills, 'Aran knitwear' is generally machine-made although hand aid also takes part in the process, as opposed to 'Aran handknit' or 'Hand-knitted Arans'

Associations found in the questionnaire completed by Irish interviewees for this term are both positive and negative. On the positive side, the following answers among others can be found "Holiday destination, gaeltacht", "currach", "sweaters", "jumpers", "wool-shawl" or "great pubs". On the most negative side these answers were obtained "poverty, isolation", "gloom, storms, isolation", "hard life against the elements" or "windswept". It is clear, on the other hand, that nearly all the informants made some reference to the well-known sweaters knitted in those islands.

The structure appearing in the term 'Arans', in which the 's' functions as a plural marker suffix cannot be similarly reproduced in Spanish, and therefore it has to be rendered as 'artículos de punto de las Islas de Aran'. The collocation 'hand-knitted' can be transferred directly into Spanish as 'tejidos a mano'. As a result, this expression could be rendered in Spanish as "*artículos de punto, tejidos a mano, de las Islas de Aran*".

In the case of 2 3 1 II 'Aran knitwear', the same comments apply and the rendition would remain as "*géneros de punto de las Islas de Aran*". The specificity of hand-made should be excluded in this case

'Tourist Information Offices *can offer advice* on where to choose gifts and souvenirs' has been transferred here as 'recomiendan dónde comprar' in order to avoid frequency interference in the Spanish TL version. This case was found in one of the renderings offered by a Spanish interviewee such as 'ofrecen consejo'

Supplementary information has also been provided by this author in the translation of this particular contextual example 'Irish lace' has been rendered as 'puntilla *tradicional* irlandesa' (see Chapter 4, term 4 2 IV) and 'books of Irish interest' has been translated here as 'libros de *temas* irlandeses' in order to avoid a translationese in the Spanish TL version such as "libros de interés irlandés"

The problem arising with 2 3 1 III 'hand-knitted Arans' is the same as in 2 3 1 I 'Aran handknits'. In fact, these terms are synonymous. For reasons given above, the rendition would result in "*artículos de punto, tejidos a mano, de las Islas de Aran*".

The original SL expression in the context 'to high standards of artistic craftsmanship in design and colour' has been simplified into a more accurate and natural Spanish 'de gran calidad por su artesanía, diseño y color' in order to avoid the overliteral translations and mistranslations of the different options offered by the Spanish interviewees, such as 'a los más altos niveles de artesanía manual en diseño y color' or 'al mayor estándar de artesanía en diseño y color'. If any of these possibilities were used, the translated version text into Spanish would lack the flow and the naturalness of the original SL English text, and because of its word order and frequency interference it would seem that the translation had been written by a non-native Spanish person.

### **2.3.2.- Local specification of origin and manufacturing of the product**

- 2 3 2 I 'Armagh apples'
- 2 3 2 II 'Foxford rugs'
- 2 3 2 III 'Hand-woven Donegal tweed'
- 2 3 2 IV 'Kenmare needlepoint'

These products do not only have their origin in those respective places but are also exclusively produced or grown there as in the case of 2 3 2 I 'Armagh

apples' One characteristic which these products share with those in section 2.2 is the fact that they are well known for their quality and for the fact of being typical Irish products. This is certain in the case of the names of garments such as 'handknits', 'knitwear' or 'Arans' for instance. As mentioned in the data analysis, these terms present no significant problem in terms of translation procedure, although, as we shall see below, they do raise the question of the cultural connotations of terms. It is also important to bear in mind that the different connotations vary not only according to nationality but also from person to person within the same country, as the questionnaire arranged for the purpose proves (see Appendix A). Within this division, two different strategies on the part of the publishers can be observed. On the one hand, photographic support can be found in articles which are most likely to attract the reader's attention from the point of view of marketing. Therefore, it is very common to find this photographic support in examples like 2.3.1 I 'Aran handknits', 2.3.1 II 'Aran knitwear', 2.3.1 III 'hand knitted Arans' or 2.3.2 III 'hand-woven Donegal tweeds', in other words, articles that the putative visitor to the island will buy as a souvenir from Ireland. On the other hand, the publishers do not provide this photographic support for articles that are not potential souvenirs for the visitor. This basically corresponds to terms related to food, such as examples 2.3.2 I 'Armagh apples' or 2.4 IV 'Top quality Comber potatoes'.

### 2.3.2.I.- Armagh apples

"We have a lot to offer with our freshwater fish, our seafood, lamb, beef and vegetables and the famous Armagh apples". [10]

#### Translation of contextual example:

"Tenemos mucho que ofrecerle: nuestro pescado de agua dulce, marisco, cordero, ternera y verduras, y las famosas *manzanas de Armagh*".

This term appears in a brochure which introduces the reader to different areas within Northern Ireland. However, the context in which the item arises is rather vague and undetailed. It confines itself to just offering the reader a series of renowned products. The text does not specify at any moment why Armagh apples are as famous as they are claimed to be and there is no indication which details whether their quality is different to that of other apples in terms of taste or size. However, these types of apples are well-known for their quality and regular size, as confirmed by The Cookery Centre of Ireland.

The term Armagh appears in order to establish a local specification of the object, its semantic meaning being related to the area itself and to designate

the apples originating there

The term 'Armagh' generated very different reactions in the questionnaire. Whereas one informant wrote "South Armagh, Forkhill, Bessbrook British Army base, I R A stronghold, G A A football team", another answer was simply "Mary, I knew somebody called Mary from Armagh" or "Bishops, clergy" in another case. This certainly proves the diversity that could be found in the results: from political references to remembrances of friends or relatives or even affairs related to the Church. It is true, on the other hand, that the vast majority of the informants made references directly or indirectly to what one of the people involved in the survey denominated as "I R A and the troubles".

The problem of cultural connotation in this example has been solved with the inclusion of the adjective 'famous' in the SL contextual example. In this respect, the interviewees consulted considered the transfer to be clear. The transference of the term analysed presents no major complexity, and consequently it should be converted straightly into "*manzanas de Armagh*", thus the Spanish version containing the whole information provided by the original source language term.

The translation has been slightly modified, trying to come closer to the reader, by means of the formal personal pronoun dative 'le'

### **2.3.2.II.- Foxford rugs**

"T J Maloney \* Very special value \* Large selection of Traditional Irish Handknitted Aran Sweaters \* Foxford Rugs \* Irish Linens \* Cashmere Sweaters \* Gents Donegal Tweed Sport Jackets \* Tweed Caps and Hats \* Church St , Ennistymon, Co Clare Telephone 065-71025" [11]

#### Translation of contextual example

"T J Maloney \* Precios especiales \* Gran variedad de jerseys tradicionales de las Islas de Aran tejidos a mano \* *alfombras de Foxford, del vecino condado de Mayo* \* mantelerías tradicionales irlandesas \* jerseys de cachemira \* chaquetas sport de 'tweed' de Donegal para caballeros \* gorras y sombreros de 'tweed' \* Church Street, Ennistymon, condado de Clare Teléfono 065-71025"

This term also deals with the local specification of the product, Foxford in this case, in County Mayo One of the associations of Foxford is related to the well-known rugs manufactured there

In relation to this place name some informants were totally surprised and wrote "A girl I know (Helen H ) is from near there - between Foxford and Ballina on the top of a hill actually Apart from that I associate the term with nothing except Mayo and emigration and thick accents", "'English' name, alien, don't recognise it", "is it in Offaly? Sounds like an English place name" or "English-country-aristocratic" Others knew the relation with the manufacturing of rugs and answered "fur, rugs", "hand-weaving" or simply the expected "rugs"

The transference in Spanish could be done straightforwardly into "*alfombras de Foxford*" The term does not imply that there is any special pattern in these rugs, simply the place of provenance

The Spanish participants in the analysis, did not consider the possibility or the way to convey one aspect that the term implies The connotation of the place of origin of the product in relation to the place where it is actually advertised, in Ennistymon, Co Clare, can be solved by adding supplementary information in order to retain the cultural aspect I have opted for a short descriptive equivalent which makes reference to the closeness of the two counties '*del vecino condado de Mayo*'



### 2.3.2.III.- Hand-woven Donegal tweed

"Rossan Crafts - The Lace House, Cashel Hand-knitted Arans, hand-loomed knitwear, and hand-woven Donegal tweeds to high standards of artistic craftsmanship in design and colour" [12]

#### Translation of contextual example

"Artesanía de Rossan - La casa de la puntilla, Cashel Artículos de punto tejidos a mano de las islas de Aran, artículos y *'tweeds' de Donegal tejidos a mano*, de gran calidad por su artesanía, diseño y color"

The term, 'tweed' originates probably from 'tweel', a Scottish variant of 'TWILL', influenced by 'Tweed', the name of a Scottish river [13]

In this case 'Donegal tweed' implies that the product comes from Donegal, but according to Blarney Woollen Mills does not necessarily mean that there is a special type of pattern involved. As we shall see in Chapter 5, there is a proliferation of English loan words into Spanish. This proliferation makes it possible to retain 'tweed' in the SL form. Therefore the rendition would remain as "*'tweeds' de Donegal tejidos a mano*"

The expression 'to high standards of artistic craftsmanship in design and colour' has been more freely translated as explained under term 2.3.1. III 'Hand-knitted Arans'

#### 2.3.2.IV.- Kenmare needlepoint

"Kenmare has much more to offer than scenery. The area is rich in tradition and is home to craft workers like weavers, potters, silver-smiths and of course the famous Kenmare needlepoint lace is still made here" [14]

#### Translation of contextual example

"El pueblo de Kenmare le ofrece más que simplemente su paisaje. La zona es rica en tradiciones y es cuna de artesanos tejedores, ceramistas, plateros, y por supuesto, aún se hace aquí el *famoso encaje de bolillos de Kenmare*"

Again, we have a problem of local specification or origin of the product 'Kenmare needlepoint' has a special pattern which distinguishes it from the rest. At Kenmare, "where the making was introduced into the Convent of the Poor Clares by Abbess O'Hagan in 1861, attention was usually focused on flat point" [15]. The vast majority of associations for 'Kenmare' were totally positive. Thus, it is very common to come up with implications such as "a

village in Kerry - great pubs and loads of crack!", "small town, tourists", "friendliness, wealth, beautiful scenery, swimming, sea, water", "green countryside" Only one informant decided to comment on a historical approach "historical, something to do with attempted insurrections assisted by the French, or the Spanish Armada or something" and also only one person gave the expected information on needlepoint "pottery and lace"

In terms of translation strategy, the contextual example presents a clear direct transfer and the expression would result in "*encaje de bolillos de Kenmare*"

Supplementary information was offered by this author by incorporating 'el pueblo de Kenmare' in order to avoid any possible misconceptions and to make clear about the place name 'Home' was rendered as 'cuna' trying to maintain the whole poetic form of the original term in the English version

By analogy with term 2 3 2 I 'Armagh apples', the translation tries to come closer to the TL readership by incorporating the dative pronoun 'le'

**2.4.- Local specification of objects with no special peculiarities**

- 2 4 I 'Burren preserves'
- 2 4 II 'Cold Roast Co Tyrone Pheasant'
- 2 4 III 'Roast Burren Lamb'
- 2 4 IV 'Top quality Comber potatoes'
- 2 4 V 'Ulster apple pies'

The third division within this heading would correspond to those terms which merely convey a local specification of a product which possesses no special features. In these cases no photographic support is provided and it is the translator's role to try to convey as much information as possible to the readership. In example 2 4 III 'Roast Burren lamb', a short descriptive equivalent in the translation of the contextual example was attempted in order to convey to the readership the connotations of 'Burren'. However, in these cases local specification is used primarily for vocative reasons. This can be regarded as a promotional strategy intended to attract the visitor's attention.

### 2.4.I.- Burren preserves

"This award winning centre was developed and is run by a local co-operative who are also responsible for the craftshop and tea rooms where one can taste the locally produced 'Burren preserves'" [16]

#### Translation of contextual example

"Este premiado centro de exposiciones se creó y está dirigido por una cooperativa local que también produce artesanía y se encarga de la cafetería, donde usted podrá saborear las típicas *confituras locales del Burren*"

This term appears in a context which makes special allusion to a very specific frame of reference within a remarkable area in the Republic of Ireland the Burren. The local specification of the object in this case is quite clear. The transference of the term poses no serious difficulty and could be translated directly into either "*confitura del Burren*" or "*compota del Burren*". Therefore, there is no serious problem concerning translation strategy. However, this term poses, potentially, the problem of cultural connotation. The Burren is an area in Co. Clare with very outstanding and distinguishing features from the rest of the areas in the country, being famous for its bleak landscape. The term 'Burren' also presented different feedback in the

questionnaire Most of the people, if not all, associated the 'Burren' with "flora and fauna", "rocks", "bogs" and "place of natural beauty", in fact, well-known features from the region However, to some of the interviewees the 'Burren' presents a number of positive connotations whereas to others the connotations are pessimistic if not far from being depressing Whereas some people included the positive response of "botanists" or "tourism", others adopted a more fatalistic view by writing "struggle to survive" or "desolate"

From a translation strategy point of view it might seem that the TL readership would receive all the information by means of the transfer However, the readership would certainly lack the connotations that the term 'Burren' itself denotes if photographic support does not exist This applies to this particular brochure, for although there is visual support, this is not related to the product itself It has to be assumed that if this leaflet were to be published in Spanish, the same photograph that appears in the SL brochure would remain in the TL brochure This would not make the understanding more precise for the Spanish target readership, unless visual support regarding the product were included

The English collocation 'award winning centre' has been rendered in Spanish as 'premiado centro de exposiciones' in order to avoid frequency interference within the TL Spanish translation 'Tea rooms' has been rendered as 'cafetería' in order to retain the closest cultural equivalent in Spanish

The original English SL contextual relative clause 'who are also responsible for the craftshop and tea rooms' has been rendered as 'que también produce artesanía y se encarga de la cafetería'. The semantic meaning of 'to be responsible for' in Spanish differs to some extent from the one in the English context, meaning in this particular instance 'to be in charge of'. On this point, inappropriateness and overliteral translations were found in the suggestions offered by the Spanish interviewees in relation to this point, such as 'que también es responsable de la tienda de artesanía y de la cafetería'.

#### **2.4.II.- Cold Roast Co. Tyrone Pheasant**

"Cold Roast Co Tyrone Pheasant with Cranberry and Apple Sauce and Game Chips" [17]

##### Translation of contextual example

"*Faisán de Tyrone asado, servido frío con salsa de arándanos, salsa de manzanas, y patatas fritas*"

This expression is part of a menu and consequently it appears on its own, without any major frame of reference. As in 2.3.2 I 'Armagh apples', it can be assumed that the placing of 'Co Tyrone' modifying the noun 'pheasant' is

basically a way of expressing the place of origin of the product

Some of the answers found under this item vary from "I R A ", "violence", "terrorism, R U C and paramilitaries" to the most positive and hopeful "G A A footballers" or "accents" It is clear, nevertheless that as in the case of 'Armagh' the connotations mostly found cover the topic of the political situation

The profusion of modifiers in front of 'pheasant' makes the translation rather awkward in Spanish, especially considering this is part of a menu. The term 'roasted' underwent a process of deletion of the past participle, resulting then in 'roast', this being a common phenomenon in English. The translation into Spanish should result in "*faisán del condado de Tyrone asado, servido frío*". Nevertheless, this is too long an expression to appear in Spanish considering this is only part of the whole contextual example and therefore I would shorten it to "*faisán de Tyrone asado, servido frío*" by deleting 'del condado de'

A major problem arises with 'cranberry and apple sauce'. This expression is structurally ambiguous within the contextual example. The contextual example makes reference to two different types of sauce, 'cranberry sauce' on the one hand and 'apple sauce' on the other, and no direct modification can be done



for the two components of the noun phrase. Therefore, it was necessary to repeat the noun and incorporate 'salsa de arándanos' y 'salsa de manzanas' in order to avoid any possible misconception.

### 2.4.III.- Roast Burren Lamb

"Vaughan's Traditional Irish Pub Specialities Irish Stew, Bacon and Cabbage, Roast Burren Lamb Ennistymon, Co Clare" [18]

#### Translation of contextual example

"Pub Vaughan's Pub tradicional irlandés Sus especialidades son el 'Irish stew' (guisado de cordero con patatas y cebollas), lacón y repollo, *cordero asado del Burren* Ennistymon, condado de Clare"

This expression poses no special difficulty in terms of translation strategy into Spanish. The only problem arising is 'Burren'. Burren, as far as I see, would be a clear example which denotes the origin of the product. If the translation simply remains as "*cordero asado del Burren*", the Spanish readership would not have the whole information, for they would not know the previously mentioned nuances that the term 'Burren' conveys (refer to example 2.4.I 'Burren preserves'). Therefore, a short descriptive phrase would be

appropriate to define it and give the readership the cultural connotations. Thus, the rendition could remain as "*cordero asado del Burren (zona del oeste de Irlanda caracterizada por su aridez)*". However, as this forms part of a menu and consequently for reasons of brevity, the insertion of a descriptive equivalent in this case would result in an inappropriately long translation and therefore could be omitted.

Translation of menus where products from different areas appear, have to be comprehensible, short and clear. All the elements that are redundant in the menu, and therefore not necessary for the understanding of what the product is, can be and should be deleted. If they are not, those redundancies can hamper the understanding of the reader and create confusion as to what the item is.

There is also another reason to omit the descriptive equivalent in the rendition. If 'Burren lamb' has to be presented to the readership as something particularly attractive, the fact of including a descriptive equivalent saying that the Burren is a desolate and bleak area might provoke a negative reaction in the target audience. For these two reasons mentioned, the descriptive equivalent is excluded from the transfer.

#### 2.4.IV.- Top quality Comber potatoes

"Comber, a smaller [than Newtownards] but equally attractive market town, also has a well-equipped leisure centre Famed for the top-quality Comber potato, this is superb farming country and sometimes known as the 'garden of Ulster'" [19]

#### Translation of contextual example

"Comber, un pueblo más pequeño [que Newtownards] pero igualmente atractivo, también tiene un gran centro recreativo de tiempo libre Igualmente famoso por las *patatas de Comber, de primera calidad*, es un lugar de suelo extremadamente fértil y por ello se le conoce como 'el jardín de Ulster'"

This term is very similar in context to 2 3 2 I 'Armagh apples' The text talks about Comber in a general way to state later on that the village is "famed for the top quality Comber potatoes" Comber potatoes are said to be so good because of the fertile soil in the surrounding area

Comber was the place name that most of the informants did not know about Some remarks like "I have never heard of it Excuse my ignorance", "no idea" or "some obscure place in England - countryside" could be found Some of the people knew it was a place in Northern Ireland and one person simply

wrote "yarns" when it came to write something about it

In the context itself, the area is said to be known as "the garden of Ulster". This appears to have a purely vocative function in order to attract the reader of the literature to that particular product of Northern Ireland. As in the example mentioned above, this phenomenon denotes 'local specification of any particular object', being food in this case. The transfer procedure should not pose any serious problem and then it should be translated straightforwardly into "*patatas de Comber, de primera calidad*". This rendition, transferred directly from the context, would reflect the specific characteristic of the potatoes in relation to their quality.

I have translated the original contextual example 'this is superb farming country' more freely as 'es un lugar de suelo extremadamente fértil', in order to avoid an expression provided by the Spanish interviewees such as 'es un estupendo lugar para la agricultura', which could be classified not only as an overliteral translation but also as presenting a problem of frequency interference.

'Leisure centre' has been translated here as 'centro recreativo de tiempo libre' in order to be more in accordance with the closest Spanish cultural equivalent.

'The garden of Ulster' has been translated as 'el jardín de Ulster' The use of the definite article, as in 'del Ulster', has been carefully analysed and disregarded from the translation in order to avoid political overtones that the use of the article conveys

#### 2.4.V.- Ulster apple pies

"The bulk of the apple crop is the melting, juicy Bramley which makes Ulster apple pies especially well flavoured" [20]

#### Translation of contextual example

"La mayor parte de la cosecha de manzanas la ocupa la dulce y jugosa Bramley, que da un sabor muy particular a las *tartas de manzana caseras de Ulster*"

Another case of local specification arises here and as in the previous examples it is just a matter of emphatic purpose Most of the connotations for 'Ulster', as in the examples of 'Armagh' and 'Co Tyrone' are either political or historical Thus, it is not surprising to find answers like "Orange, Ian Paisley, bitterness, hate", "problems, violence, anger", "I R A , Army", "war", "sadness", "conflict, red hand" or "The O'Neills and the O'Donnells" In fact,

only two people made no political or historical remarks at all. One informant wrote "Old Celtic legends" and the other replied with a simple "carpets"

In this example, it is important to emphasise the fact that Ulster apple pies are home-made, and it is this that makes them so famous. This cultural aspect can be retained in the rendering by adding the adjective '*caseras*' in the transfer. By analogy with the previous example 'de Ulster' was introduced in order to avoid the political connotations that would emerge from the use of the definite article.

### **2.5.- Conclusion**

By way of conclusion, it is important to emphasise the link between trademark products, section 2.2 and photographic support provided by the publishers of the brochures. Photographic support can also be found in those cases where marketing plays an important role. This would correspond to section 2.3. However, terms with no special peculiarities, section 2.4, are not supported by photographs.

It is also worth mentioning the fact that terms denoting a local specification of objects pose no serious problem of transfer from a theoretical point of

view As shown in this chapter, the place of origin of the product, regardless of their features can be translated directly However, it should also be stated that these TL terms on most occasions lack the connotations of the SL terms names This problem can, on the other hand, be solved by adding either short descriptive equivalents in the transfer or by including supplementary information in the contextual example with adjectives in Spanish that relate to the specificity of the product involved as seen in the examples above

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***CHAPTER 3***

***DIFFICULTY IN CULTURAL APPRECIATION  
- NIL EQUIVALENCE -***

# ***CHAPTER 3.- DIFFICULTY IN CULTURAL APPRECIATION - NIL EQUIVALENCE***

## **3.1.- Introduction**

This chapter is concerned with terms with a difficulty in cultural appreciation. Whereas these terminological items present the problem of theoretical untranslatability, on the practical side, as we shall see below, a rendering can always be provided.

It is clear that the rendition of nil equivalence terms proves to be intricate since these terminological items lack referents in the TL equivalent to those of the SL. This limitation in TL lexis deserves special consideration. As Neubert states

"...the second type of constraint is nearly always culturally meaningful, i.e. it represents an historical stage in the consciousness of the respective communicative community. It is mostly bound up with the 'lexicalization of reality' or rather the way speakers of a language have come to single out certain conceptualizations as worthy of deserving a particular 'name' which they store in their social memory beyond an ephemeral communicative situation". [1]

This 'lexicalization of reality' that Neubert refers to is the biggest hindrance when attempting to render any SL culture-specific item into any TL. For instance, taking item 3.1.I. 'bannock' as an example, it can be argued that the conceptualization of the term involved exists in Spanish, since a 'type of

'bread' is being dealt with. The specific features of that particular 'bread' would certainly vary from culture to culture but the cognitive concept of 'bread' remains the same in intercultural communication.

On the other hand, it would be the '**realia**' or "language-specific lexemes which reflect life and manners of the communicative community" [2] that the TL lacks. In the case of 'bannock' mentioned above, it would be the distinctive senses that differ in the SL and the TL cultures and that create the impossibility of a perfect lexicalization in the TL. However, terms that pose this problem can be examined and the use of componential analysis (C A) proves of great help when trying to get as close as possible to the SL item as will be shown below.

The referent for a 'bannock' would certainly be non-existent in many TL cultures. Hence, the translator, using componential analysis, has to perceive what the object is in detail, so it can be conveyed faithfully to the TL readership.

In order to carry out a correct C A, the translator must study carefully the distinctive senses that the lexeme to be analysed possesses. It might seem obvious to think that the best source of information for obtaining such features

would be a good dictionary. However, in the translation of culture-specific terms this is not always the case as will be explained in Chapter 7, Section 7.4. In fact, the most appropriate way to initiate such an analysis is to consult experts in the subject field. Once this first step has been taken, native SL speakers must also be consulted. Finally, the third step to be taken is to consider information provided by both monolingual and bilingual dictionaries.

The process outlined above is the one that was adopted for this thesis. During a series of interviews carried out with both experts in the subject field and native SL speakers, this author received information that would otherwise have been impossible to find in any dictionary, be it monolingual or bilingual. Once all this necessary information had been gathered, monolingual and bilingual dictionaries were consulted and the distinctive semes were then established in order to carry out a C/A.

Having clearly identified the distinctive semes, the C/A itself can be divided into a number of further steps which ultimately enable the translator to identify the most suitable TL lexeme to be offered in the translation. Firstly, the translator must choose the closest possible lexemes in the TL so they can be analysed in the C/A. Secondly, the translator must assign a positive value (+) to those semes of the TL lexeme that correspond to the distinctive features of

the SL lexeme. At the same time, the translator must also assign a negative value (-) to those senses which do not correspond to the distinctive features of the SL lexeme.

One important point that requires further clarification is that the positive value (+) is assigned on the basis of possibility rather than certainty. For instance, a 'bannock' is usually made from oatmeal and barley whereas Spanish bread, or 'pan', is usually not. However, the latter term can be assigned a positive value (+) on the basis of the possibility of making 'pan' from oatmeal or barley. The only task then remaining for the translator is to identify the TL lexeme which has at least the same primary distinctive features as the SL lexeme.

After carrying out a componential analysis and studying the distinctive senses that a lexeme possesses, the translator is then in a position to apply the translation procedure that best suits the particular context given. This research has shown that the most effective solutions in cases of nil equivalence terms could be the use of either a functional equivalent, a descriptive equivalent or a translation couplet. Of course, some loss of information is always inevitable in such cases, because by using any of these procedures the reader would not perceive the special patterns, i.e. the distinctive senses, of the lexeme. This

inevitable loss of specific features of the original SL terminological item in the process of translation would result in what has been defined as "restricted or conditioned translatability" [3]

The translator can use in many of these cases a descriptive equivalent. Since these items present no referent in the TL, the translator needs to explain briefly but effectively what that item actually is. Therefore, the use of a short description is one of the solutions that can be provided in such cases. In some of the examples presented in this Chapter, such as 3.1 IV 'champ', 3.1 VII 'dulse', 3.1 VIII 'yellowman', 3.4 III 'drumlin' or 3.4 V 'pladdies' the authors of the brochures, knowing that this kind of literature is addressed to people unfamiliar with the local culture, make use of a short descriptive equivalent in the context. In such a case the translator can simply translate the supplementary information that appears in the SL context. In cases where this phenomenon does not occur, the translator can incorporate that information in the translation.

Another procedure that a translator can use is the translation couplet. That proves very effective as will be shown later on since not only a description of what the term involves is provided but also the SL term itself, so the readership can identify it.

Photographic support provided by the publishers of the brochures has indirectly helped the translator of nil equivalence terms. Visual support is an extremely helpful solution for items such as 3.1 I 'bannocks', 3.1 II 'barmbracks', 3.1 III 'treacle farls' and 3.4 VI 'round towers'.

However, the use of photographic or graphic support does not always prove to be fully explicit and clear. In the case of items 3.1 I 'bannocks', 3.1 II 'barmbracks' and 3.1 III 'treacle farls' the author is more focused on the marketing aspect of the information provided and is not primarily concerned with providing a fully comprehensive view of the terminological items in question. Photographic help in this case shows an elegant table with different types of bread but the emphasis is certainly on the sumptuous visual image. It can be then maintained that the possibility of using photography as an effective method for linguistic understanding has been missed.

In fact, for terms that present a lexical gap, this can be a very effective method, if used correctly. It is certainly applicable to this kind of text and data, but it would be difficult to use in other kinds of genres, eg literature.

Nevertheless, photographic or graphic support as an aspect to be considered when translating cultural terms will be dealt more in detail in Chapter 7.



### **3.2.- Food**

- 3 2 I        'Bannocks'
- 3 2 II       'Barmbracks'
- 3 2 III      'Treacle farls'
- 3 2 IV      'Scones'
- 3 2 V        'Champ'
- 3 2 VI      'Dublin coddle'
- 3 2 VII     'Irish stew'
- 3 2 VIII    'Dulse'
- 3 2 IX      'Yellowman'

#### **3.2.I.- Bannocks**

#### **3.2.II.- Barmbracks**

#### **3.2.III.- Treacle farls**

#### **3.2.IV.- Scones**

"Afternoon tea is a good introduction to Ulster's delicious home-baked breads. You will have a good half-dozen kinds to try - soda bread, wheaten bread, sweet round bannocks, shiny barmbracks stuffed with fruit and spices, apple soda and currant bread, treacle farls, and all sorts of scones to spread with cream and Mourne honey" [4]

Translation of contextual example

"El té de la tarde es una buena introducción para degustar los deliciosos panes caseros de Ulster. Existen más de seis tipos para probar - pan de soda, de trigo, *panes de avena ('bannocks')*, *apetitosas tortas rellenas de fruta y especias ('barmbracks')*, pan de manzana, soda y pasas, *panes de melaza ('treacle farls')*, y todo tipo de *panecillos dulces ('scones')* para untar con nata y miel de Mourne"

Finding an appropriate rendition for these terminological items into Spanish is intricate, since the underlying concepts involved may exist in the Spanish culture, but no referents exist in the TL language. These three items do not appear in the bilingual dictionary used for this research [5]. Only in the case of 3.2.III 'treacle farls', the two components could be looked up separately. Knowing the meanings of 'treacle' and of 'farl', an attempt for a faithful translation could be made. In the case of the other two items, 3.2.I 'bannocks' and 3.2.II 'barmbracks' monolingual dictionaries were looked up in order to have a better understanding of what the items involved imply. In one of the dictionaries used for this research, only the term 'bannock' appeared, the entry being "a round flat unsweetened cake originating in Scotland, made from oatmeal or barley and baked on a griddle [Old English *bannuck*, of Celtic

origin, compare Gaelic *bannach*, Cornish *banna* a drop, bit, perhaps related to Latin *panicum*, from *panis* bread] [6]

All items were looked up in another dictionary employed for this analysis. The entries appearing were as follows:

"Bannock [a Gael *bannach*,? ad L *panicum* f *panis* bread ]

The name, in Scotland and North of England, of a form in which home-made bread is made, usually unleavened, of large size, round or oval form, and flattish, without being as thin as 'scon' or oat-cake. In Scotland, bannocks are usually of barley or pease-meal, but may be of wheatened flour, in some parts a large fruit cake or bun of the same shape is called a currant-bannock. In north of England the name is sometimes given to oat-or-haver bread, when made thicker and softer than an oat-cake, but local usage varies" [7]

Attention should be paid to the fact that the entry in the dictionary does not include any information on Irish usage for this terminological item.

"Barmbrack Anglo-Irish [Corruption of Ir *bairigen breac* speckled cake (Wh Stokes)] A currant-bun" [8]

The term 'Treacle farl' does not appear as such, but after looking up the components of the item, the entries are as follows:

"Treacle (n) the uncrystallized syrup produced in the process of refining sugar, also sometimes extended to the uncrystallizable syrup that drains from raw sugar [9]

(v) to smear or spread with treacle, to sweeten or render palatable with treacle [10]

The term 'treacle' does appear in the bilingual dictionary as "melaza" and as an attribute 'treacle tart', "tarta de melaza" [11]

The rendition in the monolingual dictionary for 'farl' is as follows "Originally, the fourth part of a thin cake made either of flour or oatmeal, now applied to a cake of similar kind and size, whether quadrant-shaped or not" [12]

Carrying out a componential analysis of the terms in question following Pottier's model [13] would provide us with a better overview of all the distinctive senses of the terms, so a rendition as faithful as possible can be attempted below. Following the analysis of the lexemes the following tables can be established

	BREAD	SWEETENED	ROUND	FLAT	OATMEAL	BARLEY
BANNOCK	+	+	+	+	+	+
PAN	+	+	+	+	+	+
ROSCON	-	+	+	+	-	-
BIZCOCHO	-	+	+	+	-	-
TORTA	-	+	+	+	-	-

Table I - Componential Analysis of the term '*bannock*'

	BUN	WITH FRUIT	SWEET	ROUND
BARMBRACK	+	+	+	+
PAN	-	-	-	+
BIZCOCHO	-	-	+	+
ROSCON	-	+	+	+
TORTA	+	+	+	+

Table II - Componential Analysis of the term '*barmbrack*'

	BREAD	OF TREACLE	FLOUR	OATMEAL	THIN
TREACLE FARL	+	+	+	-	+
PAN	+	+/-	+	+	+
BOLLO	-	-	+	-	+
BIZCOCHO	-	-	+	-	+
PASTEL	-	-	+	+/-	+

Table III - Componential Analysis of the term '*treacle farls*'

Underneath the SL term, different possible equivalent terms in Spanish were analysed. These were chosen considering the closest semantic fields in Spanish for the SL items. On the columns, the different distinctive senses of the SL term appear, these being taken from the definitions provided in the dictionaries used for the analysis. These senses were arranged in order of importance, from the more generic appearing on the left to the more specific appearing on the right end.

In the case of 3.2.1 'bannock' it can be observed that from all the closest possible items in Spanish it is the term '*pan*' that covers all the distinctive senses of the SL item. The analysed terms 'roscón', 'bizcocho' or 'torta' share some of the distinctive senses of 'bannock' but the fact that they do not share the first and most generic one, the fact that a 'bannock' is a type of 'bread' excludes them from a correct rendition.

It should also be mentioned that the sense 'bread' and its consequent rendition into 'pan' would result in a highly unspecific transfer, since 'pan' is the most generic feature of the lexeme. Therefore, a more specific characteristic of 'bannock' should be included in the translation. The senses 'round', and 'flat' can be excluded since these features are common to the generic concept of 'bread'. However, the inclusion of the feature 'made of oatmeal' or 'made of

barley' would greatly narrow the semantic perception on the item in question

In the case of 3 2 II 'barmbrack', Table II illustrates a similar phenomenon. Items closely associated in terms of meaning in Spanish were chosen but the most generic and decisive sense is only comprised by the Spanish term '*torta*'. Terms such as 'bizcocho' or 'roscón' cover the features of being 'sweet' and 'round', typical features of a 'bun' on the other hand, but do not respond to the primary feature, this being the reason why they were ruled out from the transfer into Spanish.

A '*torta*' in Spain is not necessarily always filled with fruit, whereas a 'barmbrack' is. Therefore the inclusion of this distinctive sense would result in a more complete understanding of the SL term.

Example 3 2 III 'treacle farls' was analysed similarly. From the closest options, '*pan*' was the lexeme in Spanish that most faithfully would correspond to the SL 'treacle farl'. It is obviously possible to make a 'pan' with 'treacle', although 'treacle' is not a very commonly used ingredient in Spain, hence the lack of a referent in Spanish for this SL term.

A point that has to be mentioned as well is the fact that in the context above, 'bannock', 'barmbracks' and 'treacle farls' are types of home-made breads. However, according to the English monolingual dictionaries used for the analysis this is not always the case. As shown above, the term 'barmbrack' is closer to the concept of 'bun' than to that of 'bread' and the concept of 'treacle farl' is closer to that of 'bread'. The dictionary definitions are shown, yet again, to be inadequate in the case of culture-specific terms.

All these items appear in one of the two brochures that has been translated into Spanish. In these three cases the translator, by using the transference procedure, left the problem of nil equivalence unsolved and simply wrote the referents in the SL in inverted commas. The transfer that the translator produced is the following: "El té de la tarde es una buena introducción a los deliciosos panes caseros de Ulster. Hay una media docena para probar - pan de soda, pan de trigo, 'bannocks' redondos y dulces, brillantes 'barmbracks' rellenos de fruta y especias, pan de manzana, soda y pasas, 'treacle farls', y todo tipo de scones para cubrir de nata y miel de Mourne" [14]

What the translator did was to apply the transference procedure, but in this case it turned out to be inappropriate, since these terms are specific terminological items belonging to a particular culture that a general Spanish



readership would not easily understand unless some clarification is provided. Certainly, there is a gap in these cases, since referents for 'bannock', 'barmbracks' and 'treacle farls' do not exist in the Spanish language.

In the light of the discussion above, two other procedures could have been used. Firstly, the use of a functional equivalent would have been one possibility, that is to say, to use a culturally neutral TL term to define the culture-specific term, or secondly, the use of a translation couplet, a more adequate and complete procedure, as will be shown below. In the case of 'bannock', should a functional equivalent be used, the term could be translated as '*panes de avena*' and in the second case the transference could remain as '*panes de avena ('bannocks')*' if a translation couplet were to be employed.

If the term had been known to a general readership, the assumption on which the Spanish translation was based, a transference would have been enough. However, I consider the translation couplet the most appropriate solution for these cases, since by means of it, the translator provides the readership with both the SL term and its TL equivalent, thus giving the reader the possibility to identify the product through its SL lexeme.

Photographic support is provided beside the context where these terms appear in the brochure but it is not fully explicit. The photograph rather intends to achieve a marketing function, showing a table lavishly prepared with an attractive sunrise, than clarification of the item in question. This is another reason to conclude that the transference procedure failed in the rendition.

The term 3 2 II '*barmbrack*' appears in the same context as '*bannocks*'. In the brochure the readers are told of "shiny barmbracks stuffed with fruit and spices". As in the previous example, the translator opted for using the transference procedure, leaving the term in inverted commas. The cultural gap is also huge in this case but the translation remains as "*brillantes 'barmbracks' rellenos de fruta y especias*". As mentioned above, the translator could have used a cultural equivalent and transformed the term into '*tortas rellenas de fruta y especias*' or could have used the more complete translation couplet and then say '*tortas rellenas de fruta y especias ('barmbracks')*'.

However, even if the term had an equivalent in Spanish, which is not the case, a case of cultural connotation would also be encountered, since '*barmbracks*' are related to the festivity of Halloween. According to the Cookery Centre of Ireland, '*barmbracks*' are filled with three different objects, representing

marriage for the one who gets the ring, death for the one who gets the stick and poverty for the one who gets the pea. These nuances are completely lost for any TL-culture readership, but this is inevitable in this case, given the context presented.

The problem arising with term 3.2.III '*treacle farls*' is the same as those with terms 3.2.I '*bannocks*' and 3.2.II '*barmbracks*'. The term appears in the same context as the other items. Again the translator left the expression in inverted commas, without providing any translation at all. The possibilities for translation are two. Firstly, the use of a functional equivalent, or secondly the use of a translation couplet. In the first case, the term would have appeared as '*pan de melaza*' and in the second case the transfer would have remained as '*panes de melaza ('treacle farls')*'. Needless to say, the translation couplet is far more informative than the functional equivalent, for reasons mentioned previously.

Another term that appears in the Spanish version in inverted commas and without being translated is the term '*scones*'. The context makes reference to different types of bread, this being the primary sense of '*scones*'. One of the most distinctive features or senses of the term '*scones*' is the fact that these are usually had with tea or coffee. Taking the primary sense, i.e. a type of bread

and the second most important sense, already mentioned in the context, it can be concluded that, by analogy with the previous terms, 'scones' can be rendered as *'panecillos dulces ('scones')*

### 3.2.V.- Champ

"Rich soil gives old-fashioned flavour to vegetables. The potato is prepared in a dozen ways - none better than as 'champ', a happy combination of potatoes mashed with chopped spring onions, milk and butter" [15]

#### Translation of contextual example

"Una tierra fértil proporciona a las verduras un sabor añejo. Hay multitud de formas de preparar las patatas, pero ninguna mejor que el '*champ*', *una perfecta combinación de puré de patatas con cebolleta picada, leche y mantequilla*"

This term is only applied in Ulster. The term appears in inverted commas in the context, and a brief explanation of what it is follows. Since the context itself specifies what the ingredients for 'champ' are, there is no need to carry out a componential analysis. In this case the descriptive equivalent is clear and the appropriate procedure to use, since in this context the reader will have

access to both the original SL term and its counterpart in the TL language. Therefore, the translation would be straightforward and should lack any serious problem, remaining as "*'champ', una perfecta combinación de puré de patatas con cebolleta picada, leche y mantequilla*"

However, attention should be drawn to one point. There is a small difference between the definition given by the English Dictionary [16] and the one given in the context itself. While one says that *'champ'* is composed of mashed potatoes with chopped spring onions, milk and butter, the other one includes leeks in its ingredients. However, the basic ingredients are the same in both definitions, and therefore regional or even local usage might vary. This also verifies the unreliability of dictionaries that the translator always has to bear in mind when dealing with cultural terminology. This point will be dealt with in more detail in Chapter 7.

'The potato is prepared in a dozen ways' has been more freely transferred here as 'hay multitud de formas de preparar las patatas' in order to avoid an overliteral translation provided by one of the Spanish interviewees such as 'la patata se prepara de una docena de formas'. If a direct transfer like this were included, clear problems of translationese and of frequency interference in Spanish would be encountered, since in Spanish the common measure would

be 'decenas' as opposed to 'dozens' in the Imperial System. The principle of dynamic equivalence would also be affected by direct translation since a word-for-word transfer would put emphasis on the SL, hampering the whole communicative approach. In this particular instance, no supplementary information was required since the text itself defines the term.

The original SL collocation 'potatoes mashed' has been rendered as 'puré de patata'. By means of the closest cultural equivalent in Spanish, an accurate conceptual relationship is provided in the TL translation.

### 3.2.VI.- Dublin coddle

### 3.2.VII.- Irish stew

"Oisíns Irish Restaurant. Dublin's only traditional Irish restaurant, Irish stew, Dublin Coddle, Colcannon, Corned Beef are favourites on the menu, also seafood and steaks. 31, Upper Camden Street, Dublin 2" [17]

### Translation of contextual example

"Oisíns Restaurante irlandés. El único restaurante tradicional irlandés en Dublín, el '*Irish stew*' (*guisado de cordero con patatas y cebollas*), el '*Dublin coddle*' (*guisado de jamón y lacón*), el '*Colcannon*' (*guisado hecho de*

*patatas, coles y otras verduras*) y la ternera cocida son nuestras especialidades, también mariscos y filetes 31 Camden Street, Dublin 2"

For a discussion of the term 'colcannon', see Chapter 4, under 'Irish loan words in English'

The entry in the dictionary for '*coddle*' is "C 16 of obscure origin perhaps related to CAUDLE" [18] The dictionary goes on to '*coddle*' as follows "Irish dialect Stew made from ham and bacon scraps" [19] This being a typically Irish dish, and therefore lacking any counterpart in the Spanish language, the transfer could be made by means of a descriptive equivalent, the rendition remaining as "*Dublin coddle*' (*cocido de jamón y lacón*)

However, even if this term had a counterpart in Spanish, there would still be a case of loss of cultural connotation, since according to the Cookery Centre of Ireland '*Dublin coddle*' is not a very typical dish nowadays and in past times was regarded as food for people on low income

The term '*Irish stew*' presents the same problems as the example above The entry in the dictionary for '*Irish stew*' is the following 'a white stew made of mutton, lamb, or beef, with potatoes, onions etc ' [20] The transference could

remain as "un guisado de color blanco hecho de cordero o ternera, con patatas, cebollas, etc" However, for reasons of brevity and unspecificity of the context, the deletion of 'de color blanco' is totally acceptable since it is not a relevant aspect and the translation could simply remain as "*'Irish stew'* (*guisado de cordero con patatas y cebollas*)"

The Cookery Centre of Ireland emphasized the fact that 'Irish stew' is made of lamb or mutton and never of beef as the entry in the dictionary stated This point proves again the importance of consulting subject specialists when dealing with culture-specific terms As in the example mentioned above, there would also be a problem of cultural connotation, even if the term had a close referent in Spanish, since 'Irish stew' had in past times a connotation of poverty, where families used to mix up all the different ingredients they had in a big pot, that constituting the meal for the whole family Obviously, this nuance would be lost to any TL readership

In these cases, the descriptive equivalents are provided in parenthesis as opposed to other cases where 'denominado' can be used as a linking element between the descriptive equivalent and the original SL term, as we shall see below This is simply for reasons of brevity, given that the context in which these terms appear is a short list within a menu of the most well known dishes



served in those premises

A semicolon has been introduced in the Spanish rendering after Oisíns, in order to convey clearly that it is a proper name which designates the restaurant. Furthermore, the expression 'are favourites in the menu' has been rendered following the principle of dynamic equivalence here as 'son nuestras especialidades' in order not to provide an overliteral rendering such as 'son los favoritos del menú'. Even avoiding this interference, the Spanish TL transfer still keeps the same accuracy of the original SL version and creates the same response in the TL readership.

### **3.2.VIII.- Dulse**

### **3.2.IX.- Yellowman**

"Ballycastle is a vibrant trading town with a very peculiar and generous atmosphere, famous for the annual Ould Lammas Fair at the end of August when Dulse (an edible seaweed) and Yellowman (a confectionery) are obligatory purchases at the plethora of market stalls" [21]

#### **Translation of contextual example**

"Ballycastle es un activo pueblo comercial con un espléndido ambiente, famoso por su feria anual 'Ould Lammas Fair', a finales del mes de agosto,

donde *una alga comestible* ('dulse') y *un dulce acaramelado* ('yellowman')  
son compras obligadas en los numerosos puestos"

'Dulse' and 'Yellowman' are terms that appear together in the same context. They appear in a frame of reference concerning Ballycastle and more explicitly regarding the Ould Lammas Fair. The context itself, indicates that both 'dulse' and 'yellowman' are typical products of the area. Obviously, neither term exists in Spanish and they are theoretically regarded as 'untranslatable'. However, the text itself adds a very short, concise explanation in brackets of what these products are, that is to say, a descriptive equivalent is introduced in this particular instance. Thus, the most appropriate procedure to follow is to leave the original SL term in inverted commas and translate the supplementary information that the text itself provides. Some more complementary information has been added in the case of 'yellowman'. Reference has been made as to the type of confectionery it is by means of the adjective 'acaramelado'. In the light of this discussion, the result is the following transfer, "*'dulse'* (*una alga comestible*) y '*yellowman'* (*un dulce acaramelado*)". This provides the readership with a simple but, at the same time, useful explanation of what the products are.

The overliteral translation provided by one Spanish informant 'vibrante pueblo' has been more accurately rendered as 'activo pueblo' in order to avoid a direct transfer which causes a literal, formal dynamic effect, also resulting in frequency interference and disruption of the reading of the original SL text, since 'vibrante' does not match lexically with the noun 'pueblo' in the given collocation

### **3.3.- Sports**

3 3 I - 'Gaelic football'

3 3 II - 'Gilbeys Ulster Games Event'

#### **3.3.I.- Gaelic football**

"Glencolmcille Outdoor activities Gaelic football Facilities available  
Contact Naomh Columba G A A Club" [22]

#### **Translation of contextual example**

"Glencolmcille Actividades al aire libre *fútbol gaélico (juego irlandés parecido al rugby)* Instalaciones disponibles Para más información, póngase en contacto con el Club de la Asociación de Deportes Gaélicos Naomh

Columba"

This term poses a difficulty of appreciation since there is no equivalence with the Spanish culture. In terms of translation procedure, a functional equivalent is commonly used for this particular example. This could be translated, and in fact usually is, as "fútbol gaélico". However, the readership would not have a clear idea of what this implies and therefore a descriptive equivalent should be much appreciated. For this reason, and after having checked it with the experts in the subject field, the Gaelic Athletic Association (G A A), the following rendition proves to be valid "*fútbol gaélico (juego irlandés parecido al rugby)*". A good solution to solve this problem would have been the inclusion of photographic support beside the context. However, this additional help was not available in this particular case, probably on account of the condensed character of the original contextual example.

The original SL 'contact' has been rendered here as 'para mayor información, póngase en contacto con', this being the most common socio-cultural context provided in Spanish for this imperative form. It is worth mentioning the substantial contrast between the two language systems in this particular structure. Whereas the English structure is direct and conceptual, the Spanish equivalent tends to be more focused towards a careful, polite addressing to the

readership

Another point to pay attention to is the noun phrase 'G A A Club', formed by the noun 'club', with the acronym 'G A A' having an adjectival function. As the cultural concept of G A A is unaccounted for in Spanish, I opted for incorporating a functional equivalent in the TL version, which results in a rendering of 'G A A' as 'Asociación de Deportes Gaélicos' (literally, in English, 'Association for Gaelic Games') '*Club de la Asociación de Deportes Gaélicos Naomh Columba*'

The name 'Naomh Columba' poses an interesting problem. It must be mentioned that 'Naomh' means 'Saint' in Irish applied to male gender, thus being in English 'Saint Columba'. However, the original SL terminological item should be kept since a proper name is being dealt with in this particular instance. Furthermore, the identification of the club is made possible if the original SLT is retained.

### **3.3.II.- Gilbeys Ulster Games Event**

"Belfast 1991 Programme of events March 15-16 Home Countries Water Polo International Gilbeys Ulster Games Event Ireland v England v Scotland v Wales Senior and under 20" [23]

Translation of contextual example

"Belfast 1991 Programa de actividades Del 15 al 16 de marzo Campeonato internacional de waterpolo *Deportes en Ulster patrocinados por Gilbeys* Liga entre los equipos de Irlanda, Inglaterra, Escocia y Gales Categorías de mayores y menores de 20 años"

The use of 'Ulster' as a specifier of 'games' has a special value in this example. According to the G A A , Ulster games would include sports such as hurling, camogie, gaelic football and handball. However, in this particular example, the expression 'Ulster Games' does not appear to have any such fixed meaning. Firstly, the context mentions 'water polo' and this is not a Gaelic game. Secondly, it is very unlikely that the G A A would use the term 'Home Countries' in reference to Ireland, England, Scotland and Wales. Thirdly, England, Scotland and Wales do not play G A A games.

One possible reason for the G A A 's interpretation can be based on the assumption that the G A A is likely to view Ulster Games as a term with approximately the same meaning as Gaelic Games. However, in this particular case, the term does not refer to Gaelic games but, much more simply, to 'sporting competitions played in Ulster'.

In addition, 'Gilbeys' functions as a modifier and implies that this firm or institution sponsors the event. In Spanish this cannot be done through pre-noun phrase modification. A more coherent way of doing so in Spanish would be by using *'patrocinados por'*

A similar use of the 'v' standing for 'versus' does not exist in Spanish. The word 'contra' can be used but if it were to be used three times in such a short frame of reference it would be highly repetitious for the given contextual example. Instead, the inclusion of the phrase *'liga entre los equipos de'* along with the names of the countries involved in the competition, leaves no room for misunderstanding and makes the TL version accurate and clear.

A further aspect which requires explanation is the expression 'Home Countries'. In this particular instance, this expression clearly refers to Ireland, England, Scotland and Wales, as it is indicated in the context. As such, it does not provide the reader with any additional factual information and therefore can justifiably be omitted from the Spanish version. However, it is at least worth mentioning that for a reader belonging to the SLC the term 'Home Countries' does have certain political connotations, albeit ones which are implicit and difficult to ascertain.

### **3.4.- Music and Instruments**

3 4 I 'Set dancing'

#### **3.4.I.- Set dancing**

"Lahinch Bars O'Dwyers (sic) 19th (sic) Bar, Traditional music and set dancing" [24]

#### Translation of contextual example

"Bares en el pueblo de Lahinch El bar 'O'Dwyer's', del siglo XIX, le ofrece música tradicional y *danzas tradicionales irlandesas*"

This is another clear example of a ml equivalence term, since it refers to the Irish culture exclusively According to Comhaltas Ceoltóirí Éireann the term could be translated into Spanish as "*danzas tradicionales*" although this obviously would not convey all the information to the TL readership

One of the solutions that can be offered in order to specify more about these 'danzas' would be to indicate that these are original and traditional Irish dances Certainly, this is not the optimal solution but it certainly facilitates the comprehension of the item involved in the analysis Therefore, by including



the adjective '*irlandesas*' the lexical gap between the two language systems is certainly bridged

The Spanish TL version has been provided bearing in mind the reader-centred approach of this research. Consequently, the original English conceptual and disconnected 'Lahinch Bars' (see Appendix B - Chapter 3) has been rendered as 'Bares en el pueblo de Lahinch'. By doing this, two different aims were pursued. Firstly, meaning is given priority as opposed to structure, thus keeping the principle of dynamic equivalence. And secondly, the Spanish rendering makes clear that Lahinch is the name of the village where the activities are advertised.

The original SL 'O'Dwyers' (sic) has been corrected in the Spanish TL translation by incorporating the apostrophe for the saxon genitive, 'O'Dwyer's'. Furthermore, the original SLT '19th (sic) Bar' has been rendered in Spanish as 'del siglo XIX' using Roman numbers, more in accordance with the Spanish language system.

### **3.5.- Other areas**

- 3.5.I.- 'Blackberry and moss stitches'
- 3.5.II.- 'Tree of life and lobster claw pattern'
- 3.5.III.- 'Drumlins'
- 3.5.IV.- 'Ogham Stones'
- 3.5.V.- 'Pladdies'
- 3.5.VI.- 'Round towers' (Northern)
- 3.5.VII.- 'Round towers' (Republic)

#### **3.5.I.- Blackberry and moss stitches**

#### **3.5.II.- Tree of life and lobster claw pattern**

"Made in Ulster. Pure Irish linen (napkins, tablecloths, handkerchiefs); cutglass goblets, decanters. Bowls; creamy Belleek pottery; handwoven tweed; pure wool jumpers and cardigans hand-knitted in traditional patterns (eg. blackberry and moss stitches, tree of life and lobster claw patterns)". [25]

#### **Translation of contextual example:**

"Hecho en Ulster. Puro hilo irlandés: servilletas, manteles, pañuelos; copas talladas, jarras. Tazones; delicada y cremosa cerámica procedente de Belleek; 'tweeds' tejidos a mano; jerseys y rebecas de pura lana, hechos a mano,

siguiendo modelos tradicionales (tales como el *punto de zarzamora y de musgo, árbol de la vida y pinza de langosta*)

According to Blarney Woollen Mills, the Blackberry stitch is also known as Trinity stitch and it is made by "making three from one and one from three across the panel" [26] Both the 'blackberry and the moss stitches' are traditional family stitches and still are generally knitted in the countryside, especially in the west of Ireland. Since these stitches are typically Irish, it is difficult to decide upon the solution in terms of translation strategy. The rendition in the dictionary for 'moss' stitch is "punto de musgo" [27]. However, there is no entry for 'blackberry stitch' [28]. A literal translation seems to be the most appropriate solution, adopting the example of 'moss stitch', thus resulting in '*punto de zarzamora*'

Both the terms 'tree of life' and 'lobster claw pattern' refer to a particular knit in the jumper. The definition provided by a specialised brochure on Aran hand knitting at Blarney Woollen Mills states "worked by knit or twist stitches forming a 'trunk' and 'branches' against a purl background, this stitch signifies a long life and strong sons to carry on a fisherman's life and work" [29]. Obviously, even if a term in Spanish existed, all these cultural connotations will be lost when attempting a transfer for the TL readership. A

literal translation could be provided, having as a result '*árbol de la vida*' and '*pinza de langosta*'

Brackets in the original context have been suppressed twice in the Spanish translation and in the first case a colon has been introduced to enumerate the different articles of Irish linen. This responds to the need of creating no interference between the English and the Spanish language systems. In the second case, when specifying the different traditional patterns the English 'eg' has been changed for a more common Spanish '*tales como*'

### 3.5.III.- Drumlins

"The small rounded hills called 'drumlins' that cover North Down extend into Strangford Lough. Dozen of drowned drumlins pop up here and there, mostly near the shore" [30]

#### Translation of contextual example

"*Las erosionadas colinas denominadas 'drumlins'* que cubren el norte del condado de Down se extienden hasta la ría Strangford. Docenas de anegados 'drumlins' aparecen por todas partes, la mayoría de ellos junto a la costa"

A 'drumlin' is defined in the dictionary as 'a ridge or rigg, a long narrow hill often separating two parallel valleys a frequent element in Scottish and Irish geographical proper names Hence, Geol A term for a long narrow ridge of 'drift' or diluvial formation, usually ascribed to glacial action' [31] This term could be described as 'unfindable', for it does not appear in the bilingual dictionaries used for this research Again, the cultural gap is big in this case and the translator has to find a solution An appropriate solution is the use of a translation couplet, especially when a descriptive equivalent has been introduced within the same context Therefore the translation could be taken straightforwardly from the SL contextual example

The adjective 'small' in the English SL context has been omitted in the translation into Spanish since the same 'small' would be implicit in the characteristics of the noun '*colina*' 'Rounded' has been translated as '*erosionadas*' in order to avoid 'redondeadas', given by one of the Spaniards taking part in this research 'Redondeadas' would be an inaccurate adjective to use for this type of geographical reference

In the translation of the contextual example 'North Down' has been transferred as 'el norte *del condado* de Down' in order to make clear to the TL readership what 'Down' refers to, and 'Lough' has been rendered as 'ría' by analogy

with the 'rías gallegas' in the North-west coast of Spain

The term 'drumlin' appears later on in the context but it has been left in the original TL for two reasons. Firstly, because it was explained in the previous lines and secondly, because in this way the TL readership retains the original SL term and is able to identify and call it by its original name

#### 3.5.IV.- Ogham Stones

"Intercity, Bus Éireann Your Rambler gives you Ireland - discover Round Towers, Megalithic Tombs, Ogham Stones, The Ancient Kingdoms, the Irish speaking Aran Islands, Georgian Dublin, Thatched Cottages, Traditional Irish Music - these, and countless other joys await you" [32]

#### Translation of contextual example

"Intercity y Bus Éireann le ofrecen el billete 'Rambler' que le permite descubrir Irlanda: puntiagudas torres redondas, tumbas megalíticas, *pedras con inscripciones Ogham*, los antiguos reinos, las islas de Aran - de habla gaélica - el Dublín de la época Georgiana, casitas tradicionales con tejados de paja, música tradicional irlandesa y otras muchas actividades le aguardan"

According to The Oxford English Dictionary the entry for 'Ogham' is the following

'mod Ir ogham, a name traditionally connected with a mythical inventor called in Irish legends Ogma, said to have invented the Ogam to 'provide signs for secret speech only known to the learned'

- 1 An alphabet of twenty characters used by the ancient British and Irish, the system of writing, or an inscription written, in such characters, also one of the characters themselves
- 2 An obscure mode of speaking used by the ancient Irish
- 3 attrib , *as ogham* alphabet, inscription, *stone*' [33]

As seen through the definitions provided above 'Ogham stones' would be in particular applied to Irish culture and in this case 'Ogham' would function as an attribute for 'stone' If the rendition simply remained as 'piedras Ogham' any TL readership would be misled and certainly the meaning would be obscure and unclear On the other hand, this could be partly solved if a translation such as '*piedras con inscripciones Ogham*' were to be included in the translation of the contextual example In this way, the translator is making clearer to the TL readership that this is a type of inscription or alphabet, thus narrowing the perception of the concept

In order to avoid translationese in the Spanish version, some modifications have been introduced in the translation of the contextual example. Firstly, the changes into '*Intercity, Bus Éireann le ofrecen el billete 'Rambler' que le permite descubrir Irlanda*' deserve special consideration. '*Le ofrecen*' has been incorporated as a linking element in order to avoid the break after the name of the two companies. '*El billete*' has been inserted in the same way as in the example with 'Emerald card' (in 4.1.2 II 'Bus Atha Cliath' below), in order to make clearer to the TL readership what a 'Rambler' makes reference to. A more appropriate '*le permite descubrir*' has been rendered in the case of 'gives you Ireland - discover' in order to avoid a mistranslation and a repetition such as 'le ofrece'.

In the case of 'the Irish speaking Aran islands', 'Irish speaking' has been transferred as '*de habla gaélica*', since '*gaélico/a*' would be a more familiar term for the Spanish readership when referring to the language as opposed to 'irlandés' which would be a more generic name to designate something or somebody coming from Ireland.

In the case of 'other joys await you' a free transfer has been provided here '*otras muchas actividades le aguardan*'. This change responds to the need of avoiding the term '*placeres*' (joys) and its dubious connotations in Spanish.



### 3.5.V.- Pladdies

"Strangford Lough, a great sheltered inlet from the sea, dotted with "pladdies", little islands, welcomes sailors home from the sea" [34]

#### Translation of contextual example

"La ría de Strangford, una gran ensenada protegida del mar, salpicada de *pequeños islotes denominados 'pladdies'*, da la bienvenida a los marineros a su regreso a casa"

This term does not appear in the Spanish dictionary [35], but it is explained within the text by means of a short and clear descriptive equivalent. Therefore, as in previous examples the translation should be done in a straightforward manner, retaining the SL term in the TL version, thus providing the audience with all the relevant information.

The adjective 'denominados' has been inserted in the Spanish rendering in order to link the descriptive equivalent with the transference.

### **3.5.VI.- Round towers (Northern)**

"In summer there are cruises from Antrim (famous for its 9th-c round tower) down river to Coleraine" [36]

### **3.5.VII.- Round Towers (Republic)**

"Intercity, Bus Éireann Your Rambler gives you Ireland-discover Round Towers, Megalithic Tombs, Ogham Stones, The Ancient Kingdoms, the Irish speaking Aran Islands, Georgian Dublin, Thatched Cottages, Traditional Irish Music-these, and countless other joys await you [37]

#### Translation of contextual example

"En verano se organizan cruceros desde la costa de Antrim, famosa por su *puntiaguda torre redonda* del siglo IX, hasta Coleraine"

#### Translation of contextual example

"Intercity y Bus Éireann le ofrecen el billete 'Rambler' que le permite descubrir Irlanda *puntiagudas torres redondas*, tumbas megalíticas, piedras con inscripciones Ogham, los antiguos remos, las islas de Aran, de habla gaélica, el Dublín de la época Georgiana, casitas tradicionales con tejados de paja, música tradicional irlandesa y otras muchas actividades le aguardan"

This terminological item has no equivalent in Spanish and can also be considered to be 'unfindable' in the dictionary [38]. If the term, were translated as "torres redondas" the nuances would not be conveyed at all. The readership might assume that the brochure is referring to any tower in a castle with a round shape. It could certainly be maintained that one of the characteristic features of 'round towers' could be conveyed in the SLT by adding '*puntiagudas*'. However, all the cultural connotations of a place of defence against Viking invasions, usually built by monks and characteristic of the Irish landscape would be totally lost.

The term 3.4.VII. is also analysed here since it appears in a different context. However, all the comments above in relation to the difficulty in cultural appreciation and also the second problem of cultural connotation would also apply in this case.

In the translation of the contextual example of item 3.4.VI., brackets have been substituted by commas in the Spanish version, in order to be more in accordance with the Spanish syntactic system. These carry out the same function and make the text accurate in Spanish. Also the appearing date of '9th-c' has been changed into the more common Roman numbers 'siglo IX'. The prepositional phrase 'from Antrim' has been rendered as 'la costa de

Antrim', in order to make the TL readership clear about the place name

### **3.6.- Conclusion**

As shown in some of the examples above, the use of componential analysis proves extremely effective in cases where no equivalent is found in the TL. In such cases, the translator must observe the distinctive senses of the given lexeme in order to reach the closest possible counterpart. This can be done not only by determining which the closest senses are but also, and perhaps most conclusively, by elimination of the remote features belonging to semantically related terminological items in the TL.

In some of the examples, the authors of the brochures themselves provide two solutions. On the one hand the inclusion of a short descriptive equivalent in the context itself and on the other hand the use of photographic or graphic support. This has indirectly proved to be an effective strategy for the translator of ml equivalence terms. This has to be correctly used if an appropriate communicative effect is to be achieved, in addition to the mere marketing function of the brochures.

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***CHAPTER 4***

***"IRISHNESS"***

***IRISH LOAN WORDS IN ENGLISH  
"IRISH" AS MODIFIER OF THE PRODUCT***



# ***CHAPTER 4.- "IRISHNESS"***

## **4.1.- IRISH LOAN WORDS IN ENGLISH**

### **4.1.1.- Introduction**

One of the points arising from the data analysis is the occurrence of Irish terms in the tourist information brochures. As a starting point for this section, it should be mentioned that in 1659 Petty's census showed that 82% of the population in Ireland was Irish-speaking and the other 18% was English speaking [1]. In 1821, according to Anderson's statistics, that 82% had dropped to 55%. In 1851, the number had fallen to approximately 34%, in 1881 the number recorded was simply 18.5% and by 1911 the number did not even reach 13.5%. It was "between 1660 and 1900" that "some two-thirds of the people of Ireland changed their language, in the great majority of cases from Irish into English". It is essential to realise that the decline of the Irish language occurred rapidly, but that it did not prevent the language from maintaining certain terminology especially related to very specific areas. At present, the number of 'competent' speakers in Irish is said to account for only 5% of the population. Despite this low statistic, a certain number of employees in Irish governmental institutions are linguistically proficient in Irish, providing the choice to conduct all paperwork through this medium.

Nevertheless, this is not the common practice among the population

Within this section dealing with Irish terms, two different groups emerge

4 1 2 - Terms related to institutional names

4 1 3 - Terms originating from other fields

4 1 3 1 - Music and instruments

4 1 3 2 - Sports

4 1 3 3 - Other areas

#### **4.1.2.- Terms related to institutional names**

4 1 2 I 'Busáras'

4 1 2 II 'Bus Atha Cliath'

4 1 2 III 'Bus Éireann'

4 1 2 IV 'Iarnród Éireann' (Northern)

4 1 2 V 'Iarnród Éireann' (Republic)

In relation to this point, it should be noted that according to the Irish Constitution of 1937, Article 8

"The Irish language as the national language is the first official language

The English language is recognised as a second official language

Provision may, however, be made by law for the exclusive use of either of the said languages for any one or more official purposes, either throughout the State or in any part thereof" [2]

It should be stated as well that according to Article 4 of the 1922 Constitution.

"The National language of the Irish Free State is the Irish language, but the English language shall be equally recognised as an official language. Nothing in this Article shall prevent special provisions being made by the [Oireachtas] for districts or areas in which only one language is in general use" [3]

This explains why all names of public institutions are given in Irish, e.g. 4.1.2 I 'Busáras', 4.1.2 II 'Bus Atha Cliath', 4.1.2 III 'Bus Éireann' and 4.1.2 IV / 4.1.2 V 'Iarnród Éireann'. However, in some of these examples the English TL equivalent appears along with the Irish SL term, but always after it. Such are the examples of 'Bus Atha Cliath' - Dublin Bus, or 'Busáras' - Central Bus Station. This creates a serious problem when a transfer has to be provided in Spanish. If the complete rendition comprised the three versions, i.e. the official Irish one, the English counterpart and the Spanish transfer, the result would be inappropriately long. In this case, a careful analysis as to which term people do actually use in everyday language has to be carried out. On the one hand, the Irish term is the official item to be used, but on the other hand if the English term were provided to any TL readership, not only a Spanish one, the understanding or even the possibilities of understanding

would be greatly enhanced. However, if the item were to be transferred only in English and Spanish, the TL audience would not be able to identify the term if a visit to the country were to be made.

This is the reason why the translation of the contextual examples retain the Irish term after the rendition in Spanish has been provided.

#### **4.1.2.I.- Busáras**

"Sightseeing tours from Dublin 1991. All other Tours depart from Central Bus Station (Busáras), Store Street [4]"

#### **Translation of contextual example**

"Excursiones en autobús desde Dublín, para 1991. El resto de los viajes salen de *la Estación Central de Autobuses ('Busáras')*, Store Street"

This term implies a local or national identification. The fact that the Irish term 'Busáras' is used in everyday language in Dublin, makes it necessary to retain the SL Irish term in the translation of the contextual example.

In everyday communication, 'Busáras' is the exclusively used term, the English counterpart 'Central Bus Station' is seldom, if ever, heard. Therefore, it is essential to retain the term '*Busáras*'. In order not to disrupt the reading of the text in Spanish, the descriptive equivalent has been maintained in the first place adding in brackets the original SL term, the rendering resulting therefore in '*Estación Central de Autobuses ('Busáras')*'

#### **4.1.2.II.- Bus Atha Cliath**

#### **4.1.2.III.- Bus Éireann**

#### **4.1.2.IV.- Iarnród Éireann (Northern)**

"Emerald Card Unlimited 8/15 days bus/rail travel in Ireland. Participating companies: Citybus, Ulsterbus, NI Railways, Bus Atha Cliath, Bus Éireann, Iarnród Éireann. Operates all year" [5]

#### **4.1.2.V.- Iarnród Éireann (Republic)**

"Dublin 1991 - European City of Culture. Ceilúradh Slógadh '91 is supported by Iarnród Éireann" [6]

#### **Translation of contextual example**

"El carnet 'Emerald Card' le ofrece 8 ó 15 días de viajes ilimitados en autobús y tren por Irlanda. Compañías participantes: Citybus, Ulsterbus, Compañía de

Ferrocarriles de Irlanda del Norte ('NI Railways'), *Compañía de Autobuses de Dublín ('Bus Atha Cliath')*, *Compañía irlandesa de Autobuses ('Bus Éireann')*, *Compañía irlandesa de Ferrocarriles ('Iarnród Éireann')* De servicio todo el año"

Translation of contextual example

"Dublín 1991 - Capital Cultural Europea *La Compañía irlandesa de Ferrocarriles ('Iarnród Éireann')* patrocina el 'Ceilúradh Slógadh' de 1991"

The first Irish term is the equivalent for 'Dublin Bus' (Bus + Atha Cliath - Dublin) In these cases, the Irish term is offered first to the target audience in the translation of the contextual example since the Irish term is the official one and appears in these institutional names

The fact that only the Irish name is given in the context allows us to omit the English counterparts in this particular case. Identification would pose no problem, since the Irish name is provided and the Spanish readership would have the Spanish rendering for it

For this reason, the renderings would be *Compañía de Autobuses de Dublín ('Bus Atha Cliath')*, *Compañía irlandesa de Autobuses ('Bus Éireann')* and

*Compañía irlandesa de Ferrocarriles ('Iarnród Éireann')*

The item "Emerald card" has been left in the original SL form in the translation below, so the reader can identify the object and be able to ask for it if required

Another reason that allows us to do this is the fact that the English context itself makes clear what the item is and explains it. However, in order to clarify the context for a Spanish readership, '*el carnet 'Emerald Card' le ofrece*' has been introduced. '*El carnet*' has been introduced to explain what an 'Emerald card' is, whereas '*le ofrece*' has been incorporated in the translation for reasons of cohesion in the Spanish translation.

The term 4.1.2 V 'Iarnród Éireann' also appears above in example 4.1.2 IV, but in a different context. The use of the Irish term instead of the English counterpart also implies the same national identification as in the previous examples, and the same comments apply. The rendering would result in "*Compañía irlandesa de Ferrocarriles ('Iarnród Éireann')*"

It is worth mentioning the use of the stroke in the original SL contextual example 'unlimited 8/15 days bus/rail travel'. In the first case, the stroke

would refer to the possibility of taking the card for a period of either 8 days or 15 days, i.e. the stroke has a disjunctive value. However, in the second instance the stroke has a copulative value, meaning 'bus and rail'. I have opted for the use of the conjunctions 'o' and 'y' in the Spanish translation in order to make it clearer. Furthermore, the use of these conjunctions is within the accurate and common use in the Spanish language system.

Following an analogy with the terms presented above, the term 'NI Railways' has been rendered as 'Compañía de Ferrocarriles de Irlanda del Norte'. The phrase 'operates all year' appearing in the original SL contextual example has been more freely transferred here as 'de servicio todo el año' in order to avoid the mistranslation 'operando todo el año', suggested by one of the Spanish interviewees. This overliteral transfer poses a problem of frequency interference and also provokes a translationese, which gives priority to the structure over the meaning.

In the translation of the second term, 'Ceiliúradh Slógadh' has been maintained in its original SL form since the contextual example makes reference to what this is far back in the text (see Appendix B - Chapter 4). The text defines the terminological item by means of a descriptive equivalent 'Ireland's premiere youth festival of the arts'.



### **4.1.3.- Terms originating from other fields**

The second division in this Chapter is composed of terms that also keep their Irish form, but originate from different fields within Irish culture, mainly 'music and instruments' and 'sports'. Terms have been categorised according to the following scheme

4 1 3 1 - Music and instruments

4 1 3 2 - Sports

4 1 3 3 - Other areas

Two organisations, Comhaltas Ceoltóirí Éireann and Cumann Lúthchleas Gael (The Gaelic Athletic Association, also known as G A A ) have played a significant role in the preservation of these terms in Irish. Comhaltas Ceoltóirí Éireann was founded in 1951 and it is an organisation whose main aim is to keep the Irish heritage alive, especially through the preservation of traditional Irish music, dancing and language.

Irish sports like 'hurling' were made illegal in 1527 according to the Statute of Galway [7], giving prevalence to other sports and permitting men "to use only the great football" [8]. The G A A was one of the forces that tried

to encourage patriotism and revived the nationalist tradition and ideas by means of sporting activities. Comhaltas Ceoltóirí Éireann has fulfilled a similar role by using Irish traditional music to make people aware of both their language and ancient traditions and culture.

#### 4.1.3.1.- Music and instruments

- 4 1 3 1 I 'Bodhrán'
- 4 1 3 1 II 'Ceilidh' (Northern)
- 4 1 3 1 III 'Ceili' (Republic)
- 4 1 3 1 IV 'Ceol agus craic'
- 4 1 3 1 V 'Craic'
- 4 1 3 1 VI 'Feis'
- 4 1 3 1 VII 'Fleadh'
- 4 1 3 1 VIII 'Fleadh Cheoil na hEireann'
- 4 1 3 1 IX 'Fleadh Nua'
- 4 1 3 1 X 'Seisiún'
- 4 1 3 1 XI 'Teach ceoil'
- 4 1 3 1 XII 'Uilleann pipes'

**4.1.3.1.I. - Bodhrán**

**4.1.3.1.II.- Ceilidh (Northern)**

**4.1.3.1.XII.- Uilleann pipes**

"On the other hand, you will hear plenty of fiddles and the bodhrán, a small single-skin drum, at a ceilidh (a dance pronounced 'kayley') on a Saturday night, and the plaintive uilleann pipes (bagpipes) at a traditional musical pub" [9]

Translation of contextual example

"Por otro lado, escuchará multitud de violines y *pequeños panderos de una única pieza de piel ('bodhrán')*, en un '*ceilidh*', *baile tradicional - pronunciado 'keili'* - cualquier sábado por la noche, y la melancólica *gaita irlandesa ('uilleann pipes')* en los pubs de música tradicional"

The term 'bodhrán' appears in the English dictionary under the following entry 'a shallow one-sided drum popular in Irish and Scottish folk music (Irish Gaelic)' [10]

The absence of this term in Spanish is evident and thus a problem of nil equivalence / cultural appreciation arises here. The authors of the brochure make use of a descriptive equivalent, which would remain in the Spanish

version

However, in order to make clearer to the Spanish readership what a 'bodhrán' is, the closest cultural equivalent in Spanish 'pandero' has been used by similarity with the 'pandero gallego' in the North-west of Spain

The Spanish informants consulted during the analysis of the data suggested the inversion of the descriptive equivalent appearing in the contextual example. Instead of giving the term 'bodhrán' first and the descriptive equivalent 'a small smgle-skin drum' after it, it was proposed to give the descriptive equivalent first and then insert the original SL term in brackets. The rendering then would result in "*un pequeño pandero de una única pieza de piel ('bodhrán')*"

As for 'ceilidh', the entry for this term in the English dictionary is '(esp. in Scotland and Ireland) an informal social gathering with folk music, singing, dancing and story-telling (C19 from Gaelic)' [11]

This example also deals with a term characteristic of Celtic culture, making the rendering into Spanish potentially rather problematic. However, the term is explained in the context itself. The translator could then render that

functional equivalent and say "'*ceilidh*', *un baile, pronunciado 'keili'*" Instead of 'kayley' I used the phonetic transliteration most suitable for the Spanish readership 'keili' However, the dictionary definition of 'ceilidh' above and the functional equivalent used in the context do not correspond, since a 'ceilidh' implies more than just dancing This is, as far as I am able to judge, for reasons of brevity in the text

This presents a dilemma which is sometimes difficult to resolve The translator has to decide whether to sacrifice somewhat the understanding of the context or to leave it as it is presented in the brochure for reasons of brevity In this case, I decided to introduce the Spanish adjective '*tradicional*' in order to make it clearer to the target audience that it is a specific and particular type of music and folklore As in the previous example, an inversion of the functional equivalent is introduced

The term 'uilleann pipes' does not appear in the English dictionary [12] However, the context offers us a functional equivalent which, if not very precise, covers simply and functionally the purpose of the text For this reason I would add no further explanation but to say it is from Ireland '*irlandesas*' and would simply render the term as "*gaita irlandesa ('uilleann pipes')*" No precise explanation about the difference between 'uilleann pipes' and any other

type of pipes such as the ones in Galicia or in Scotland is given in this context but at the same time, the addition of '*irlandesas*' to the functional equivalent appearing in the text, indicates that Irish pipes have some distinctive features

The English collocation 'plenty of' has been rendered here as 'infinidad de' in a figurative way, in order to be more in accordance with the type and function of the text

#### **4.1.3.1.III.- Ceili / Ceilidh (Republic)**

"Set Dancing in Dame Street A monster crossroads ceili and Irish dancing extravaganza featuring dozens of dances, hundreds of dancers and several bands" [13]

#### **Translation of contextual example**

"Danzas tradicionales en Dame Street Aquí podrá disfrutar, en plena calle, de una demostración de *baile irlandés ('ceili')*, decenas de bailes, cientos de bailarines y varias bandas"

This term also appeared in the example above, although in a different context

The entry for this term in the dictionary was already mentioned in the example

above [14]

This term is characteristic of Celtic culture, being therefore problematic not only from the point of view of Irish loan words in English but also in terms of nil equivalence / difficulty of cultural appreciation. Thus, some kind of procedure must be used to convey its meaning to the readership. One of the potential solutions in this case would be the use of a functional equivalent, thus using a neutral TL term for a specific SL term, and indicating that it is 'traditional'/'*tradicional*' dancing. However, the context itself specifies that they are Irish, the specificity of these being therefore clear. The functional equivalent can, on the other hand be applied to 'set dancing', transferring it as '*danzas tradicionales*'. The transfer would then result in "*un baile irlandés ('ceili')*"

The broken and conceptual second phrase in the English contextual example has been rendered into Spanish by adding 'aquí podrá disfrutar de'. This responds to the need of providing the text with more accuracy and to base the translation in a more reader-centred approach by making a direct address to the TL readership. 'Dozens' has been rendered as 'decenas', this being more in accordance with the Spanish socio-cultural context.

4.1.3.1.IV.- Ceol agus craic

4.1.3.1.X. - Seisiún

"Seisiún A major celebration of Irish traditional and folk music Singers, dancers and musicians will be travelling from around Ireland and beyond to bring the colour and 'crack' of Irish traditional music, singing and dancing in the streets and pubs of Dublin city centre The 'ceol agus craic' comes to a spectacular climax as some very special guests feature in a major free outdoor concert in the city centre Seisiún is being produced in co-operation with Guinness Ireland Ltd , who are sponsoring the event Dublin City Centre, July 21st " [15]

Translation of contextual example

"*'Seisiún': gran celebración de música tradicional y folk irlandés* Cantantes, bailarines y músicos viajarán desde todas partes de Irlanda para traerle todo el colorido y la diversión de la música tradicional irlandesa, cantando y bailando por las calles y pubs del centro de Dublín El '*ceol agus craic*' (*música tradicional y alegría*) llegará a su punto álgido cuando los artistas invitados actúen en un concierto gratis, al aire libre, en el centro de la ciudad '*Seisiún*' se realiza en cooperación con Guinness Ireland Ltd , patrocinadora del evento Centro de Dublín, 21 de julio"

According to the Irish dictionaries used in this analysis "ceol" means 'music', and "craic" means 'fun' [16] [17]



In this example we have an expression of Irish words used in a traditional musical background. Then, a potential solution is to provide the readership with the closest cultural equivalent, the rendition then resulting in "*'ceol agus craic' (música tradicional y alegría)*" The term 'craic' in Irish is certainly used in a very informal register of language and has similar connotations to 'good atmosphere' and 'fun'.

According to the Irish dictionaries used in the analysis 'Seisiún' means 'session' [18] [19]. Seisiún started with the creation of Comhaltas Ceoltóirí Éireann in 1951 and it is a mght of music organised by both Comhaltas Ceoltóirí Éireann and Bord Fáilte Éireann (The Irish Tourist Board).

In the first case where the item 'Seisiún' appears the meaning of the term is explained in the context. Using the contextual example the rendition would remain as "*'Seisiún': gran celebración de música tradicional y folk irlandés*".

In the second case, it would not be necessary to include the definition, since the readership would already know what the term implies.

Punctuation after 'Seisiún' has been changed and a colon has been introduced in the Spanish version. A colon is used in Spanish when an explanation of the preceding element (sentence or word) is included. The context itself clarifies

or explains what 'Seisiún' is. Hence, the change in the punctuation

The dynamic equivalence principle has been maintained by not providing an overliteral translation. The Spanish interviewees taking part in this research suggested different possibilities which were rejected as we shall see below. 'From and around Ireland' was translated by one of them as 'de alrededor de Irlanda'. This overliteral transfer poses a problem of frequency interference which would lead the TL readership to believe that the translation had been done by a non Spanish native speaker. Therefore, a more common and accurate 'desde todas partes de Irlanda' was offered.

'Spectacular climax' has been rendered as 'punto álgido' in order to be closer to the Spanish cultural and linguistic context, and in order to avoid a direct transfer such as 'climax', since 'climax' in Spanish would be more commonly used to make reference to the highest point in a novel or theatre play.

'Special guests' has been translated as 'artistas invitados', this being the most common formula in Spanish, as opposed to the more literal 'invitados especiales'.

#### 4.1.3.1.V.- Craic

"Experienced dancers will perform exhibition pieces, as well as demonstrating the steps for the watching public so that they can join in the craic, two left feet or otherwise" [20]

#### Translation of contextual example

"Expertos bailarines representarán piezas de baile y demostrarán los pasos para que el público asistente pueda participar de la *alegría ('craic')*, tanto si es usted un patoso como si no"

As explained in the example above, this is a typical word used in Ireland for 'fun'. The word 'fun' in Spanish has a clear equivalent and therefore the transfer would simply result in "alegría"

However, I would leave the original Irish SL term in inverted commas so that readers can identify one of the most common words in Irish culture. This can be done by means of a translation couplet such as "*alegría ('craic')*"

'Experienced dancers will perform exhibition pieces' has been accurately rendered as 'expertos bailarines representarán piezas de baile'. The contrast

between the language systems is clear in this particular example in terms of lexis, 'experienced' for 'expertos' and 'exhibition pieces' for 'piezas de baile'

The English expression 'two left feet or otherwise' has been translated focusing more on meaning than on structure as 'tanto si es usted un patoso como si no', this expression retaining the same linguistic informal register than the original SLT

#### **4.1.3.1.VI. - Feis**

#### **4.1.3.1.VII.- Fleadh**

"There is always a feis or a fleadh (traditional Irish music and dancing), a horse fair, a fishing festival, a rose show, a vintage car rally, a folk festival, agricultural show, village fête, civic gala or regatta going on somewhere" [21]

#### **Translation of contextual example**

"Siempre hay algún '*feis*' o algún '*fleadh*' (*música y bailes tradicionales irlandeses*), una feria de caballos, un certamen de pesca, una exposición de flores, un rally automovilístico de coches antiguos, un festival de música folk, una exposición agrícola, un pueblo en fiestas, una gala o una regata, vaya donde vaya"

Again, we have a case of an Irish loan word in English and a culture-specific term with no equivalent in Spanish. Neither 'feis' nor 'fleadh' appear in the English dictionary [22]. However, there is a short descriptive equivalent in the context itself, this making the rendition simpler. "*'feis' o 'fleadh' (música y bailes tradicionales irlandeses)*" The term 'Fleadh' poses the same problem as 'Feis' and the same translation would be valid for the contextual example.

The translation of the contextual example poses no serious difficulty since the structure between the English and the Spanish systems corresponds, making a direct transfer possible in this particular instance.

The collocation 'going on somewhere' has been translated here as 'vaya donde vaya', literally in English 'wherever you go'. This change was necessary in order to avoid translationese such as 'en cualquier lugar'.

#### **4.1.3.1.VIII.- Fleadh Cheoil na hÉireann**

"1991 Calendar of events 23-25 August Fleadh Cheoil na hÉireann (Sligo)" [23]

Translation of contextual example

"Calendario de acontecimientos para 1991 del 23 al 25 de agosto '*Fleadh Cheoil na hÉireann*'(Festival irlandés de música folk), en la ciudad de Sligo"

According to the Irish dictionaries used in this analysis 'Fleadh Cheoil' means 'Music festival' and 'na hÉireann' means 'of Ireland' [24] [25]

The translation should be done in such a way that the readership has both the SL term and the counterpart in the TL, therefore the use of a translation couplet as in "*'Fleadh Cheoil na hÉireann*'(Festival irlandés de música)" is appropriate here. However, according to Comhaltas Ceoltóirí Éireann, 'Fleadh Cheoil na hÉireann' is a music festival only related to folk music. This aspect should be included in the rendering and then it could be done by converting it into "*'Fleadh Cheoil na hÉireann*'(Festival irlandés de música folk)

The conceptual and concise English has been adapted to the Spanish language system. Firstly, a comma has been introduced in the translation of the contextual example instead of the brackets since 'en Sligo' has in Spanish an explanatory function and the use of this punctuation mark is required.

Secondly, the use of the hyphen in the English version '23-25 August' has been changed by a common 'del 23 al 25 de agosto'

Supplementary information has been offered in the case of 'Sligo', transferring it as 'en la ciudad de Sligo' in order to make clear to the TL readership that Sligo is the name of a town

'Festival irlandés' was preferred to 'Festival de Irlanda', since the prepositional phrase that follows has the preposition 'de' as a linking element

This was done in order to avoid the repetition of the same preposition twice in such a short context

#### **4.1.3.1.IX.- Fleadh Nua**

"1991 Calendar of events 24-26 May Fleadh Nua (Clare)" [26]

#### **Translation of contextual example**

"Calendario de acontecimientos para 1991 del 24 al 26 de mayo '*Fleadh Nua*' (*Festival de música no competitivo*), condado de Clare"

'Fleadh Nua' would literally mean 'new festival' in Irish. According to Comhaltas Ceoltóirí Éireann, 'Fleadh Nua' is a festival of music with performances and shows but no competition is involved in this case. This aspect should be incorporated in the translation, and one way of doing so could be by adding '*no competitivo*' in the Spanish rendition.

The transfer into Spanish would thus result in "'Fleadh Nua'(Festival de música no competitivo)"

By analogy with the previous example, the rendering has been done considering the Spanish language system. Thus, the comma is used instead of the brackets and the use of the hyphen has been changed by 'del 24 al 26 de mayo'. Similarly, an over-translation has been incorporated in relation to 'Clare' as 'en el condado de Clare'.

#### 4.1.3.1.XI.- Teach ceoil

"Corofin Corofin's pubs. At the local Teach Ceoil, traditional music, song and dance takes place twice weekly during the summer season" [27]



Translation of contextual example

"Pubs en el pueblo de Corofin Aquí, en la *casa de la música*, (*'teach ceoil'*), le ofrecemos música tradicional, canciones y bailes dos veces por semana durante la temporada de verano"

According to the Irish dictionaries used in this analysis 'teach' means 'house' and 'ceoil' means 'music' [28] [29] Then, the transfer should result in the use of a translation couplet, in "*'casa de la música (teach ceoil)'*"

In order to avoid the repetition of Corofin in the contextual example, the translation has been arranged differently by saying 'Pubs *en el pueblo*' Once more, the concise English has been transferred following the patterns of the Spanish language system by incorporating the preposition 'en' as in 'en el pueblo de Corofin'

4.1.3.2.- Sports

4 1 3 2 I 'Camogie'

4 1 3 2 II 'Hurling' (Northern)

4 1 3 2 III 'Hurling' (Republic)

#### 4.1.3.2.I.- Camogie

"Belfast 1991 Programme of events March 8-10 - Camogie Festival of sport and culture Queen's University" [30]

#### Translation of contextual example

"Belfast 1991 Programa de acontecimientos del 8 al 10 de marzo *Festival de 'Camogie' (juego femenino irlandés parecido al hockey), deporte y cultura* En Queen's University"

This term appears in the English dictionary under the following entry **Irish** a form of hurling played by women (from Irish Gaelic **camógaíocht**, from **camóg** crooked stick) [31]

Obviously this is a typically Irish Gaelic term used in everyday English language. It could be classified under those Irish loan words/terms in English with ml equivalence in the TL culture. The absence of this word and concept in Spanish is clear, which results in a problem of cultural appreciation. For this reason, the readership would need either photographic support, not provided in this case, or some kind of supplementary information. A potential solution is the addition of a descriptive equivalent, such as '*deporte femenino*'

*irlandés parecido al hockey'*

By analogy with previous terminological items, the hyphen has been changed from the date in the contextual example. The institutional name of 'Queen's University' has been maintained in its original SL form, since no misunderstanding arises from this transference.

**4.1.3.2.II.- Hurling (Northern)**

"There are musical and dancing contests, lots of Gaelic games like hurling, and it's a chance for Glensfolk to get together" [32]

Translation of contextual example

"Hay concursos de música y baile, gran cantidad de juegos gaélicos como el '*hurling*' (*juego parecido al hockey*), y ésta es una buena ocasión para que la gente de los valles de Antrim se reúna"

According to the English dictionary hurling is 'a traditional Irish game resembling hockey and lacrosse, played with sticks and a ball between two teams of 15 players each' [33]

In this example no photographic support is provided, making this term incomprehensible to the readership. Then, a descriptive equivalent can be used. After having checked it with the experts in the subject field (G A A), the rendering can remain as "'hurling' (*juego irlandés parecido al hockey*)". However, it is not necessary to retain the term '*irlandés*', since the context itself talks about '*Gaelic games*'.

Another difficulty arises with the term 'Glensfolk'. In this example 'Glens' refers to the Glens of Antrim and 'Glensfolk' applies to the people from that well-known area in Northern Ireland. The possibility that was chosen in the end was to find a synonym and translate it as 'people from the valleys of Antrim'. A '*glen*' would not exactly be '*un valle*', but in order to avoid further explanations that would have to be incorporated in the translation of the contextual example, the closest counterpart was chosen.

#### **4.1.3.2.III.- Hurling (Republic)**

This term has been taken from one of the two brochures in Spanish: "Un juego únicamente irlandés, rápido y espectacular: el 'hurling'" [34]

I have translated the context into English as "*Hurling: a uniquely Irish game, fast and spectacular*"

The reason why I included an example taken from Spanish is merely to prove that in this particular case the use of photographic support plays a very effective role and is an accurate solution that could be described as an additional translation procedure

In this case, there is an effective photographic support beside the context, where four players are seen in action. Therefore, the authors of the texts did not consider it necessary to use any descriptive equivalent or any translation couplet

It is important to note the help of photographic support, since this term also appeared in the previous example, but since in that case there was no photographic support, a descriptive equivalent was necessary to convey the meaning to the readership

Here the problem of cultural appreciation has been very effectively solved by the use of photography. This strategy will be dealt with in more detail in Chapter 7

#### **4.1.3.3.- Other areas**

4 1 3 3 I 'Colcannon'

4 1 3 3 II 'Crannog'

4 1 3 3 III 'Currach'

4 1 3 3 IV 'Sugan'

#### **4.1.3.3.I.- Colcannon**

"Oisíns Irish Restaurant Dublin's only traditional Irish restaurant, Irish stew, Dublin Coddle, Colcannon, Corned Beef are favourites on the menu, also seafood and steaks 31, Upper Camden Street, Dublin 2" [35]

#### **Translation of contextual example**

"Oisíns Restaurante irlandés El único restaurante tradicional irlandés en Dublín, nuestras especialidades son el 'Irish stew' (guisado de cordero con patatas y cebollas), el 'Dublin coddle' (guisado de jamón y lacón), *el 'Colcannon' (guisado hecho de patatas, coles y otras verduras)* y la ternera cocida, también mariscos y filetes 31 Camden Street, Dublin 2"

This typically Irish term appears in a brochure which deals with different restaurants in Dublin. For that reason the profusion of local dishes is impressive. According to the dictionary, 'colcannon' is 'a dish, originating in Ireland, of potatoes and cabbage or other greens boiled and mashed together' [36]. The term derives from the 18th century Irish Gaelic term 'cal ceannann', literally 'white-headed cabbage'. The problem arising here is quite obvious, since 'colcannon' is an unknown term in the Spanish culture. Photographic support is provided nowhere in the brochure, making the transfer procedure more difficult. The descriptive equivalent procedure would be a correct one to use in such a case, therefore the transfer remaining as "*colcannon (guisado típico irlandés hecho de patatas, coles y otras verduras)*"

This term would be classified among those with both a problem of Irish loan words in English and no equivalence or cultural difficulty in appreciation. However, if the term had an equivalent in Spanish there would also be a problem of cultural connotation, since 'colcannon' is a dish typically served at Halloween and this fact would be unknown to any TL readership.

For a discussion of the translation of the SL contextual example into Spanish, see Chapter 3, term 3.2.VI. 'Dublin coddle' and 3.2.VII. 'Irish stew'.

#### 4.1.3.3.II.- Crannog

"Craggaunowen Project An example of such a lake-dwelling or "Crànnog", constructed from wattles, reeds and mud, is to be seen at Craggaunowen Project near Quin" [37]

#### Translation of contextual example

"Proyecto Craggaunowen Aquí, cerca de Quin, podrá ver un ejemplo de '*crannog*' (*castro sobre un lago*), hecho de zarzas, cañas y barro"

This is another clear example of an Irish loan term in English and of a culture-specific term with no counterpart at all in Spanish. The term does not appear at all in the bilingual dictionary [38], whereas it does appear in the English one as "crannog or crannoge 'an ancient Celtic lake or bog dwelling dating from the late Bronze Age to the 16th century A D often fortified and used as a refuge' (C19 from Irish Gaelic **crannóg**, from Old Irish **crann** tree)" [39]

The best possible solution then would be the use of a translation couplet, and say "*crannog (castro sobre un lago)*" In fact, the term is already explained in the context



In order to avoid the repetition of 'Craggaunowen Project', which most probably would create a disruption of the reading of the text, an inversion in the word order has been carried out, along with the inclusion of the adverb 'aquí' - 'here', keeping at the same time the accuracy of the original SLT

By analogy with previous examples, a more reader-centred translation has been provided here, in order to maintain the dynamic equivalence throughout this research. Therefore, a direct form of addressing 'podrá ver' has been used

#### 4.1.3.3.III.- Currach/curagh or curragh

"Doolin Many currachs, the old style fishing boats, can be seen on the foreshore" [40]

#### Translation of contextual example

"En la costa de Doolin se pueden ver muchos '*currachs*', *antiguos botes pesqueros*"

Again, another clear example of an Irish loan word in English and a culture-specific term. The entry in the English dictionary says 'Scot or Irish name

for **coracle** (C15 From Irish Gaelic **currach**, compare **CORACLE**' [41]  
'Coracle a small roundish boat made of waterproof hides stretched over a  
wicker frame (C16 from Welsh **corwgl**, related to Irish **curach** boat' [42]

A correct solution would be the use of a descriptive equivalent, as in the SL  
text and then say "*'currach', antiguos botes pesqueros*" It is worth  
mentioning the pre-noun modification of the adjective 'antiguo' in this case,  
meaning 'old style' Had the adjective been in a more common post-noun  
modification, the semantic value would have changed into 'old' as opposed to  
'new', this being far from the meaning of the original SLT

The definition provided in the dictionary is not fully correct and accurate since  
a 'currach' is not a 'roundish boat' However, different considerations on the  
unreliability of dictionaries will be dealt with in more detail in Chapter 7

#### 4.1.3.3.IV.- Sugan

"Glencolmcille Glencolumbkille today There can be still seen in  
Glencolumbkille examples of vernacular architecture, notably in the surviving  
thatched cottages, with their peculiar feature of the rounded roof, the thatch  
being held down by a network of ropes (sugans) spaced over it and fastened  
to pins beneath the eaves and on the gables" [43]

Translation of contextual example

"El pueblo de Glencolmcille se conoce hoy en día como Glencolumbkille. Aún se pueden ver en Glencolumbkille ejemplos de arquitectura local, especialmente en las casas con tejados de paja, con su característico tejado redondo, sujetado por *una red de sogas denominadas 'sugans'* y atadas a chavetas bajo los aleros y sobre la pared"

This term appears in the English dictionary as '**súgán** Irish A straw rope (Irish gaelic)' [44]

As far as I know there is no word in Spanish to designate a rope made of straw. We simply have to say " *cuerda hecha de paja*", or " *cuerda de paja*"

However, the straw or hay can be considered as being historically accidental in this context and can consequently be omitted, having as a result '*sogas denominadas 'sugans'*'"

The first two phrases in the English contextual example have been linked in the Spanish version as 'El pueblo de Glencolmcille se conoce hoy en día como Glencolumbkille', or 'the town of Glencolmcille is known nowadays as Glencolumbkille' in English, in order to avoid the break in between such short

phrases and in order to relate them semantically

#### **4.1.4.- Conclusion**

One point should be taken into account concerning terms closely related to music, instruments and sports. Whereas terms relating to institutional names are nearly always followed by their English counterparts, as seen in the examples above, this is not the case with the latter. In fact there is no English equivalent for *Comhaltas Ceoltóirí Éireann*. These terms preserve on the whole their Irish SL form. The fact that English is the second official language of the Republic explains the presence of the English equivalent terms after the Irish SL institutional names. Nevertheless, the terms related to sports, music and instruments have been preserved in Irish, as a sign of national identity and disapproval of the English forms. It is a way of expressing the Irishness of the people, the culture and the tradition. It is the preservation of the Irish civilization, lifestyle, habits and folklore.

## **4.2.- "IRISH" AS MODIFIER OF THE PRODUCT**

### **4.2.1.- Introduction**

In the examples presented in this section the adjective 'Irish' functions as a modifier of the product. However, the adjective 'Irish' does not always imply purely geographical connotations but others as well such as specific features, quality or trademark.

Everything seems to indicate that in all the cases under this section the modifier 'Irish' indicates the origin of the product, its function being a matter of differentiation from other places, such as other modifiers like 'Scottish' or 'Spanish'. In these cases, the reason for the inclusion of the modifier is something that deserves special consideration. It is quite certain that the adjective 'Irish' as a modifier for the corresponding nouns performs a clear marketing function. By using 'Irish', the publishers of the tourist information brochures are attracting the readers' attention to the products advertised in their leaflets. Even if these products had no special features or distinguishing characteristics from similar ones in other countries, it would be the aim of the publishers to emphasize the fact that the materials originate in Ireland and the product is manufactured here as well. It seems clear that in all the cases mentioned above the function of the modifier 'Irish' is to designate the origin.

of the product

However, there is a second aspect and a second question does the modifier 'Irish' convey a certain quality, specificity, i.e. specific features, or trademark? In my view, in these terms it certainly does

In these cases, different historical realities can be found. In the case of 4.2 I 'Irish crystal' it should be noted that as a special characteristic or specificity it is hand-made and mouth-blown, this not being common to all the manufacturing of crystal. In the case of 4.2 II 'Irish jewellery' it should also be indicated that a very particular kind of pattern is involved in the production of these ornaments. In these, Celtic representations often taken from the Book of Kells can be found. It is a very restricted and limited motif that can be observed in these products. To a certain extent, the same would happen with 4.2 III 'Irish knitwear' and with 4.2 VI 'Irish woollens'. These two items show a difference in terms of pattern in relation to the Spanish equivalents for instance. Some of the patterns in Irish knitwear and woollens are once more related to Celtic designs. On the other hand, it is also worth noting the variety and diversity of different knits used to produce Irish knitwear and Irish woollens in comparison to the ones used in Spain.

Another feature that is associated with some of these items is their renowned quality. Terms like 'Irish lace', 'Irish linens', 'Irish woollens', 'Irish crystal' and 'Irish knitwear' are renowned and have a notable reputation.

It is sometimes difficult to draw distinctive lines as to what features each item possesses. Having consulted different Irish people about these products and their mental associations in relation to these features, the following characteristics or implications can be established:

4.2 I 'Irish crystal' specificity, quality, trademark

4.2 II 'Irish jewellery' specificity

4.2 III 'Irish knitwear' specificity, quality

4.2 IV 'Irish lace' specificity, quality

4.2 V 'Irish linens' specificity, quality

4.2 VI 'Irish woollens' specificity, quality

These aspects should be carefully considered when attempting a transfer and the translator should try to retain as much information as possible about the terminological item in question.

#### 4.2.I.- Irish Crystal

"Tourist Information offices can offer advice on where to choose gifts and souvenirs of quality such as handwoven tweeds, Irish crystal, Aran knitwear, pottery, Irish lace, gold and silver jewellery and books of Irish interest" [45]

#### Translation of contextual example

"Las oficinas de Información y Turismo recomiendan dónde comprar regalos y recuerdos de calidad tales como 'tweeds' hechos a mano, *crystal irlandés*, géneros de punto de las islas de Aran, cerámica, puntilla tradicional irlandesa, joyería de oro y plata, y libros de temas irlandeses"

This contextual example has also been translated in Chapter 2 - Local Specification of Objects, although the analysis was focused on another term

This term indicates the origin of the product, 'Irish crystal' in this case. However, this term has already become a trademark and 'Irish crystal' is well known throughout the world. Furthermore, the adjective 'Irish' also expresses in a certain way a desire for recognition of the specificity and quality of this particular product. From the point of view of translation strategy the rendering can be done directly into Spanish as "*crystal irlandés*".



For a detailed explanation of the translation of the contextual example, see Chapter 2, term 2 3 1 II 'Aran knitwear'

#### 4.2.II.- Irish jewellery

"Smyth's Irish linens 14 Callender Street, Belfast (Behind Marks & Spencer) Tel 322983 Large selection of quality souvenirs, Linen Damask, Aran Handknits, Donegal China, Irish Jewellery, Linen Handkerchiefs" [46]

#### Translation of contextual example

"Smyth Artículos irlandeses de hilo 14 Callender Street, Belfast (Junto a Marks & Spencer) Teléfono 322983 Gran variedad de regalos de primera clase mantelerías de Damasco, artículos de punto, tejidos a mano, de las Islas de Aran, porcelana de Donegal, *joyas con motivos celtas*, pañuelos de hilo"

This term denotes the origin of the product. However, some connotations are conveyed in it, since 'Irish jewellery' has very particular patterns such as Tara brooches or even brooches with Celtic design, these features being only representative of Ireland. In this sense, the specificity of the product is included in the term. In terms of translation procedure and considering the opinion of the Spanish informants, this specificity could be included by adding

'*con motivos celtas*' for instance, thus resulting in "*joyas con motivos celtas*"

For an analysis of the translation of the contextual example, see Chapter 2, term 2.2.2 II 'Donegal china'

#### 4.2.III.- Irish knitwear

"Shakespeare's great contemporary, Edmund Spencer, who spent many years in Ireland as a provincial official and whom Yeats called 'a poet of the delighted senses' remarked on the strategic importance of Enniskillen and the town also has associations with Oscar Wilde and Samuel Beckett who both attended Portora Royal School. It's a good centre for handmade lace, Irish knitwear and Belleek China" [47]

#### Translation of contextual example

"Edmund Spencer, contemporáneo de Shakespeare, que pasó muchos años en Irlanda como funcionario provincial y a quien Yeats denominó 'poeta de refinados sentidos' recalcó la importancia estratégica de Enniskillen. La ciudad también se asocia con Oscar Wilde y Samuel Beckett, que asistieron a la Escuela Real de Portora. Aquí podrá encontrar encajes hechos a mano, *artículos de punto irlandeses* y la delicada porcelana procedente de Belleek"

This context lacks very precise information. It simply offers some products representative in a way of the area involved. The term 'knitwear' does not only refer to sweaters. It should be noted that the 'Irishness' implied is a distinguishing feature to differentiate these from other similar goods. In a certain way, it would be similar to the cases of local specification but involving a wider area, in fact the whole country of origin of the product. The fact that 'Irish knitwear' is well known throughout the world for its quality allows us to omit any further explanations in the translation of the contextual example. The transfer should pose no serious difficulty and could be translated as "*artículos irlandeses de punto*".

For a discussion of the translation of the contextual example, see Chapter 2, term 2.2.1 'Belleek china'.

In the translation of the contextual example 'it's a good centre' has been translated as 'aquí podrá encontrar' following a more common formula in the Spanish language for this type of advertisement.

#### **4.2.IV.- Irish lace**

"Tourist Information offices can offer advice on where to choose gifts and souvenirs of quality such as handwoven tweeds, Irish crystal, Aran knitwear, pottery, Irish lace, gold and silver jewellery and books of Irish interest". [48]

Translation of contextual example

"Las oficinas de Información y Turismo recomiendan dónde comprar regalos y recuerdos de calidad tales como 'tweeds' hechos a mano, cristal irlandés, géneros de punto de las islas de Aran, cerámica, *puntilla tradicional irlandesa*, joyería de oro y plata, y libros de temas irlandeses"

The expression 'Irish lace' does not pose serious problems from the point of view of translation strategy, since the term 'lace' can be easily translated into Spanish as "*puntilla*"

The problem arises with the term 'Irish' It indicates the place of origin of the product, but certain connotations about national recognition and specificity are present as well This feature could be in a certain way solved by adding the Spanish adjective '*tradicional*' In this case, the rendition would remain as "*puntilla tradicional irlandesa*"

For an analysis of the translation of the contextual example, see Chapter 2, term 2 3 1 II 'Aran knitwear'

#### 4.2.V.- Irish linens

"T J Maloney \* Very special value \* Large selection of Traditional Irish Handknitted Aran Sweaters \* Foxford Rugs \* Irish linens \* Cashmere Sweaters \* Gents Donegal Tweed Sport Jackets \* Tweed Caps and Hats Church St , Ennistymon, Co Clare Telephone 065-71025" [49]

#### Translation of contextual example

"T J Maloney \* Precios especiales \* Gran variedad de jerseys tradicionales de las islas de Aran, tejidos a mano \* alfombras de Foxford, del vecino condado de Mayo \* *mantelerías tradicionales irlandesas* \* jerseys de cachemira \* chaquetas sport de 'tweed' de Donegal para caballeros \* gorras y sombreros de 'tweed' \* Church Street, Ennistymon, condado de Clare Teléfono 065-71025"

The term 'linen' can be translated into Spanish without any difficulty into "*mantelería*" It should be noted that the term 'Irish' not only tries to convey the origin of the product but also its specificity and its quality The addition of the adjective '*tradicional*' would convey this feature as shown in previous examples In terms of transfer the expression would result in "*mantelerías tradicionales irlandesas*"

For an analysis of the translation of the contextual example, see Chapter 2, term 2 3 2 II 'Foxford rugs'

#### **4.2.VI.- Irish woollens**

"In the basement of 8 Shipquay St , you can buy Irish linen, tweeds and woollens" [50]

#### **Translation of contextual example**

"En el sótano de 8 Shipway Street, podrá comprar mantelerías irlandesas, 'tweeds' y *artículos irlandeses de lana*"

This case, as with the case of 4 2 III 'Irish knitwear', deals with the use of 'Irish' in front of the term as an indicator of the place of origin, its specificity and quality. The fact that these features are already well known, as in the case of 'Irish knitwear', allows us to omit any supplementary information in the translation. The transfer would therefore remain as "*artículos irlandeses de lana*"

#### **4.2.2.- Conclusion**

One of the points that should be taken into account when analysing terms corresponding to the areas shown here is that some of the products mentioned above have certain connotations that convey good quality of the product specificity or trademark. However, as shown above, these connotations can sometimes be transferred by adding adjectives that in one way or another define or narrow the perception of the item for the target readership.

It is also important to emphasise that if those features are already well known, i.e. specificity and quality for examples 4.2.III 'Irish knitwear' and 4.2.VI 'Irish woollens', the translator has no need to add any complementary information to the translation of the contextual example.

## ***CHAPTER 4.- REFERENCES***

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***CHAPTER 5***

***TERMS WITH THEORETICAL  
COUNTERPARTS IN SPANISH***

***ENGLISH LOAN WORDS IN SPANISH***

# ***CHAPTER 5.- THEORETICAL COUNTERPARTS IN SPANISH ENGLISH LOAN WORDS IN SPANISH***

## **5.1.- Introduction**

In this chapter, two points arising from the data analysis are considered on the one hand, what can be defined as theoretical counterparts, and on the other, the use and proliferation of English loan words in Spanish

The problem of theoretical counterparts poses an important problem from the translation point of view. The translator, being aware of the existence of a counterpart, should analyse the context(s) in which that terminological item is employed in the TL in order to decide whether to use it or not in the translation. Different aspects can play a significant role when considering this matter. Some items, such as the ones presented here, are used within restricted groups, both depending on age and geographical position, and therefore their usage is highly restricted in Spanish.

In the case of English loan words in Spanish, the translator also has to study the different possibilities in terms of correctness and usage as will be shown below.

## **5.2.- Theoretical counterparts in Spanish**

5 2 I 'Jaunting car'

5 2 II 'Mohair'

5 2 III 'Mohair knitwear'

5 2 IV 'Soda bread'

5 2 V 'Towpath'

These terms could be classified under the first group. In the case of 5 2 I 'jaunting car', it is a term which is unknown to a Spanish general public since we are dealing with a very specific cultural term. According to one of the dictionaries used for this research [1] a counterpart in Spanish exists 'tílburi (irlandés)'. The Diccionario de la Real Academia Española defines the term 'tílburi' as

"(Del ingl. Tilbury, nombre del inventor de este carruaje) m. Carruaje de dos ruedas grandes, ligero y sin cubierta, a propósito para dos personas y tirado por una sola caballería" [2]

On the same term, the Diccionario de uso del Español by María Moliner very much agrees with the entry provided by the R A E

"Carruaje ligero con dos ruedas grandes, de dos asientos, descubierto y tirado por una caballería" [3]

The term 'tílburí' was accepted in Spanish as such by the R A E in 1884, although it was introduced in English in 1796 [4]. Even though the existence of the term in Spanish is long, it is not used frequently. That is the reason why I introduced a short descriptive equivalent in the translation of the contextual example and translated it as "carruajes irlandeses". As in other examples in Chapter 4, the use of the modifier 'irlandeses' indicates that this item in particular has some features which distinguish it from other types of carriages.

The terms 'mohair' and 'mohair knitwear' theoretically should be translated into Spanish as 'mohair' [5] or as 'moher' according to J J Alzugaray [6]. However, the term 'angora' originally meaning "gato, conejo o cabra originarios de Angora (Ankara) y notables por su pelo sedoso y largo" [7] came to designate in everyday language and communication in Spain the material, being common practice to talk about 'un jersey de angora' for instance. This was the reason that led me to use it in the translation of the contextual examples.

'Soda bread' and 'towpath' are also within this category of terms that are largely unknown. The fact that 'soda' is not a very common element in the production of bread in Spain makes it difficult for a general readership to

understand The term 'towpath' - 'sirga' is a term that is used, but its usage is very restricted and limited for agricultural activities, having disappeared from everyday language and therefore it would hamper the general understanding of the term if it were to be included in the translation of the contextual example

### **5.2.I.- Jaunting car**

"Killarney Main activities Angling, Boating, Bus and Coach Tours, Canoemg, Cycling, Golf, Jaunting Cars" [8]

#### Translation of contextual example

"Actividades principales en el pueblo de Killarney pesca, paseos en barca, excursiones en autobús, piraguismo, ciclismo, golf y *carruajes de paseo irlandeses*"

The entry in the Spanish dictionary is "tílburi (irlandés)" [9] This term has a counterpart in Spanish but as mentioned above it is mainly unknown to a general readership For this reason, a short descriptive equivalent would be appropriate, since no photographic support is provided Considering the short context in which the term appears the best procedure would be to use a

descriptive equivalent by means of incorporating the modifier 'irlandeses' to express the specificity of the terminological item involved. Thus, the rendition would result in "carruajes irlandeses". However, another aspect should be incorporated, that being the fact that 'jaunting cars' are not used for racing but for going on a quiet ride. This has been included in the Spanish rendering by incorporating 'de paseo' 'carruajes de paseo irlandeses'.

The translation of the contextual example has been transferred considering the principle of dynamic equivalence in order to maintain a communicative approach. Therefore, 'Killarney' and 'main activities' in the SLT have been connected as follows: 'Actividades principales en el pueblo de Killarney'. A colon has also been introduced. This structure is more in accordance with the Spanish language system and keeps in the TLT at the same time the accuracy and naturalness of the SLT.

As in previous examples, it has been specified in the rendering that Killarney is the name of the town in order to avoid any possible misconception that might arise from the contextual example.



### 5.2.II.- Mohair

"Magee Tailored Handwoven Donegal Tweed Jackets Tailored m Pure New Wool or Wool/Mohair/Cashmere Available from leading stores" [10]

### 5.2.III.- Mohair knitwear

"Glenard knitwear - Farranmacbride A variety of Aran, Fishermen's and Mohair knitwear of different design and colour Do call and see us and also our other factory" [11]

#### Translation of contextual example

"Magee trajes a medida, chaquetas de 'tweed', de Donegal, hechas de pura lana virgen, *angora* y cachemira De venta en los mejores establecimientos"

#### Translation of contextual example

"Glenard, en el pueblo de Farranmacbride géneros de punto Variedad de artículos de punto de Aran, de pescador y *artículos de angora* de diferentes diseños y colores Visítenos aquí y en nuestra otra fábrica"

It was mentioned previously that, although some theorists claim that this terminological item should be transferred as "moher", the term used by the

vast majority of the readership is in fact "angora" Therefore, the choice for this translation would result in "angora" in order to keep a communicative approach and in order to provide the readership with a clear understanding of the term involved

By analogy with 'Mohair' the collocation 'Mohair knitwear' has been rendered similarly, the rendition resulting in "*artículos de angora*"

Under term 5 2 II 'Mohair', it is worth mentioning the use of punctuation in the Spanish TL In order to be more in accordance with the Spanish language structure, commas have been introduced where strokes appeared in the original SLT 'Available from leading stores' has been rendered as 'de venta en los mejores establecimientos', this being the most common formula in this context

Under term 5 2 III 'Mohair knitwear', supplementary information has been provided in order to make clear to any putative readership that Farranmacbride is the name of a village The imperative phrase 'do call and see us' has been transferred taking into account a reader-centred approach Thus, 'visítenos aquí y en nuestra otra fábrica' was considered by the Spanish interviewees and by this author the closest formula, maintaining at the same time an equivalent

response effect in the SL and in the TL readerships

#### **5.2.IV.- Soda bread**

"Shannon Ceili Bunratty Folk Park, Co Clare Savour the authentic flavour of a home cooked meal of Irish stew, apple pie and soda bread" [12]

#### **Translation of contextual example**

"Bailes tradicionales en la región de Shannon Bunratty Folk Park, en el condado de Clare Saboree el auténtico sabor de un guisado casero irlandés, tarta de manzana y *pan de soda*"

This term can be correctly translated into Spanish as "pan de soda" The fact that soda is not very often used in baking in Spain means that a general audience might not be very clear at the beginning about the meaning of the term. However, by analogy with other types of bread such as 'pan de trigo', 'pan de maíz' or 'pan de avena', the noun phrase 'pan de soda' should pose no major difficulty in the understanding This assumption is emphasized by the fact that the contextual example tells the readership about several meals on offer in the premises mentioned above

The different phrases appearing in the original SL contextual example have been connected in the translation into Spanish here. Had they not been joined, a problem of loss of rhythm and cadence as well as translationese in the Spanish TL would have been encountered.

### **5.2.V.- Towpath**

"A portion of the Lagan Meadows is in fact an island - 18 1/2 acres of Moreland's Meadow are cut off on one side by the meanderings of the River Lagan and on the other by a cut of the old canal system adjacent to the towpath and the rest of the property" [13]

#### Translation of contextual example

"Una parte de las praderas del Lagan es en realidad una isla - 7'5 hectáreas de las praderas de Moreland están cortadas a un lado por el paso del río Lagan y al otro lado por un corte en el antiguo sistema del canal, adyacente al *camino* y al resto de la propiedad"

The rendering of this theoretical counterpart into Spanish should be 'camino de sirga' [14], literally 'towpath'. However, the modifier 'de sirga' (tow), has disappeared from normal usage and the term has remained in normal practice

as '*camino*' or simply 'path' The SL contextual example clarifies the meaning of the terminological item in this case, conveymg the idea coherently

The Imperial system measure 18 1/2 acres has been transferred into the metric system, more common in Spanish, thus resulting in 7'5 *hectáreas*

### **5.3.- English loan words in Spanish**

5 3 I 'Donegal tweed sports jacket'

5 3 II 'Irish tweed'

As corroborated by Alzugaray and Mendieta below, loan words are increasingly spreading in the linguistic spectrum of all languages. On some occasions, the lack of a referent in the TL means that it is necessary to adopt a SL terminological item. Other times, the high specificity of a given term in the SL forces speakers of the TL to borrow it in order to convey all the connotations of that item. Media and technology also play an important role in this phenomenon as will be seen in this section.

The problem of loan words in Spanish is a topic that has concerned linguists and philologists all over Spain. Many linguists agree and so does the Real Academia Española (R A E) that the use of loan words jeopardises the integrity and correct use of the Spanish language. The Secretary of the R A E Alonso Zamora Vicente states that

"El problema es simplemente de educación, en su más amplio sentido. Nuestras gentes suelen saber muy poco de su idioma, por no decir nada" [15]

Hyperbole aside, the problem of the proliferation of foreign terms, especially from the English language is more than worrying if we adopt a purist attitude towards language

There are a number of reasons for this proliferation of loan words in Spanish. Alzugaray blames the following groups and institutions for what he calls the 'contamination of the Spanish language'

- 
- |  |
|--|
| <ul style="list-style-type: none"><li>- Periodistas</li><li>- Presentadores de television y radio</li><li>- Criticos especializados</li><li>- Agencias de publicidad y departamentos comerciales</li><li>- Tecnicos y economistas</li><li>- Comentaristas politicos</li><li>- Directivos y profesionales del deporte</li><li>- Empresarios y profesionales del espectaculo</li><li>- Proprietarios de locales comerciales de zonas turisticas y centros urbanos</li><li>- Dueños de locales gastronómicos</li><li>- Modistas y profesionales del mundo del vestido</li></ul> |
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Table I - Los contaminadores del lenguaje [16]

It is certainly true that these groups are responsible for the proliferation of English words in Spanish. The order in which they appear shows the importance and the crucial position and function that they play in the evolution of the language. Jordi García Candau, General Director of Spanish Radio and Television also maintains the same theory when he claims

"Cierta que la Real Academia Española y los grandes autores en lengua española tienen sus campos y cotas de responsabilidad en el hablar y escribir de nuestras gentes, de nuestros compatriotas. No menos cierto es, sin embargo, que no se les escucha lo suficiente - más bien todo lo contrario - y no se atiende la gramática, ni se practica el sabio hábito de lectura con la dedicación que cabría esperar de un país, que, por otro lado, está alcanzando elevadas cotas de desarrollo económico y social. Quizá somos muchos los responsables del uso y deterioro de la lengua española, pero creo que quienes redactan para televisión y hablan en ella tienen ya multiplicado el coeficiente de esa responsabilidad"

La penetración de la televisión sigue siendo, en imágenes y palabras, factor decisivo entre los instrumentos educativos de nuestro tiempo. El número de horas que dedican a la televisión niños, muchachos y mayores y, lo que es más importante, la atención que ponen en el seguimiento de las imágenes y la asimilación profunda de las palabras que las acompañan, hacen que la televisión sea sin duda el primer foro docente de nuestra hora. Como tal, su trascendencia es inmensa para la lengua, por eso, el buen hacer ante la cámara, la correcta expresión gramatical que debe acompañar y enmarcar la imagen, resultan criterios ineludibles para quienes aumen la significativa tarea de escribir y hablar para televisión y desde la televisión [17]

According to this line of argument, journalists, followed by television and radio presenters have a responsibility to safeguard the purity and correct use of Spanish. Following with these views, Fernando Lázaro Carreter, Director of the Real Academia Española states that

" el influjo del televisor es enorme, y siempre será escaso el ciudadano que se ponga en la forma de lo que por él se emite



/ / A esa función, televisión, radio y prensa añaden el deber de contribuir a elevar la calidad intelectual del país, dando ejemplo de expresión sencilla y variada pero rigurosa

Para ello, sería de la mayor importancia la colaboración entre los periodistas, que tienen hoy el poder idiomático, y la Academia, que tal vez posee la autoridad ( y que no propugna el "estilo académico" que, como tópico descalificador, se le atribuye" [18]

Different solutions and steps to the problem of loan words in Spanish have been given

- 1 - "La misma palabra u otra muy parecida, dada como extranjera, está autorizada por la Real Academia Española, en cuyo caso, no procede otra cosa que imponerla
  - 2 - Existe un vocablo español autorizado con parecido significado al de la voz extranjera. Procede entonces su inmediata aceptación
  - 3 - No existe un vocablo español de parecido significado, y se lanza una nueva acepción de una voz española autorizada que tenga una relación lógica con la palabra extranjera
  - 4 - Se crea una voz española parecida en fonética y escritura al término extranjero y que significa lo mismo
  - 5 - Se crea una voz distinta a la extranjera que refleje el mismo concepto"
- [19]

Estructurales	Individuales	Específicas
<ul style="list-style-type: none"> <li>- Carencia de directrices de Organismos Oficiales</li> <li>- Nula coordinación entre directivos, técnicos, profesionales y publicistas de las distintas actividades humanas</li> <li>- Nula coordinación entre los distintos grupos de profesionales y los críticos y periodistas</li> <li>- Nula coordinación entre los distintos grupos de profesionales y los lingüistas</li> </ul>	<ul style="list-style-type: none"> <li>- Pedantería</li> <li>- Falso prestigio</li> <li>- Mimetismo</li> <li>- Comodidad</li> <li>- Pereza</li> <li>- Falta de sensibilidad</li> <li>- Primacía de la afición sobre el cuidado del idioma</li> <li>- Falta de imaginación</li> <li>- Incultura</li> </ul>	<ul style="list-style-type: none"> <li>- Sentido práctico del idioma inglés</li> <li>- Baja creatividad española</li> <li>- Carencia de voces españolas idóneas</li> <li>- Alta dependencia extranjera</li> <li>- Dificultad de traslación al español de las voces inglesas</li> </ul>

Table II - Causas del empleo de extranjerismos [20]

Table II [20] above shows the reasons provided for the use and proliferation of loan words in Spanish, and Table III [21] shows the languages and the areas where most loan words can be found in Spanish

In the example 5 3 I 'Donegal tweed sport jacket' attention should be paid to both 'tweed' and 'sport'. According to J J Alzugaray the term 'tweed' should be simply translated as 'lana', and 'sport' should be rendered as 'deportivo' [22]. The term 'tweed' is not accepted by either the Diccionario de la Real Academia Española [23], or by the Diccionario de uso del Español by María Moliner [24] or by the Diccionario Crítico Etimológico Castellano e Hispánico

IDIOMA	SECTOR	AREA DE PREDOMINIO
INGLES	Deporte	Golf, tenis, hípica
	Economía	Economía, comercio, empresa
	Espectáculos	Cine, música moderna, televisión
	Tecnología	Informática, telecomunicación, siderurgia, energía
FRANCES	Deporte	Ciclismo
	Espectáculos	Teatro, danza, circo
	Gastronomía	Sopas, acompañamientos, viandas, postres
	Vestido	Modas, prendas
	Diversos	Cosmética, arte, vivienda
ITALIANO	Espectáculos	Música clásica, ópera
	Gastronomía	Pastas
LATIN	Diversos	Jurisprudencia, lenguaje culto
JAPONES	Deporte	Lucha

Table III - Predominio de los idiomas por áreas [21]

[25] The term 'sport' is not accepted either by the R A E [26] or by J Corominas and J A Pascual [27] However, María Moliner introduces the term in her dictionary as

"Palabra inglesa muy usada en español antes de imponerse su substituta "deporte" y todavía usada en la expresión "de sport", o en su abreviación "sport" 'chaqueta de sport, medias sport', para designar prendas, no precisamente para hacer deporte sino semejantes a ellas en la hechura y materiales y usadas como prendas no "de vestir" 'Medias [Chaquetas, Zapatos] sport', las prendas específicamente destinadas a hacer deporte o a algún deporte se designan acoinodáticamente con el nombre de ese deporte o con las

expresiones "de deporte" o "para deporte" [28]

As the title of her dictionary expresses this is a 'Diccionario de uso', and therefore considers the position that people most commonly would adopt in everyday language

It has to be considered that theory and practice do not always coincide, and that a dynamic, communicative approach has been adopted in the translations provided in this primary research. This choice can be very much disputed but the reason for adopting it lies in the characteristics of the linguistic corpus and its function, and the heterogeneity of the potential readership

### **5.3.I.- Donegal Tweed Sports Jackets**

"T J Maloney \* Very special value \* Large selection of Traditional Irish Handknitted Aran Sweaters \* Foxford Rugs \* Irish Linens \* Cashmere Sweaters \* Gents Donegal Tweed Sports Jackets \* Tweed Caps and Hats \* Church St , Ennistymon, Co Clare" [29]

### **5.3.II.- Irish tweeds**

"In the basement of 8 Shipquay St , you can buy Irish linen, tweeds and woollens" [30]

Translation of contextual example:

"T.J.Maloney \* Precios especiales \* Gran variedad de jerseys tradicionales de las Islas de Aran, tejidos a mano \* alfombras de Foxford, del vecino condado de Mayo \* mantelerías tradicionales irlandesas \* jerseys de cachemira \* *chaquetas sport de 'tweed', de Donegal*, para caballeros \* gorras y sombreros de 'tweed' \* Church Street, Ennistymon, condado de Clare. Teléfono 065-71025".

Translation of contextual example:

"En el sótano de 8 Shipway Street, podrá comprar mantelerías irlandesas, *'tweeds'* y artículos irlandeses de lana".

In these two cases, the problem arises with the translation of the term 'tweed'. According to the dictionary a 'tweed' is: 'tweed, mezcla de lana' [31]. In Spanish, the English term 'tweed' is very much widespread and used. The term 'tweed' can be rendered as 'mezclilla' in Spanish. However, the use of this term has two different aspects which are worth mentioning. The term 'mezclilla' is related to what can be called age groups. This would mean that the term would be used or in this particular case was used by past generations

and not nowadays the term has undergone an aging effect and can be considered to be obsolete in modern Spanish. As a consequence of this first point, the second aspect would be the substitution of the term 'mezclilla' by the English loan word 'tweed', the younger generation in Spain using the English term instead. Therefore the rendering would result in "*'tweed'*"

Another problem arises with the term 'sport'. Certainly there is a counterpart in Spanish 'deportivo/a'. However, the proliferation of English loan terms into the Spanish lexicon has increased during the last few years. Therefore, it is not strange to hear more and more English terms in today's Spanish and nowadays the more common of the two would be 'sport', when referring to jackets, than the theoretically more correct 'deportivo/a' as shown before in Moliner's words

Another matter is the term 'Donegal'. In this case it means that the tweed used for making these jackets is originally from Donegal but there is no special pattern involved as confirmed by Blarney Woollen Mills in Dublin

For all the reasons mentioned above my rendition would remain as "*chaquetas sport de 'tweed' de Donegal*"

For an analysis of the translation of the contextual examples, see Chapter 2, term 2 3 2 II 'Foxford rugs' and Chapter 4, term 4 2 VI 'Irish woollens'

#### **5.4.- Conclusion**

It is quite clear that education plays an important role in the importation of loan words into Spanish. Nowadays, the fact that the English language is a compulsory subject in Spanish schools, the fact that children visit the TL countries during the summer, and also the direct influence of the media as seen previously are responsible for this phenomenon. J. J. Alzugaray is more critical and wounding when he says

"Conviene destacar en este desfile lacerante a los periodistas, presentadores de televisión y radio, críticos especializados, comentaristas políticos y económicos, agencias de publicidad. Todos ellos se creen la "crème de la crème" (sic) y piensan que a más extranjerismos, más categoría y prestigio personal. Y como sus directores de periódicos y emisoras se lo consienten, pues miel sobre hojuelas" [32]

It is clear that the number of English loan words into Spanish is increasing rapidly as a consequence of technological terminology, the media and other factors

"Nuestro idioma no posee la facilidad del inglés para adaptarse a las nuevas situaciones. No permite casi la yuxtaposición de palabras, como el inglés y el alemán. Ello obliga muchas veces a una perífrasis o

circunlocución de más palabras, con lo que se favorece indirectamente la permanencia de ciertas voces extranjeras" [33]

In my opinion it is acceptable to use a loan word if a lexical gap exists, but the excessive use of foreign words in languages is a matter of regret



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***CHAPTER 6***

***THE PROBLEM OF  
CULTURAL CONNOTATIONS***

# **CHAPTER 6.- THE PROBLEM OF CULTURAL CONNOTATIONS**

## **6.1.- Introduction**

In this chapter, terminological items whose TL equivalents lack the cultural associations or identifications that the SL terms convey are presented. These cultural subtleties originate from different aspects. In some cases, these points result from traditional festivities, as in examples 6 I 'Bloomsday', 6 XXII 'Pan Celtic Week' and 6 XXVI 'St Patrick's day'. Political undertones also emerge, as in examples 6 XVI 'Lambeg drums', 6 XIX 'Londonderry Air - Danny Boy' and 6 XXI 'Orangemen's Day'. In other cases, connotations of the place names involved should be taken into consideration, as in examples 6 XXIII 'Ring of Beara' and 6 XXIV 'Ring of Kerry'.

### **6.1.- Bloomsday**

"Bloomsday Bloomsday is the day in which James Joyce's character, Leopold Bloom, made his journey around the Dublin of 1904, immortalised in the pages of the novel 'Ulysses'. Each year Dublin is the venue for numerous re-enactments, as Dubliners and Joyceans alike celebrate the greatest novel of the twentieth century. A full programme of Bloomsday activities will be available from Dublin Tourism. Dublin City and County June 16th" [1]

Translation of contextual example

"'Bloomsday' Se denomina '*Bloomsday*' al día en el que el personaje de James Joyce, Leopold Bloom, viajó a través del Dublín de 1904, inmortalizado en las páginas de la novela 'Ulysses'. Cada año, Dublín es el escenario de numerosas representaciones, ya que dublínese y Joyceanos celebran la mejor novela del siglo XX. En las Oficinas de Turismo de Dublín tendrá a su disposición un programa completo de las actividades del '*Bloomsday*' En la ciudad de Dublín y condado, 16 de junio"

This term denotes a well known festivity and it is clearly explained in the context. With the explanation provided in the contextual example, any reader from any TL would understand what 'Bloomsday' is. However, the connotations about the significance and importance of Leopold Bloom and James Joyce in Irish culture, life and society, and very especially in that of Dublin, would be to some extent lost in this case.

Since a proper name is being dealt with in this example, a transfer would not be necessary from a translation strategy point of view and I would be in favour of using a transference and simply say "*Bloomsday*", especially because as mentioned above, the context explains who Leopold Bloom is and

what Bloomsday is

In the translation of the contextual example a comma has been introduced in the last line when mentioning the date in which Bloomsday is held for reasons of cohesion and flow in the Spanish version

The verb phrase 'will be available' has been translated as 'tendrá a su disposición' in line with a reader-centred translating approach. This possibility was given priority in order to avoid the rendering offered by one of the Spanish interviewees such as 'será ofrecido'. Although this structure is grammatically correct in Spanish, a problem of translationese and of frequency interference would arise. The fact that passive structures are not as much used in the Spanish language system meant that a direct address to the TL readership was opted for in the end.

### **6.II.- Bog (Northern)**

"But first turn off, at exit 13, to visit Peatlands Park, to learn all about turf, or peat, and take a ride on the narrow-gauge peat train into the bog" [2]

### **6.III.- Bog (Republic)**

"Lisdoonvarna. There are many walks in the area and there is a pleasant walk across the local Lisdoonvarna bog at Cnoc na Madre where the full benefit of

the invigorating mixture of bog, sea and mountain air may be experienced".  
[3]

Translation of contextual example

"Pero, primero, desvíese por la salida número 13 para visitar 'Peatlands Park', descubrir todo lo que se refiere a la turba y montar en el tren de vía estrecha para transportar la turba e ir hacia el *pantano*"

Translation of contextual example

"El pueblo de Lisdoonvarna le ofrece zonas muy agradables de paseo, como el que podrá darse a través del *pantano* local de Lisdoonvarna, en Cnoc na Madre, donde podrá respirar la saludable mezcla del aire del *pantano*, el mar y la montaña"

This term appears in literature published by both the Northern Ireland Tourist Board (NITB) and by Bord Fáilte Éireann (The Irish Tourist Board), although in different contexts

Etymologically speaking, the term '*bog*' originates from C13 From Gaelic **bogach** swamp, from **bog** soft [4]

This term poses some difficulty in cultural appreciation, rather than a serious translation problem. In Spanish 'bog' can be simply translated as 'pantano' or 'ciénaga' [5], these terms being synonyms. However, the problem arises because by simply using either of these terms, the Spanish readership would not be aware of the existence and importance of peat and bogs in Ireland as a way of obtaining energy. Nor would they have any idea of their actual uses nowadays. An explanatory note would be much needed, but in these examples the possibility of doing so is remote, due to the characteristics of the contexts.

In the contextual example both the terms 'peat' and 'turf' appear. The entries in the monolingual dictionary for 'peat' and 'turf' are as follows:

**Peat** "a compact brownish deposit of partially decomposed vegetable matter saturated with water, found in uplands and bogs in temperate and cold regions and used as a fuel (when dried) and as a fertilizer" [6]

**Turf** 5 Another term for **peat** [7]

According to *Bórd na Mona*, 'turf' and 'peat' are not synonyms as this dictionary claims. The definition provided by the monolingual dictionary for 'peat' is accurate. However, the term 'turf' only applies to 'peat' that has been cut and dried. Another difference is that 'peat' is used in power stations and what is called 'horticulture peat' is used for gardening purposes as a fertilizer.



However, 'turf' is used as a domestic fuel and appears dried and cut in the form of briquettes or "sods" etc

These terms pose a difficulty in translation into Spanish, since the entries appearing in the bilingual dictionary for these items are as follows "turf (peat) turba" [8] "Peat turba" [9] As seen in the paragraph above, 'turf' and 'peat' are not synonyms. This point certainly verifies again the unreliability of dictionaries when translating cultural terminology. The differentiation that occurs in the context between the two lexemes 'turf' and 'peat' in English is lost in the TL version since there is no difference between these two in Spanish. This most probably responds to the fact that 'peat' and 'turf' are not common products for obtaining energy in Spain, and therefore unknown to the general public. For this reason, and although this author was aware of the difference between the two terminological items, the term 'turba' has been used in both instances since their distinctive features are not decisive factors for the understanding of the contextual example. Moreover, the fact that the contextual example is far from being a technical one on the matter supported the decision of sacrificing the senses of the lexemes in English.

In the translation of the contextual examples some changes have been introduced in order to accommodate the text to a Spanish TL readership. In

the first instance, the noun phrase 'peat train' has been rendered as 'para transportar la turba'. Given that the Spanish translation offers an adjectival function modifying the name by means of the preposition 'de' in 'tren de vía estrecha', it was necessary to avoid a second adjectival modification by means of the same preposition 'de', such as 'tren de turba de vía estrecha' since this would affect the naturalness of the text and would be an overliteral translation. Given this change a verb was necessary in order to link it with the preposition 'into' appearing in the original SLT. Thus, 'e ir hacia' was this author's choice.

In the second contextual example, the prepositional phrase 'el pueblo de' has been introduced in order to clarify the place name 'Lisdoonvarna'. 'There are many walks' has been freely rendered as 'El pueblo de Lisdoonvarna le ofrece zonas muy agradables de paseo', using a more dynamic structure in Spanish and 'may be experienced' has been translated as 'podrá respirar'. These changes respond to the need of improving the original SLT to a certain extent, since repetitions occur within the contextual example. The first line in the SLT repeats the word 'walk' twice with the same categorial function. Certainly, if this structure were to be rendered literally in Spanish, a problem of interference would arise. On the other hand, a more reader-centred approach has been considered by making a direct address to the putative reader and on

the other hand a lexical change has been incorporated when transferring 'experienced' by 'respirar' in order to avoid a problem of frequency interference and in order to be lexically more in accordance with the Spanish language system

#### **6.IV.- Burial Cairn**

"Ennistymon This huge monument is 8 metres high and nearly 100 metres diameter at the base It is at the site of a battle between rival factions of the O'Brien clan in 1573, but it is purported by some antiquarians to be a Bronze Age burial cairn" [10]

#### **6.V.- Cairn (Northern)**

"Preserved under peat for millennia, the Beaghmore stone circles near Drum Manor were uncovered only about 40 years ago and the meaning of the three pairs of circles, a single circle, cairns and strange rows of stone is still obscure" [11]

#### **6.VI.- Cairn (Republic)**

"Historic Glencolumbkille The history of Glencolumbkille spans some 5,000 years, back to the Stone Age when the first farmers toiled the land here The only traces of these early settlers are the Court Cairns, examples of which are found at Malinmore, Cloghanmore and Farranmacbride [12]

Translation of contextual example

"Ennistymon Este impresionante monumento tiene 8 metros de altura y casi 100 metros de diámetro en la base. Está situado en el campo de la batalla que tuvo lugar en el año 1573 entre facciones rivales del clan O'Brien, pero algunos especialistas piensan que se trata de un '*burial cairn*' (*monumento funerario*) de la Edad de Bronce"

Translation of contextual example

"Conservados bajo terreno de turba durante milenios, los círculos de piedra de Beaghmore, junto a Drum Manor, se descubrieron tan sólo hace 40 años. El significado de los tres pares de círculos, un círculo individual, '*cairns*' (*monumentos funerarios*) y extrañas hileras de piedras es aún un misterio"

Translation of contextual example

"Glencolumbkille histórico La historia de Glencolumbkille se remonta a 5 000 años, a la Edad de Piedra, cuando los primeros agricultores labraron esta tierra. Los únicos vestigios de estos pobladores son los '*Court Cairns*' (*cámaras funerarias*), pudiéndose encontrar otros ejemplos en Malinmore,

Cloghanmore y Farranmacbride"

These terms appear in literature published both by the NITB and by Bord Fáilte Éireann. In these cases the translator faces a problem of difficulty in cultural connotation. The rendition that appears in the dictionary for this term is "mojón, montón de piedras (puesto en una cumbre o sobre una sepultura, etc.)" [13]. In the English dictionary 'cairn' appears as 'a Gaelic term **cairn** that means 'mound of stones'' [14]. In a historical context it is described as 'a pyramid of rough stones, raised for a memorial or mark of some kind as a memorial of some event, or a sepulchral monument over the grave of some person of distinction' [15].

As can be seen from the contexts in these examples, the terms 'burial cairn' and 'cairn' appear in highly specific contexts concerning historical sites. The best translation procedure would be to make use of a translation couplet, giving the readership both the SL term and the explanation of what that term means. Thus, considering the definitions provided by the dictionaries above the rendition would remain as "'burial cairn' (*monumento funerario*)" or "'cairns' (*monumentos funerarios*)". 'Court Cairns' has been rendered as 'cámaras funerarias', given the historic aspect of the contextual example in which the terminological item appears.

In the translation of the contextual examples a communicative approach has been retained by providing a dynamic translation. Thus, in the first example the preposition 'in' has been rendered as 'que tuvo lugar', 'which took place' in English, this being the most common formula in Spanish in this case. The noun 'antiquarians' has been translated as 'especialistas' in order to avoid the misconception of a person who works in an antique shop that the term 'anticuario' can create in Spanish.

In the second contextual example 'were uncovered' has been translated using the impersonal 'se' in Spanish as 'se descubrieron' in order to be closer to the Spanish language system, since passives are seldom used.

In the translation of the contextual example 'which are found' has been rendered as 'pudiéndose encontrar' in order to avoid an overliteral translation provided by one of the Spanish interviewees such as 'que se encuentran'. This relative clause in Spanish falls into a clear problem of translationese and pays more attention to a formal equivalence principle which in this case provokes a disruption of the reading in the TLT.

## 6.VII.- Burren

"North Clare is an unspoilt part of Ireland that offers all the ingredients to make your holiday memorable

In this compact area you'll discover the Atlantic restlessly pounding the dramatic 700 ft high Cliffs of Moher, golden sandy beaches and of course the world famous Burren with its rare flora and its wealth of archeological remains" [16]

### Translation of contextual example

"El norte del condado de Clare es una zona virgen de Irlanda que le ofrece todos los ingredientes para disfrutar como nunca de sus vacaciones

En esta zona encontrará el Atlántico bajo los impresionantes 212 metros de altura de los acantilados de Moher, playas de arenas doradas y, por supuesto, el famoso *Burren (zona del oeste de Irlanda caracterizada por su aridez)*, con su peculiar flora y su abundancia en restos arqueológicos"

In this example the readership can clearly identify by the context that the Burren is a remarkable area in Ireland. However, not all the implications that the term conveys are explicit in this context. Therefore a problem of cultural connotations of place names arises here

This term also appeared in Chapter 2, 2.4.1 'Burren preserves'. In that case it was categorised under 'local specification of objects' since '*Burren*' worked as a modifier of the product '*preserves*'. However, in this particular case, 'Burren' appears as the proper name of this outstanding area in the West of Ireland. All comments in the questionnaire in relation to the connotations of the place in item 2.4.1 'Burren preserves' apply to this one as well (see Appendix A - Questionnaire).

The cover of the brochure where this context appears offers an impressive photograph of the Cliffs of Moher, located in the Burren. There is also photographic support in the page where the actual context appears (see Appendix B - Contextual Examples). However, this photograph does not explicitly show the readership the bleakness or the barren aspect of the Burren. There are two reasons for this. Firstly, the photograph offers a very wide perspective, not focusing on any remarkable aspect of the Burren. And, secondly, the photograph is in black and white. This hampers the whole visual effect to the point that the reader who does not know the Burren at all might be misled and might think that the landscape is verdant.

A good solution for this problem could be the incorporation of colour photographic support for any TL readership in order to make clear to the



audience the well known features of the Burren

Since the photographic support has clearly failed to convey the connotations of 'Burren', a short descriptive equivalent would be the most appropriate translation procedure in order to give the reader a better and more complete idea about the Burren. The rendition could result in "*Burren (zona del oeste de Irlanda caracterizada por su aridez)*"

Punctuation has been changed in the Spanish translation for reasons of cohesion and flow in the rendition, and the height that appears in the Imperial System (700 ft ) has been transferred into the Decimal System, more common in Spain (212 metros)

The phrase in the original context 'to make your holiday memorable' has been transferred as 'para disfrutar como nunca de sus vacaciones'. Should an overliteral translation be provided such as 'para hacer sus vacaciones memorables' a clear problem of translationese would be encountered, since this direct transfer would give prevalence to structure rather than to meaning

### 6.VIII.- Busking Festival

"Resort holidays in Cork and Kerry Annual Festivals International busking festival - August" [17]

#### Translation of contextual example

"Veranee en Cork y Kerry Festivales anuales *Festival Internacional de músicos de calle* - agosto"

Busking is a phenomenon much more widespread and accepted socially in Irish and other societies than in Spanish society That is what makes the rendering complicated and the concept confusing for the Spanish readers if no pejorative connotations are to be included

'Músicos callejeros' was excluded from the translation because of its negative implications in Spanish, the adjective 'callejero' usually applied to rioting in the streets For this reason, the following transfer was therefore preferred "*Festival de músicos de calle*"

The noun phrase 'resort holidays' appears in the Spanish translation here as 'veranee en Cork y Kerry' The use of the imperative in formal addressing

responds to the common formula used within this type of tourist material in the Spanish market. Furthermore, there is a lack of cultural equivalent in Spanish for the term 'resort holiday', since in Spanish no 'resort holidays' exist except those especially designed for foreign tourists.

### 6.IX.- Capstone

"A later group of settlers in the Stone Age left the remains of their style of tomb-building, the Portal Dolmens, which usually consist of several standing stones surmounted by a capstone" [18]

#### Translation of contextual example

"Un grupo posterior de pobladores de la Edad de Piedra nos legó los restos de sus peculiares tumbas, los Dólmenes Portal, que por lo general se componen de varias piedras coronadas por un '*capstone*' (*remate*)"

This term does not appear in the bilingual dictionary [19] but it does appear in the English dictionary, its entry being as follows: "one of a set of slabs on the top of a wall, building, etc" [20]. Considering this definition, the term could be transferred as "**remate**", although the use of a translation couplet would be very much recommended to provide the readership with a full

account of the meaning of the term and a proper identification of the item in question

'Of their style of tomb-building' has been translated here as 'peculiares tumbas' One of the Spanish interviewees consulted in this research offered the following rendering 'de su estilo de hacer tumbas' This is a very literal translation which poses several problems Firstly, a problem of translationese arises since the appropriate sense is not produced as a consequence of the frequency interference that this transfer poses Secondly, structure has been given prevalence over meaning And thirdly, the problems mentioned above lead to a disruption of the reading of the text which might make the TL readership believe that the translation was not provided by a native speaker of Spanish

#### **6.X.- Country guesthouses**

#### **6.XI.- Farm guesthouses**

"Country guesthouses / Farm guesthouses Guesthouses graded A and B as above but situated in rural settings" [21]

Translation of contextual example

*"Casas de huéspedes en el campo y en granjas: Casas de huéspedes clasificadas A y B, como en el ejemplo anterior, pero situadas en el campo"*

This term and context are part of definitions provided by the Northern Ireland Tourist Board in one of their brochures 'Country guesthouses' and 'farm guesthouses' are according to the NITB "guesthouses graded A and B which are situated in the countryside" The same brochure offers definitions for 'guesthouses' as follows "Guesthouses These are graded establishments situated in towns Grade A Guesthouses which offer a standard of comfort which includes separate lounge and dining room accommodation for the exclusive use of guests and full board if required Grade B Guesthouses offering separate and comfortable lounge and dining room accommodation with a minimum meals service of breakfast and evening meal, packed lunches on request" [22]

The fact that 'guesthouses' are *graded* establishments is a crucial point to emphasise in these examples in order to differentiate them from 'houses' which are *ungraded* establishments However, this point is stressed in the contextual examples in the form of a descriptive equivalent and in the Spanish

version by '*clasificadas*', no supplementary information being therefore required

This expression can be translated as "*casas de huéspedes*", although the loss of cultural connotations would not give a full account of the implications of the item to the putative readership. This is a case in which an explanatory footnote would be much appreciated by the reader, but considering the brevity of the context in which it appears, the possibility of using such a strategy is limited.

#### 6.XII.- Country houses

#### 6.XIII.- Farm houses

"Country houses / Farm houses Ungraded establishments situated in rural settings which offer cleanliness, comfort and limited facilities" [23]

#### Translation of contextual example

"*Casas de campo y granjas* establecimientos que aún no han sido clasificados, situados en el campo, y que ofrecen limpieza, comodidad y servicios limitados"

These terms pose the same problem as 6 XI and 6 XII above. The entry for 'country house' in the dictionary is "quinta, finca" [24]. However, by using any of these entries, no implications about accommodation offered in 'country houses' or 'farm houses' is implied.

According to the NITB the difference between a 'country guesthouse' and a 'country house' would be that a 'country house' is an *ungraded* establishment. Therefore, an explanation would be required in order to deal with the mistranslation provided in the dictionary, a point to which we will return in Chapter 7. As mentioned in the example above, the definition in relation to the type of establishment a 'country house' is, appears in the context itself in the form of descriptive equivalent 'ungraded establishments' or 'que aún no han sido clasificados' in the Spanish rendering. Therefore, this makes it unnecessary to incorporate the complementary information by means of any translation procedure.

In the case of 'farm house' the problem is the same. In the Spanish dictionary this term appears rendered as 'cortijo, alquería, casa de labranza, casa de hacienda (LAm)' [25], the real meaning being far from those given in the dictionary. However, if a transfer like 'casas granja' were to be included in the translation of the contextual example the type of establishment involved

would not be sufficiently clear for a Spanish readership Nevertheless, the context solves the problem in this case with the explanation provided

#### 6.XIV.- Field Studies

"Cappanalea Outdoor Education Centre, Oulagh West, Carragh Lake, Killorglin, Co Kerry Activities multi-activity breaks Canoeing, boardsailing, rockclunbmg, orienteering, field studies, hillwalking, angling and sailing"  
[26]

#### Translation of contextual example

"Centro de educación al aire libre Cappanalea, situado al oeste de Oulagh, Lago Carragh, en el pueblo de Killorglin, condado de Kerry Actividades vacaciones con diversas actividades canoa, esquí acuático, escalada, montañismo, *estudios de campo - tales como geografía y ecología* - marchas de montaña, pesca y navegación"

The definition provided in the dictionary for this item is the following "(often pl ) a research project carried out in the field" See **field** (sense 11) [27]

Field (sense 11) "a place away from the laboratory, office, library, etc , usually out of doors, where practical work is done or original material or data collected" [28]



Considering these definitions, and after having checked with Cappanalea Outdoor Education Centre and with the four Spanish interviewees taking part in this research, 'field studies' could be transferred into Spanish as "*estudios de campo*" This centre offers field studies in areas such as geography and ecology Since this practice is more widespread in Ireland than it is in Spain, a Spanish readership would have a slight problem in fully understanding what the concept really means and implies unless some type of supplementary information were added For this reason, I have opted for the inclusion of 'tales como geografía y ecología', in English 'such as geography and ecology' in order to narrow the perception of the TL readership

By analogy with previous examples, 'en el pueblo de' has been introduced in order to avoid any possible misconception in relation to the place name Furthermore, 'multi-activity breaks' has been rendered as 'vacaciones con diversas actividades', since Spanish does not allow as English does the prefix 'multi' along with a noun acting with an adjectival function A colon has been introduced after 'vacaciones con diversas actividades' in the Spanish version in order to be correct in the Spanish language system since different activities are offered

### 6.XV. Lambeg drums

"To hear the 'blattering' of the Lambeg drums it's best to go to a country demonstration" [29]

#### Translation of contextual example

"Para oír el 'estruendo' de los *tambores de Lambeg*, lo mejor es asistir a uno de los festivales en el campo"

This item appears in one of the brochures published by the Northern Ireland Tourist Board

According to Comhaltas Ceoltóirí Éireann, the experts in the subject field consulted in this research in relation to traditional music and instruments, the term 'Lambeg drums' would have clear political connotations, difficult to convey to any TL readership 'Lambeg drums' are associated with the Loyalists' marches in Northern Ireland and are well known for their drum. This item would probably require a description and an annotation as to the different political implications underlying the mere instrument

However, the most important and characteristic aspect of 'Lambeg drums' would be the 'blattering' of their sound, an aspect that the context itself mentions and that is retained in the Spanish version by '*estruendo*'

Bearing such considerations in mind, the term could be translated as "*tambores de Lambeg*"

### 6.XVI.- Leprechauns

"Legends of fairies, leprechauns and such, survive in mountains and woody glens" [30]

#### Translation of contextual example

"Las leyendas de hadas, *gnomos* y demás, sobreviven aún en las montañas y frondosos valles"

The entry in the bilingual dictionary for 'leprechaun' is

'(Ir) duende' [31] The entry in the English dictionary for 'leprechaun' is '(In Irish folklore) a mischievous elf, often believed to have a treasure hoard (C17 from Irish Gaelic *leipreachan*, from Middle Irish *luchorpan*, from *lu* small + *corp* body, from Latin *corpus* body)' [32].

The Spanish term "*gnomo*", would be closer to the entry provided by the dictionary above. This verifies once more the unreliability of dictionaries when transferring cultural terminological items, an aspect which will be covered in Chapter 7. 'Gnomo' also makes reference to the small size and would also provide an affectionate nuance, apart from presenting the core of the semantic field. Obviously some loss of cultural connotation in relation to the origin of the term and in relation to the myth involved would remain in the transfer, but in this particular instance the closest cultural equivalent has been presented.

#### **6.XVII.- Linen Damask**

"Smyth's Irish linens 14 Callender Street, Belfast (Behind Marks & Spencer) Tel 322983 Large selection of quality souvenirs, Linen Damask, Aran Handknits, Donegal China, Irish Jewellery, Linen Handkerchiefs" [33]

#### **Translation of contextual example**

"Smyth Artículos irlandeses de hilo 14 Callender Street, Belfast (Junto a Marks & Spencer) Teléfono 322983 Gran variedad de regalos de primera clase, *mantelerías de Damasco*, artículos de punto tejidos a mano de las Islas de Aran, porcelana de Donegal, joyas con motivos celtas, pañuelos de hilo"

The entries for both these terms in the English dictionary are as follows

Linen a a hard-wearing fabric woven from the spun fibres of flax b (as modifier) a linen tablecloth (Old English *linnen*, ultimately from Latin *linum* flax, LINE) [34]

Damask a a reversible fabric, usually silk or linen, with a pattern woven into it It is used for table linen, curtains, etc

b table linen made of this c (as modifier) a *damask* tablecloth (C14 from Medieval Latin *damascus*, from Damascus, where this fabric was originally made) [35]

Both terms exist in Spanish and therefore the rendition would remain as "*mantelerías de Damasco*"

Damask can have three different patterns as confirmed at Blarney Woollen Mills, subject specialists on the matter chrisanthemum, shamrock or celtic It is not necessary, however, to include such detailed information in this instance since the main purpose of the text is to attract custom by listing under general headings the categories of goods on sale

For a discussion of the translation of the contextual example, see Chapter 2 - Local Specification of Objects, term 2.2.2 II 'Donegal China'

### 6.XVIII.- Londonderry Air - Danny Boy

"The market town of Limavady is today a modern commercial centre which retains a sense of elegant past in its Georgian architecture. Beautifully located, in the shadow of Binevenagh Mountain, it is an increasingly popular tourist focus, its main street commemorating Miss Jane Ross who, having heard a blind fiddler play the haunting Londonderry Air, noted down the melody which the world now knows as 'Danny Boy'" [36]

#### Translation of contextual example

"El pueblo de Limavady es hoy en día un moderno centro comercial que respeta el elegante pasado de su arquitectura Georgiana. Situado espléndidamente bajo el monte Binevenagh, es un punto turístico en alza. Su calle principal está dedicada a Miss Jane Ross, quien, tras haber oído a un violinista ciego tocar la pegadiza *canción 'Londonderry Air'* anotó la melodía que todo el mundo conoce hoy en día como '*Danny Boy*'"

This term poses no difficulty in terms of translation strategy. The problem arising in the context appearing in this brochure published by the NITB is a matter of pro-British identification. Instead of using the title Londonderry Air, with all that the 'London-' prefix implies politically, the authors could have simply used the title Danny Boy, which later on in the text they recognise is the worldwide name for it. However, the task of this author in this research

is to simply translate the item and therefore this author decided to retain the rendition as it appears in the SL text "*Londonderry Air - Danny Boy*"

However, an ethical dimension to translation could be considered in this case. If a translator is commissioned by the publishers of the SLT to produce a translation and his/her views are in clear opposition to those of the commissioners, should the translator consider not accepting that particular task? This question has no easy answer, but it will ultimately be the translator's ethics that will decide.

In the translation of the contextual example the adjective 'haunting' has been translated as 'pegadiza' and the noun '*canción*' has been introduced in order to clarify the meaning of '*Air*'.

Some aspects are worth mentioning as regards the translation of the contextual example. One of the Spanish informants proposed to render 'retains a sense of elegant past' as 'mantiene el sentido de su elegante pasado'. The Spanish rendering provided by this author 'respeta el elegante pasado de su arquitectura Georgiana' differs somewhat from the proposed one. Firstly, a reader-centred approach was intended in the whole research. Had the translation remained as the direct transfer suggested above, a clear problem

of formal equivalence transfer would emerge, hampering the whole communicative approach. Secondly, a formal equivalence transfer would produce a problem of frequency interference, which would not be in accordance with the Spanish socio-cultural context.

'Beautifully located' has been rendered here as 'situado espléndidamente' in order to keep the naturalness of the collocation in Spanish, since a direct transfer for 'beautifully', such as 'bellamente', would not match semantically within the given expression.

The prepositional phrase 'in the shadow of' has been transferred using the preposition 'bajo', keeping at the same time the accuracy of the original SLT. Furthermore, clear photographic support is given in this particular example (see Appendix B - Contextual Examples, Chapter 6).

The collocation 'increasingly popular' appears in the translation here as 'en alza'. Given that it would not be possible to make a direct transfer in the TLT by means of the adverb modifying the adjective, a common formula for this phrase has been given priority over another option offered by the Spanish interviewees such as 'más popular'.



### 6.XIX.- Open farms

"Open farms Ever growing in popularity open farms offer opportunities for the whole family to experience a farming environment often with the addition of horse riding and fishing, and in some cases a historic glimpse of farming of times gone by" [37]

#### Translation of contextual example

"*Granjas escuela* cada vez más populares, las granjas escuela ofrecen a toda la familia la posibilidad de conocer el ambiente de una granja, además de la hípica y la pesca y, en algunos casos, un recorrido histórico por los tiempos de la agricultura de antaño"

In this case a problem of cultural difficulty in connotation arises While the term 'granjas escuela' on its own would be unclear, the supplementary information in the context amplifies and defines it

'Ever growing' has been rendered in this particular case as 'cada vez más populares' in order to avoid an overliteral transfer such as 'siempre crecientes en popularidad', which is based on the formal equivalence principle and therefore lays emphasis on the structure, at the expense of the meaning 'Cada vez más populares' maintains the equal response effect in the SLT and in the

TLT, without creating a disruption in the reading of the text

### 6.XX.- Orangemen's Day

"Belfast 1991 Events and Festivals Orangemen's Day - 12th July" [38]

#### Translation of contextual example

"Belfast 1991 Acontecimientos y festivales *día de los Lealistas, 12 de julio*"

This term can be treated in a similar way to 6 XVII 'Lambeg drums' and 6 XX 'Londonderry Air - Danny Boy' This item poses an interesting translation problem, namely the pro-British attitude on the part of the authors of the brochures published by the NITB The translation would remain as "*Día de los Lealistas - 12 de julio*", thus not conveying at all the political connotations of the day, the parade held on that particular occasion or the reasons why

The term '*Lealistas*' was chosen since it was considered that this would be the term that a general Spanish readership would find easier to understand Different connotations are missing in relation to the Orange Order but it was borne in mind that if associations with William of Orange were included, not

only long explanations and clarifications would be required but also a Spanish general readership would find it confusing to say the least

### 6.XXI.- Pan Celtic Week

"Resort holidays in Cork and Kerry Killarney Annual festivals Pan Celtic Week - held in May" [39]

#### Translation of contextual example

"Veranee en Cork y Kerry Killarney Festivales anuales *Semana Celta* - mes de mayo"

'Pan' comes from Greek 'pan', neuter of 'pas', this meaning 'all' [40]

Considering this definition, the expression could then be rendered as "**Semana Celta**" In Spanish the expression 'semana celta' has a general meaning, and as such it implies the whole of the different Celtic subdivisions that exist This is conveyed in the original SL context by the Greek term 'pan', whereas the collocation 'semana celta' would already include the semantic component of the SL terminological item 'pan'

For an analysis of the translation of the contextual example, see term 6 VIII

'Busking festival'

### 6.XXII.- Ring of Beara

### 6.XXIII.- Ring of Kerry

"Although claimed by many, it can be said of Kenmare that it is truly the perfect centre of the South West linking as it does the famed Ring of Kerry and the Rmg of Beara" [41]

### Translation of contextual example

"Aunque muchos no lo crean, el famoso pueblo de Kenmare es el centro perfecto de base para descubrir el suroeste, y une a su vez el famoso *Anillo del Kerry y el Anillo de Beara*"

Along with 'Comber' (2 4 IV ) 'Beara' was the place name that most Irish informants did not know (see Appendix A - Questionnaire) Therefore, it is not surprising to find either blank spaces in the questionnaire or answers like "absolutely nothing", "no idea", "I don't know", "never heard of it" Some informants were completely taken aback by the item in question and timidly wrote "island?" or "sounds Irish?" A few people who replied to the questionnaire did know about Beara and replied "peninsula in Kerry", "Beara

peninsula" or simply the expected "*Ring*" One person took the risk and correctly answered "possibly a peninsula or island"

With regard to 'Kerry' all kinds of answers can be studied They range from political "Ballyseedy massacre by Free-State forces against I R A , 1922" to more idyllic "Sheep, football, holidays, Rose of Tralee, mountains", "Ring of Kerry, beautiful countryside, art, Dingle, tourists", "green trees, lakes, scenery", to connotations related to Irish traditional sports "hurling" or even in two cases to the more practical and gastronomical "butter" These terms are usually known in Spanish as "*Anillo de Beara*" and "*Anillo del Kerry*" respectively

In the translation of the contextual example 'the perfect centre' has been translated as 'el centro perfecto de base', since the context implies that it is the perfect centre for basing yourself and explore the South West Following this noun phrase, a verb was required Therefore, for reasons of cohesion in the TLT the verb 'descubrir', 'to discover' has been included in the phrase

#### **6.XXIV.- Singalong**

"The region is dotted with friendly pubs, ideal for lunches, evening smgalongs or simply a welcome rest at the end of another packed day" [42]

Translation of contextual example:

"La región está repleta de encantadores 'pubs', ideales para el almuerzo, *veladas musicales* o simplemente para un merecido descanso al final de otro día agotador"

This term does not appear in the English dictionary [43]. However, and after having checked with the Spanish interviewees taking part in this research, I would simply translate it into Spanish as "*veladas musicales*" or 'musical evenings', this cultural equivalent in Spanish being the closest to the one in the SL text

However, when using the term 'singalong', some associations in relation to traditional music and a gathering are conveyed, which is not possible in the Spanish rendition, unless an inappropriately long descriptive equivalent were to be included

In relation to the translation of the contextual example, there is no difficulty involved in terms of translation strategy. A dynamic approach has been maintained in the contextual example by providing a reader-centred translation and by not translating it literally. One of the Spanish informants suggested

'tiene muchos bares' This verb phrase would lack the effect of the original SLT, since it would be a very neutral way to express the idea given in the original. The noun 'pubs' has been maintained in its original form and inverted commas. By means of this transference, the communicative approach is not hampered at all and the whole naturalness and effect of the SLT is kept.

### 6.XXV.- St.Patrick's Day

"Dublin 1991 European City of Culture. All this in addition to Dublin's normal calendar of events which includes St Patrick's Day celebrations, the Dublin Street Carnival, music in the parks, the Dublin Theatre Festival, the Dublin Film Festival and much, much more" [44]

#### Translation of contextual example

"Dublín 1991 Capital Cultural Europea. Todo esto además del programa habitual de acontecimientos culturales de Dublín, que incluye la festividad del *Día de San Patricio, patrón de Irlanda*, el carnaval en las calles de Dublín, música al aire libre, el festival de teatro y de cine de Dublín, y muchísimas más cosas"

'St Patrick's Day' could be simply translated as "*Día de San Patricio*"

Although this is the common translation and a correct one, there is loss of cultural connotation, for many readers will probably not know that St Patrick

is the patron saint of Ireland. Therefore, it would be appropriate to include supplementary information and translate the term as "*Día de San Patricio, patrón de Irlanda*"

In relation to the translation of the contextual example it is worth mentioning the translation provided here for 'Dublin Street Carnival'. One interviewee suggested to render it as 'Carnaval callejero de Dublín'. By analogy with term 6 VIII 'Busking festival', it was considered appropriate to avoid the use of the adjective 'callejero' given its negative connotations in Spanish. Therefore a more neutral and free from negative connotations 'Carnaval por las calles de Dublín' was preferred.

## **6.2.- Conclusion**

The questionnaire (see Appendix A - Questionnaire) verified that associations not only vary from nationality to nationality, but even within people from the same country. And what is more, among people from the same city within a particular country with similarities in terms of educational background, age or professional careers.



As shown in this chapter, cultural terminology often needs the inclusion of supplementary information in order to explain the socio-cultural aspects that the terms imply. As illustrated in the examples above, some of the connotations that the terminological items possess can be solved by means of short descriptive equivalents, whereas in some other cases more intricate matters arise. These difficult points arise either because of the complexity of the connotations involved - especially political ones - or because the context does not provide adequate clarification of meaning; sometimes because of the brevity of the text and other times because the context only explains vaguely what the actual item implies.

Certainly, the associations are a difficult aspect to deal with, but the translator should at least have some kind of contact with the author of the original SL work where possible and should try to approach the author's views as much as possible, so the translated version resembles the original SL text as faithfully as it can be achieved.

One last aspect to consider, even though it is beyond the scope of the present research, is the ethical dimension as an intrinsic part of the translation process. This aspect is often underestimated and the fact that the translator's attitude and point of view both play a crucial role in the translation of this type of

literature means that the ethics of translation need to be regarded as an issue which still requires further analysis and research

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***CHAPTER 7***

***FACTORS TO CONSIDER  
WHEN TRANSLATING  
CULTURE-SPECIFIC TERMS***

# ***CHAPTER 7.- FACTORS TO CONSIDER WHEN TRANSLATING CULTURE-SPECIFIC TERMS***

## **7.1.- Introduction**

The aim of this Chapter is to draw conclusions and provide guidelines for the translation of culture-specific terms in tourist brochures by highlighting a number of key aspects involved in this process. Furthermore, it is worth mentioning from the very outset that the aspects discussed in this Chapter are not only applicable to the translation of terminological items into Spanish, but also to the translation of other similar items into different target languages.

## **7.2.- Translatability or untranslatability?**

There are two extremely different points of view which have constituted one of the main arguments in translation studies for centuries. Both of these points of view have arisen in response to the following question: is translation possible, or is it an impossible exercise?

As an illustration of this ongoing debate, the following two quotations provide ample evidence.

"Translation is of course an impossible task. No version of any sentence in one language can possibly capture the semantic richness, phonetic structure, syntactic form and connotative allusiveness of a sentence in another language [1]

"Muy bien. Es imposible traducir. Pero la imposibilidad a la que suele aludirse así es la imposibilidad de la Traducción. Es decir, es aquella imposibilidad que aconsejaría no construir más casas, pues, en definitiva, todas terminan teniendo goteras y cayéndose, porque no puede construirse la Casa" [2]

In this thesis the problem of translatability and untranslatability has been encountered in many cases. On the one hand, there is the necessity to provide a translation for this sort of text and on the other hand there is a theoretical impossibility of translating some terms. This applies more in particular to terminological items in Chapter 3: *Difficulty in Cultural Appreciation - Nil Equivalence*. As this thesis has shown, the second interpretation above by López García, which has won the support of many other theorists, is for a number of reasons by far the most convincing. In spite of views which have been expressed concerning the untranslatability of texts, translation is not only possible as a process, but it is also "enjoyable as a process, not as a state. Only a state is perfect" [3]



In short, what the translator has to achieve is a version which is the "closest natural equivalent". As mentioned in Chapter 1, Vermeer's 'Skopostheorie' set the framework for this research thesis. The act of translation goes far beyond a merely linguistic transcoding, it is in fact an act of interlingual communication. Translation must be thoroughly analysed from the point of view of function, both in the original SLT and in the TLT, if a communicative approach and the principle of dynamic equivalence are to be retained. Certainly, this has repercussions for the translator in the strategies to be used. As this thesis has shown on many occasions, the translator often needs to include supplementary information in order to deal properly with the socio-cultural aspects of the terminological items to be analysed, since formal and direct transfers were not always possible given the differences between the linguistic and cultural systems of Spanish, English and Irish. The translator should get as close as possible to the SLT, always being aware of the difficulties involved. This is an idea which has been expressed in unequivocal terms by Santoyo:

"Solo se ha de intentar acercarse. Cuanto más se aproxime la traducción a la obra primera tanto más se habrá triunfado en el empeño. Pero lector y traductor han de ser conscientes de la absoluta imposibilidad de apreciar en castellano, en toda su anchura, altura y profundidad una composición lírica de Mallarmé, Yeats o Kavafis. Lo más que puede hacer el traductor es ser honesto consigo mismo y aceptar con humildad la distancia que por fuerza

ha de mediar entre su obra y la del autor al que representa" [4]

Translation has to be considered then in relative terms According to Brislin one of the biggest problems is that

"the question of untranslatability has too often been discussed in terms of absolute rather than relative equivalence" [5]

There are certainly many differences when translating a text, in terms of structure, grammar, lexis, phonetics or semantics These disparities are clearly increased when dealing with cultural terms, and especially when the two cultures to be analysed are deeply unrelated as Wakabayashi has shown in relation to the transfer between Japanese and English [6]

In the context of this thesis, the unrelatedness of languages is a factor which has had an important bearing In the data analysis, it has been established that the degree of difficulty created by Gaelic terminology is greater than that of English It is therefore necessary to consider the whole process as one of double transfer Terms needed to be identified with their closest English counterpart and only then a translation into Spanish could be attempted

In summary, and especially when dealing with culture-specific terms, it is always essential for the translator to be aware, as Ortega y Gasset stated, that "la traducción no es la obra, sino un camino hacia la obra" [7]. In other words, given that "complete adequacy to the original does not exist" [8], it will always be impossible for the translator to cover the whole range of aspects and information that any SL item expresses. Consequently, the task which remains is to produce the closest possible counterpart.

### **7.3.- Importance of Componential Analysis**

Componential Analysis (C A) has proved to be an extremely useful tool when dealing with the translation of culture-specific terms, especially in those cases of terminological items with nil equivalence. Whenever a translator is faced with the problem of nil equivalence, he/she must inevitably find a way of overcoming this difficulty and provide a TL rendering. Even though some of the connotations of the SL term might be lost in the transfer, the closest counterpart must be found.

Examples of C A can be found in Chapter 3: Difficulty in Cultural Appreciation - Nil Equivalence. By analysing the closest lexemes in the TL and by assigning a positive or a negative value to the distinctive features or

semes, it was shown that the translator can provide a rendering in the TL. The examples of 3.1 I 'bannocks', 3.1 II 'barmbracks' or 3.1 III 'treacle farls' corroborate that although some aspects of the SL item are lost, it is possible to provide an acceptable rendering. However, Componential Analysis is limited in cases where the terminological items present a problem of socio-cultural connotation, such as those presented in Chapter 6.

#### **7.4.- Unreliability of dictionaries**

During the data analysis carried out for this thesis, both bilingual and monolingual dictionaries were used, as mentioned in the methodology section (Chapter 1, Section 1.7). However, as Lomholt has indicated in "Problems of Intercultural Translation" [9], the unreliability of dictionaries is a major problem when dealing with the translation of culture-specific terms.

As the different examples in the data analysis have revealed, dictionaries pose many more problems than it might seem. In order to consider these problems in a systematic way, two main categories can be established:

7.4.1 - Monolingual dictionaries

7.4.2 - Bilingual dictionaries

#### 7.4.1.- Monolingual dictionaries

For the translator, monolingual dictionaries can be a useful aid in the search for information about culture-specific terms. However, the highly specific nature of cultural terminology and the need for lexicographers to provide concise information means that monolingual dictionaries are inevitably marred by a number of inadequacies and generalisations.

The problem of *incomplete definitions* occurs because lexicographers are obliged to omit certain distinctive senses of a given lexeme, even though these are of great importance for the translator of culture-specific terms. A representative example of this incompleteness can be found in this research thesis under the term 'bannocks'. In this case, information about usage in Scotland and North of England can be found, but no information on Irish usage is provided. Obviously, if certain senses do not appear in the dictionary and the translator does not base his/her information on that provided by the experts in the subject field and SL interviewees, the rendition is very likely to be poor or incomplete.

A second problem that has emerged out of this research is that there are often *differences between the definitions provided by monolingual dictionaries and*

*the definitions appearing in the contexts* where the terminological item appears

It is logical to think that the definition provided in the context should be more accurate than the one appearing in the dictionary. Such a belief is based on the assumption that the writer of the tourist information brochures where the item is included must necessarily be a native speaker of the SLC, and also, if not an expert in the subject field, at least a person with good knowledge of his/her own culture.

A representative example of this aspect can be found under term 3.1 IV 'Champ'. Although the basic ingredients for this dish are mentioned both in the dictionary and in the context, there is no direct match between the two. The reason for this difference could probably be attributed to the variety of local or regional customs and usage.

A third and final problem encountered is that of *definitions in monolingual dictionaries which differ from the views expressed by experts in the subject field*. A representative example can be found under term 3.1 VI 'Irish stew'. The Cookery Centre of Ireland strongly emphasized the fact that 'Irish stew' is never made of beef as the dictionary stated.

#### **7.4.2.- Bilingual dictionaries**

The problem of *unfindable* terms is probably the one that the translator of culture-specific terms has to face most often when using a bilingual dictionary. As previously mentioned, the specificity of these items means that their inclusion in a bilingual dictionary is at best unlikely and at worst impossible. For instance, the terms 3.4.III.'drumlins', 3.4.V.'pladdies' and 3.4.VI./3.4.VII.'round towers' simply do not appear in the Collins Spanish-English/English-Spanish dictionary.

Another problem encountered in bilingual dictionaries is that of *incorrect renderings*. In order to solve this problem effectively, a good knowledge of the SLC is an essential requisite for the translator, since a lack of appropriate understanding might lead the translator to accept the given entry. For example, the first rendition provided for term 6.XIII.'farm house' is "cortijo". However, this TL term fails to convey the cultural aspects associated with the term 'farm house', as it is used and understood in Ireland, from the very fact that a 'farm house' is a type of establishment which offers accommodation.

Having identified the major problems related to the use of both monolingual and bilingual dictionaries, it is important to state that one potential solution

does exist. In short, the solution would be to *develop glossaries or databases* where cultural terms are arranged either in alphabetical order or under topic headings. This is clearly an enormous task which would require not only the effort of qualified translators specialised in specific areas, but also the help and support of Tourist Information Offices located in the countries involved.

As this thesis has demonstrated, it is of the utmost importance to consult experts in the subject field and SL native speakers when translating culture-specific terms. Failure to do so will inevitably result in accurate or incomplete renderings.

### **7.5.- Importance of graphic or photographic support**

As seen throughout this research, the use of graphic or photographic support is of vital importance when translating culture-specific terms in this type of literature.

Publishers of tourist information brochures, being aware of the whole range of possibilities that this medium offers, do not hesitate to use this method. Two different approaches or views should be considered in this context.



First of all, and of great relevance *from the point of view of tourism*, the use of photographic support is a way of presenting aspects of a country in the best possible light. In this instance, the publishers 'offer' the country to the reader. They not only include photographs of 'breathtaking views' but also present the most representative activities and objects from that particular country: sports, cuisine, traditions, crafts, musical instruments and so on. In this case, the function of the visual support would be primarily a marketing strategy.

Secondly, *from a linguistic point of view*, although indirectly, the use of graphic or photographic support is an instrument which makes the understanding of cultural terminology easier for both the SL and TL readership. This fact can be explained quite simply: there will always be readers, whether they are native speakers of the SL or not, who are unfamiliar with regional or dialect terms.

This second approach is the most interesting one from the point of view of this study. As previously mentioned in this research, the publishers opted for this method as a way of presenting the products to the readership. Although it is very unlikely that the publishers thought of the linguistic process in order to improve communication and understanding, they indirectly provided the translator with an effective strategy. This visual support, as mentioned in

Chapter 3, helps the translator a great deal when dealing with cultural terminology. Thanks to this support, on most occasions the translator does not need to include any complementary information, since a transference in addition to the visual support would be sufficient for the understanding of the terminological item. In the case of Chapter 2 'Local Specification of Products', visual support was found for marketing reasons. However, in Chapter 3 'Difficulty in Cultural Appreciation - Nil Equivalence', the same support can be found but with a linguistic value.

Photographic support thus proves to be a very valid complementary procedure to use in these cases and in this kind of literature. The translator does not need to use either a functional or descriptive equivalent or a translation couplet. If the photographic support is clear enough for a total understanding of the term, the translator should simply leave the term in inverted commas in its original SL form. However, should the translator consider that the visual support is insufficient for the appreciation of what the term designates and implies, a translation procedure should be used to reinforce unsatisfactory visual assistance.

One final aspect can be considered at this stage and it is whether or not the translator should be entitled to add photographic or diagrammatic support to

the translated brochure. This question has no easy answer. Should the inclusion of extra visual material force the publisher to incur additional costs, then most probably the answer is no. However, if the translator considers it appropriate to include extra visual support in order to facilitate a better understanding of one item, and knows that this will not prompt a substantial increase in publishing costs, then he/she should definitely suggest this strategy to the client.

The use of appropriate graphic or photographic support can certainly be extremely useful when dealing with the translation of cultural terminology in tourist information material. It is to be especially recommended in those cases with nil equivalence.

#### **7.6.- Importance of retaining the SL term**

This thesis has shown that some procedures are more appropriate to use than others when translating culture-specific terms in this type of literature.

The usefulness of *transference* on its own is restricted to a very specific number of cases, for example when it is complemented by graphic or photographic support. A representative example can be found in term

4 1 3 2 III 'Hurling'

*Cultural equivalents* prove to be helpful in cases where no highly specific or technical terminology appears. Their high functional value provides the TL readership with the closest counterpart although this procedure lacks precision and accuracy. A representative example can be found in term 4 1 3 1 I 'Bodhrán'

*Through translations* are mostly recommended in cases where institutional names are to be rendered. However, the fact that some of the terminological items appearing in Chapter 2 Local Specification of Objects are in Irish, means that the use of through translations is more intricate in these cases, since both the institutional names in Irish and in English have to be considered.

This research has shown that *literal translations* are very rarely successful if they are not combined with supplementary information in order to explain connotations and nuances of the SL terminological item. A representative example can be found in term 3 5 I 'Blackberry and moss stitches'

*Functional equivalents* are useful in this sort of text when the correspondence between the SLT and the TLT is restricted and limited. An example can be found in term 4.1.3.1.III 'Ceilí'

The use of *descriptive equivalents* is very useful in cases where no equivalence terms are to be rendered in the TL. A representative example can be found in term 3.2.V 'Champ'

Retaining the SL term has proved to be of great importance when translating culture-specific terms. This is usually achieved by means of a *translation couplet*. The explanation of the term is then provided by the functional or by the descriptive equivalent whilst the transference provides the reader with the SL term. A representative example can be found in term 3.2.I 'Bannocks'. This is probably the most effective solution, since the readership is offered the possibility of making an identification between the item in question and its SL name. Such an identification has obvious benefits in the case of a visit to the country.

### **7.7.- Association of terms**

Chapter 2.'Local Specification of Objects' illustrated the importance of the use of SL native speakers to establish the range of associations. It is important to emphasize that association of terms is not a matter of groups, regardless of the similarities these might present in terms of education, social background or region of origin, but rather a matter of individuals. This was proved in the questionnaire arranged for this research (see Appendix A), where people with the same academic profile, similar social background and same place of origin reacted differently to the items presented.

However, it can also be concluded that some of the terminological items in the data analysis prompted similar reactions amongst the interviewees. In such cases, it is then the task of the translator to carefully analyse the response of the interviewees and to decide whether or not to include nuances and mental connotations. This decision will be primarily based on the relevance of that connotation for the understanding of the term in question.

One area for further research which has been touched upon in this thesis is that of the ethical dimension of translation. As indicated in Chapter 6, translators are sometimes required to take decisions which can, in one way or

another, influence the TL readership. In such cases the translator's decision cannot be based entirely on theoretical considerations on the issue but must necessarily be influenced by his/her sense of ethical responsibility. Examples that can apply to this issue are terminological items 6 XV 'Lambeg drums', 6 XVIII 'Londonderry Air' and 6 XX 'Orangemen's Day' in which clear political connotations from the publishers were included in the source language text.

This research thesis has presented ample evidence of different theoretical problems encountered in the translation of tourist material and has also provided different potential solutions to these questions. *The Translation of Culture-Specific Terms in Tourist Information Material* has provided theoretical and practical solutions to problems that the translator faces in everyday situations. However, the study of this vast and extremely challenging area in translation theory and practice is something that requires different perspectives, approaches and different types of texts to be analysed in the years to come.

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## ***APPENDIX A.- QUESTIONNAIRE***

## ***APPENDIX A.- QUESTIONNAIRE***

Please state what the following place names imply to you Give details of the associations and connotations that the terms convey

Name. D B

Age 24

Place of birth Carlow, Ireland

Job, occupation, degree M A student

- |                   |   |
|-------------------|---|
| <i>Armagh</i>     | * Northern Ireland  |
| <i>Burren</i>     | * County Clare<br>* barren land<br>* rocks<br>* tourists                          |
| <i>Co. Tyrone</i> | * Northern Ireland  |
| <i>Comber</i>     | * Doesn't mean anything to me   |
| <i>Ulster</i>     | * Unionists, especially Ian Paisley<br>* the troubles<br>* linen                  |
| <i>Aran</i>       | * islands<br>* sweaters   |
| <i>Donegal</i>    | * beautiful landscape<br>* accents<br>* Daniel O'Donnell(!)<br>* tweed<br>* china |
| <i>Beara</i>      | * Galway(?)   |
| <i>Kerry</i>      | * Ring of Kerry<br>* beautiful countryside<br>* art<br>* Dingle                   |

	* tourists
<i>Belleek</i>	* china
<i>Foxford</i>	* Means nothing to me
<i>Kenmare</i>	* Cork
<i>Tyrone</i>	* Means nothing special to me

*Appendix A - Questionnaire*

---

Name P B  
Age 45  
Place of birth Dublin, Ireland  
Job, occupation, degree Teacher

- Armagh* \* ecclesiastical Capital of Ireland  
\* famous song
- Burren* \* Co Clare  
\* flowers  
\* cliffs
- Co. Tyrone* \* Sperrin mountains  
\* snow  
\* I was there in winter
- Comber* \* nothing
- Ulster* \* good times / bad times  
\* lived there for eight years at the beginning of the troubles
- Aran* \* islands  
\* wool  
\* pullovers
- Donegal* \* holidays  
\* Irish  
\* I spent several holidays there learning Irish in Gaeltacht
- Beara* \* nothing
- Kerry* \* sister in law / niece / nephew  
\* my brother married a woman from Kerry  
\* football
- Belleek* \* china
- Foxford* \* Woollen Mills

*Appendix A - Questionnaire*

---

- Kenmare*           \* holidays  
                          \* fishing  
                          \* river
- Tyrone*             \* Garrison Town

Name S B

Age 22

Place of birth Ballinasloe, Co Galway, Ireland

Job, occupation, degree Research Assistant, Postgraduate student

*Armagh*

- \* I R A
- \* fighting
- \* the English
- \* deaths - explosions
- \* T V news reports

*Burren*

- \* Open space
- \* cold, bleak landscape
- \* rocks and flowers
- \* struggle to survive

*Co. Tyrone*

- \* Omagh (as in the song "Pretty little girl from Omagh in the County of Tyrone ")
- \* the North

*Comber*

- \* no answer

*Ulster*

- \* war
- \* Belfast
- \* History
- \* Ian Paisley
- \* Orangemen
- \* guns
- \* soldiers
- \* sadness

*Aran*

- \* sea
- \* 'Peig sayers'
- \* poverty
- \* helicopters
- \* isolation

*Donegal*

- \* surfing
- \* mountains
- \* Letterkenny - it's too far away - lost in the north

	west ! * sea rescue
<i>Beara</i>	* sounds Irish?
<i>Kerry</i>	* sheep * football * holidays * Rose of Tralee * Cork  * mountains * the Famine 1845
<i>Belleek</i>	* china
<i>Foxford</i>	* Is it in Offaly? Sounds like an English placename
<i>Kenmare</i>	* small town * tourists * Aran sweaters * pottery and lace * the name Murphy
<i>Tyrone</i>	* Tyrone Power (the actor)



Name P C  
Age 27  
Place of birth Cork, Ireland  
Job, occupation, degree secretary

- Armagh*
- \* Northern accent
  - \* the border
  - \* the war
  - \* Protestantism
  - \* anger
  - \* disillusionment
  - \* death
  - \* strife
  - \* hate
  - \* brokenness
- Burren*
- \* rock
- Co. Tyrone*
- \* one of the six
  - \* the fourth of the six in the list we learned at school
- Comber*
- \* Some obscure place in England - countryside
- Ulster*
- \* Orange
  - \* Ian Paisley
  - \* bitterness
- Aran*
- \* wool
  - \* shawl
  - \* island
  - \* weather beaten
  - \* boat
  - \* hard life against the elements
- Donegal*
- \* up here well, not quite here and not quite there - aloof
- Beara*
- \* barren land and sea weather
- Kerry*
- \* green
  - \* football

*Appendix A - Questionnaire*

---

- \* G A A
- \* lakes
- \* tourism
  
- Belleek*           \* china
- \* white and green
- \* shiny and thin
  
- Foxford*           \* English country - aristocratic
  
- Kenmare*          \* weather - wind
  
- Tyrone*            \* Derry and Fermanagh

Name T McC

Age 23

Place of birth Athlone, Co Westmeath, Ireland

Job, occupation, degree undergraduate student

- Armagh* \* Mary Knew someone called Mary from Armagh
- Burren* \* rock - associated with County Clare
- Co. Tyrone* \* road
- Comber* \* welcome
- Ulster* \* way
- Aran* \* iran
- Donegal* \* All Ireland - maybe because of the coming All Ireland final at Croke Park next Sunday
- Beara* \* I don't know
- Kerry* \* Name Kerry Discon, the English soccer player
- Belleek* \* river - I heard it being discussed in association with water (Shannon)
- Foxford* \* car - maybe because of the "Ford" car
- Kenmare* \* castle
- Tyrone* \* road

Name M C

Age 24

Place of birth. Carlow, Ireland

Job, occupation, degree M A student

- Armagh*                   \* North of Ireland  
                              \* county  
                              \* Umomsts
- Burren*                    \* flowers  
                              \* flora and fauna  
                              \* Co Clare
- Co. Tyrone*               \* North of Ireland  
                              \* near Cavan, Monaghan and Fermanagh  
                              \* violence
- Comber*                   \* Have never heard of it Excuse my ignorance
- Ulster*                    \* plantations  
                              \* 6 counties  
                              \* The O'Neills and the O'Donnells - historical  
                              connotations
- Aran*                      \* islands / islanders  
                              \* Irish speakers  
                              \* boat  
                              \* currach
- Donegal*                 \* stones  
                              \* bleak landscape  
                              \* wool / sheep  
                              \* Letterkenny - Irish  
                              \* unemployment - emigration
- Beara*                    \* Never heard of it
- Kerry*                    \* peninsula / bay  
                              \* Dingle, Killarney, Listowel, Tralee  
                              \* gulf stream

*Appendix A.- Questionnaire*

---

- \* beautiful scenery
- \* beaches
  
- Belleek*                   \* china
  
- Foxford*                   \* A girl I know (Helen H ) is from near there - between Foxford and Ballina on the top of a hill actually Apart from that I associate it with nothing except Mayo and emigration and thick accents
  
- Kenmare*                   \* Kerry
  
- Tyrone*                   \* You've already done Co Tyrone Is this a trick? (psychological question)
- \* border with south
- \* violence
- \* army barracks
- \* nationalist tension
- \* North of Ireland
- \* near Cavan and Monaghan

Name L C  
Age 22  
Place of birth Dublin, Ireland  
Job, occupation, degree B A , unemployed

*Armagh* \* Northern Ireland  
\* violence  
\* beautiful accents

*Burren* \* Clare  
\* stark  
\* tourism

*Co. Tyrone* \* football  
\* northern

*Comber.* \* seaside

*Ulster* \* problems  
\* violence  
\* anger

*Aran* \* gloom  
\* storms  
\* isolation

*Donegal* \* gaelic football  
\* beautiful countryside  
\* ocean

*Beara* \* scenery  
\* Gaelic name

*Kerry* \* scenery  
\* beautiful countryside  
\* holidays  
\* cheerfulness  
\* money  
\* wealth

*Appendix A.- Questionnaire*

---

- Belleek*            \* pottery (!)
- Foxford.*            \* "English" name  
                         \* alien  
                         \* don't recognise it
- Kenmare*            \* friendliness  
                         \* wealth  
                         \* beautiful scenery  
                         \* swimming  
                         \* sea  
                         \* water
- Tyrone*             \* northern  
                         \* hardship

Appendix A - Questionnaire

---

Name S C

Age 19

Place of birth Mullingar, Co Westmeath, Ireland

Job, occupation, degree undergraduate student

<i>Armagh</i>	* arm raids
<i>Burren</i>	* desertion
<i>Co. Tyrone</i>	* trouble
<i>Comber</i>	* middle of nowhere
<i>Ulster</i>	* red
<i>Aran</i>	* jumper
<i>Donegal</i>	* Daniel
<i>Beara</i>	* Irish language
<i>Kerry</i>	* ring
<i>Belleek</i>	* friendliness
<i>Foxford</i>	* barren
<i>Kenmare</i>	* green countryside
<i>Tyrone</i>	* cheap



Name S D

Age 22

Place of birth Cork, Ireland

Job, occupation, degree Film library assistant

*Armagh* \* plateau

*Burren* \* rocks

*Co. Tyrone* \* accents

*Comber* \* town

*Ulster* \* red

*Aran* \* island

*Donegal* \* Letterkenny

*Beara* \* island

*Kerry* \* babies

*Belleek.* \* china

*Foxford* \* rugs

*Kenmare* \* Rose Cottage, Mary

*Tyrone* \* glass

Name H D.

Age 22

Place of birth Athlone, Co Westmeath, Ireland

Job, occupation, degree Designer, B A Hons in Applied Languages

*Armagh* \* Northern Ireland

*Burren* \* rocks, Co Clare

*Co. Tyrone* \* Ulster

*Comber* \* beach  
\* Belfast  
\* rowing cox

*Ulster* \* six counties

*Aran* \* islands

*Donegal* \* accent

*Beara* \* Irish

*Kerry* \* holidays

*Belleek* \* china

*Foxford* \* Co Mayo

*Kenmare* \* Kerry

*Tyrone* \* Ulster

Name J D  
Age 21  
Place of birth Longford, Ireland  
Job, occupation, degree· receptionist

<i>Armagh</i>	* Ah Ma'
<i>Burren</i>	* caves * turf
<i>Co. Tyrone</i>	* I R A
<i>Comber</i>	* no answer
<i>Ulster</i>	* 6 counties in the North of Ireland that belong to Britain
<i>Aran</i>	* country in the middle east
<i>Donegal</i>	* pubs
<i>Beara</i>	* ring
<i>Kerry</i>	* butter
<i>Belleek</i>	* china
<i>Foxford</i>	* rugs
<i>Kenmare</i>	* a village in Kerry * great pubs and loads of 'crack'
<i>Tyrone</i>	* a man's name

Name A D

Age 22

Place of birth Drogheda, Co Louth, Ireland

Job, occupation, degree secretary

<i>Armagh</i>	* North
<i>Burren</i>	* bare
<i>Co. Tyrone</i>	* land
<i>Comber</i>	* well
<i>Ulster</i>	* Munster
<i>Aran</i>	* jumper
<i>Donegal</i>	* football
<i>Beara</i>	* island
<i>Kerry</i>	* ring
<i>Belleek</i>	* china
<i>Foxford</i>	* rock
<i>Kenmare</i>	* festival
<i>Tyrone</i>	* Ulster

Name E F

Age 21

Place of birth Athlone, Co Westmeath, Ireland

Job, occupation, degree Ex-student

<i>Armagh</i>	* bishops * clergy
<i>Burren</i>	* rock (as in granite)
<i>Co. Tyrone</i>	* accents
<i>Comber</i>	* backward
<i>Ulster</i>	* war
<i>Aran</i>	* jumpers * mountainy men
<i>Donegal</i>	* accents
<i>Beara</i>	* no answer
<i>Kerry</i>	* accents * Dingle
<i>Belleek</i>	* china
<i>Foxford</i>	* no answer
<i>Kenmare</i>	* horses * sea
<i>Tyrone</i>	* accents

Name K H

Age. 25

Place of birth Dublin, Ireland

Job, occupation, degree Administration assistant

<i>Armagh</i>	* violence * armed conflict
<i>Burren</i>	* desolate
<i>Co. Tyrone</i>	* nothing
<i>Comber</i>	* no answer
<i>Ulster</i>	* conflict * redhand
<i>Aran</i>	* islands * remote * Gaelic community
<i>Donegal</i>	* wild * picturesque
<i>Beara</i>	* no answer
<i>Kerry</i>	* butter * mountains * sunshine
<i>Belleek</i>	* china
<i>Foxford</i>	* blankets
<i>Kenmare</i>	* fishing * conference
<i>Tyrone</i>	* nothing

*Appendix A.- Questionnaire*

---

Name P H  
Age 32  
Place of birth Dublin, Ireland  
Job, occupation, degree receptionist

<i>Armagh</i>	* football
<i>Burren</i>	* bog land
<i>Co. Tyrone</i>	* Northern Ireland
<i>Comber</i>	* yarns
<i>Ulster</i>	* carpets
<i>Aran</i>	* sweaters
<i>Donegal</i>	* tweed
<i>Beara</i>	* holidays
<i>Kerry</i>	* butter
<i>Belleek</i>	* china
<i>Foxford</i>	* rugs
<i>Kenmare</i>	* bay
<i>Tyrone</i>	* crystal

Name K H  
Age 24  
Place of birth Galway, Ireland  
Job, occupation, degree M Sc Physics

<i>Armagh</i>	* North * troubles (I R A )
<i>Burren</i>	* Clare and Galway * rocky * barren
<i>Co. Tyrone</i>	* large county - middle of Ulster * unspoilt scenery
<i>Comber</i>	* no answer
<i>Ulster</i>	* North
<i>Aran</i>	* islands * stone walls
<i>Donegal</i>	* Irish * accent * soft
<i>Beara</i>	* no answer
<i>Kerry</i>	* tourism * lakes
<i>Belleek</i>	* pottery
<i>Foxford</i>	* Mayo * hand weaving
<i>Kenmare</i>	* harbour
<i>Tyrone</i>	* same as Co Tyrone * I don't know much about Tyrone!



Name: D K

Age. 24

Place of birth Dublin, Ireland

Job, occupation, degree Ph D student

- Armagh* \* football
- Burren* \* limestone  
\* barren  
\* Clare
- Co. Tyrone* \* Ulster  
\* North  
\* troubles
- Comber* \* beach  
\* hair
- Ulster* \* Red hand  
\* Freedom Fighters
- Aran* \* islands  
\* isolated  
\* quiet
- Donegal* \* fishing  
\* holidays  
\* miserable weather
- Beara* \* drink
- Kerry* \* country people  
\* dialect  
\* pubs  
\* holidays  
\* football
- Belleek* \* china  
\* bleek

*Appendix A - Questionnaire*

---

<i>Foxford</i>	* hunting
<i>Kenmare</i>	* scenery * holidays * food
<i>Tyrone</i>	* North * fighting * Power (acting)

Name D L

Age 24

Place of birth Cambridge, England Irish citizen - education and living here since a child

Job, occupation, degree Analytical science researcher

- Armagh* \* I had a pen friend there at one point who said she'd never seen any violence whatsoever  
\* isn't there an Archbishop there?
- Burren* \* lousy weather  
\* not enough tea shops  
\* cool scenery
- Co. Tyrone* \* never been there  
\* is it in Northern Ireland or the Republic?
- Comber* \* never heard of it
- Ulster* \* Giants Causeway  
\* mountains of Mourne  
\* mum would never let me go there  
\* cheap petrol  
\* red letter boxes  
\* decent roads
- Aran* \* tourist trap per excellence  
\* the ferry was cancelled so I never got there
- Donegal* \* I think some of my ancestors come from there, but I have no intention of ever setting foot in the place
- Beara* \* never heard of it
- Kerry* \* very pleasant and extremely wet and green
- Belleek* \* really awful china, which American tourists seem to like
- Foxford* \* heard of it - but nothing more

*Kenmare* \* see entry for Foxford

*Tyrone* \* never been there

Name B M  
Age 24  
Place of birth Galway, Ireland  
Job, occupation, degree B A

- Armagh* \* one of the six counties
- Burren* \* flora and fauna
- Co. Tyrone* \* Ulster
- Comber* \* no idea
- Ulster* \* the troubles  
\* unionists vs nationalists
- Aran* \* The Aran Islands off Galway  
\* Inisóir  
\* isolated  
\* different people
- Donegal* \* remote  
\* very beautiful  
\* rains all the time
- Beara* \* no idea
- Kerry* \* Dingle and the lakes of Killarney  
\* much too full of tourists
- Belleek* \* china
- Foxford* \* Co Mayo
- Kenmare* \* holidays as a child
- Tyrone* \* I know nothing about it

Name: B.McG.

Age: 26

Place of birth: Letterkenny, Co.Donegal, Ireland.

Job, occupation, degree: B.Sc. Courseware designer

*Armagh:*

- \* I.R.A.
- \* terrorism

*Burren:*

- \* bare rocky land
- \* Co.Clare
- \* moonscape

*Co.Tyrone:*

- \* terrorism
- \* R.U.C.
- \* paramilitaries

*Comber:*

- \* no idea

*Ulster:*

- \* occupied land
- \* also comprising Donegal, Cavan and Monaghan
- \* red hand of Ulster
- \* more commonly a unionist phrase

*Aran:*

- \* island off Galway
- \* name of sweater / jumper

*Donegal:*

- \* my home!
- \* beauty
- \* rugged, wild scenery
- \* clean air
- \* good people
- \* friendliness

*Beara:*

- \* no idea

*Kerry:*

- \* home of fine footballers
- \* over-rated scenery
- \* John B.Keane

*Belleek:*

- \* fine china made in this town in Co.Fermanagh/Tyrone

*Appendix A - Questionnaire*

---

<i>Foxford</i>	* town in Mayo
<i>Kenmare</i>	* no idea
<i>Tyrone</i>	* terrorism * crystal (as in Tyrone crystal)

Appendix A - Questionnaire

---

Name. D McG.  
Age 43  
Place of birth Dublin, Ireland  
Job, occupation, degree researcher, M A.

- Armagh**
- \* Armagh Cathedral - Associations of Irish Catholicism
  - \* Archbishop Conway and O'Fiath
  - \* Armagh Jail where women republicans went on hunger strike in the early 1980's for political status
  - \* South Armagh a strong Republican /I R A area where British Army are resisted
- Burren**
- \* crumlins
  - \* Grey stone
  - \* orchids / flowers
  - \* controversy over interpretative centre
- Co. Tyrone**
- \* G A A footballers
- Comber**
- \* no associations
- Ulster**
- \* Red hand
  - \* the troubles or occupation of the 'north' by the British military etc
- Aran**
- \* sweaters
  - \* tourists and more tourists
  - \* John Millington Synge's writings
- Donegal**
- \* holidays
  - \* gaeltacht
  - \* Peadar O'Donnell (writer and socialist Republican)
  - \* childhood associations
- Beara**
- \* the hag of Beara Peninsula
  - \* mythological figure with feminist connotations
- Kerry**
- \* 'cute hoors' like John B Keane
  - \* scenery
  - \* rugged countryside



*Appendix A.- Questionnaire*

---

<i>Belleek</i>	* china
<i>Foxford</i>	* rugs
<i>Kenmare</i>	* the nun of Kenmare
<i>Tyrone</i>	* 'Tyrone boys dream of making love upon the shore'(Unfinished revolution) - a line from Christy Moore song - or song sung by him The line refers to Tyrone guys in Long Kesh dreaming of freedom and home

Name N M  
Age 36  
Place of birth Dublin, Ireland  
Job, occupation, degree Lecturer, B A

- Armagh*                   \* South Armagh  
                              \* Forkhill  
                              \* Bessbrook British Army base  
                              \* I R A stronghold  
                              \* G A A football team
- Burren*                    \* Co Clare place of natural beauty
- Co. Tyrone*               \* Coalisland  
                              \* British paratroopers attack on civilians  
                              \* All Ireland G A A football finalists
- Comber*                   \* in Tyrone(?), in the North
- Ulster*                    \* six counties + Donegal, Cavan, Monaghan  
                              \* British presence  
                              \* discrimination
- Aran*                      \* island off Scotland  
                              \* islands of west coast of Ireland  
                              \* holiday destination  
                              \* gaeltacht
- Donegal*                 \* north west coast, in Ulster  
                              \* Neil Blaney, T D , MEP
- Beara*                    \* peninsula in Kerry
- Kerry*                     \* Ballyseedy massacre by free-state forces against I R A ,  
                              1922
- Belleek*                 \* pottery
- Foxford.*                 \* brother in law's home town

*Appendix A - Questionnaire*

---

*Kenmare*           \* Kenmare castle  
                      \* tourist destination

*Tyrone*            \* see above

Name M M

Age 23

Place of birth Kerry, Ireland

Job, occupation, degree Communications - journalist

*Armagh*

- \* South Armagh
- \* British Army
- \* Ian Paisley
- \* D U P

*Burren*

- \* rock formations
- \* wildlife
- \* botanists
- \* isolation

*Co. Tyrone*

- \* Dungannon
- \* Omagh
- \* Bernadette McAlister
- \* republican territory

*Comber*

- \* I don't know

*Ulster*

- \* dark and brooding, as in Kavanagh's poetry
- \* a place that has little in common with the rest of Ireland
- \* kind of no-man's land between Ireland and Britain

*Aran*

- \* windswept
- \* rocky
- \* fishermen as in O'Flaherty's film "Man of Aran"
- \* the sea
- \* shark fishing
- \* poetry by Mairtín O Diréain like "an t-earrach thiar"

*Donegal*

- \* mist and ram
- \* emigration
- \* viewed by others as "a place to go on holidays"
- \* tourists
- \* songs like "The homes of Donegal", i.e. sentimental 1950's-style songs

*Appendix A.- Questionnaire*

---

- Beara* \* possibly a peninsula or island
- Kerry* \* Gaelic football  
\* Dingle and Tralee - Rose of Tralee  
\* very traditional - the essence of "republican Ireland"  
\* Kerry babies case and Joanne Hayes  
\* Cahirciveen and Daniel O'Connell
- Belleek* \* pottery  
\* near border, near Fermanagh's lake district
- Foxford* \* Co Mayo  
\* Woollen Mills (possibly)
- Kenmare* \* historical  
\* something to do with attempted insurrections assisted by the French, or the Spanish Armada or something
- Tyrone* \* no answer

Name S N  
Age 29  
Place of birth Dublin, Ireland  
Job, occupation, degree Technician

<i>Armagh</i>	* I R A * the troubles
<i>Burren</i>	* limestone * flowers
<i>Co. Tyrone</i>	* football
<i>Comber</i>	* no answer
<i>Ulster</i>	* "says no"
<i>Aran</i>	* islands * thatch cottages * late pubs
<i>Donegal</i>	* Aranmore * wild seas * more late pubs * Guinness
<i>Beara</i>	* no answer
<i>Kerry</i>	* dolphins * pints * mountains
<i>Belleek</i>	* pottery
<i>Foxford</i>	* no answer
<i>Kenmare</i>	* French people * restaurants
<i>Tyrone</i>	* not again

*Appendix A - Questionnaire*

---

Name B O'C

Age 24

Place of birth Dublm, Ireland

Job, occupation, degree Physics postgraduate student

<i>Armagh</i>	* St Patrick
<i>Burren</i>	* frugal
<i>Co. Tyrone</i>	* violence
<i>Comber</i>	* nothing!
<i>Ulster</i>	* old Celtic legends
<i>Aran</i>	* currach
<i>Donegal</i>	* bleakness * traditional music
<i>Beara</i>	* nothing
<i>Kerry</i>	* scenic beauty
<i>Belleek</i>	* china
<i>Foxford</i>	* nothing
<i>Kenmare</i>	* horses
<i>Tyrone</i>	* Gaelic football

Name M S

Age 24

Place of birth Dublin, Ireland

Job, occupation, degree Chemistry researcher

*Armagh*

- \* The Chalice
- \* important religious centre

*Burren*

- \* limestone plateaus
- \* ancient monuments
- \* very poor area
- \* good pubs

*Co. Tyrone*

- \* bandit country
- \* the I R A
- \* smuggling

*Comber*

- \* I know nothing about this place

*Ulster*

- \* Protestants
- \* Orange marches
- \* the work ethic
- \* beautiful countryside
- \* I remember having many peaceful holidays there during the seventies

*Aran*

- \* Aran sweaters
- \* the Aran ferry
- \* good seafood
- \* wild islands
- \* Irish speakers

*Donegal*

- \* wild and beautiful countryside
- \* remote

*Beara*

- \* I have never heard of this place

*Kerry*

- \* Kerrygold butter
- \* racehorses
- \* holidays



*Appendix A.- Questionnaire*

---

- Belleek*           \* china  
                      \* holidays on a boat on Lough Erne  
                      \* good workmanship
- Foxford*           \* All I know is that it's somewhere in the northwest of  
                      Ireland
- Kenmare*           \* good food  
                      \* good holiday destination  
                      \* the people are very friendly
- Tyrone*            \* down Northern town  
                      \* centre of I R A activity

*Appendix A - Questionnaire*

---

Name A W  
Age 27  
Place of birth Dublin, Ireland  
Job, occupation, degree Secretary

<i>Armagh</i>	* football team
<i>Burren</i>	* bogs
<i>Co. Tyrone</i>	* accents
<i>Comber</i>	* no answer
<i>Ulster</i>	* I R A * army * beautiful countryside
<i>Aran</i>	* jumpers * island * great pubs
<i>Donegal</i>	* the square * sheep
<i>Beara</i>	* no answer
<i>Kerry</i>	* hurling * chunky men
<i>Belleek</i>	* china
<i>Foxford</i>	* fur * rugs
<i>Kenmare</i>	* pubs * holiday (week-ends)
<i>Tyrone</i>	*(Power)

Name W W  
Age 23  
Place of birth Dublin, Ireland  
Job, occupation, degree Physics degree

- Armagh* \* country area  
\* "bandit country"
- Burren* \* desolate  
\* barren  
\* wild  
\* one of the few untamed areas
- Co. Tyrone* \* border county  
\* I R A activity
- Comber* \* I don't know
- Ulster* \* Generally I think of the six rather than nine counties  
\* Northern troubles
- Aran* \* rugged islands  
\* traditional Irish area
- Donegal* \* wild  
\* mountainous region
- Beara* \* I don't know
- Kerry* \* beautiful scenic location  
\* open
- Belleek* \* china
- Foxford* \* Woollen Mills
- Kenmare* \* I don't know
- Tyrone* \* same as Co Tyrone

Name A W  
Age 24  
Place of birth Dublin, Ireland  
Job, occupation, degree translator, M A

<i>Armagh</i>	* Northern Ireland
<i>Burren</i>	* barren landscape * caves * flowers
<i>Co. Tyrone</i>	* no answer
<i>Comber</i>	* Northern Ireland
<i>Ulster</i>	* Northern Ireland * crest
<i>Aran</i>	* sweaters * boats * windy
<i>Donegal</i>	* sea, waves * bare countryside * wind
<i>Beara</i>	* absolutely nothing
<i>Kerry</i>	* green trees * lakes * scenery
<i>Belleek</i>	* china
<i>Foxford</i>	* no idea, rugs?
<i>Kenmare</i>	* bay (same as for Kerry)
<i>Tyrone.</i>	* same as Co Tyrone to me!

Name F W

Age 23

Place of birth Drogheda, Co Louth, Ireland

Job, occupation, degree B Sc in Analytical Science Chemistry Postgraduate Student (2nd year)

*Armagh*

- \* Diocese of Armagh
- \* Ring Fort
- \* planetarium

*Burren*

- \* Co Clare
- \* barren rocky landscape
- \* flowers
- \* tranquility
- \* caves
- \* traditional music
- \* grey pavements of rock

*Tyrone*

- \* football
- \* Dungannon
- \* I R A
- \* bombs
- \* conflict
- \* Omagh

*Comber*

- \* where is Comber?

*Ulster*

- \* the North
- \* problems
- \* conflict
- \* the I R A , U D R , U V F , I N L A
- \* paramilitary organisations
- \* ULSTER SAYS NO
- \* sadness, despair, a hopeless situation
- \* bombs, death, destruction, senseless murder
- \* Ian Paisley
- \* the British Army etc

*Aran*

- \* the Aran islands
- \* scenic unspoiled beauty

- \* stone walls
  - \* donkey and cart
  - \* Irish
  - \* isolation
- Donegal*
- \* beauty
  - \* fishermen
  - \* Enya, Clannad
  - \* fantastic views
  - \* breathtaking landscape
  - \* Gweedore
  - \* peacefulness
  - \* a people that are very proud of their country and have an accent that makes me weak at the knees!
- Beara*
- \* Cork?
  - \* Gaeltacht
- Kerry*
- \* One of the beautiful counties in Ireland
  - \* friendly people
  - \* melodic accents
  - \* Rose of Tralee
  - \* Ring of Kerry
  - \* Peig
  - \* green landscape backed by the sea
  - \* blue lakes of Killarney
  - \* mountains
- Belleek*
- \* china
  - \* bombs (I R A )
  - \* conflict in a small town
- Foxford*
- \* Co Mayo
  - \* blankets
  - \* goats and woollen industry
- Kenmare*
- \* donkey and cart rides around the coast
- Tyrone*
- \* why Tyrone twice?

***APPENDIX B.- CONTEXTUAL EXAMPLES***

## APPENDIX B.- CONTEXTUAL EXAMPLES - CHAPTER 2

[1] Northern Ireland: The Land of the Causeway. p.17

progenitor of the tree (*taxus baccata fastigiata*) now found all over the world.

The origins of the island town of Enniskillen go back to pre-history when this short nexus was the main highway between Ulster and Connaught. It was the medieval seat of the Maguires, chieftains of Fermanagh. The Maguires policed the lough with a private navy of 1,500 boats which were stationed at Hare Island (south-east of



Dublin stuccadore, Robert West, devised this rococo plasterwork for elegant 18th century Florence Court, in whose grounds still stands the original Irish Yew

both attended Portora Royal School. It's a good centre for handmade lace, Irish knitwear and Belleek china. You can watch the craftsmen at work in the pottery at Belleek where the Erne river rushes to meet the Atlantic at last.

But look back at the map. All of Ulster is a land of big lakes, little lakes, broad rivers, tumbling streams.

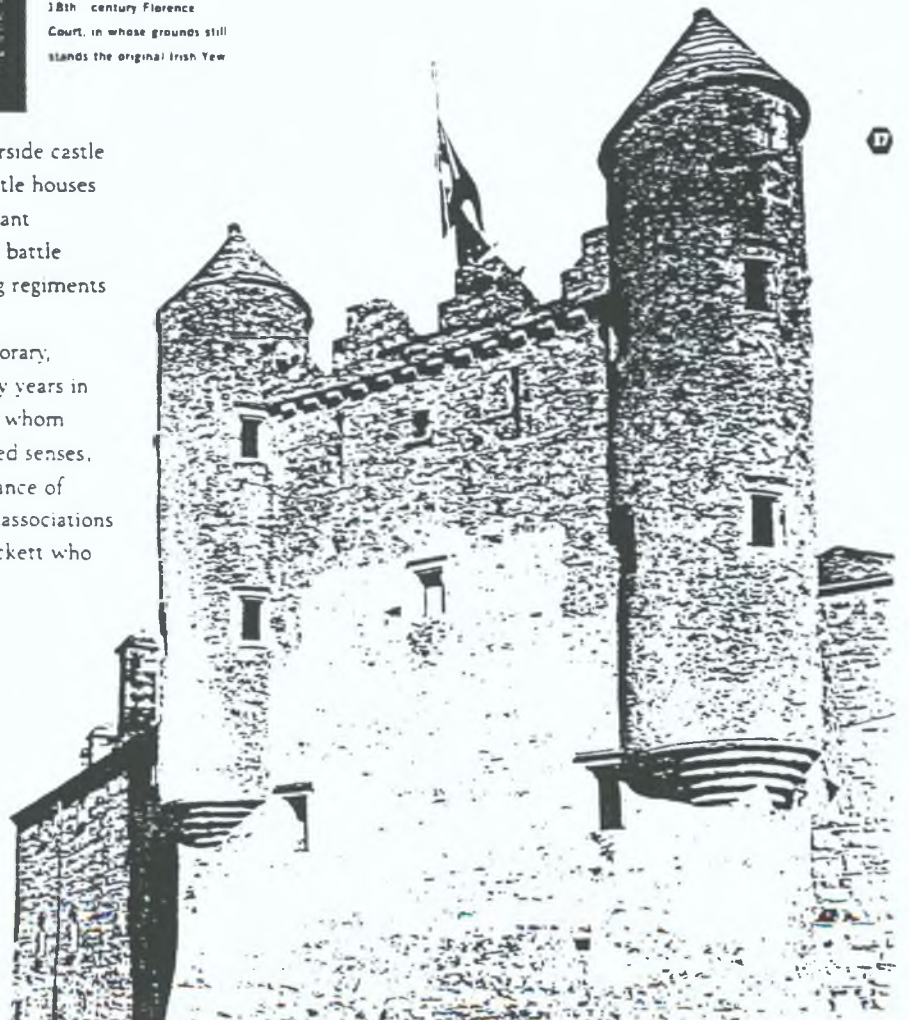
The Lower Bann and the Bush are amongst the premier salmon rivers in these islands. Antrim's rivers are a mecca for brown trout. The Foyle basin provides salmon, trout and coarse fish in abundance. Coastal waters are a sea angler's delight.

World records for coarse match fishing may tumble on the Erne, but lazy autumn evenings on Lough Macnean are just as pleasurable.



Boa Island) and at the clan's waterside castle at Enniskillen itself. Today the castle houses the county museum and the brilliant uniforms, colours and Napoleonic battle trophies of the famous Inniskilling regiments who fought at Waterloo.

Shakespeare's great contemporary, Edmund Spenser, who spent many years in Ireland as a provincial official and whom Yeats called 'a poet of the delighted senses', remarked on the strategic importance of Enniskillen and the town also has associations with Oscar Wilde and Samuel Beckett who



Northern Ireland's Water Gate. Enniskillen, behind whose turrets lie the castle keep and county and military museums.



[5] Northern Ireland 1991. Holiday breakaways. p.6

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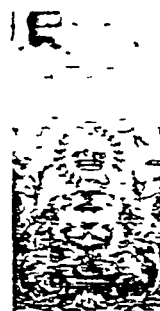
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[6] Northern Ireland: The Land of the Causeway. p.29



The kings of Ulster liked their harps strung with gold. Northern Ireland's craftsmen will tell you bronze is best. But the skills which go into making the harp, the fiddle or the flute or indeed the lace and tweeds in craft shops are handed down through generations.

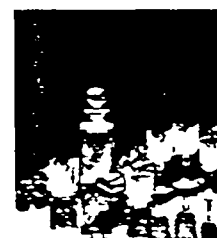


Ulster's best known arts festival, the Belfast Festival at Queen's in November, is one of the largest in the British Isles and covers the whole spectrum of the arts. Traditionally there has been an emphasis on classical music but the jazz, folk music and drama are good too. During the three-week festival, a stream of international artists fill every available hall and theatre, from the Grand Opera House and the Ulster Hall (home of the Ulster Orchestra) to college lecture rooms. The smaller festivals, including those at Armagh, Londonderry, Omagh and Newry, have good chamber music and theatre, with ballad singers and traditional music makers coming up from the Irish

Republic to reinforce the local talent.

Every kind of popular music - authentic country and western, folk, punk and robust gospel - flourishes in Ulster, though the harp is a rarity these days. 'No harp,' said Francis Bacon, 'hath the sound so long and so melting as the Irish harp.' They are still made in two or three places in Northern Ireland, but to hear one, you must go to a concert. On the other hand, you will hear plenty of fiddles and the bodhran, a small single-skin drum, at a ceilidh (a dance - pronounced 'kay-lee') on a Saturday night, and the plaintive uilleann pipes (bagpipes) at a traditional musical pub.

The Crown Liquor Saloon. The craftsmanship which went into its elegant Victorian construction is best appreciated by the mellow light of its gas-powered lamps.



You can walk through one of the crystal mouth blowers and hand cut being made.



Ulster men and women make fine music on splendid instruments crafted with age-old skills.

The Ulster Folk Museum, a loving recreation of the province's past.



[7] Northern Ireland 1991 Holiday breakaways. p.6

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- [8] Visit Tourist Information Offices for information, accommodation, holiday maps and guides. (undated)



### ***Accommodation Reservation Service***

Touunst Information Offices provide a nationwide Rooms Reservation Service. They will book visitors into premises which are members of this Reservation Service.

- For overnight accommodation, you are asked to pay a 10% booking deposit and booking fee of 50p per local booking or £1 50 per long distance booking
- For self catering bookings, you are asked to pay 25% deposit (or £50 if greater)
- They also offer a selection of long and short full holiday stays (free bookings - 10% deposit)

### ***Bureau de Change***

Bureau de change facilities are available at the following TIOs: Aran Islands, Boyle, Bundoran, Bunratty, Carnck-on-Shannon, Cavan, Cliffs of Moher, Clifden, Cork City, Donegal Town, Dublin City (14 Upr O'Connell St), Dun Laoghaire, Dungloe, Ennis, Galway City, Killarney, Knock Airport, Limenck Crty, Letterkenny, Monaghan, Roscommon, Salthill, Skibbereen, Sligo; Thoor Ballylee, Tralee Westport

### ***Gifts, Crafts and Books of Irish Interest***

Touunst Information offices can offer advice on where to choose gifts and souvenirs of quality such as handwoven tweeds, Irish crystal, Aran knitwear, pottery, Insh lace, gold and silver jewellery and books of Insh interest. Some TIOs stock such items for sale. The Cliffs of Moher Visitor Centre, "Exclusively Insh", The Gift Shop at Dublin's Touunst Information Office, 14, Upr O'Connell St and Thoor Ballylee (Yeats Tower) carry an extensive range of gifts and books of Insh interest (Thoor Ballylee has a fine selection of childrens' books)

BV

The Touunst Information Office network is a service provided by Ireland's Regional Tourism Organisations and Shannon Free Airport Development Company.

[9] Glencolmcille South West Donegal.

## *Art and Craft Centres*

### **ROSSAN CRAFTS – The Lace House, Cashel**

Hand-knitted Arans, hand-loomed knitwear, and hand-woven Donegal tweeds to high standards of artistic craftsmanship in design and colour. Visitors are welcome to our showroom where examples of work are displayed at keenest prices and an extensive range of local crafts are available.

### **EACLA FASHIONS LTD – Doonalt**

We produce a variety of Irish-styled knitwear in many colours. Visitors are welcome to visit our workshop and view our range of sweaters. We offer good quality at factory prices and assure you of a courteous Irish welcome, so do call and visit us.

### **GLENARD KNITWEAR – Farranmacbnde**

A variety of Aran, Fishermens and Mohair knitwear of different design and colour. Do call in and see us and also our other factory –

### **G C K GLASS ENGRAVING CO – Farranmacbride**

We produce a wide range of decorated mirrors of various size and design.

### **CROW POTTERY – Doonalt**

Objects of taste and distinction. Pottery open during the summer to interested visitors.

### **STRAID GALLERY – Straid**

Marine Paintings depicting Ireland's shipping, coast and lights, seascapes of south west Donegal. Gallery open May to September, and at other times on request.

### **FOLK MUSEUM – Dooy**

Founded in 1967, this Centre is built in the form of a village, each house being an exact replica of the dwelling used by local people in each of three successive centuries. In addition a school, shebeen, craft shop, tea room and cultural centre have been built. The Centre is open daily from Easter until the end of September. Guided tours of the buildings and film shows pertaining to local events and monuments are a feature of the Centre.

[10] Northern Ireland: The Land of the Causeway. p.35

## A TASTE OF ULSTER



*A* Taste of Ulster's distinctive symbol, carved on a basalt hexagon echoing the columns of the Giant's Causeway, is your guarantee of a menu featuring good Ulster produce.

A new organisation, A Taste of Ulster, is dedicated to the promotion of the best of our traditional and modern recipes using Ulster produce. Those establishments which show the Taste of Ulster symbol have been carefully selected and feature Ulster dishes on their menus every day. We have a lot to offer with our freshwater fish, our seafood, lamb, beef and vegetables and the famous Armagh apples.

Home-cured hams and bacon are famous and the lamb fed on Ulster hillsides produces roasts and cutlets that have a flavour that needs no mint sauce.

Potato bread is just one of an impressive array of delicious home-baked breads that delight our visitors. Instead of yeast, soda and buttermilk provides the leavening, and wheaten flour is often used. Other bread specialities are round bannocks and glistening brown barmbracks stuffed with fruit and spices.

The Bann and Foyle have long been famous salmon rivers. On one extraordinary day in 1635, sacred in the annals of Ulster fishing, 62 tons of salmon were taken at Coleraine. Salmon, herrings and trout are local specialities and can also be bought freshly smoked by traditional methods.

But there's good salmon and trout

fishing in many of Northern Ireland's other rivers too, and if you insist on catching your own fish, your hosts will be delighted to cook it for supper, or they will keep it for you in the freezer.

Fresh seafood is available all round the coast, from Kilkeel up to Portaferry, and along to Lough Foyle. You will find pubs serving reasonably priced shellfish at lunchtime, and some go in for smoked fish pates. Lough Neagh eels - rated the fairest and the fattest by Archbishop Laud in the 17th century - are popular smoked and served with wheaten bread as a first course. Guinness goes naturally with oysters which can be eaten all year round - not just when there's an R in the month, since there is a constant supply of commercially grown oysters from Strangford's unpolluted waters.

To find out which restaurants specialise in fish dishes, consult *Where to Eat in Northern Ireland* which lists 1,600 eating places. This annual booklet is available from newsagents, bookshops and Tourist Information Centres.

Rich soil gives old-fashioned flavour to vegetables. The potato is prepared in a dozen ways - none better than as champ, a happy combination of potatoes mashed with chopped spring onions, milk and butter.



35



Caravan or camp by sea, lake or stream or enfold yourself in the quiet of a forest park.



[11] Special value holidays in North Clare - The Burren  
p.2

## **T.J. MALONEY**

**\* VERY SPECIAL VALUE \***

Large Selection of Traditional Irish Handknitted Aran Sweaters.

Foxford Rugs \* Irish Linens \* Cashmere Sweaters.

Gents Donegal Tweed Sports Jackets \* Tweed Caps and Hats.

Church St., Ennistymon, Co. Clare. Telephone: 065-71025

Kelleher Kilmaboy 065 27731 Overlooking  
River Fergus En route to the famous Burren

### **SERVICES**

**CLARE HERITAGE CENTRE.** 065  
27955 Trace your roots and visit our display  
**LAUNDRETTE.** John and Maura Clancy  
Quick service Personal attention

## **DOOLIN**

### **ACCOMMODATION**

**HARBOUR VIEW** Country Home  
Kathleen Cullinan Boherbu House 065  
74154 On Cliffs of Moher Road Wonderful  
views of Galway Bay Music nearby  
**CHURCHFIELD.** Country Home Maeve  
Fitzgerald 065 74209 Beside Post Office  
Breakfast menu Traditional music nearby  
**ST MARTIN'S,** Country Home Mrs  
McMahon Glasha 065 74306 Quite

location Convenient for traditional music  
and the Burren

**SANCTA MARIA,** Country Home, Theresa  
and Dony O Loughlin. Fisherstreet 065  
74124 Centrally located for music Aran  
Islands and Cliffs of Moher

**ISLAND VIEW,** Country Home Anne and  
John Simms Carnana House 065 74346 On  
Cliffs of Moher Road Scenic views Home  
baking breakfast menu

**RIVERDALE FARMHOUSE.** Mary  
Fitzgerald St Catherines 065 74257  
Traditional music locally Convenient to  
Aran Island Ferry and The Burren

**HORSESHOE FARMHOUSE,** Moloney  
Family 065 74006. Fax 74421 All rooms en  
suite Centrally located for all amenities

**THE RAMBLERS REST FARMHOUSE.**  
Ann Flanagan 065 74401 Modern  
farmhouse on Cliffs of Moher Road

**ARAN VIEW,** Teresa Linane 065 74061  
Beautifully situated overlooking Aran  
Islands

## **Crafts Gallery Doolin**

**A UNIQUE SHOPPING EXPERIENCE**

### **CRAFTSHOP**

Open 8 30 a m - 8 00 p m For sweaters clothing, pottery, glass, leather, pictures, prints - gifts for everyone

### **CRAFT WORKSHOPS**

Open 8 30 a m - 8 00 p m Here you can buy from stock or order a special piece Bank Celtic wallhangings, silk  
scarves, gents silk ties, cushion covers, gold and silver jewellery, fashion beads and earrings

### **COUNTRY KITCHEN TEAROOMS**

Open 9 30 a m - 7 30 p m Home cooking and baking Meals served all day in the tearooms or out in the garden  
Branch Shop Design Ireland Lahinch open 10 a m - 6 00 p m

[12] Glencolmcille. South West Donegal.

## *Art and Craft Centres*

### **ROSSAN CRAFTS – The Lace House, Cashel**

Hand-knitted Arans, hand-loomed knitwear, and hand-woven Donegal tweeds to high standards of artistic craftsmanship in design and colour. Visitors are welcome to our showroom where examples of work are displayed at keenest prices and an extensive range of local crafts are available.

### **EACLA FASHIONS LTD – Doonagh**

We produce a variety of Irish-styled knitwear in many colours. Visitors are welcome to visit our workshop and view our range of sweaters. We offer good quality at factory prices and assure you of a courteous Irish welcome, so do call and visit us.

### **GLENARD KNITWEAR – Farranmacbride**

A variety of Aran, Fishermans and Mohair knitwear of different design and colour. Do call in and see us and also our other factory –

### **G C K GLASS ENGRAVING CO – Farranmacbride**

We produce a wide range of decorated mirrors of various size and design.

### **CROW POTTERY – Doonagh**

Objects of taste and distinction. Pottery open during the summer to interested visitors.

### **STRAID GALLERY – Straid**

Marine Paintings depicting Ireland's shipping, coast and lights, seascapes of south-west Donegal. Gallery open May to September, and at other times on request.

### **FOLK MUSEUM – Dooyey**

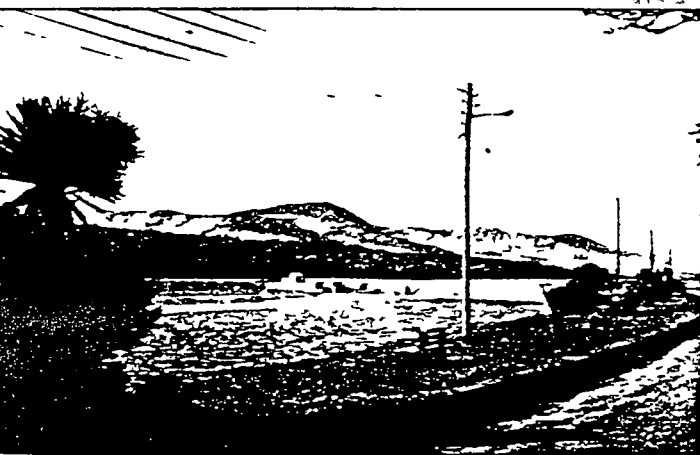
Founded in 1967, this Centre is built in the form of a village, each house being an exact replica of the dwelling used by local people in each of three successive centuries. In addition a school, shebeen, craft shop, tea room and cultural centre have been built. The Centre is open daily from Easter until the end of September. Guided tours of the buildings and film shows pertaining to local events and monuments are a feature of the Centre.



[14] Resort holidays in Cork and Kerry. p.5

## KENMARE

Kenmare by the sea nestles among the Mountains of Cork and Kerry in an area of outstanding natural beauty. Although claimed by many it can be said of Kenmare that it is truly the perfect centre of the South West linking as it does the famed 'Ring of Kerry' and the Ring of Beara. It is the ideal base from which to tour most of the beautiful and interesting towns and villages of Cork and Kerry from Mizen Head (Ireland's most southerly point) to the Dingle Peninsula. The charming picturesque town of Kenmare, where its friendly and hospitable people are waiting to welcome you, is an example of one of Ireland's few planned towns, built in 1775. To this day it retains its old world charm while enjoying the comforts of the 20th century. It is a gourmet's delight with many restaurants catering for all tastes and all pockets. Good bar food is also available. The region has scenery that is difficult to equal, where the beauty of mountains, sea, lakes and woodland can be seen in varying light and shades, whatever the weather. Because its shore is washed by the Gulf Stream the region enjoys a mild climate where tropical plants flourish outdoors.



Kenmare has much more to offer than scenery. The area is rich in tradition and is home to craft workers like weavers, potters, silver-smiths and of course the famous Kenmare needlepoint lace is still made here.

A holiday in Kenmare offers the visitor a restful haven in which to unwind in peaceful surroundings while, at the same time, it offers a range of special interests and caters for the golfer (9 hole), equi-trian, cyclist, bird-watcher, artist, rambler, hill-walker, climber and many more.

Enjoy the great outdoors in Kenmare

### MAIN ACTIVITIES

Golf - 9 Hole Golf Course 064-41291

Hill Walking and Mountain climbing  
Cycling - Bicycles are available under the Raleigh-Rent-A-Bike scheme

Swimming  
Game Angling - On River Roughty

### THINGS TO SEE

Druids Circle  
Cromwell's Bridge  
Our Lady's Well  
Ladies View and Lakes of Killarney - 16 Kms from Kenmare

### ANNUAL FESTIVALS

Festival of Hill Walking - Whit Weekend  
Cibéal Arts & Music festival - June

[16] North Clare and the Burren. Sheer holiday magic!. p.7

# Kilfenora

Kilfenora, Cill Fionnurach is a small charming village that takes its name from the church of St Fionnur. Its recent fame has grown since the opening of the Burren Display Centre in 1975. This interpretive centre untolds the mysteries and delights of the region. It contains a spectacular diorama, exhibition cases and informative video highlighting aspects of the Burren landscape, geology, flora and fauna. This award winning centre was developed and is run by a local co-operative who are also responsible for the craftshop and tea rooms where one can taste the locally produced 'Burren Preserves'

Kilfenora grew up around a monastic site and was given the status of a separate diocese in the 12th century, covering the area of the 2 baronies of the Burren and Corcomroe. Today the Bishop of Galway is the Apostolic Administrator and the Pope is the present Bishop of Kilfenora.

The remains of the interesting 12th century cathedral in the centre of the village are adjacent to the Display Centre. The original nave is presently used as the Church of Ireland for North Clare. Interesting parts to note are the three light east window with carved capitals, the tomb niche with the mitred bishops head, the broken shaft of a cross and other mediaeval tombs and sculptures of the 14/15th centuries. Kilfenora was once widely known as the 'City of Crosses'. It has fine examples of 12th century carved limestone Celtic high crosses. The most interesting Doorty Cross shows carved scenes on each face. The highest cross may be seen nearby in a field.



Within walking distance of the village may be seen Ballykeel House, Fanta Glebe House, and Smithstown Castle to the north west, Ballyshanny Castle to the north and the spectacular iron age ring fort with its chevaux-de frix at Ballykinvarga. On the northern edge of the village is the old fair green with its castellated pay stand and the famed Leamaneh Castle lies 3 miles eastward.

Kilfenora is the home of the famous Kilfenora Ceili Band and the village pubs are renowned for their traditional music sessions. Licken Lake lies close to the village and provides excellent coarse fishing.

**BXI**

[17] Castleward Opera, June 1991 Opera Suppers.

## *Opera Suppers*

A choice of three suppers is offered

**A (£13 per person)**

Dressed Avocado Pear with Portavogie Prawns  
Glazed Irish Ham Baked in Cider  
with Fresh Caribbean Pineapple

**B (£14 per person)**

Smoked Fruit de Mer  
(a selection of Smoked Salmon, Trout and Eel)  
Cold Roast Co Tyrone Pheasant  
with Cranberry and Apple Sauce and Game Chips

**C (£15 per person)**

Partridge in a Pear Tree  
(Cold Roast Partridge with Pears  
poached in White Wine served in a Cumberland Sauce)  
Poached Wild Atlantic Salmon  
with Hollandaise Sauce and a Prawn Mousse

*All the above suppers will be served with Home-made Wheaten Bread and Butter,  
fresh Seasonal Vegetables and Crisp Green Salad, and followed by Strawberries and Cream  
served with Shortbread, Irish Cheese Board and Biscuits, Coffee and Petits Fours,  
and a table will be reserved for you in the Marquee  
Additional Trust Suppers are available at £8 per person with seats reserved in the Tea Room*

[18] Special value holidays in North Clare - The Burren.  
p.3

**DOOLIN HOSTEL**, Paddy Maloney, 065 74006 Fax 74401 Registered Irish Tourist Board  
**NEAGLES CARAVAN AND CAMPING PARK**, Grade B Phone 065 74127  
Approved by Board Fáilte

### RESTAURANTS

**BRUACH NA HAILLE**, Roadford Seafood restaurant 065 74120/74230 Proprietors Helen and John Browne Seafood specialities

**KILLILAGH HOUSE RESTAURANT AND CRAFT SHOP**, Tours catered for Wine licence 065 74183

**ILSA'S KITCHEN**, Ivy Cottage, Fisherstreet, 065 74244 Proprietress - Ilse Theilean Health and Seafood specialities  
**SEABIRD TAKE AWAY**, Noel O Connor, 065 74168

### CRAFTS

**RFB SILVERSMITH**, Robert Bergaman, Fisherstreet Celtic Jewellery - Creative designs in silver  
**THE PIPERS CHAIR**, Sean O'Connor 065 74168

### PUBS

**McDERMOTTS PUB**, Roadford, 065 74328 Music nightly Bar Food  
**McGANN'S PUB**, Roadford 065 74133 Famous for traditional music  
**O CONNORS PUB**, Fisher St. 065 74168 Bar food and music seven days

### SERVICES

**DOOLIN FERRY**, Bill O'Brien 065 77086 Daily modern passenger boat service to Aran Islands

## ENNISTYMON

### ACCOMMODATION

**STATION HOUSE**, Town Home Kathleen Cahill, Ennis Road 065 71149 Spacious home Tea making facilities Central to all amenities

### SHOPS

**KEVIN DUFFY** "Quality Family Butchers" Main Street 065-71061 Quality beef, mutton and lamb stocked Keenest prices

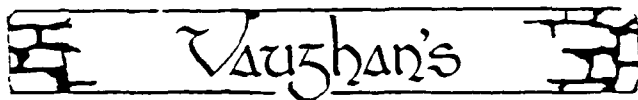
**FITZPATRICKS SUPERMARKET**, Parliament Street, 065 71600 Well stocked with a large variety of goods Coffee and hot bread shop

**TJ MOLONEY**, Church Street, Ennistymon, Co. Clare Gents Donegal Tweed Sports jackets Tweed Caps and Hats

**McINERNEYS HARDWARE AND ELECTRICAL**, Parliament Street, 065 71016 Electrical equipment, paints and agricultural supplies

**UNGLERTS BAKERY**, New Road Open Tuesday, Sunday, 065 71217 Speciality health breads Freshly baked cakes and gateaux

**WALLS FLORISTS**, Church Street 065 71068 Flowers and plants for all occasions



Lunches Daily  
Homemade soup, quiches etc.  
Irish Smoked Salmon  
Specialities: Irish Stew, Bacon & Cabbage, Roast Burren Lamb.

For evening meals Tel. 065-88004.  
MUSIC Renowned for Traditional Irish Sessions

Traditional  
Irish Pub



[19] The Ards and Strangford Lough. p.6



splendid antique shops and, just outside the town, the magnificent 18th century mansion and estate of Mount Stewart - a National Trust property, and the birthplace of Robert Stewart, Lord Castlereagh. The classically beautiful gardens, laid out by the 7th Marchioness of Londonderry hold a superb collection of plants, including some rare and exotic species. There are also informal woods and parklands and, overlooking the lake, the exquisite "Temple of the Winds", a banqueting hall built in 1785 by James "Atheman" Stewart.

Comber, a smaller but equally attractive market town, also has a well equipped leisure centre. Famed for the top-quality Comber potato, this is superb farming country and sometimes known as the "garden of Ulster".

And so on to the western shores of Strangford Lough, where lie the beauty of the Castle Espie Conservation Centre, the fascination of Nendrum Monastic site, and the picturesque villages of Balloo, Killinchy and Whitecrock, which combine the best of the old and the new - classic buildings, superb scenery, and an ideal playground for every holidaymaker.

But then, as this all too brief tour has shown, that is true of all the Ards and Strangford Lough area.



And at Newtownards, the administrative centre of the area, there are many historic buildings too, including the Priory, Morilla Abbey, the Workhouse (now part of Ards District Hospital) and the Market House (now the Town Hall). Moreover, the town boasts a broad spread of modern facilities, including squash courts, a comprehensive sports and leisure centre, a sailing club, a golf course, and even its own airport from which the local flying club operates.



- 5 Scabro Tower
- 6 Comber
- 7 The "Temple of the Winds" at Mount Stewart
- 8 Balloo

**Gosford Forest Park** (A28, near Markethill) conservation park, pleasant walks, camping caravan and picnic sites



**Navan Fort** 1 1/2 miles W of Armagh on A28 (Omagh direction) Site of Eamhain Macha, legendary palace of kings of Ulster for more than 600 years In about 300BC Queen Macha required her defeated enemies to build her a wooden palace on this 18-acre hilltop The place occupies a key position in Heroic Ágé legends (Deirdre Cuchulain, etc) It was also HQ of the Red Branch Knights When St Patrick built his church in Armagh, this was still an important pagan sanctuary

**Apple blossom time**

A signposted apple blossom trail, starting and finishing in Armagh city, takes you through orchard country in May, passing Gosford Forest Park, Richhill, Ardress House, round to Loughgall and return to Armagh The bulk of the apple crop is the melting, juicy Bramley which makes Ulster apple pies especially well flavoured



**Boat trips off the Causeway**  
Sea anglers are main customers but Des Stewart ☐ Portrush (0265) 823369 also takes sightseers in his boat *The Brothers* from Portrush to Giant's Causeway, Bull's Point and Skerries (by prior arrangement) From April to Oct pleasure boats from Portrush and Portstewart. Contact tourist information centres (see p xiv)

## APPENDIX B.- CONTEXTUAL EXAMPLES - CHAPTER 3

- [4] Northern Ireland places to visit, touring, accommodation Irlanda del Norte lugares que visitar, giras, alojamientos

### A Taste of Ulster



Afternoon tea is a good introduction to Ulster's delicious home-baked breads. You will have a good half-dozen kinds to try - soda bread, wheaten bread, sweet round bannocks, shiny barmbracks studded with fruit and spices, apple soda, and currant bread, treacle farls, and all sorts of scones to spread with cream and Mourne honey. Breakfasts are big and there may be black pudding and fresh dulse (edible seaweed) on your plate. In between the eggs, bacon, sausages, and fried potato bread.

Ardrglass herrings, Portavogie prawns, and smoked trout and eel on toast are specialties, and you might try Guinness soup with oysters from Strangford Lough. Seafood is available all round the coast; pubs serve shellfish at lunchtime, and Ulster salmon is on most menus. If you insist on catching the fish yourself, your hosts will be delighted to cook it for supper.

Self-catering tourists should resist pre-packed easy options! Newcastle lamb cutlets or a Ballinena T-bone steak with boiled onions and balls of flour potatoes make a memorable meal.

### Sabor de Ulster



El té de la tarde es una buena introducción a los deliciosos panes caseros de Ulster. Hay una media docena para probar - pan de soda, pan de trigo, bannocks redondos y dulces, brillantes barmbracks rellenos de fruta y especias, pan de manzana, soda y pesas, treacle farls, y todo tipo de scones para cubrir de nata y miel de Mourne. Los desayunos son grandes y pueden incluir black pudding (un embutido) y dulse (algas comestibles) fresco entre huevos, bacon, salchichas y pan de patatas.

Ardrglass gambas de Portavogie y trucha ahumada y anguila en tocada son especialidades y podrá probar sopa de Guinness con ostras de Strangford Lough. Los mariscos abundan en toda la costa; los pubs los sirven al mediodía y el salmón de Ulster es a menudo en la mayoría de los menús.

Los turistas que preparan su propia comida en alojamientos independientes no deberán dejarse tentar por las opciones de comida ya preparada. Las chuletas de cordero de Newcastle o un filete de Ballinena con cebollas hervidas y bolas de harina de patatas constituyen una comida memorable.

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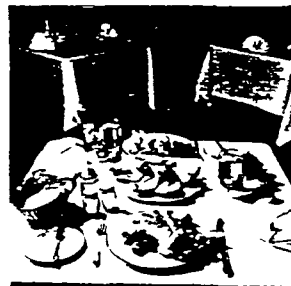
Rich soil gives old-fashioned flavour to vegetables. The potato is prepared in a dozen ways - none better than as champ, a happy combination of potatoes mashed with chopped spring onions, milk and butter.



35












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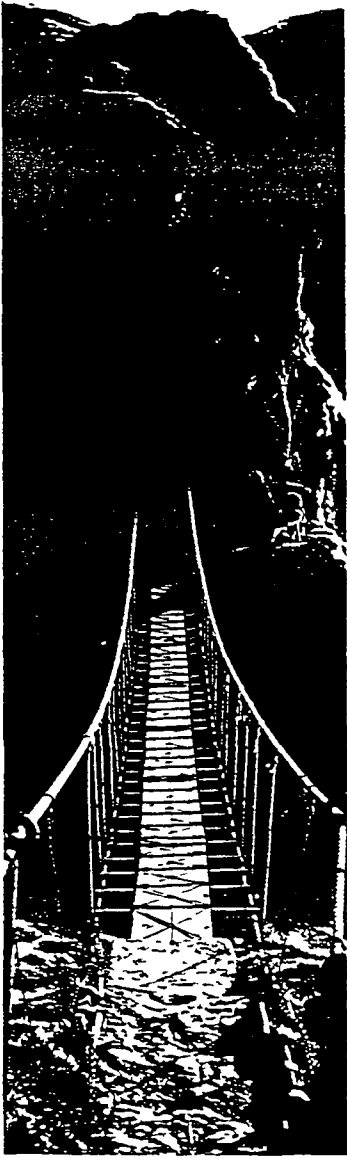




*Appendix B.- Contextual examples - Chapter 3*

[17] A guide to dining in Dublin 1990/91.

Address and Telephone	Licence Capacity	Hours of Business	Closed	Remarks	Price Indicator
Restaurant Terrace, Portobello Dublin 8 01/538352		Mon-Fri. lunch 12.30 14.00 Mon Sat Dinner 19.15-23.00	Sat lunch Sunday Bank holidays one week after Xmas	Small intimate French Provincial style restaurant situated on the banks of the Grand Canal serving Cuisine Moderne style food All Credit Cards accepted	£21.50
Restaurant Church Place Dublin 8 01/538352		40 Tues-Fri 12.30-14.30 Tues-Sat 19.00 22.45pm	Sunday Monday	Internationally renowned seafood restaurant in the heart of Old Dublin serving the finest of Irish seafood in the classic manner Bar lunch available in Bar and Lounge All Credit Cards accepted.	£23.00
Restaurant Camden Street, Dublin 2 01/538352		50		Dublin's only traditional Irish Restaurant. Irish Stew, Dublin Coddle, Colcannon, Corned Beef are favourites on the menu, also seafood and steaks All Credit Cards accepted	
Restaurant Nicolas Street, Dublin 8 01/538352		65 Mon-Fri. 12.14.30- 19.30-22.30- Sat. 19.30-22.30	Sunday Public holidays	Owner/chef restaurant specialising in Russian and Scandinavian cuisine with emphasis on fish. Selective wine list. All Credit Cards accepted	Lunch \$10.00 Dinner \$15.50
Restaurant Place, off La Baggot St Dublin 2 01/538352		65 12.30-14.00 (last orders) 19.30-22.15 (last orders)	Sat Lunch Sunday Bank holidays	Patrick Guilbaud's attractive restaurant with French staff specialising in French cuisine. Michelin Star Restaurant. Private Dining Room Visa Access Diners Amex accepted	A la Carte \$30.00
Restaurant Kilbarrack Street, Westbury Centre, Dublin 2 01/538352		96 12.00-14.30 (last orders) 18.30-23.30	Sun Public hols (lunch) Gd/Fri Dec 25/26 N'years day	North Indian cuisine served in the most authentic opulent and relaxing atmosphere Bord Faighte award 1987 and 1988 Walkers best ethnic vegetarian Restaurant 1988 Visa Access American Express Diners	£17.00
Restaurant St. Skerries, Co Dublin 01/538352		45 19.00-22.00	Sunday/Monday	Terry McCoy Chef/Proprietor specialises in catch of the day landed at Skerries Harbour particularly world famous Dublin Bay prawns AirPlus Access Visa, Mastercard, Amex.	£19.75
Restaurant The Marina Road Dun Laoghaire Co Dublin 01/538352		70 12.30-14.30 19.00 22.30 (last orders)	Sunday	Overlooking Dun Laoghaire Harbour. Finest of Fresh Seafood served in beautiful surroundings Access Visa, American Express Diners accepted	Lunch \$12.00 Dinner \$21.50
Restaurant The Skelligs, Co Dublin 01/538352		60 7 nights 18.30-23.00 Sun Lunch, 12.30- 15.30	Good Friday Christmas Day	Att active and stylish restaurant specialising in fresh local produce with friendly personalised service. Extensive wine list Visa, Access Diners	£22.00



The Causeway Safari Park brings a taste of the exotic to the Causeway Coast its lions roaming freely through beautifully wooded areas while all the family can enjoy the intriguing mini zoo and children's amusements

Along the Causeway Coast official y recognised as an Area of Outstanding Natural Beauty lies the sensational Giant's Causeway. Reputed to have been the mythical giant Finn McCool's "footpath" to Scotland its 40 000 spectacularly symmetrical basalt columns continue to mystify visitors the world over while the award-winning Visitors Centre is a mine of information on this fascinating "eighth wonder of the world" and the perfect base from which to explore the Causeway on carefully designed walks of varying lengths

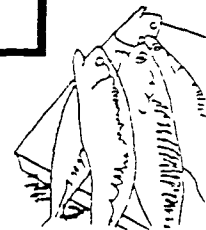
Moving ever eastwards Whitepark Bay and Ballintoy are scenic sanctuaries of unsurpassed delight Carrick-a-Rede's dramatic rope bridge just one exceptionally thrilling challenge Here as on the coastal road throughout are dotted superbly-located viewing points and picnic sites

Ballycastle is a vibrant trading town with a very particular and generous atmosphere famous for the annual Ould Lammas Fair at the end of August when Duise (an edible seaweed) and Yellowman (a confectionery) are obligatory purchases at the plethora of market stalls Ballycastle is surrounded by magnificent parkland and coastal scenery Murlough Bay and Fairhead particularly eye-catching scenes

The town's championship grass tennis courts are reckoned the best in the land excellence complemented by Ballycastle Golf Club which is one of the four bases for the world's biggest amateur competition the Causeway Coast Championship Anglers also find the sea and surrounding rivers a haven for their sport

Rathlin Island stands vividly off shore its 100 inhabitants sustaining a lifestyle that can be sampled by taking one of the frequent and easily reserved boat trips to this sanctuary for all kinds of bird life flora and fauna Rathlin's regal associations with Scotland and its place in technological history through Marconi's first radio broadcast are just other aspects of a very special community

Carrick A Rede Rope Bridge near Ballintoy



[22] Glencolmcille. South West Donegal.

## *Outdoor Activities*

- SWIMMING** There are three good sandy beaches in the area. Two are in Doonalt, opposite Glen Head. Warning of undercurrents at the beach opposite the Folk Museum Centre should not be ignored. At Malinbeg there is a beach known as the Silver Strand. From the car park one descends by means of 150 steps to a lovely beach and sheltered coves.
- BOATING** There are no boat hire facilities but contact local fishermen.
- HILL WALKING AND ORIENTEERING** Maps of various walks are available from the Information Centre.
- MOUNTAIN CLIMBING** S W Donegal, from Muckross Head to Port, offers a combined total of almost 100 routes or climbs. Over 50 of these are listed at Malinbeg. They are graded "Difficult" to "Extremely Severe" (Consult handbook — "The Federation of Mountaineering Clubs of Ireland", ed Jim Leonard).
- SUB-AQUA/DIVING** The pollution-free waters along the coast make it ideal ground for diving. Malinbeg is the most suitable base and facilities for refilling oxygen tanks can be obtained at the Outdoor Pursuits Centre, Malinmore.
- WIND SURFING AND CANOEING** Three excellent beaches together with the many lakes make Glencolmcille a natural centre for such activities.
- HANG GLIDING** The Hang Gliding Association of Ireland has indicated that Glencolmcille is a most suitable part of North West Ireland for practice and training.
- TENNIS** A hard court is situated at the entrance to Pairc na nGael and is available to visitors. Racquets can be obtained from the Information Office.
- INDOOR HANDBALL/SQUASH** A modern indoor handball alley is located at Malinmore Crossroads. Permission to play may be obtained by contacting Brian Byrne at Malinbeg, tel 073-30057.
- GOLF** Nann/Portnoo, 30 minutes by car. Murvagh (outside Donegal Town), 60 minutes by car.
- GAELIC FOOTBALL** Facilities available. Contact Naomh Columba G A A Club.

[23] Best of Belfast ' Belfast 1991. Programme of events.

**Best of Belfast** **Northern Ireland**



**BELFAST 1991**  
**Programme of events**  
 March - May



This is the first issue of a special publication outlining the events which make up our Belfast 1991 Year of Celebration. Our aim is to produce a programme that reflects the rich diversity of talents which this great City enjoys and continues to attract and develop. If you feel you can play your part to help show the world the Best of Belfast, why not contact us? Our hope is that by the end of 1991 everyone will agree that the Best of Belfast has indeed been on show and that our City is one of which we can all be proud.

With best wishes

IVOR OSWALD  
 Chairman Belfast 1991 Ltd

March 1 — Programme of Sacred Music St Bartholomew's Church Stranmillis Rd 8 pm  
 March 2 — Prudential Concert with Male Voice Choirs in aid of cancer research Ulster Hall 8 pm  
 March 2 — Transitions Dance Company promoted by the Arts Council Stranmillis College Theatre 8 pm  
 March 4 — until further notice Splendid Views — historic railway photographs exhibition Transport Museum Witham St Open Mon Sat 10 am — 4 pm Admission 70p Tel 428428  
 March 5 — Lecture by the Astronomer Royal to mark Bicentenary of Armagh Observatory Queen's University 7.30 pm  
 March 6 — Sequenza — Concert of 20th-century chamber music Queen's University 7.30 pm Sponsored by EMO Oil

March 7-20  
 The Abbey of St Gall exhibition of graphics and replicas. The Swiss town of St Gall bears the name of its founder an Irishman who travelled with Columbanus to Europe from Bangor in about the year 590. The exhibition traces the history of the abbey up to the 18th century.  
 Venue Ulster Museum  
 Open Mon-Fri 10 am — 4.50 pm  
 Sat 1.5 pm Sun 2.5 pm  
 Admission free Tel 381251  
 Sponsored by Swiss Arts Council  
 March 8 International Triangular Badminton Tournament Ireland v New Zealand v USSR Gilbeys Ulster Games Event Olympia Leisure Centre 6.45 pm

March 8 — Kenny Peplowski American clarinet & tenor sax in concert Drumkeen Hotel 8 pm Sponsors British Midland Beck's Bier  
 March 8 — Rugby Combined Universities v Japan Universities Ravenhill kick-off 2.30 pm  
 March 8-10 — Camogie Festival of Sport & Culture Queen's University  
 March 8-10 — Film and Religion — 3rd Annual Film Weekend University of Ulster Jordanstown  
 March 9 — YouthAction Netball Tournament Ballsillan Leisure Centre  
 March 12 — Natural History of Falkland Islands — lecture Ulster Museum 7.30 pm

● *Reflections* — Photo and Art Competition for the over 55s. Entries accepted throughout March and April (closing date May 3). For details contact Jill Arkwright Tel 760901 Sponsored by Ulster Bank

March 12-14  
 NIFEX 91 International Food & Drink exhibition. Largest food and drink trade exhibition in Ireland.  
 Venue King's Hall  
 Open 11 am — 7 pm on 12th 11 am — 8 pm on 13th 11 am — 6 pm on 14th  
 Admission £5  
 Contact Esther O'Neill Tel (0162) 350955  
 Sponsored by Licensed & Catering News and Retail Grocer

March 13  
 The Road to Ballycultra lecture by George Thompson founding director of the Ulster Folk and Transport Museum Dr Thompson traces the development of Northern Ireland's open air museum at Cultra Venue Ulster Museum 7.30 pm Tickets £2 from Ulster Museum Contact Angela Reid Tel 381251 Sponsored by Northern Bank

March 15  
 Belfast Telegraph Entertainment Media and Arts Awards Gala Evening at Europa Hotel By invitation only

March 15-16  
 Home Countries Water Polo International Gilbeys Ulster Games Event Ireland v England v Scotland v Wales Senior and Under 20  
 Venue Grove Complex York Rd  
 Matches at 11 am and 6 pm on 15th and 2.30 pm on 16th  
 Admission £1 student child free  
 Contact Wally Clark Tel 660912  
 Sponsors Gilbeys Lombard Finance



Albert Memorial

[24] Special value holidays in North Clare - The Burren.  
p. 6

Liscannor Bay and Golf Course Central location

**LAHINCH CAMPING AND CARAVAN PARK, ITB APP AA4\*** 065 81324 Central to village, beach, golf, the Burren and Cliffs of Moher

**FAIRWAYS HOLIDAY HOMES, Lahinch** 061 330289 Close to Village, Beach Golf, Cliffs and Aran Islands

**CHRISTOPHER BROWNE TOURS** 065 81168, Fax 065 81228 Guided walking tours of the Burren

**LAHINCH HOTEL, 065 81040** Grocery shop and coffee shop Central location All facilities

**LAHINCH GOLF CLUB, Championship Course** 065 81003

### BARS

**CORNERSTONE BAR** 065 71150  
Traditional music and bar food

**KENNY'S BAR, Good food and Traditional music**

**O'DWYERS 19TH BAR, Traditional music and set dancing**

**CORCOMBRO SET DANCING CLUB, Secretary Gerard Hartigan**

### CRAFTS

**KENNY'S WOOLLEN MILLS, Factory Shop and Crafts**

**SUES QUALITY TWEED AND CRAFT SHOP (Donogh O'Loughlin)** Open May to September 065 81261

**LAHINCH LAUNDRETTE AND RENT A BIKE** 065 81424 Open 7 Days

## LISCANNOR

### ACCOMMODATION

**LISCANNOR HOTEL, Grade B** 065 81186 Overlooking Liscannor Bay Fox 065 68697

**CASTLE VIEW FARMHOUSE, Mrs P O'Connor Clahane** 065 81590 Situated on Cliffs of Moher Road

**FAWTHORN COUNTRY HOME, Mrs P Buckley** 065 81167 Close to village on Lahinch Road

### RESTAURANT

**CAPTAINS DECK, Seafood Restaurant,** 065 81385 Quality local seafood served

## LISDOONVARNA

### ACCOMMODATION

**CARRIGAN HOTEL, Gerry & Mary Howard, Lisdoonvarna, Grade B** 065 75036, Walking, Golfing, Riding, and Fishing holidays Centrally located.

**LYNCH'S HOTEL, Dick and Maureen Lynch, 065 74010** Comfortable family run hotel All rooms en suite Bar snacks all day

**RAVINE HOTEL, Kevin and Berna Lynch, Lisdoonvarna Grade C** 065 74043 Friendly atmosphere and good value breaks Near church and spa

**SLIEVE ELVA FARMHOUSE, Theresa Donnellan, Kilmoon Lisdoonvarna, 065 74318** Regional Farmhouse Winner 1989 Lovely rural setting

**THE DAWN TOWN HOME, Carmel Crawford, the Bog Road, Lisdoonvarna. 065 74072** Adjacent to the Spa Health Centre Near the Burren and Cliffs of Moher

**O'NEILLS TOWN HOME, Christine O'Neill St Brendans Road Lisdoonvarna 065 74208** Modernised, well heated period house Renowned cooking, Central

**SUNVILLE TOWN HOME, The Perry Family, Doolin Road Rooska, Lisdoonvarna 065 74065** Friendly family welcome All rooms en suite Near Spa and Burren

**THE BURREN TOURIST HOSTEL, Kincora House, Lisdoonvarna. 065 74300** Bar, Music and Food, Set Dancing every Thursday night

**WESTBOLRNE HOUSE SELF CATERING, Mona Cusack Rooska, Lisdoonvarna 065 74164** on Doolin Road Ideal for touring the Burren Sleeps family of 7

[25] Northern Ireland: The Land of the Causeway. p.xiii

### **Shopping**

Shops in Belfast city centre are open 0900 1730 hrs six days a week (late night shopping Thur) Other cities and towns close half-day on one day a week (different from town to town) and most small shops close at lunchtime Modern shopping centres on the outskirts of town can meet most day-to-day needs with late night shopping to 2100 hrs Thur and Fri

Street musicians in Belfast are a familiar sight and sound particularly around the bandstand in Cornmarket

### **Made in Ulster** (p 29)

Pure Irish linen (napkins tablecloths, handkerchiefs) cut-glass goblets, decanters bowls, creamy Belleek pottery, handwoven tweed pure wool jumpers and cardigans hand-knitted in traditional patterns (eg blackberry and moss stitches tree of life and lobster claw patterns) hand-embroidered wall hangings quilting, Carrickmacross lace and many other nice things from polished Mourne granite and silver jewellery to Irish harps and even bagpipes All these are made in Northern Ireland

## THE ARDS AND THE MOURNES

To burst upon the rollers of the open sea, take the little road from Grey Abbey where terns swoop low to feed over Strangford's quiet waters, and drive due east. In a few minutes (it's barely three miles to Ballywalter beach) you have crossed to another world



Hambletonian a most splendid painting by George Stubbs hangs over the staircase at Mount Stewart (National Trust) while in the gardens created by Edith Lady Londonderry more curious animals dodos and griffins in a stone menagerie devised to her instruction echo the nicknames of famous politicians of her day

The two roads that run the length of the Ards on its opposite shores could hardly be more different. The sheltered road is the loughside one.

The breezy coast road from the prosperous seaside resort of Bangor runs south past Ballycopeland windmill and down to Portavogie harbour where seals bob against the prawn boats as the catch is landed. On it goes past pretty Kearney village right to the end of the peninsula where the ancient Irish marked their graves with a ring of standing stones and built a fort into the wind on the hill at Tara.

The small rounded hills called drumlins that cover North Down extend into Strangford Lough. Dozens of drowned drumlins pop up here and there, mostly near the shore. These islands give the lough the appearance of a freshwater lake, at least at the sheltered northern end, about 18 miles from the narrow entrance at the south end. Four hundred million tons of water rush through the gap twice a day, and the Vikings named it violent fjord (Strangford) after the

fierce currents in these tidal narrows.

The lough is a great bird sanctuary and wildlife reserve. A large flock of brent geese winters here and greylag and white-fronted geese often visit from the Downpatrick marshes. Waders - oyster-catchers, redshanks and curlews - love the mudflats, and many species of tern and gulls take up summer residence. A hundred different species of fish live in the lough, and sea nares, sun stars and curled octopus sometimes appear on the shore. With so much food readily available, it's not surprising that predators like the rare buzzard, sparrowhawks and short-eared owls make occasional visits.

Round the shores are many interesting and historic places. Take the car ferry from Portaferry across to Castle Ward, built by the first Lord Bangor in 1765. He favoured the classical style but Lady Bangor preferred Strawberry Hill Gothic. As you will see, they both got their way. Another great loughside demesne open to the public is Mount Stewart, the childhood home of Lord Castlereagh, Foreign Secretary of England during the Napoleonic wars. The estate has delightful gardens, and dodos and dinosaurs on the terraces.

But Strangford was a desirable address many centuries before the Anglo-Irish built their great houses. Of the four Cistercian monasteries in medieval county Down, three were built round the lough - Inch Abbey



The beaches at Crawfordsburn and at Helen's Bay are part of Crawfordsburn Country Park where the glen walk leads under a five-arched viaduct to a lovely waterfall.

[32] Become a Rambler Road and rail. Bus Éireann, Intercity.

III *intercity*  **BUS ÉIREANN**

The Rambler gives you the freedom to go where you want to on Ireland's National Transport System with unlimited travel by rail, express buses and the extensive local services, to immerse yourself in countless centuries of cultural development, to wonder at the magnificence of the landscape, the grandeur of the water-ways, to be part of the life of the very heart of Ireland – her villages  
Your Rambler gives you Ireland – discover Round Towers, Megalithic Tombs, Ogham Stones, the Ancient Kingdoms, the Irish speaking Aran Islands, Georgian Dublin, Thatched Cottages, Traditional Irish Music – these, and countless other joys await you



[34] Northern Ireland: The Land of the Causeway. p.11

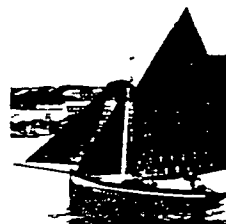
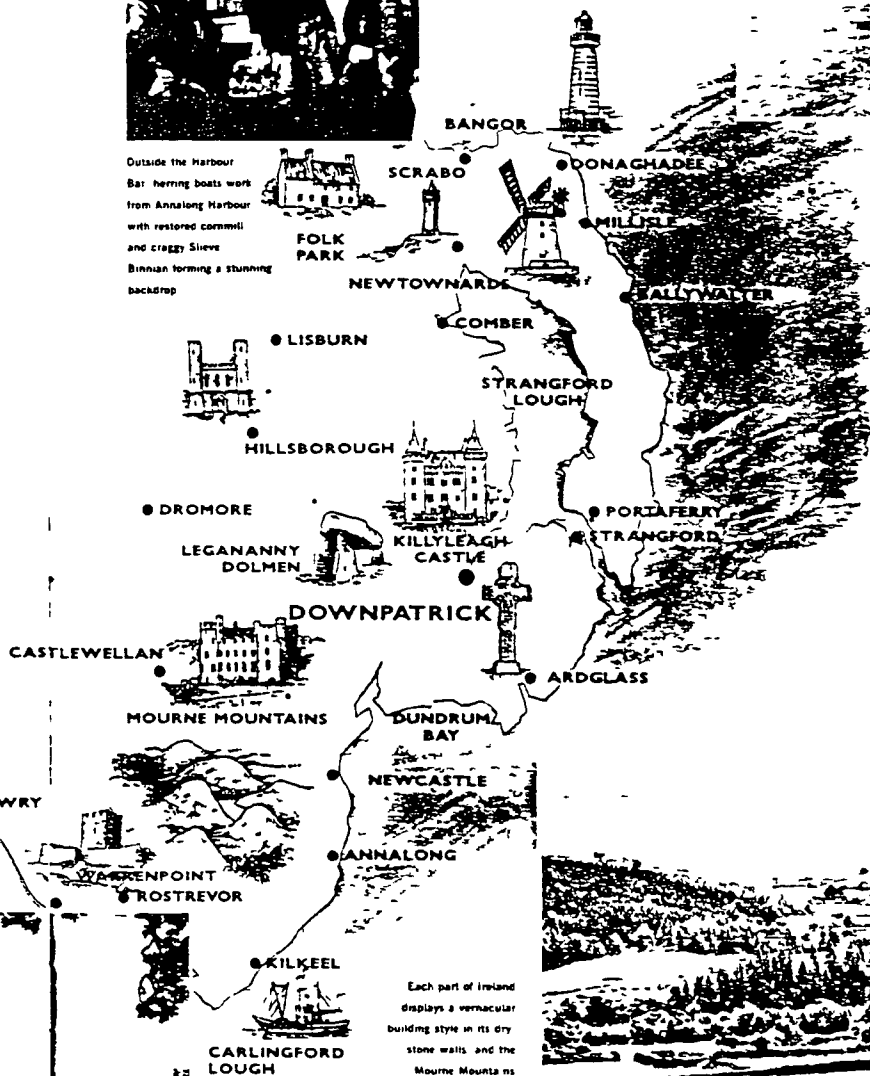


There are pony rides and candy floss at one end of Newcastle's wonderful beach. Beyond the other end the National Trust preserves the Murlough nature reserve where the Normans once farmed the dunes as a rabbit warren.



For centuries pilgrims placed their faith in the healing powers of the fast flowing waters of St. Patrick's Wells at Struill. The drinking well, the Eye Well, the women's bathhouse and the men's bathhouse, pictured here, still survive.

Outside the harbour Bar, herring boats work from Annalong Harbour with restored commill and crazy Sileve Binnian forming a stunning backdrop.



Strangford Lough, a great sheltered inlet from the sea dotted with plaoides, little islands, welcomes sailors home from the sea.

Castle Ward, a Georgian mansion open to the public, courtesy of the National Trust, has one facade classical, the other Strawberry Hill Gothic, thus satisfying both Lady and Lady Bangor who built it in 1765.



Each part of Ireland displays a vernacular building style in its dry stone walls, and the Mourne Mountains rising to just 2,000 feet are no exception.



[36] Northern Ireland: The Land of the Causeway. p.x



### Country parks

The province's country parks have some of the most delightful and varied scenery in the province. The parks never close and entrance is free. The main features of each are

**Castle Archdale** NE shores of Lough Erne - marina (day boats for hire) access to islands caravan site cafe shop

**Crawfordsburn** S shore of Belfast Lough - fine beaches coastal and riverside walks cafe and shop gun site at Grey Point

**The Ness** 7 miles from Derry N Ireland's highest waterfall oak and birch woodland walks nature trail

### Lough Neagh

The Sperrins and Co Tyrone are bordered on the eastern side by Lough Neagh (biggest lake in the British Isles - 153 sq miles), famous for eels. Twenty million of them used to swim up the river from Coleraine but nowadays many are saved the trouble they are caught near Coleraine and transported by tanker south to the lough to grow to maturity over the next 12 years. At Toomebridge, where the Bann river flows out of the lough, you can visit Lough Neagh Fishermen's Co-op by arrangement ☎ Toomebridge 50618

The Northern Ireland Tourist Board publishes a colour folder *The Lower Bann*, covering boating canoeing and other activities on the river. In summer there are cruises from Antrim (famous for its 9th-c round tower) down river to Coleraine (details from Antrim Forum Lough Rd Antrim, ☎ Antrim 64131) and cruises in July and Aug from Coleraine Marina to Lough Neagh and to Portrush - details ☎ (0265) 44744

[37] Become a Rambler. Road and rail. Bus Éireann, Intercity.

**intercity BUS ÉIREANN**

The Rambler gives you the freedom to go where you want to on Ireland's National Transport System with unlimited travel by rail, express buses and the extensive local services, to immerse yourself in countless centuries of cultural development, to wonder at the magnificence of the landscape, the grandeur of the water-ways, to be part of the life of the very heart of Ireland - her villages. Your Rambler gives you Ireland - discover Round Towers, Megalithic Tombs, Ogham Stones, the Ancient Kingdoms, the Irish speaking Aran Islands, Georgian Dublin, Thatched Cottages, Traditional Irish Music - these, and countless other joys await you.

## APPENDIX B.- CONTEXTUAL EXAMPLES - CHAPTER 4

[4] Sightseeing tours from Dublin 1991 Bus Éireann, Dublin Bus. p 28



### RESERVATIONS

Advance bookings may be made in person at any of the following Dublin locations

**Dublin Bus, 59 Upper O'Connell Street**

Tel (01) 720000 (Ex. 3028)

**Bus Éireann Desk, Tourist Information**

**Office, 14 Upper O'Connell Street**

Tel (01) 744467

**Central Bus Station (Busaras), Store Street**

Tel (01) 302222

**American Express, 116 Grafton Street**

Tel (01) 772874

**Tourist Information Office,**

**St Michael's Wharf, Dun Laoghaire**

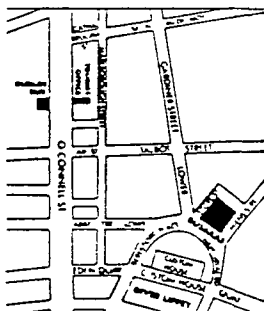
Tel (01) 806984

On day of travel, tickets may be purchased at departure locations only

Seats booked in advance must be claimed at least 15 minutes prior to tour departure time

### TOUR DEPARTURES

Tour departure points are centrally located. If using public bus service just take any bus marked "City Centre" and you will be within a short walk from departure points.



Free collection for **morning** tours from many Dublin hotels. Check with hotel porter for details.

All **Double Deck Bus Tours** depart from

**Dublin Bus, 59 Upper O'Connell Street**

You may join **The Heritage Trail Tour** at **Dublin Bus 59 Upper O'Connell Street**, or any of the specially located **Heritage Trail** pick up points along route

All other Tours depart from **Central Bus Station (Busaras), Store Street**

The map indicates location of tour departure points

The companies reserve the right to cancel tours if there are insufficient numbers

[5] Northern Ireland. On the move 1991



**On the move '91**

For detailed information about museums, castles, monuments, parks and forests, houses and gardens, ask for bulletin no 26 *Shop & Visit '91*

**Tourist tickets**

**Freedom of Northern Ireland**

One-day and 7-day tickets for unlimited travel on all scheduled bus services within Northern Ireland. Not valid on coach tours. Operates all year.

Fare: 40p (18p under 16 (OAP & 70+), 2.10 under 16 OAP 110. Tickets from Ulsterbus, Ulsterbus and Ulsterbus Travel Centre, 61-63 St. Bl. St., Belfast BT1 1JL (01232) 320011

**Emerald Card**

Unlimited 8/15 days bus/rail travel in Ireland. Participating companies: Citybus, Ulsterbus, NI Railways, Bus Atha Cliath, Bus Eireann, Larnrod Eireann. Operates all year.

Fare: 8 days (18p) under 16 (OAP & 70+), 2.10 under 16 (18p). Tickets from main rail stations and Ulsterbus depots. Ulsterbus Travel Centre, 61-63 St. Bl. St., Belfast BT1 1JL. Central Station, Belfast BT1 1JL. Larne Harbour Travel Centre, 01232 4705.

**Irish Rover**

Unlimited 8 days rail travel within a 16 day period or 15 days within a 30 day period on all scheduled services anywhere in Ireland. Operates all year.

Fare: 8 days (18p) under 16 (OAP & 70+), 2.10 under 16 (18p). Tickets from main rail stations and Ulsterbus depots. Ulsterbus Travel Centre, 61-63 St. Bl. St., Belfast BT1 1JL. Central Station, Belfast BT1 1JL. Larne Harbour Travel Centre, 01232 4705.

**Rail Runabout**

Seven days unlimited travel on all scheduled rail services within Northern Ireland and to Dundalk. Operates April-Oct.

Fare: 2.10 under 16 (OAP & 70+), 2.10 under 16 (18p). Tickets from main rail stations and Ulsterbus depots. Ulsterbus Travel Centre, 61-63 St. Bl. St., Belfast BT1 1JL. Central Station, Belfast BT1 1JL. Larne Harbour Travel Centre, 01232 4705.

**Bus trips**

**Belfast city tours**

Enjoy the sights in comfort. Tour includes the shipyards, Stormont and Belfast Castle. Tours last 3 1/2 hours.

Bus: 1.00. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705.

**Around the province**

Ulsterbus runs day and half day tours June-Sept to Glens of Antrim, Antrim coast and Giant's Causeway, Fermanagh L. L. Lough Neagh, Tyrone, Mourne's Ards Peninsula and Armagh. ☎ (0232) 320011

Bus: 1.00. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705.

**Bushmills Bus**

Ulsterbus and the Old Bushmills Distillery operate an open top bus, weather permitting, 1 July-1 Sept from Coleraine to the Giant's Causeway via Pinstewarn, Portrush, Portballintrae, Bushmills and return. Journey can be broken. No service 12 July.

Bus: 1.00. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705.

Another open top bus operates Tues-Sat 2 July-31 Aug from Bangor along the North Down coast to Ballywalter. Journey can be broken. No service 12 July.

Bus: 1.00. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705.

**Rahlin Island Bus**

Mini-buses meet ferries and are available for trips around island.

Bus: 1.00. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705. Ticket: Belfast, 01232 4705.

[6] Dublin 1991. European City of Culture. p.11

april to may



**"Lord Dynamite" Street Spectacle - Welfare State International**

A powerful comic fable on a grand scale from Welfare State International "Lord Dynamite" takes as its theme the mythologised life of Alfred Nobel the man who created the Nobel Peace Prize and who invented dynamite Welfare State International's unique style will ensure that "Lord Dynamite" is exciting accessible and unpredictable "Lord Dynamite" is being staged as part of the Festival of Discovery And this first visit of Welfare State International to Dublin is supported by the British Council

Dublin City Centre April 13th

**GPA Dublin International Piano Competition**

Major international piano competition featuring the very best young pianists from around the world Up to seventy young musicians will participate in this competition which is judged to the very highest of international standards

**Slogadh**

Preliminary rounds at the Royal Dublin Society Semi-finals and finals at the National Concert Hall

Royal Dublin Society National Concert Hall April 20th May 1st

**Dublin Grand Opera Society Fiftieth Anniversary Concert**

The Dublin Grand Opera Society Golden Jubilee coincides rather appropriately with Dublin's year as European City of Culture The DGOS Chorus is renowned as one of the finest unpaid opera choruses anywhere in the world and the DGOS policy of matching their chorus with some of the opera world's finest young stars has had opera lovers flocking to theatres for their two annual seasons

The Dublin Grand Opera Society Fiftieth Anniversary concert features soprano Anne Murray in a very special concert commemorating the achievements of Ireland's principal opera company

National Concert Hall April 22nd

**Ceiliuradh Slogadh**

Slogadh Ireland's premier youth festival of the arts celebrates Dublin's designation as European City of Culture with a major concert, inviting many previous winners to perform A remarkable line up is expected as previous winners include Clannad The Hothouse Flowers Catherine Walsh of the New Seekers Paul Roche of Stock on's Wing Dorcha Das Declan Maserson and many musicians who went on to earn major reputations in traditional Irish music

Ceiliuradh Slogadh 91 is supported by Iarnrod Eireann

Olympia Theatre April 28th

**"Mayday to Bloomsday"**

A seven week season of Irish and international theatre with an emphasis on innovative work "Mayday to Bloomsday" complements the programme of Dublin's major theatrical event the Dublin Theatre Festival which occurs in October Around a dozen plays will be presented half of them Irish and half from Europe and further afield

Project Arts Centre and Andrew's Lane Theatre April 29th June 15th

**The Amadeus Prize International Composers Competition**

1991 is the inaugural year for the Amadeus Prize International Composers Competition which invites young composers to submit one unpublished composition written in the past three years scored for chamber or full orchestra and with a minimum duration of ten minutes Adjudication is by an international jury with the winner being announced in May 1991 and receiving a commission fee of £5 000 A special award The O Riada Prize is also being inaugurated for Irish born entrants

The Amadeus Prize International

[9] Northern Ireland: The Land of the Causeway. p.29



The Kings of Ulster used their harps strung with gold. Northern Ireland's craftsman will tell you bodhran is best but the skiff which goes into making the harp, the fiddle or the flute is needed. The lace and tweeds in craft shops are handed down through generations.



Ulster's best known arts festival, the Belfast Festival at Queen's in November, is one of the largest in the British Isles and covers the whole spectrum of the arts. Traditionally, there has been an emphasis on classical music but the jazz, folk music and drama are good too. During the three-week festival, a stream of international artists fill every available hall and theatre, from the Grand Opera House and the Ulster Hall (home of the Ulster Orchestra) to college lecture rooms. The smaller festivals, including those at Armagh, Londonderry, Omagh and Newry, have good chamber music and theatre, with ballad singers and traditional music makers coming up from the Irish

Republic to reinforce the local talent. — Every kind of popular music, authentic country and western, folk, punk and robust gospel, flourishes in Ulster, though the harp is a rarity these days. No harp, said Francis Bacon, hath the sound so long and so melting as the Irish harp. They are still made in two or three places in Northern Ireland but to hear one, you must go to a concert. On the other hand, you will hear plenty of fiddles and the bodhran, a small single skin drum, at a ceilidh (a dance, pronounced káylev) on a Saturday night, and the plaintive uilleann pipes (bagpipes) at a traditional musical pub.

The Crown Liquor Saloon. The craftsmanship which went into its elegant Victorian construction is best appreciated by the mellow light of its gas-powered lamps.

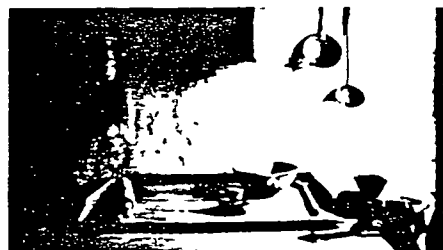


You can watch Tyrone Crystal mouth blown and hand cut, being made.



Ulster men and women make fine music on splendid instruments crafted with age-old skills.

The Ulster Folk Museum is the living recast of the province's past.







[15] Dublin 1991. European City of Culture

July to September



**ECYC Video Project**

Each year the European Youth Card conference sponsors a collaborative project by young professionals in one medium of culture and the arts. In 1991 Dublin hosts some of Europe's finest young practitioners in the field of film and video production. A number of "shorts" will be produced using Dublin as a backdrop and using the skills of the participants. The resulting films will be made into a single production to receive a special screening in a city centre cinema at the end of July followed by a nationwide screening on RTE television.

Dublin July

**European Youth Theatre Encounter**

An "encounter" involving some two hundred and fifty young people together with animators from up to

twenty six countries from around Europe and beyond

The European Youth Theatre Encounter was established following the success of a similar children's project, and is aimed at 16 to 25 year olds. The broad aims of the European Youth Theatre Encounter are to promote cross cultural exchange between participating nationalities, to emphasise similarities rather than differences and to pursue excellence through co operation and participation. This is the first time that such an event will have taken place in Ireland. The 250 youth participants (in the 16-25 age group) will be involved in a two week programme of theatre workshops aimed at exploring the common language of drama. This "rencontre" will culminate in a highly theatrical and colourful "spectacle" performed by the participants in the city centre.

Dublin July 15th - 28th

**Sesúin**

A major celebration of Irish traditional and folk music. Singers, dancers and musicians will be travelling from around Ireland and beyond to bring the colour and "crack" of Irish traditional music singing and dancing in the streets and pubs of Dublin city centre. The "ceol agus craic" comes to a spectacular climax as some very special guests feature in a major free outdoor concert in the city centre.

Sesúin is being produced in co operation with Guinness Ireland Ltd. who are sponsoring the event.

Dublin City Centre July 21st

**EspaCe 91**

A major exhibition of new and progressive developments in sculpture. EspaCe 91 incorporates submissions from some of the finest practising sculptors in Europe as well as a survey of Irish sculpture in the 1990s. A significant contribution to the 1991 programme of events by the Sculptors' Society of Ireland. EspaCe 91 runs for 5 weeks over August and September 1991.

RHA Gallery August - September



European  
Youth  
Theatre  
Encounter

[20] Dublin 1991 European City of Culture

**Set Dancing in Dame Street**

A monster cross roads ceili and Irish dancing extra anga featuring dozens of dances hundreds of dancers and several bands. Experienced dancers will perform exhibition pieces as well as demonstrating the steps for the watching public so that they can join in the craic two left feet or otherwise!

Dame Street - August 18th

**Czech Philharmonic Orchestra**

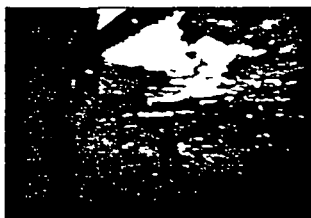
One of a number of events during 1991 reflecting a new world of East and West. The Czech Philharmonic are widely regarded as one of Eastern Europe's finest orchestras. They play two concerts at the National Concert Hall on September 16th and 17th as part of their D'ok tour which marks the 150th anniversary of the composer's birth. Both concerts are sponsored by the B Group.

National Concert Hall  
September 16th & 17th

**International Rock Music Seminar**

Having been identified as a "talent source in the 90's" by New York's highly influential and prestigious New Music Seminar, Ireland's fast growing music industry is increasingly gaining international recognition. The annual International Music Seminar organised jointly by Hot Press Magazine, the Popular Music Industry Association and The Arts Council has played an important role in that growth by informing and advising native talent and representing it to a wider audience within the music scene, both business and creative, and will feature a special session on maintaining intra-band relations once opportunity knocks!

Dublin September 20th - 22nd



Cuirimid na trionóid i mí Iúil ar bheith ar an aos ag san Eoraip. Cuirfidh an ECYA ma na reagaí. Dochara na hEorpa faoi choimirce USIT tionscadal speisialta ar bun do mhuinte agus a hEorpa áta gafa le cursa teilifíse agus físeán. Beidh cuid de na profisúirí áithe ag fáil a ann san Eoraip i mBaile Átha Cliath do mhí Iúil agus iad ag obair ar choimirce chun a chraolfaidh RTE níos beanaí sa bhliain.

Sa dara leath de mhí Iúil beidh an European Youth Theatre Encounter i mBaile Átha Cliath. Tóidh sé i mí Iúil le 250 duine ag a bheith páirteach i gceardanna agus i dochoimeádaí. Do choimirce Chumann na Sín a na hOdh ama ochta. Tairfidh an Chomann seo idir 15 & 28 Iúil.

Beidh dochoimeácaí ag díriú ar cheo agus ar tince. aicisúna na hÉireann. Beidh Sesún Cúrsaí a suil la na ca hreach ar an 20ú agus ar an 21ú Iúil. Beidh ceo agus seánann a ad. Ar an 18ú Iúil beidh feile ann oon seir, ealaíon a bhfuil boradh on eiríúil do athair san ardochta. Beidh scoil amháin agus banra ann agus eadanna eiríúil do choisithe ar na ca hach. Tabharfar cuireadh do chact a bheith rannpháirtí sa seir.

Beidh an t-ádh speantá don bhliain 1991 ag Cumann Dealbhoireachta na hÉireann. Sa t-ádh seo 91 ar suil i nGaileara an RHA i mí Iúil agus i Meán Fómhair.

Is a eiríúil a bheidh ar mhórthéim. Meán Fómhair. Reach aifear an Seminear ar an Ró-Chóir i mBaile Átha Cliath a eireoidh a hach a is a a Baile Átha Cliath le bair a bair. Saol an phodcheor. Tabharfaidh Ceoilhoireann Fhóla mórach na veiríúil a bheo. Ceo hoinne mór a hEorpa dhé le tu sa Cheolara. aicisúna ar an buirí a bheo a ar 7ú Meán Fómhair.

Deux rencontres en juillet honorent la jeunesse d'Europe. L'Organisation de la Carte-Jeune pour l'Europe, ECYC, sous les auspices de USIT, met au point un projet en faveur des jeunes qui travaillent spécifiquement dans le domaine de la production audiovisuelle. Des jeunes parmi les plus professionnels et talentueux d'Europe se rassembleront à Dublin pour réaliser ce projet collectif qui sera diffusé à une date ultérieure sur la chaîne de télévision RTE.

The European Youth Theatre Encounter est à Dublin pour la fin du mois de juillet. Plus de 250 jeunes de toute l'Europe sont attendus pour participer à une série d'ateliers et de rencontres organisés par la National Association for Youth Drama entre les 15 et 28 juillet.

La musique et la danse traditionnelles sont sous la lumière des projecteurs avec deux grandes productions. Le "Guinness Séisúin" a lieu les 20 et 21 juillet avec grand nombre de réjouissances et de manifestations musicales dans tout le centre-ville.

Le set-dancing qui jouit désormais d'un regain d'intérêt à son propre Festival le 18 août. Des groupes de danseurs accompagnés d'orchestres feront des démonstrations de figures et de pas et le centre de Dublin se transformera en un carrefour géant où les spectateurs seront invités à participer.

La Sculpture Society of Ireland réalise sa plus importante exposition en 1991, intitulée "EpaCe 91", dans la Gallerie RHA en août et septembre.

Septembre est de fait le mois de la musique. Un séminaire sur la musique rock a lieu à Dublin et met l'accent sur l'importance grandissante de Dublin dans le monde de la musique pop tandis que l'Orchestre Philharmonique de Tchécoslovaquie, l'un des plus remarquables d'Europe, offre deux concerts au National Concert Hall les 16 et 17 septembre.

Junge Europäer stehen im Mittelpunkt zweier Treffen im Juli. Unter der Schirmherrschaft von USIT wird die Organisation der European Youth Card, ECYC, ein Sonderprojekt für junge Leute aus Europa, die in der Fernseh- und Videoproduktion tätig sind, veranstalten. Einige der talentvollsten jungen Fachleute Europas werden im Juli an einem Gemeinschaftsprojekt arbeiten, das dann vom RTE im Laufe des Jahres gesendet werden wird.

Das Treffen der Europäischen Jugendtheater findet in der zweiten Julihälfte in Dublin statt.

Über 250 junge Leute aus ganz Europa werden erwartet für eine Reihe von Workshops und Begegnungen unter der Schirmherrschaft des Nationalen Verbandes für Jugendtheater. Die Daten für dieses Treffen sind der 15. bis 28. Juli. Irische Volksmusik und Volkstanz werden durch zwei Veranstaltungen ins Rampenlicht gerückt. Die Guinness Séisúin am 21. Juli wird Musik und Spaß in die Stadt bringen. Set dancing (formeller Volkstanz) erlebt zur Zeit einen großen Aufschwung in Dublin. Zum Festival am 18. August werden Tanz- und Musikgruppen die Tanzschritte verführen und die Dubliner Innenstadt wird zu einer einzigen großen Straßenkreuzung werden, wenn das Publikum zum Mitmachen aufgefordert wird.

Im August und September zeigt die Sculpture Society of Ireland ihre größte Ausstellung im Jahre 1991, EpaCe 91, in der RHA Gallery.

Im September steht ohne Zweifel Musik im Mittelpunkt. Es findet ein Rockmusik-Seminar statt, das den steigenden Einfluss Dublins in der Popmusik betont. Das Tschechische Philharmonie Orchester, eines der besten Orchester Europas,

CRAFTS & CEILIDHS, FAIRS &

FLEADHS



Dried in the sun till it crackles and eaten straight away, dulse is said to be good for the brain. It's something to do with the iodine in this edible seaweed. Yellow man, a honey coloured toffee, isn't guaranteed to make you cleverer, but it does help make Ulster's high days and holidays go with a swing.

Sunday mornings and bands in city parks on Sunday afternoons. There are always the bands.

Summer days in Northern Ireland are long. You need only look at a map of Europe to see how far west and north we are. That means lovely, light evenings and Ulster people make the most of them.

Pipe bands, flute bands, silver bands, accordion bands, brass bands. And if they are not striking up on the bands and/or concert platform, the sound of their practising floats on the air. The Lord Mayor's Show in Belfast in May has a splendid array of bands and there are about 120 bands in the Belfast parade on 12th July (the Twelfth) when Orangemen celebrate the Battle of the Boyne (1690). There are many bands at each of the score or so smaller parades throughout Ulster on 12th July and on 15th August when the Ancient Order of Hibernians celebrate the Feast of the Assumption; the tooting and piping goes on late into the afternoon.

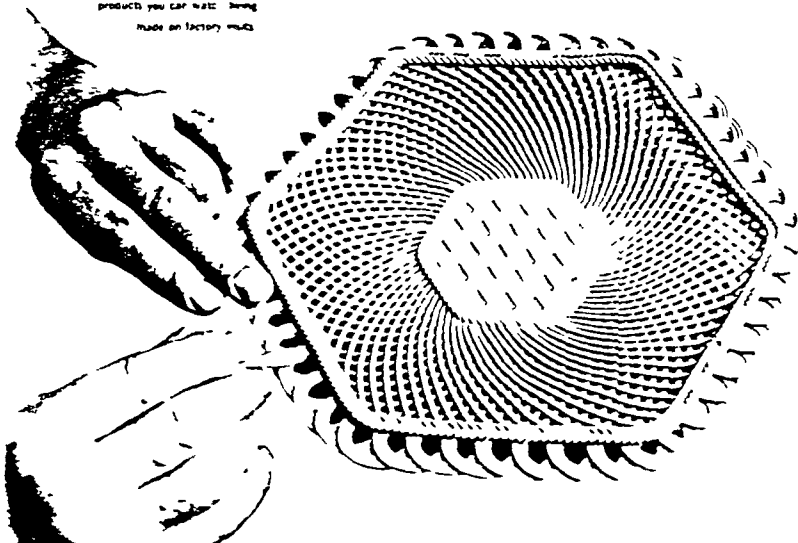
There's always a feis or a fleadh (traditional Irish music and dancing), a horse fair, a fishing festival, a rose show, a vintage car rally, a folk festival, agricultural show, village fete, civic gala or regatta going on somewhere. There are sheepdog trials, terrier races and gun dog scurries, road bowls championships in Armagh in August, occasional medieval pageants in Carrickfergus Castle, Hillsborough Fort and Gosford Castle and traditional pageants like the annual Shamrock Fling in the delightful village of Scarva, county Down. There are outdoor markets on

To hear the blattering of the Lambeg drums it's best to go to a country demonstration. These giant hand-made drums, with elaborately lettered goatskins and hoops hand-painted in brilliant colours, are monstrously heavy, weighing over 30lb and bigger than any drum you have ever seen. The noise they make is enormous.

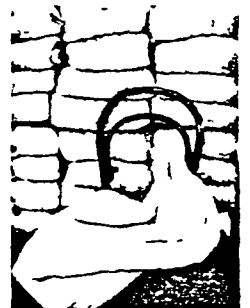


Belfast's Grand Opera House & Cirque Sarah Bernhardt once graced the boards and now serves it is home to ballet, opera, symphony, blues, rock, boulevard and classical theatre.

Belfast's fine pottery basket weavers work best seen on a tour of the pottery ending in museum, restaurant, tea bar, cafe and shop. Just one of the Ulster craft products you can watch being made on factory visits.



Hand-crafted memories for body and soul!



[23] The blue book Irish country houses and restaurants.  
p 1x

28 Mar - 1 April	World Irish Dancing Championships (Limerick)
29 - 31 March	Circuit of Ireland Car Rally
2 - 5 May	Cork International Choral Festival
6 - 13 May	Pan Celtic Week (Killarney, Kerry)
8 - 12 May	Spring Show (Dublin)
10 - 13 May	Bantry Mussel Festival (Cork)
10 - 19 May	Gracious Homes & Gardens Festival (Cork)
24 - 26 May	Fleadh Nua (Clare)
31 May - 3 June	Traditional Music Festival (Glencolumbkille, Donegal)
7 - 30 June	Wicklow Garden Festival -
July	Walter Raleigh Potato Festival (Youghal, Cork)
27 - 28 July	All Ireland Master Angler (Rathmullan, Donegal)
29 July - 3 Aug	Galway Race Week
6 - 10 August	Dublin Horse Show
17 - 28 August	Galway Arts Festival
17 - 25 August	Kilkenny Arts Week Festival
18 August	Connemara Pony Show (Galway)
23 - 25 August	Fleadh Cheoil na hÉireann (Sligo)
23 - 29 August	Rose of Tralee Festival (Kerry)
1 September	All Ireland Hurling Finals (Dublin)
15 September	All Ireland Football Finals (Dublin)
20 - 28 Sept	Clifden Arts Week (Galway)
22 - 26 Sept	Listowel Festival Races (Kerry)
26 - 29 Sept	Galway Oyster Festival
27 Sept - 6 Oct	Sligo Arts Festival
4 - 7 October	Kinsale Gourmet Festival (Cork)
24 Oct. - 10 Nov	Wexford Opera Festival
25 - 28 October	Cork Jazz Festival

[26] The blue book. Irish country houses and restaurants.  
p 1x

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# Corofin

The picturesque village of Corofin is situated in the Lake District of North Clare just 8 miles from the county town of Ennis. There are 12 lakes within a 5 mile radius of Corofin offering excellent trout and coarse fishing. Boats and gillies can be hired daily and fishing tackle bought locally. Lake Inchiquin, the Killarney of Clare just 1 km from the village is renowned as one of Europe's best trout fisheries.



The Clare Heritage Centre, Corofin's internationally known day visitor attraction, houses a unique display depicting Ireland West during the 19th century. Topics include land tenure, traditional way of life, culture, famine, and emigration. The centre also offers a Trace Your Roots genealogical service to persons of Clare ancestry. To the south the Dúsré O'Dea Castle Archaeology Centre, based at Dúsré O'Dea, will enlighten the visitor on the rich variety of field monuments in the area. The renovated castle, built in 1480, houses an attractive audio-visual presentation of the past photographic

display, museum and café. The 12th century church contains a unique Romanesque doorway and is sited adjacent to the remains of a Round Tower. The St. Tolas stone high cross stands in a field nearby. Northwards across the Fergus river lies the remains of the 12th century church of Kilnaboy, famous for the sheela na gig over its south door. The original Tau Cross was sited just 1.5 km to the west. A replica of this may be seen at the Heritage Centre.

To the east a series of loughs alongside the Gort road, including Lough Bunny, display the changing water levels of the turloughs and provide an exciting environment for botanists. Corofin, with its warm, friendly people and wonderful scenery, is an ideal location for a relaxing holiday or as a base for touring further afield. Beautifully appointed bed and breakfast houses, self-catering cottages and apartments, as well as the traditional style Rent an Irish Cottage, offer the visitor a wide choice of first class accommodation. Two award-winning restaurants offer an individual choice and price range, including specially priced tourist menus. A variety of well-stocked shops, including food markets, gift shops, crafts, newsagents, drapers, butchers, take-aways, and amusements, serve all needs.

Corofin's Pubs, each having a distinctive character, are world famous. They offer excellent bar food accompanied by traditional entertainment. At the local Teach Ceol, traditional music, song, and dance takes place twice weekly during the Summer season. Corofin hosts several events throughout the year, with the annual *Festival of Finn* held during August.

[30] Best of Belfast Belfast 1991. Programme of events.



## BELFAST 1991 Programme of events March - May

This is the first issue of a special publication outlining the events which make up our Belfast 1991 Year of Celebration. Our aim is to produce a programme that reflects the rich diversity of talents which this great City enjoys and continues to attract and develop. If you feel you can play your part to help show the world the Best of Belfast why not contact us? Our hope is that by the end of 1991 everyone will agree that the Best of Belfast has indeed been on show and that our City is one of which we can all be proud.

With best wishes

IVOR OSWALD  
Chairman Belfast 1991 Ltd

March 1 — Programme of Sacred Music St Bartholomew's Church Stranmillis Rd 8 pm

March 2 — Prudential Concert with Male Voice Choirs in aid of cancer research Ulster Hall 8 pm

March 2 — Transitions Dance Company promoted by the Arts Council Stranmillis College Theatre 8 pm

March 4 — until further notice  
Splendid Views — historic railway photographs exhibition Transport Museum Witham St  
Open Mon Sat 10 am — 4 pm  
Admission 70p  
Tel 426428

March 5 — Lecture by the Astronomer Royal to mark Bicentenary of Armagh Observatory Queen's University 7.30 pm  
March 6 — Sequenza — Concert of 20th-century chamber music Queen's University 7.30 pm  
Sponsored by EMO Oil

March 7-20  
The Abbey of St Gall exhibition of graphics and replicas. The Swiss town of St Gall bears the name of its founder an Irishman who travelled with Columbanus to Europe from Bangor in about the year 590. The exhibition traces the history of the abbey up to the 18th century.

Venue Ulster Museum  
Open Mon Fri 10 am — 4.50 pm  
Sat 1.5 pm Sun 2.5 pm  
Admission free Tel 381251

Sponsored by Swiss Arts Council  
March 8 International Triangular Badminton Tournament Ireland v New Zealand v USSR Gilbeys Ulster Games Event Olympia Leisure Centre 6.45 pm

March 8 — Kenny Peplowski American clarinet & tenor sax in concert Drumkeen Hotel 8 pm  
Sponsors British Midland Beck's Bier

March 8 — Rugby Combined Universities v Japan Universities Ravenhill kick-off 2.30 pm

March 8-10 — Camogie Festival of Sport & Culture Queen's University

March 8-10 — Film and Religion — 3rd Annual Film Weekend University of Ulster Jordanstown

March 9 — YouthAction Netball Tournament Ballysillan Leisure Centre

March 12 — Natural History of Falkland Islands — lecture Ulster Museum 7.30 pm

● *Reflections — Photo and Art Competition for the over 55s. Entries accepted throughout March and April (closing date May 31). For details contact Jill Arkwright Tel 760901. Sponsored by Lisie Bank.*

March 12-14  
NIFEX 91 International Food & Drink exhibition. Largest food and drink trade exhibition in Ireland.  
Venue Kings Hall  
Open 11 am — 7 pm on 12th 11 am — 8 pm on 13th 11 am — 6 pm on 14th  
Admission £5  
Contact Esther O'Neill  
Tel (0762) 350055  
Sponsored by Licensed & Catering News and Retail Grocer

March 13

The Road to Ballycultra lecture by George Thompson founding director of the Ulster Folk and Transport Museum. Dr Thompson traces the development of Northern Ireland's open air museum at Culta Venue Ulster Museum 7.30 pm  
Tickets £2 from Ulster Museum  
Contact Angela Reid Tel 381251  
Sponsored by Northern Bank

March 15

Belfast Telegraph Entertainment Media and Arts Awards Gala Evening at Europa Hotel. By invitation only.

March 15-16

Home Countries Water Polo International Gilbeys Ulster Games Event Ireland v England v Scotland v Wales Senior and Under 20  
Venue Grove Complex York Rd  
Matches at 11 am and 6 pm on 15th and 2.30 pm on 16th  
Admission £1 student child free  
Contact Wally Clark Tel 667912  
Sponsors Gilbeys Lombard Finance



Albert Clock

## THE GLENS OF ANTRIM

Each of these nine green valleys has a character of its own. Together they form a lovely and romantic realm of rivers, waterfalls, wild flowers and birds.

But 150 years ago the remoteness of the Glens was daunting. Rushing rivers bisected the land from west to east and even on the eastern seaboard there was no proper road. The sense of intimacy with elemental beauty and the physical isolation of the small communities of farmers and fisherfolk have left the Glens with a great wealth of Irish myth and legend.

For the most part the people are the descendants of both the ancient Irish and their cousins the Hebridean Scots across the narrow Sea of Moyle and the Glens were one of the last places in Northern Ireland where Gaelic was spoken.

The names of the Glens from south to north are: Glenam, Glenclov, Glenaniff, Glenballiveamon, Glенааn, Glencorp, Glendun, Glenshesk and Glentaisie. Their meanings are not known for certain but the popular translations are: glen of the army, glen of the heoges, ploughman's glen, Edwardstown glen, glen of the rush lights, glen of the slaughter, brown glen, sedgy glen and Taisie's glen. In the legend Taisie was a princess of Rathlin Island.

Glenaniff, the best known glen, has glorious waterfalls and a broad leaved woodland by the river. In spring and early summer the upper glen is luxuriant with primroses, hyacinths, anemones, violets, bluebells and many other wild flowers. The little village at its foot is the centre of the Feis na nGleann, one of the liveliest of the Feiseanna (competitive festivals) held in the summer throughout Northern Ireland. There are musical and dancing contests, lots of Gaelic games like hurling, and it's a chance for Glensfolk to get together. The biggest social

and business gathering is the famous Oul Lammis Fair at Ballycastle. In the old days it lasted a week when there was plenty of match-making as well as horse trading. Today the fun is packed into two hectic days at the end of August.

Glensmen are great storytellers. They will tell you that the main heights of the wet folk, the gentle (supernatural) races are Lungehan mountain and Tiveragh hill. Mischievous little creatures at the best of times, the faeries are said to take devastating revenge on anyone rash enough to cut down a fairy tree.

The scenic road from Larne round to Ballycastle and westwards past the Giant's Causeway to the bracing-seaside resort of Portrush follows 60 miles of the most beautiful coast you could imagine.

The first 28 miles were blasted out of the chalky cliffs by a daring young Scottish engineer in 1834 to ease the hardships of the Glensfolk in this mountainous country where cart-tracks in winter were treacherous seas of mud or worse. The inland track from Clusterdun to Ballycastle crossed Loughareema, the vastening lake. It was not unknown for coaches to gallop into this water grave taking the passengers with them. One day it's full of water, the next day it's empty.

Soon after, when the road was opened right round to Ballycastle, all the Glens suddenly became accessible and the farmers could get to market. The road passes by the foot of each of the glens. If you resist the temptation to turn inland and stay instead with the road and the sea breezes, a splendid marine city lies ahead.

There are dozens of bays and sandy beaches, strange rock formations, tunnels and arches, busy harbours and waterside pubs and as you turn Ulster's right hand, ome'er the green crescent of Murlough Bay before the climb to the eene tableland of Fair Head and a bird's eye view of Rathlin Island.



[34] Irlanda. p.16

# SALIR EN IRLANDA

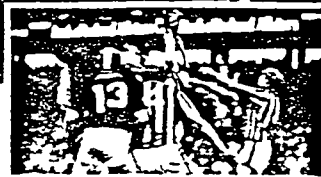
No hay nada que les guste más a los irlandeses que reunirse en alguna parte y divertirse juntos con cualquier música con extravagancia. Haga como ellos: vaya a uno de los "singing pubs" de Dublin o a cualquier otra parte a escuchar las viejas canciones irlandesas cantadas a coro por los asistentes (participe usted también) o vaya a admirar las maravillas que se pueden hacer con esos desconocidos instrumentos que son el fiddle (violín) y las uilleann pipes (flautas).

Vaya a las carreras de galgos (por la noche) y a admirar los famosos caballos irlandeses en cualquier hipódromo (hay muchos); nada es más apasionante que la carrera gemela y el espectáculo no es solo americano hipico.

Si en el horizonte se perfila una luna precipitese este gran boriclo será uno de los mejores recuerdos de su estancia aquí.












- 1 Irlanda no sería Irlanda sin sus tradicionales músicos y extraños instrumentos
- 2 Quien dice Irlanda dice caballo y por lo tanto carreras de caballos. En Irlanda los hipódromos forman parte del paisaje
- 3 Un juego únicamente irlandés rápido y espectacular el "hurling"
- 4 La Irlanda estilo Michelin los restaurantes irlandeses son casi siempre hoteles



**Appendix B - Contextual examples - Chapter 4**

[35] A guide to dining in Dublin 1990/91.

Address and Telephone	Litre	Capacity	Hours of Business	Closed	Remarks	Price Indicator
<b>Restaurant</b> Terrace Portobello Dublin 8 (01 532101)			Mon-Fri lunch 12.30-14.00 Mon-Sat Dinner 19.00-23.00	Sat lunch Sunday Bank holidays one week after Xmas	Small intimate French Provencal style restaurant based on the banks of the Grand Canal serving Cuisine Moderne style food. All Credit Cards accepted	£21.50
<b>Restaurant</b> Church Place Dublin 8 (01 220)		40	Tue-Fri lunch 12.30-14.30 Tue-Sat Dinner 19.00-22.45pm	Sunday Monday	Internationally renowned seafood restaurant in the heart of Old Dublin serving the finest of Irish seafood in the classic style. Bar, lunch a la carte, Bar and Lounge. All Credit Cards accepted	£21.00
<b>Restaurant</b> Camden Street Dublin 2 (01 33)		50			Dublin's only traditional Irish Restaurant. Irish New Dublin Coddle, Colcannon, Corned Beef are favourites on the menu, also seafood and steaks. All Credit Cards accepted	
<b>Restaurant</b> Francis Street Dublin 8 (01 228 42346)		65	Mon-Fri 12.15-4.30 19.30-22.30 Sat 19.30-22.30	Sunday Public holidays	Owner chef's avant specialising in Fish and Seafood cuisine with emphasis on fish. Selective wine list. All Credit Cards accepted	Lunch \$10.00 Dinner \$15.50
<b>Restaurant</b> Place off La Baggio St. Dublin 2 (01 92)		65	12.30-14.00 (last orders 14.30) 12.15 (last orders)	Sat Lunch Sunday Bank holidays	Patrick Guilbaud's attractive restaurant with the chef specialising in French cuisine. Michelin Star Restaurant. Reservations. Visa Access Diners Amex accepted	A la Carte £30.00
<b>Tandoori</b> Langon Street Westbury Centre Dublin 2 (01 74 6794280)		96	12.00-14.30 (last orders 14.30) 19.30-22.30	Sun Public holidays (Lunch) Gd Fr Dec 20-26 4 years day	North Indian cuisine served in the modern, sophisticated and relaxing atmosphere. Boro Faite award 1987 and 1988. Much more than a vegetable restaurant. Visa Access American Express Diners	£17.00
<b>Restaurant</b> St. Smerres Co Dublin (01 905)		45	19.00-22.00	Sunday Monday	Terry McCoy Chef Proprietor specialises each of the day and sea specialties. Harbour particularly world famous Dublin Fish & Chips. AirPlus Access Visa Mastercharge Amex	£ 9.75
<b>Restaurant Na Mara</b> Road Dun Laoghaire Co Dublin (01 800094)		70	12.30-14.30 (last orders)	Sunday	Overlooking Dun Laoghaire Harbour the finest seafood served in beautiful surroundings. Access Visa American Express Diners	Lunch \$12.00 Dinner \$21.50
<b>Restaurant</b> Millennium Co Dublin (01 220)		60	19.30-22.00 Sun lunch 12.30-1.30	Good Friday Christmas Day	Attractive and stylish restaurant specialising in fresh seafood with friendly personal service. Extensive wine list. Visa Access Diners	£22.00

[37] Shannon region holidays - Great value fun, leisure and activity holidays 1991 p 28

## **Craggaunowen Project**

During the Bronze-Age people protected themselves against marauding warriors by building their homes on lakes. An example of such a lake-dwelling or

~~Crannog~~, constructed from wattles, reeds and mud, is to be seen at Craggaunowen Project near Quin.

Craggaunowen Castle itself has been restored by art historian John Hunt and now contains a selection of objects from his collection of mediaeval art.

The project also includes a Ring Fort, a true reproduction of a farmer's house dating from the 4th or 5th century, an Iron Age roadway and an outdoor cooking site.

Craggaunowen also features the 'Brendan' the hide boat in which Tim Severin sailed from Ireland to the United States, re-enacting the voyage of Saint Brendan, reputed to have discovered America centuries before Columbus.

Open daily, year round.

Tel. (061) 72178.



# Doolin

Doolin on the Atlantic seaboard nestling between the Cliffs of Moher and The Burren has built a reputation as the traditional Music Capital of Ireland. The lively local pubs are known world wide to lovers of folk music and song and every night you can listen to local and visiting musicians playing the music of long ago.

Doolin harbour is the nearest point to the Aran Islands 8 kms across the South sound and a new fully licensed ferry operates daily from the pier. The boats take you in comfort and safety to Inisheer the smallest of the three Aran Islands, where you can experience one

Burren bloody cranesbill mountain aens and spring gentians. South of the pier the land rises gradually to the majestic Cliffs of Moher. Doonagore Castle a recently renovated cylindrical tower house of the late 15th Century dominates the skyline. You can walk along the old coast road now ruined in places, and enjoy the breath taking views.

Doolin House, now ruined, near the crossroads between Fisherstreet and Roadford was once the holiday home of the McNamara Family of Ennistymon who played host to many celebrities including George Bernard Shaw and Augustus John. Ruined workings of the



of the last outposts of the Gaelic way of life. Many currachs the old style fishing boats can be seen on the foreshore.

You can take some interesting walks around Doolin. The area is dotted with the remains of historical churches, castles and prehistoric ruins. Walking north of the pier across the limestone pavement carpets of sea campion, sea pinks and birds foot trefoil are mixed with some of the flowers unique to the

phosphate mines that were in full swing during the second world war now lie quietly by the river Aille. Many Craft workshops and artists studios may be visited in the area. There is a selection of bed and breakfast houses, farmhouses and hostel accommodation of the highest standard. You can enjoy excellent food especially freshly caught seafood from any of the fine restaurants. Doolin is becoming a must for lovers of good food and for meals at reasonable prices.

[43] Glencolumbkille. South West Donegal

#### **GLENCOLUMBKILLE TODAY**

There can still be seen in Glencolumbkille examples of vernacular architecture, notably in the surviving thatched cottages, with their particular feature of the rounded roof, the thatch being held down by a network of ropes (sugans) spaced over it and fastened to pins beneath the eaves and on the gables. Built of local stone and whitewashed these buildings harmonise with the landscape. Examples of industrial and agricultural architecture survive in the byres and out-houses and in the remains of lime kilns, mills and forges.

Visitors can re-live the past through the medium of the Folk Museum complex, where there are replicas of buildings used by local people over three centuries. This Museum Centre was founded in 1967 as part of the cultural revival inspired by the late Father James McDyer, who was involved since the 1950's in co-operative endeavours and developmental projects in Glencolumbkille.

Glencolumbkille is a place of colours and sounds and kindly people and has attracted over the years painters, writers and composers. In his book "Farewell My Youth", Sir Arnold Bax (b 1883), Master of the King's Music, penned the following lines -

"I like to fancy that on my deathbed my last vision in this life will be the scene from my window on the upper floor at Glencolumbkille, of the still, brooding, dove-grey mystery of the Atlantic at twilight, the last glow of sunset behind Glen Head the calm slope of Scraig Beefan, its glittering many-coloured surface of rock, bracken and heather, now one uniform purple glow"

[45] Visit Tourist Information Offices for information, accommodation, holiday maps and guides.



### ***Accommodation Reservation Service***

Tourist Information Offices provide a nationwide Rooms Reservation Service. They will book visitors into premises which are members of this Reservation Service.

- For overnight accommodation, you are asked to pay a 10% booking deposit and booking fee of 50p per local booking or £1.50 per long distance booking.
- For self catering bookings, you are asked to pay 25% deposit (or £50 if greater).
- They also offer a selection of long and short full holiday stays (free bookings - 10% deposit).

### ***Bureau de Change***

Bureau de change facilities are available at the following TIOs: Aran Islands, Boyle, Bundoran, Bunnahally, Carrick-on-Shannon, Cavan, Cliffs of Moher, Clifden, Cork City, Donegal Town, Dublin City (14 Upper O'Connell St), Dun Laoghaire, Dungloe, Ennis, Galway City, Killamey, Knock Airport, Limerick City, Letterkenny, Monaghan, Roscommon, Salthill, Skibbereen, Sligo, Thoor Ballylee, Tralee, Westport.

### ***Gifts, Crafts and Books of Irish Interest***

Tourist Information offices can offer advice on where to choose gifts and souvenirs of quality such as handwoven tweeds, Irish crystal, Aran knitwear, pottery, Irish lace, gold and silver jewellery and books of Irish interest. Some TIOs stock such items for sale. The Cliffs of Moher Visitor Centre, "Exclusively Irish", The Gift Shop at Dublin's Tourist Information Office, 14, Upper O'Connell St and Thoor Ballylee (Yeats Tower) carry an extensive range of gifts and books of Irish interest. (Thoor Ballylee has a fine selection of children's books.)

The Tourist Information Office network is a service provided by Ireland's Regional Tourism Organisations and Shannon Free Airport Development Company.

# Smyth's Irish Linens

14 CALLENDER STREET, BELFAST

*(Behind Marks & Spencer)*

TEL: 322983

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## LARGE SELECTION OF:

- Quality Souvenirs
- Linen Damask
- Aran Handknits
- Donegal China
- Irish Jewellery
- Linen Handkerchiefs

*All major Credit Cards Accepted*

*We send your gift parcels  
all over the world*

VAT FREE  
EXPORT SCHEME

 Smyth's Irish Linens, Belfast 

[47] Northern Ireland The Land of the Causeway p.17

progenitor of the tree (*taxus baccata fastigiata*) now found all over the world

The origins of the island town of Enniskillen go back to pre history when this short nexus was the main highway between Ulster and Connaught. It was the medieval seat of the Maguires chief aims of Fermanagh. The Maguires policed the lough with a private navy of 1 500 boats which were stationed at Hare Island (south east of



Dublin stuccadore Robert West devised this rococo plasterwork for elegant 18th century Florence Court, in whose grounds still stands the original Irish Yew

both attended Portora Royal School. It's a good centre for handmade lace, Irish knitwear and Belleek china. You can watch the craftsmen at work in the pottery at Belleek where the Erne river rushes to meet the Atlantic at last.

But look back at the map. All of Ulster is a land of big lakes, little lakes, broad rivers, tumbling streams.

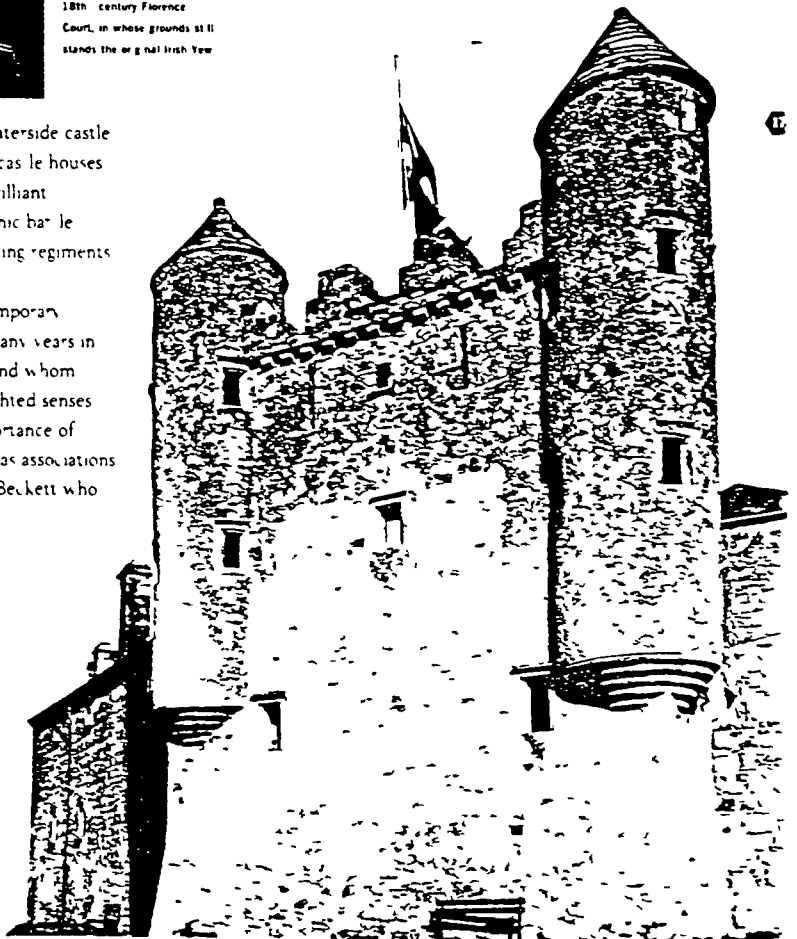
The Lower Bann and the Bush are amongst the premier salmon rivers in these islands. Antrim's rivers are a mecca for brown trout. The Fovle basin provides salmon, trout and coarse fish in abundance. Coastal waters are a sea angler's delight.

World records for coarse match fishing may tumble on the Erne but lazy autumn evenings on Lough Macnean are just as pleasurable



Boa Island) and at the clan's waterside castle at Enniskillen itself. Today the castle houses the county museum and the brilliant uniforms, colours and Napoleonic battle trophies of the famous Enniskilling regiments who fought at Waterloo.

Shakespeare's great contemporary Edmund Spenser, who spent many years in Ireland as a provincial official and whom Yeats called 'a poet of the delighted senses', remarked on the strategic importance of Enniskillen, and the town also has associations with Oscar Wilde and Samuel Beckett who



Northern Ireland's Water-Gate Enniskillen behind whose turrets lie the Castle keep and county and military museums



[48] Visit Tourist Information Offices for information, accommodation, holiday maps and guides.



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The Tourist Information Office network is a service provided by Ireland's Regional Tourism Organisations and Shannon Free Airport Development Company.

[49] Special value holidays in North Clare - The Burren.  
p.2

## T.J. MALONEY

**\* VERY SPECIAL VALUE \***

Large Selection of Traditional Irish Handknitted Aran Sweaters  
Foxford Rugs \* Irish Linens \* Cashmere Sweaters.  
Gents Donegal Tweed Sports Jackets \* Tweed Caps and Hats  
Church St , Ennistymon, Co Clare. Telephone: 065-71025

Kilcher Kilnaboy 065 27731 Overlooking  
River Fergus En route to the famous Burren

### SERVICES

**CLARE HERITAGE CENTRE, 065**  
27955 Trace your roots and visit our display  
**LAUNDRETTE, John and Maura Clancy**  
Quick service Personal attention

## DOOLIN

### ACCOMMODATION

**HARBOUR VIEW** Country Home  
Kathleen Cullinan Boherbui House 065  
74154 On Cliffs of Moher Road Wonderful  
views of Galway Bay Music nearby  
**CHURCHFIELD, Country Home Maeve**  
Fitzgerald 065 74209 Beside Post Office  
Breakfast menu Traditional music nearby  
**ST MARTIN S** Country Home Mrs  
McMahon Glasha 065 74306 Quite

location Convenient for traditional music  
and the Burren

**SANCTA MARIA, Country Home Theresa**  
and Dony O Loughlin Fisherstreet 065  
74124 Centrally located for music Aran  
Islands and Cliffs of Moher

**ISLAND VIEW, Country Home Anne and**  
John Simms Camana House 065 743-6 On  
Cliffs of Moher Road Scenic views Home  
baking breakfast menu

**RIVERDALE FARMHOUSE Mary**  
Fitzgerald St Cathennes 065 74257  
Traditional music locally Convenient to  
Aran Island Ferry and The Burren

**HORSESHOE FARMHOUSE, Moloney**  
Family 065 74006 Fax 74421 All rooms en  
suite Centrally located for all amenities

**THE RAMBLERS REST FARMHOUSE,**  
Ann Flanagan 065 74401 Modern  
farmhouse on Cliffs of Moher Road

**ARAN VIEW, Teresa Linane 065 74061**  
Beautifully situated overlooking Aran  
Islands

## Crafts Gallery Doolin

*A UNIQUE SHOPPING EXPERIENCE*

### CRAFTSHOP

Open 8.30 a.m. - 8.00 p.m. For sweaters clothing pottery glass leather pictures prints gifts for everyone

### CRAFT WORKSHOPS

Open 8.30 a.m. - 8.00 p.m. Here you can buy from stock or order a special piece. Batik Celtic wall hangings scarves gents silk ties cushion covers gold and silver jewellery fashion beads and earrings

### COUNTRY KITCHEN TEAROOMS

Open 9.30 a.m. - 7.30 p.m. Home cooking and baking. Meals served all day in the tearooms or out on the garden  
Branch Shop Design Ireland Lahinch open 10 a.m. - 6 p.m.

**DON'T MISS ...**

**Central Belfast**  
**Royal Belfast Academical Institution** College Square East  
**Church House** Fishwick Place  
**St Malachy's Church** Allied Street  
**First Presbyterian Church** Roseman Street  
**St Mary's Church** Chapel Lane  
**Clifton House** formerly the Poorhouse  
 Irish Georgian completed 1774 in North Queen St

**North**  
**Belfast Castle** Antrim Rd not far from the Zoo on slopes of Cave Hill  
 Climb the hill to **MacArt's Fort** on the summit for a spectacular view

**East**  
**Stormont** the former Northern Ireland Parliament six miles from Belfast. The building is closed to the public but you can take photographs from the grounds

**Theatres and concerts**

**Grand Opera House** Great Victoria St wide variety of shows from opera to pantomime

**Arts Theatre** Botanic Avenue popular productions and sometimes musicals

**Lync Theatre** Ridgeway St Irish plays new plays international theatre

**Group Theatre** Bedford St local drama society

**Harberton Theatre** Harberton Park Balmoral Ulster Operatic Society concerts and musicals

**Ulster Hall** Bedford St everything musical from rock to organ recitals including the Ulster Orchestra

**Whirla Hall** Queen's University concerts recitals occasional dramatic and musical happenings

**Musical pubs and clubs**  
 Pubs are good places to hear live music traditional folk jazz blues and rock. In the centre around Royal Avenue are **Duke of York** off Lt Donegall St ☎ 241062 **Front Page** Donegall St ☎ 324924 **Kelly's Cellars** Bank St ☎ 324835 **McGlades** Donegall St **Maddens** Smithfield ☎ 244114 Behind the BBC in Clarence St is **The Linenhall** ☎ 248458 **The Errigle Inn** ☎ 641410 and the **Parador Hotel** ☎ 491883 are on Ormeau Rd Atmospheric docks pubs are **Pat's Bar** Prince's Dock St **Rotterdam** Pilot St ☎ 46021 **Sunflower** Folk Club Corporation St ☎ 231198

**Art galleries**

**Ulster Museum** Botanic Gardens Irish artists like Sir John Lavery and Andrew Nicholl Irish silver and glass

**Arts Council Gallery** Bedford St bookshop contemporary art

**Bell Gallery** 13 Adelaide Park Irish artists graphics

**Tom Caldwell Gallery** 40 Bradburn Place living Irish artists

**Cavehill Gallery** 18 Old Cavehill Rd living Irish artists

**Eakin Gallery** 237 Lisburn Rd Irish artists

**Kerlin Gallery** Botanic Avenue modern artists Gift shop

**Magee Gallery** 455 Ormeau Rd established painters

**Art and Research Exchange** 67 Donegall Pass community art

**Crescent Arts Centre** 2 University Rd contemporary exhibitions craft demonstrations

**Belfast's leisure centres**  
 Everything from archery to indoor canoeing and fencing  
 ☎ Belfast 320202 (Leisure Services)

**Near Belfast**

**Hillsborough Fort**  
 Open 1000-1900 hrs Tues Sat 1400-1900 hrs Sun From Oct to March it closes 1600 hrs Closed Mon The custodian will also show you the market house in the square Jeremy Taylor lived in Hillsborough in the 1660s. When the fort was remodelled 100 years later an ornamental gazebo was added of eccles astical design in Bishop Taylor's memory The windows closely resemble those of the parish church (always open organ recitals at Easter)

**Carrickfergus**

**Carrickfergus Castle**  
 Open 1000-1800 hrs Mon Sat 1400-1800 hrs Sun Medieval banquets and a medieval fair and crafts market are held in the castle in summer

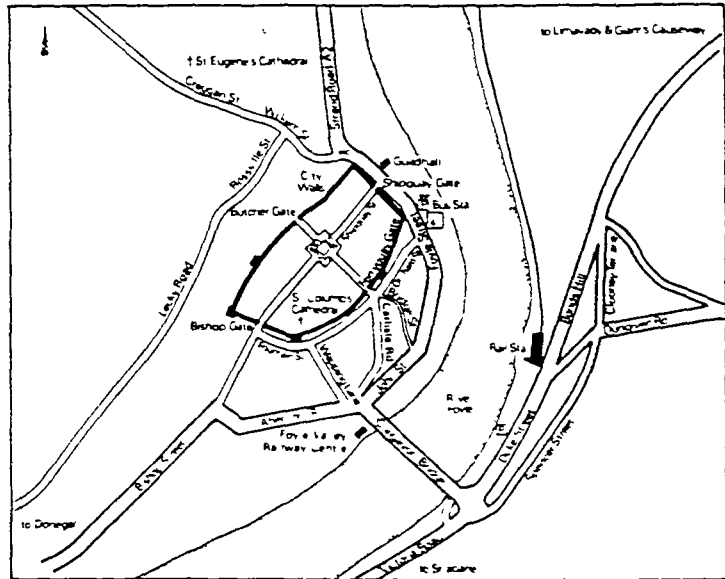
**St Nicholas Parish Church**  
 The father of the poet Louis MacNeice (1907-63) was rector here. The MacNeices lived in North Rd (site marked by a plaque). The poet was born in Belfast between the mountains and the gannies as he put it

**Carrickfergus Marina** 300 berths fully serviced ☎ (096 03 66666)

**Kilroot** 2 1/2 miles NE of Carrickfergus was Jonathan Swift's first living. He wrote *Tale of a Tub* here between 1694 and 1696

**Ulster Folk & Transport Museum** Cultra ☎ Belfast 428428 Open 1100-1800 hrs (Sunday 1400-1800 in winter museum closes at 1700 hrs

**In and around Londonderry** (pp 26)



Londonderry also known as Derry) is full of dramatic architectural perspectives imposing public buildings (eg the courthouse the old bishop's palace the house of the Honourable the Irish Society and Georgian townhouses line the main thoroughfares within the city walls. More modest houses and little shops are found in the

many narrow sides reets and smaller streets in the shadow of the walls. For guided tours of the walls (in summer) ask at the Tourist Information Centre. Fovle St Basement pubs and shops are a treat in the basement of 8 Shipquay St you can buy Irish linen tweeds and woollens. The Cran Village Magazine St is the place to go for souvenir shopping

**The Guildhall** Open 0900-1600 hrs Mon-Fri but best to telephone Guildhall superintendent (0504) 365151 to make appointment for guided tour. Weekend visits arranged. Venue for full scale concerts and dramatic productions, including premieres by Derry playwright Brian Friel

# APPENDIX B.- CONTEXTUAL EXAMPLES - CHAPTER 5

[7] Resort holidays in Cork and Kerry. p.6

## RESORT HOLIDAYS IN CORK & KERRY

### KILLARNEY

5

Killarney gateway to the beautiful south west coast is ideally situated in the shelter of the famous MacGillycuddy Reeks mountain range and surrounded by a lovely lake and area of 25,000 acres of National Park.

Killarney is the ideal holiday base, convenient to the Ring of Kerry, Dingle Peninsula, Kenmare, Glengarriff and Bantry Bay and only a short drive from the famous Blarney Stone.

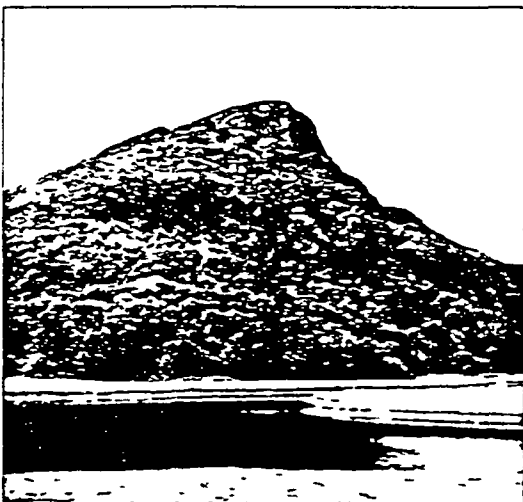
Killarney has been the inspiration of poets and painters down the centuries and its beauty has been described in many ways. Heaven's Reflex, Beauty's Home, Eden of the West, what more can we say about this Paradise of Beauty.

Killarney has much to offer the visitor. By day, guided coach tours, jaunting car trips through the National Park, sailing, boating, on the lakes, orienteering, windsurfing, canoeing, mountain climbing, nature trails, golfing, fishing, pitch and putt, cycling, and so much more. By night, Killarney is Ireland's top entertainment centre with a wide variety of choice.

Cabaret and dancing, singing bars, traditional pub entertainment, folk theatre, nightclubs and discos, and sing-along pubs.

#### MAIN ACTIVITIES

- Angling: Salmon and Trout fishing on Lakes of Killarney and rivers Flesk and Linn.
- Boating: Available for hire at Ross Castle.
- Bus and Coach Tours: Full day and Half day tours available.
- Cruising: On Lakes of Killarney and Long Range.
- Cycling: Raleigh Rent a Bike Scheme.
- Golf: Killarney Golf and Fishing Club.
- Hunting Cars: Trips available from Killarney.
- Climbing: Carruntuohill Torc Mountain. Manager on site.
- Pitch & Putt: Available at a number of centres.
- Pony Trekking: Available at the Gap of Dunloe.
- Equestrian: There is a riding centre just outside the town.
- Squash: Four Courts 1 & 2 available.
- Tennis: Outdoor hard courts available.
- Windsurfing: On the Lower Lake.
- Walks: There are several signposted nature walks.



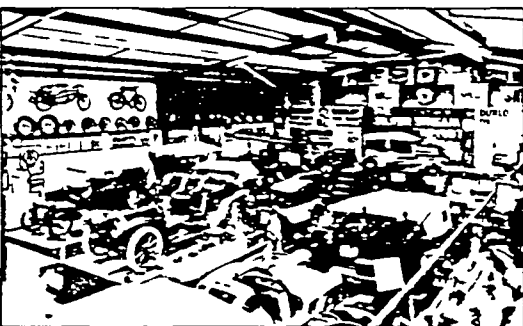
#### THINGS TO SEE

- Torc Waterfall: 7 Kms (4.5 miles) on Killarney - Kenmare Road.
- Ladies View: 19 Kms (12 miles) on Killarney - Kenmare Road.
- Kate Kearney's Cottage: 11 Kms (7 miles) from Killarney on Killorglin Road.
- Meeting of the Waters: Old Water Bridge, Dinis Cottage, 4 Kms (2.5 miles) from Killarney - Kenmare Road.
- Killegly Church: 5 Kms (3 miles) off Killarney - Kenmare Road.
- Irish National Transport Museum: Fine collection of vintage vehicles.
- Dunloe Castle Gardens: In grounds of Dunloe Castle Hotel.
- Killarney National Park: 10,000 Ha (25,000 acres) of mountain, lake and wood.
- Knockree House: A few minutes walk from the town centre.
- Muckross House and Gardens: 6 Kms (3.5 miles) off Killarney - Kenmare Road. 19th C. Manor and Gardens, museum of Kerry Folk life.
- Muckross Abbey: 5 Kms (3 miles) off Killarney - Kenmare Road.
- Ogham Stones: These stones at Dunloe date from about 300 A.D.
- Ross Castle: 2.5 Kms (1.5 miles) off Killarney - Kenmare Road.

(See Killarney Area Guide published by Cork & Kerry Tourist Board for more information.)

Killarney offers top-class cuisine at a wide variety of restaurants with prices to suit all pockets. Added to all this, first-class accommodation in our Bord Fáilte (Irish Tourist Board) registered hotels from the large and luxurious to the small and intimate, excellent guest houses, cosy farmhouses, friendly town and country houses with a variety of self-catering accommodation in lovely locations. All with a total capacity to cater for seven thousand visitors.

Why not come along and judge for yourselves. Select any of our Package holidays - we guarantee you will not be disappointed. Destination Killarney offers you attractively priced inclusive holidays full of interest and great variety and endless choice that will fascinate every holiday maker.



#### ANNUAL EVENTS

- St. Patrick's Week Basketball: Parade on March 17th. All Ireland Ladies Basketball Championships. April take place in May and July.
- Killarney Races: July and August.
- Killarney Regattas: July and August.
- Kerry Boating Carnival: takes place in August.
- Killarney at Home Week: August.
- Rally of the Lakes: held in December.

#### ANNUAL FESTIVALS

- Folk Festival: Easter.
- Pan Celtic Week: held in May.

[6]

[9] The blue book. irish country houses and restaurants.

**Magee...is a way of life.**



**Handwoven Donegal Tweed Jackets**

Tailored in Pure New Wool or Wool Mohair Cashmere  
Available from leading stores

[10] Glencolmcille. South West Donegal

## *Art and Craft Centres*

### **ROSSAN CRAFTS – The Lace House, Cashel**

Hand-knitted Arans, hand-loomed knitwear, and hand-woven Donegal tweeds to high standards of artistic craftsmanship in design and colour. Visitors are welcome to our showroom where examples of work are displayed at keenest prices and an extensive range of local crafts are available.

### **EACLA FASHIONS LTD – Doonalt**

We produce a variety of Irish-styled knitwear in many colours. Visitors are welcome to visit our workshop and view our range of sweaters. We offer good quality at factory prices and assure you of a courteous Irish welcome, so do call and visit us.

### **GLENARD KNITWEAR – Farranmacbride**

A variety of Aran, Fishermens and Mohair knitwear of different design and colour. Do call in and see us and also our other factory –

### **G C K GLASS ENGRAVING CO – Farranmacbride**

We produce a wide range of decorated mirrors of various size and design.

### **CROW POTTERY – Doonalt**

Objects of taste and distinction. Pottery open during the summer to interested visitors.

### **STRAID GALLERY – Straid**

Marine Paintings depicting Ireland's shipping, coast and lights, seascapes of south-west Donegal. Gallery open May to September, and at other times on request.

### **FOLK MUSEUM – Dooney**

Founded in 1967, this Centre is built in the form of a village, each house being an exact replica of the dwelling used by local people in each of three successive centuries. In addition a school, shebeen, craft shop, tea room and cultural centre have been built. The Centre is open daily from Easter until the end of September. Guided tours of the buildings and film shows pertaining to local events and monuments are a feature of the Centre.

[11] Shannon Mediaeval Castle Banquets 1990.

**KNAPPOGUE CASTLE,**

Quin, Co Clare

A sparkling good humoured evening. A feast of fine food and merriment. Features a colourful show that takes you on a lively musical swing around Irish women both mythical and real - Queens, saints and sinners from our Celtic past. An evening you will long remember, as you will remember the living history which is Knappogue Castle.

Twice nightly, subject to demand, at 5.45 p.m. and 9.00 p.m.  
May to October 1990 IRE25.90

**BUNRATTY CASTLE,**

Bunratty, Co Clare

Join the Earl of Thomond for a glorious banquet, flowing with wine and rich mead. Thrill to the music and sweet voices of the world-famous Bunratty entertainers. Enjoy the sheer good humour of this mediaeval occasion.

Twice nightly, subject to demand, at 5.45 p.m. and 9.00 p.m.  
Year round 1990 IRE25.90

**DUNGUAIRE CASTLE,**

Kinvara, Co Galway

You'll dine and wine sumptuously, and enjoy a dramatic entertainment of light hearted extracts from Spenser, Yeats and Gogarty. An enchanting evening, in one of Ireland's great castles.

Twice nightly, subject to demand, at 5.45 p.m. and 9.00 p.m.  
May to October 1990 IRE25.90

**SHANNON CEILI,**

Bunratty Folk Park, Co Clare

Enjoy the merriment of a real Irish Ceili, with the traditional dances and songs which have been handed down through the generations. Savour the authentic flavour of a home cooked meal of Irish Stew, Apple Pie and Sodabread.

Twice nightly, subject to demand, 5.45 p.m. and 9.00 p.m.  
May to September 1990 IRE20.90

**ALL CASTLES AND BUNRATTY FOLK**

**PARK OPEN DAILY 9.30 a.m. — 5 p.m.**

**PRICE INCLUDES** Admission fees, Dinner, Wine,

Entertainment, all service charges and Government taxes

**RESERVATIONS** Contact any tourist office, travel agent or Shannon Mediaeval Castle Banquets, Shannon (061) 61788

Reservations for Dunguaire Castle also at

Dunguaire Castle (091) 37108

SHOP AT SHANNON'S SUPER DUTY AND TAX FREE STORE

[12] Lagan Meadows Belfast Parks

A portion of the Lagan Meadows is in fact an island – 18½ acres of Moreland's Meadow are cut off on one side by the meanderings of the River Lagan and on the other by a cut of the old canal system adjacent to the towpath and the rest of the property. This area was referred to as 'The Holme' shortly after the canal was constructed during the 1760's. The large cedar trees planted in the meadow land lend a different character to this part of the park. At the downstream end of the cut was the second lock on the Lagan Navigation system, but the lock-keeper's house was at the opposite end of Moreland's meadow where canal and river diverge. There was a weir across the river to control the flow of water into the canal – the responsibility of the lock keeper. The house, the foundations of which can still be seen, was known locally





[26] Special value holidays in North Clare - The Burren.  
p.2

## T.J. MALONEY

*\* VERY SPECIAL VALUE \**

Large Selection of Traditional Irish Handknitted Aran Sweaters  
Foxford Rugs \* Irish Linens \* Cashmere Sweaters  
Gents Donegal Tweed Sports Jackets \* Tweed Caps and Hats  
Church St, Ennistymon, Co Clare Telephone 065-71025

Kelleher Kilnabov 065 27731 Overlooking  
River Fergus En route to the famous Burren

### SERVICES

**CLARE HERITAGE CENTRE** 065  
27955 Trace your roots and visit our display  
**LAUNDRETTE** John and Maura Clancy  
Quick service Personal attention

## DOOLIN

### ACCOMMODATION

**HARBOUR VIEW** Country Home  
Kathleen Cullinan Boherhui House 065  
74154 On Cliffs of Moher Road Wonderful  
views of Galway Bay Music nearby  
**CHURCHFIELD** Country Home Maeve  
Fitzgerald 065 74209 Beside Post Office  
Breakfast menu Traditional music nearby  
**ST MARTIN'S** Country Home Mrs  
Mc Mahon Glasha 065 74306 Quite

location Convenient for traditional music  
and the Burren

**SANCTA MARIA** Country Home Theresa  
and Dony O Loughlin Fisherstreet 065  
74124 Centrally located for music Aran  
Islands and Cliffs of Moher

**ISLAND VIEW** Country Home Anne and  
John Simms Camana House 065 74146 On  
Cliffs of Moher Road Scenic views Home  
baking breakfast menu

**RIVERDALF FARMHOUSE** Mary  
Fitzgerald St Cathrines 065 74257  
Traditional music locally Convenient to  
Aran Island Ferry and The Burren

**HORSESHOE FARMHOUSE**, Moloney  
Family 065 74006 Fax 74021 All rooms en  
suite Centrally located for all amenities

**THE RAMBLERS REST FARMHOUSE**,  
Ann Flanagan 065 74401 Modern  
farmhouse on Cliffs of Moher Road

**ARAN VIEW** Teresa Linnane 065 74061  
Beautifully situated overlooking Aran  
Islands

## Crafts Gallery Doolin

*A UNIQUE SHOPPING EXPERIENCE*

### CRAFTSHOP

Open 9.30am - 5.00pm For sweaters, clothing, pottery, glass, leather, pictures, gifts, etc. or even one

### CRAFT WORKSHOPS

Open 9.30am - 5.00pm Here you can buy from stock or order a special piece. Bala Cera, wall hangings, silk  
scarves, gen. slates, cushion cover, gold and silver jewellery, fashion beads and earrings

### COUNTRY KITCHEN TEAROOMS

Open 9.30am - 7.00pm Home cooking and baking. Meals served all day in the tearoom. Cut in the garden.  
Branches of Design Ireland Limerick open 10am - 6.00pm



# APPENDIX B.- CONTEXTUAL EXAMPLES - CHAPTER 6

[1] Dublin 1991. European City of Culture. p.15

June

## **Jessye Norman Celebrity Concert**

Jessye Norman is undoubtedly one of the world's best known soprano singers. Ms. Norman has recently performed at events like the Mandela Birthday Party Concert and her performance was the focal point of the French Revolution Bicentennial Celebrations in Paris in July 1989.

Ms. Norman makes a rare Irish appearance at the Royal Dublin Society with a programme that includes a mix of classical, contemporary and Gospel music. This concert is sponsored by AIB Group.  
Royal Dublin Society June 2nd

## **Faces of Irish Writers**

A major exhibition at the National Library timed to coincide with the Dublin Literary Festival. "Faces of Irish Writers" is a multimedia exhibition featuring images of some of Ireland's best known literary figures past and present, by some of Ireland's leading visual artists. "Faces of Irish Writers" is at the National Library for one month.  
National Library From June 4th



National Library



## **Karlheinz Stockhausen Performance**

Karlheinz Stockhausen is one of the true personalities of the music world. His unorthodox approach to music has seen him rise to become one of the leading exponents of late 20th century European music. Mr. Stockhausen's programme for this performance includes Oberlippenanz, Ave, Xi, and Tierkreis.  
National Concert Hall June 6th

## **Maurice McGonigal Retrospective**

Maurice McGonigal is one of Ireland's leading 20th century artists. A major retrospective of his work takes place in the Municipal Gallery from mid June.  
Municipal Gallery mid June

## **Bloomsday**

Bloomsday is the day on which James Joyce's character Leopold Bloom traces his journey around the Dublin of 1904, immortalised in the pages of the novel "Ulysses". Each year, Dublin is the venue for numerous re-enactments, as Dubliners and Joyceans alike celebrate the greatest novel of the twentieth century. A full programme of Bloomsday activities will be available from Dublin Tourism.

Dublin City and County June 16th

## **Bloomsday Broadcast**

In 1982, RTE broadcast a reading of James Joyce's novel "Ulysses" lasting a remarkable 31 hours and earning the programme a place in the record books as the longest ever continuous radio programme. Celebrating Dublin 1991, European City of Culture and the fiftieth anniversary of Joyce's death, RTE is repeating this unique programme on Bloomsday 1991. Many stations around the world will also be transmitting episodes of this marathon broadcast on June 16th.

## **Art and Nature Landscapes**

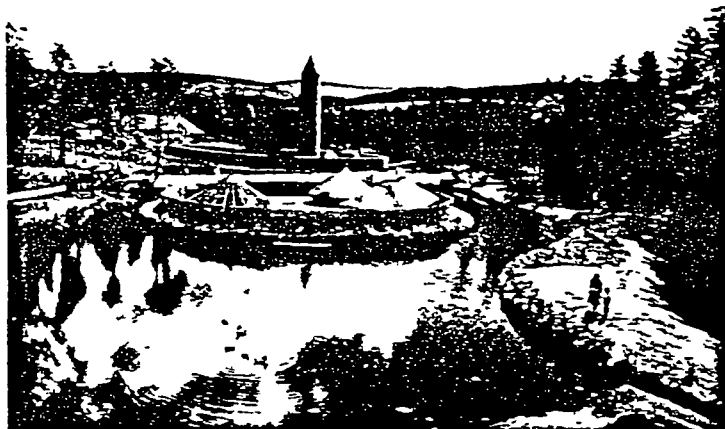
Dieter Magnus is an urban repair artist of world renown. Born in Schotten in Germany, Dieter Magnus arrived at his art via informal painting, photography and glasswork, finally coming to town planning. In 1977, Magnus undertook his Green Bridge project, a mixture of art and nature and urban design, which was completed in 1981. He has recently been involved in the Garnet Hill Project in Glasgow.

The exhibition "Art and Nature Landscapes" shows drawings and photographs of Magnus' work, with his plans for the Blessington Street Basin in Dublin as a centrepiece.

Irish Life Exhibition Hall  
June 20th - July 17th  
Sponsored by Goethe Institut



COUNTRY HEARTLAND - THE NORTH-WEST



Though Ulster's historic heartland, the North West Passage traces a scenic route to take the visitor from Gosford Forest Park in the south-east to Slieve Donard in the north-west past the ruins of the Ulster History Park which reveals the history of man's built environment in the Ulster vernacular since Mesolithic times.

20

Northern Ireland's two main motorways strike out west from Belfast skirting Lough Neagh, that noble sheet of water, to the north and the south. To the north the M2 heads towards the Sperrins. By way of Lisburn and Dungannon, the M1 will bring you to the windswept moors of Tyrone separated from the Sperrins only by the forest parks of Gortin Glen and Drum Manor. But first turn off at exit 13 to visit Peatlands Park, to learn all about turf or peat, and take a ride on the narrow gauge peat train into the bog.

Apart from Omagh, the county town, Cookstown (famous for its sausages) and Dungannon, the landscape is almost empty of men but rich in prehistoric and Celtic remains. About one thousand standing stones are a testament to the Stone Age people who passed this way.

Preserved under peat for millennia, the Beaghmore stone circles near Drum Manor were uncovered only about 40 years ago and the meaning of the three pairs of circles, a single circle, cairns and strange rows of stones is still obscure. Of the many Neolithic sites

near Pomeroy, the most striking is the Cregganconroe chambered grave. Further south on a steep wooded hill north of Clogner is Knockmany chambered cairn.

The elaborate designs on the wall stones are as inscrutable as the patterns and inscriptions on the graves of Sess Kilgreen north of Knockmany.

From the seventh to the 12th century crosses and high crosses went up all over Christian Ireland and there is a superb example of this peculiarly Irish art 18 1/2 feet high at Ardboe. Not quite so high is the cross at Donaghmore near Dungannon, with a memorial to Hugh O'Neill nearby.



The River Blackwater meanders past beautiful villages through Tyrone, then forms the border first with Monaghan and then Armagh. Along the way it is a fisherman's paradise.

- [3] North Clare and The Burren Sheer holiday magic!.  
p.10

## Lisdoonvarna

Lisdoonvarna Lios Duin Bhearna is the inland resort of North Clare only 4 miles from the sea. The town developed at the end of the 19th century as a Spa based around the 3 mineral springs of Iron, Magnesia and Sulphur. It provides the largest pool of accommodation in North Clare with many fine Hotels, Town and County Homes and Farmhouses which make an ideal base for touring the scenic Burren area and Atlantic coastline. The friendly holiday atmosphere adds to the pleasure of any visit as does the nightly music and entertainment in the local pubs and bars. Tennis courts and a children's playground add to the other amenities of the town. The Tourist Office sited in the square is open from June to September. A selection of food is available including award winning restaurants, cafes, bars, food and take aways. The historical Spa is set in its own landscaped grounds with a network of pleasantly shaded pathways at the meeting of the two tributaries of the River Aille. Botanical rarities nestle in the shale cliffs overhanging the rivers. The Pump Room houses the Sulphur Spring which can be seen in the illuminated well open daily during the Summer months. The restored Victorian counter has its original black



marble top pump and copper cylinder of heated Sulphur water for drinking. Morning sing-songs add to the old world atmosphere. A tree showing of a video on the Burren and surrounding area continues throughout the day. The Bath House retains its old style Victorian Baths, now antiques and provides Sulphur baths for both men and women. Saunas and wax treatments also help alleviate the arthritic aches and pains. The unique lunchtime dance sessions retain The Ballroom of Romance traditions in the Dance Hall during the peak season of September. Refreshments are served in the adjoining Spa Cafe. The Twin Wells and Iron and Magnesia Springs lie at the westerly edge of the Park where the recently renovated Town Hall is located.

Interesting historical and archaeological sites may be found on the outskirts of the town, namely the Spectacle Bridge, the site of the original Lisdoonvarna Castle, the 15th century Killmoon Church and the 16th century O'Donovan Law School at Cathermacnaughten. There are many walks in the area and there is a pleasant walk across the local Lisdoonvarna bog at Cnoc na Midie where the full benefit of the invigorating mixture of bog, sea and mountain air may be experienced.



## Ennistymon

Ennistymon the traditional shopping centre for North Clare continues to hold a weekly street market on Tuesdays and a Cattle Mart every Friday. Its market traditions go back to the Napoleonic wars. The main street shop fronts still intact are a reminder of this era.

The town grew up around the shallow crossing of the Inagh River now spanned by the bridge from which the view down the river gives a magnificent vista of the Cascades. The scenic walks along the river bank have attractive views especially when the river is in full spate. The salmon may be seen leaping the falls and it is a famous spot for salmon and trout fishing. Ennistymon House now converted into a fine hotel uses the river to produce its own hydro electricity. It was once the seat of the McNamara Family which had many association with literary and artistic figures. Ennistymon is the birth place of Brian Merriman (born 1749) whose poem *The Midnight Court* is unique in Irish Literature. An annual Summer School is held in the area to commemorate his works.

Ennistymon enjoyed extra traffic in the late 19th century when the West Clare Railway was opened. This narrow gauge railway was made famous by the humorous song of Percy French. Holiday makers boarded the train in Ennis. Many alighted in Ennistymon to be taken by longcar to the spa resort of Lisdoonvarna while others continued to the coastal resorts of Lahinch and Kilkee. Sadly it was closed in February 1961.

The town has a newly built sports complex catering for those interested in squash badminton snooker volleyball and indoor tennis. Pony

trekking is available locally. The 1830 Church of Ireland no longer used for public worship has been tastefully renovated and is now used as an Irish music and dance centre.

There are extensive shopping facilities in the town including craft shops and a Tourist Information Point. The Hotel Town and Country Homes and Farmhouses provide a range of accommodation and meals. Snacks are

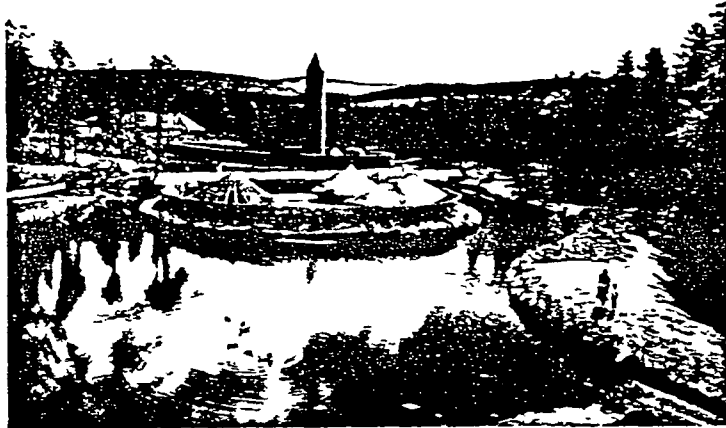


also available at many of the pubs which also provide traditional music. To the north of the town may be viewed the impressive burial mound of stones Carn Connachtach. This huge monument is 8 metres high and nearly 100 metres diameter at the base. It is at the site of a battle between rival factions of the O'Brien clan in 1573 but it is purported by some antiquarians to be a Bronze Age burial cairn.

The old Kilshanny church on the east of the main road was an Augustinian foundation dating back to the 12th century. The original bell of St Cuanna that was preserved in the parish now lies in the British Museum. The triple light east window is a fine feature of the church.

[11] Northern Ireland: The Land of the Causeway. p.20

## COUNTRY HEARTLAND - THE NORTH-WEST



Though Ulster is a stone heartland, the North West Passage traces a scenic route to take the visitor from Gortford Forest Park in the south-east to Slieve Donard in the north-west past the galls such as this, the Ulster History Park, which reveals the history of man's built environment in the Ulster vernacular since Mesolithic times.

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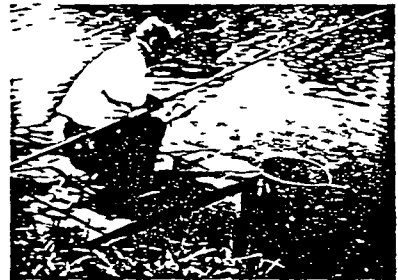
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The River Blackwater meanders past quiet villages through Tyrone, then forms the border first with Monaghan and then Armagh. Along the way it is a fisherman's paradise.

[12] Glencolmcille. South West Donegal.

## *Historic Glencolumbkille*

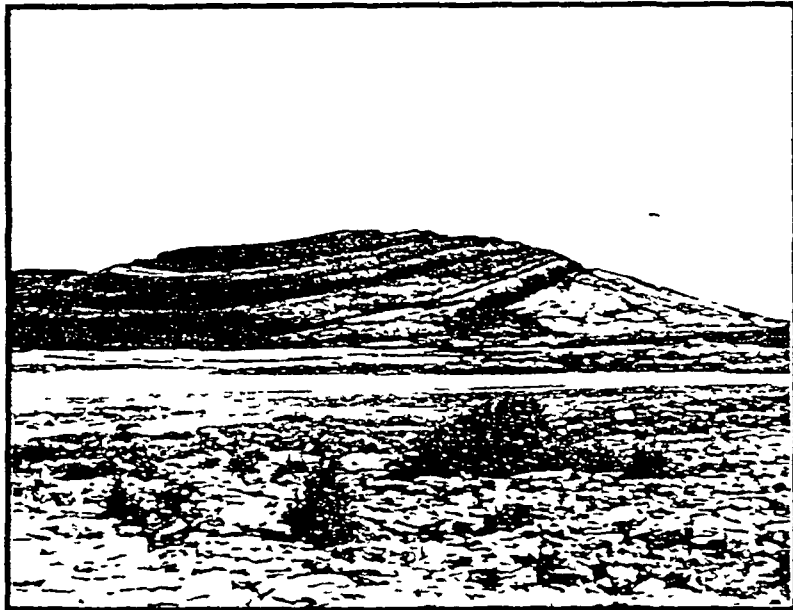
The history of Glencolumbkille spans some 5,000 years, back to the Stone Age when the first farmers toiled the land here. The only traces of these early settlers are the Court Cairns, examples of which are found at Malinmore, Cloghanmore and Farranmacbride. These Court Cairns were burial places and were built with huge stones, forming a court area with burial chambers or galleries. A later group of settlers in the Stone Age left the remains of their style of tomb building the Portal Dolmens, which usually consist of several standing stones surmounted by a capstone. At Malinmore there is a group of six Portal Dolmens, reputed to be the finest monument of its type in Ireland. The next group of people to leave traces of their habitation were those of the Celtic period, dating from 300 B C onwards. Traces of their monuments, Duns, Rathes or Liosanna - circular earth or stone works, can be seen above the Silver Strand at Malinbeg and on the promontory of Doonalt.

With the coming of Christianity to Ireland from the 5th century onwards tradition has it that Columba (521-597 A D ), born into a leading Donegal dynasty and who played a major part in the development of the Church in Ireland. Scotland and the north of England, established a monastery here and gave his name to the Glen. Most of the Standing Stones, many of them Cross inscribed form what is known as the Turas Cholmcille. The Stones may have had pre-Christian connotations but were adapted to Christian usage. There are fifteen stations or stops in the Turas, which include Colmcille's Chapel, chair bed, wishing stone and Holy Well at Beefan. The Turas is performed each year on the 9th June, St. Columba's Day.



[16] North Clare and The Burren Sheer holiday magic!. p 1

# North Clare and The Burren



North Clare is an unspoilt part of Ireland that offers all the ingredients to make your holiday memorable

In this compact area you'll discover the Atlantic restlessly pounding the dramatic 700 ft high Cliffs of Moher, golden sandy beaches and of course the world famous Burren with its rare flora and its wealth of archaeological remains

The area has an unrivalled range of visitor attractions, entertainments and

activities to occupy all age groups Championship golf, game, coarse and sea angling, horse riding water sports, caving, walking and cycling landscape painting, birdwatching day trips to the Aran Islands, traditional music sessions, festivals fine restaurants good conversation and a friendly and genuine welcome

These are just some of the elements that make North Clare an ideal location for a short break or holiday at any time of the year

[17] Resort holidays in Cork and Kerry. p 4



RESORT HOLIDAYS IN CORK & KERRY

**CLONAKILTY**

**1**

Clonakilty is located on the South West Coast of Ireland in the beautifully scenic area known as West Cork. It is best known as being a major tourist centre and has been aptly named The Beach Centre of West Cork. Within a radius of 13km there are numerous sandy beaches and sheltered coves.

The town was incorporated in 1617 when Richard Boyle (1st Earl of Cork) received a Charter. The port and town prospered between 1740 and 1840 and is today one of the largest towns in the area.

The Good Food Fair (organised by all the local hotels and restaurateurs) caters for all tastes and budgets. These range from take away meals to pub grub to elaborate. Local specialties and sea food are included in their menus.

The whole area vibrates with all sorts of entertainment and an excellent nightly programme has been built up much of it based in the pubs of which there are a great variety.

Whatever suits you is here and no matter what you choose you will find the common factors of reasonable prices matched with first class catering for the comfort and happiness of the guest. In any one of its facets as a package of moods and facilities Clonakilty has all the ingredients for the perfect holiday and it is all here waiting for you.

**MAIN ACTIVITIES**

- Deep Sea Angling from Ring in the Argideen River
- Game Angling In the Estuary and Gullane Lake
- Bird Watching Dunmore & Holy Gull Club (023 73552)
- Coll Funnill House Hotel (027 73258)
- Fish and Punt Community Hall Convent Road
- Badminton Bicycles available under the Raleigh Rent A Bike scheme
- Cycling Open forest walks in Craghmore
- Walking Community Centre Convent Road
- Tennis at Innydoney Beach
- Swimming

Examples of popular water sports: Hints, tips & information on sailing, surfing, sailing at Clonakilty

**THINGS TO SEE**

- Dartry Agricultural College
- Templebrien Stone Circle
- Timoleague Abbey
- and Castle Gardens
- Lisnacun Fort and Archaeological Dig
- West Cork Regional Museum
- Drombeg Stone Circle
- Michael Collins Memorial
- Library open to view
- West Cork Craft Centre

**ANNUAL FESTIVALS**

- Festival of West Cork - a ten day festival held June - July
- International Busking festival - August

**ANNUAL EVENTS**

- West Cork Rally - a two day Special Stage event over St Patrick's Weekend
- Clonakilty Agricultural Show - display of livestock produce machinery
- International Cycling Event - oriented towards young participants



**KINSALE**

**2**

Kinsale 18 miles from Cork is a charming old world fishing village located on one of the best and most beautiful natural ports in the country. It is now a renowned centre for the more leisurely mariner pursuits of sailing sea angling scuba diving and board sailing. Kinsale is immersed in history and a walk through the maze of narrow streets will remind the visitor of the influence of the French Spanish and British throughout the town's chequered past.

Kinsale has come to be known as the "Culinary Capital of Ireland" a reputation deservedly built on the quality of its many excellent restaurants. A unique grouping of restaurants form the "Good Food Circle". Each establishment in the group is owner run and has its own distinct atmosphere and style. The October Gourmet Festival is a regular Kinsale Weekend for lovers of good food from all corners of the world.

Kinsale's 9 hole Golf Course must be one of the most picturesque in Ireland. For many years anglers have come to sample the excellent fishing for Cod Ling Pollack Ray Whiting and the still occasional Blue Shark. Scuba diving is a sport growing in popularity and Kinsale's Dive School Centre offers the ideal introduction to the

tranquil underwater world. On top of the waves both novice and expert will enjoy the excellent facilities and tuition at Oysterhaven Board Sailing Centre. Finally for the evening traditional and contemporary music set dancing and ceilid in the many friendly pubs offer the perfect finish to a full and enjoyable day.

**MAIN ACTIVITIES**

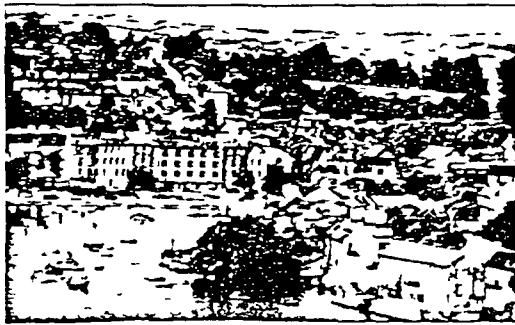
- Sea angling Kinsale Marine Services (021 72611/72621)
- Trident Angling Centre (021 74099/72301)
- Game Fishing In the Argideen River
- Board Sailing Oysterhaven Board Sailing Centre (021 70738)
- Scuba Diving Kinsale Scuba Dive Centre (021 72382)
- Outdoor education Centre at St John's Hill (021 72497)
- Homeward Bound Centre at St John's Hill (021 72758)
- Sailing and Marine facilities Kinsale Yacht Club (021 72146)
- Historical tours Eugene Gillen (021 72044)
- Walking routes Tourist Trail booklet available
- Golf Kinsale Golf Club (021 72147)
- Cycling Bicycles are available under the Raleigh Rent A Bike Scheme

**THINGS TO SEE**

- Any of the numerous shops in Kinsale
- Church of St. Multose
- Old Court house
- City Houses
- Charles Fort
- The Carmelite Friary
- Church of St. John the Baptist
- Desmond Castle
- Lynce Fort
- Kinsale Regional Museum
- National Monument

**ANNUAL EVENTS & FESTIVALS**

Many festivals and events take place here each year.



[17]

[18] Glencolmcille South West Donegal

## *Historic Glencolumbkille*

The history of Glencolumbkille spans some 5,000 years, back to the Stone Age when the first farmers toiled the land here. The only traces of these early settlers are the Court Cairns, examples of which are found at Malinmore, Cloghanmore and Farranmacbride. These Court Cairns were burial places and were built with huge stones, forming a court area with burial chambers or galleries. A later group of settlers in the Stone Age left the remains of their style of tomb-building the Portal Dolmens, which usually consist of several standing stones surmounted by a capstone. At Malinmore there is a group of six Portal Dolmens, reputed to be the finest monument of its type in Ireland. The next group of people to leave traces of their habitation were those of the Celtic period, dating from 300 B.C. onwards. Traces of their monuments, Duns, Rathes or Liosanna circular earth or stone works, can be seen above the Silver Strand at Malinbeg and on the promontory of Doonalt.

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[21] Northern Ireland 1991. Holiday breakaways. p.4

GRADES & COLOUR CODE

HOTELS
GUESTHOUSES
FARM & COUNTRY GUESTHOUSES
APPROVED ACCOMMODATION
FARM & COUNTRY HOUSES
SELF CATERING

**HOTELS** Grade A\* Hotels which are well equipped and furnished and offer a high standard of comfort under experienced management. Cuisine is reflected in varied a la carte and table d hôte menus. Night services are provided. Suites available and most bedrooms have private bathrooms. Grade A Hotels which provide comfort and service under experienced management with varied a la carte and table d hôte meals. A large proportion of bedrooms have private bathrooms. Grade B\* Hotels that offer comfortable accommodation. Bedrooms with private bathrooms available. Grade B Hotels that offer comfortable accommodation. Limited but good cuisine and service. Grade C Hotels which are clean and comfortable.

**GUESTHOUSES** These are graded establishments situated in towns. Grade A Guesthouses which offer a standard of comfort which includes separate lounge and dining room accommodation for the exclusive use of guests and full board if required. Grade B Guesthouses offering separate and comfortable lounge and dining room accommodation with a minimum meals service of breakfast and evening meal packed lunches on request.

**FARM & COUNTRY GUESTHOUSES** Guesthouses graded A and B as above but situated in rural settings.

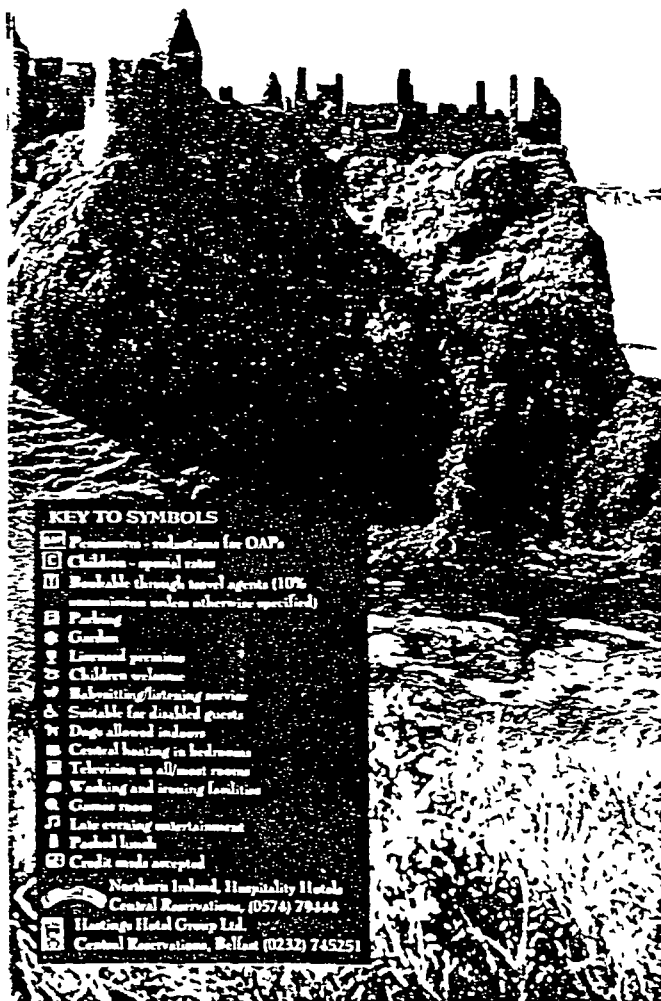
**APPROVED ACCOMMODATION** Establishments which offer cleanliness, reasonable comfort and limited facilities.

**FARM & COUNTRY HOUSES** Ungraded establishments situated in rural settings which offer cleanliness, comfort and limited facilities.

**UNGRADED (U)** Either new establishments which have not been sufficiently long in operation for their grading potential to be assessed or establishments whose grading is under review. The grades and particulars listed are those confirmed by the Northern Ireland Tourist Board at the time of going to press.

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MAP	5
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Beautiful Glens & Castles, Coasts & Coast	
COUNTY ARMAGH	21
Ireland's Spiritual Capital & Renowned Planetarium	
COUNTY DOWN	23
The Mountains of Mourne, Stranorlar, Helen's Bay & St Patrick	
COUNTY FERMANAGH	33
A Queen's World of Fishing, Cruising & Canoeing	
COUNTY LONDONDERRY	43
The Historic Walled City & the 2000 in Mountains	
COUNTY TYRONE	47
Celtic History & Ulster Amenities Heritage	
SELF CATERING ACCOMMODATION	50
Activities of Cottages & Apartments	
ACTIVITY HOLIDAYS	55
Ulling, Cruising, Fishing, Tackling	



**KEY TO SYMBOLS**

- ☐ Permitted - reductions for OAPs
- ☐ Children - special rates
- ☐ Bookable through travel agents (10% commission unless otherwise specified)
- ☐ Parking
- ☐ Garden
- ☐ Licensed premises
- ☐ Children welcome
- ☐ Relaxing/entertaining services
- ☐ Suitable for disabled guests
- ☐ Dogs allowed indoors
- ☐ Central heating in bedrooms
- ☐ Television in all/most rooms
- ☐ Washing and ironing facilities
- ☐ Games room
- ☐ Late evening entertainment
- ☐ Packed lunch
- ☐ Credit cards accepted

Northern Ireland, Hospitality Hotels  
Central Reservations, (0574) 784444  
Heritage Hotel Group Ltd.  
Central Reservations, Belfast (0232) 745251

GRADES & COLOUR CODE

HOTELS
GUESTHOUSES
FARM & COUNTRY GUESTHOUSES
APPROVED ACCOMMODATION
FARM & COUNTRY HOUSES
SELF CATERING

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Ireland's Spiritual Capital & Renowned Planetarium	
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The Mountains of Mourne, Strangford, Hills of B. & St. Patrick	
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The Historic Walled City & the Sperrin Mountains	
COUNTY TYRONE	47
Celtic History & Ulster American Heritage	
SELF CATERING ACCOMMODATION	50
A Choice of Charming Cottages & Apartments	
ACTIVITY HOLIDAYS	55
Golfing, Cruising, Fishing, Trekking	

**KEY TO SYMBOLS**

- Pensioners - reductions for OAPs
- Children - special rates
- Bookable through travel agents (10% commission unless otherwise specified)
- Parking
- Gardens
- Licensed premises
- Children welcome
- Reception/Listening service
- Suitable for disabled guests
- Dogs allowed indoors
- Central heating in bedrooms
- Televisions in all main rooms
- Washing and ironing facilities
- Games room
- Late evening entertainment
- Packed lunch
- Credit cards accepted

Northern Ireland, Hospitality Hotels  
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Harrington Hotel Group Ltd.  
Central Reservations, Belfast (0232) 745251

[26] Ireland. Holidays '91. p.11

**BALTIMORE SAILING SCHOOL**  
The Pier, Baltimore, Co. Cork  
Tel: (028) 20141

Custom built school incorporating classroom showers toilets administration School hostel self catering with bunk beds available Also guesthouse accommodation Evening activities included

**ACTIVITIES**  
Sailing around the islands Individual attention all levels of experience Teacher pupil ratio 1-4 Cruising section

Prices quoted are in IREs

Easter to mid September	
1 Days Sailing Course instruction only	120.00
1 Days Sailing Course instruction plus noise Accommodation (self catering)	140.00
5 Days Sailing Course instruction plus Guesthouse Accommodation	230.00
6 nights B&B and 5 Dinners	230.00
4 Days Cruising Course instruction only plus 4 covered lunches	35.00
1 Day line for board Cruising Course instruction plus	35.00
B&B lunches dinners on board	35.00

**BIRR OUTDOOR EDUCATION CENTRE**, Roscrea Road, Birr, Co. Offaly. Tel: (0509) 20029/20339

Accommodation - dormitory style - bunk beds Each dormitory sleeps 20 people Toilets/showers attached Facilities include lecture room fully fitted kitchen lounge and recreation room with table tennis and pool

**ACTIVITIES**  
Canoeing orienteering hillwalking rock climbing abseiling boardsailing horse riding sailing environmental studies Evening activities Basketball, soccer, volleyball

Prices quoted are in IREs

1 FEB-30 JUNE		1 SEPT-31 NOV		JULY AUG	
Week Full board (7 Bed/Breakfast/7 Dinners/7 Lunches)	140/105	140/105			
Weekend Full board (2 Bed/Breakfast/1 Dinner/2 Lunches)	40/24.30	40/24.30			
Mid Week Full board (3 Bed/Breakfast/3 Dinners/3 Lunches)	60/36.45	60/36.45			
Public Holiday weekends (2 Bed/Breakfast/2 Dinners)	80.00	80.00			

Under 18 years of age

**CAPPANALEA OUTDOOR EDUCATION CENTRE**, Ough West, Carragh Lake, Killybegs, Co. Kerry. Tel: (066) 58244 F - (050) 53265

Purpose built Adventure Centre Centrally heated building Hot/cold water in every room Designed to accommodate 40 people Approved B&B accommodation available locally details on request

**ACTIVITIES**  
Multi-activity breaks Canoeing boardsailing rockclimbing orienteering field studies hillwalking angling and sammy

Prices quoted are in IREs

1 FEB-30 JUNE		1 SEPT-mid-DEC		JULY AUG	
Week Partial board (1 Bed/Breakfast/7 Dinners)	160.00	160.00			
Weekend (2 Bed/Breakfast/1 Dinner)	45.00	45.00			
Mid Week Partial board (3 Bed/Breakfast/3 Dinners)	69.00	69.00			
Public Holiday weekends (2 Bed/Breakfast/2 Dinners)	70.00	70.00			

**CATLINGFORD ADVENTURE CENTRE & HOLIDAY HOSTEL**  
100 Street, Catlingford, Co. Louth  
Tel: (042) 73100/73651. Fax: (042) 73651

Accommodation for 35 - rooms for 2 and 4 people Shees/duvets Central heating hot showers Drying room lecture rooms Wine licence Self catering available - de ails on request

**ACTIVITIES**  
Canoeing boardsailing orienteering, hillwalking cycling environmental studies, multi-activity - general holidays - barbecues

Prices quoted are in IREs

1 FEB-30 JUNE		1 SEPT-mid-DEC		JULY AUG	
Week Full board (10 Bed/Breakfast/10 Dinners/10 Lunches)	195.00	195.00			
Weekend Full board (2 Bed/Breakfast/1 Dinner/2 Lunches)	65.00	65.00			
Mid Week Full board (3 Bed/Breakfast/3 Dinners/3 Lunches)	97.50	97.50			
Public Holiday weekends (2 Bed/Breakfast/2 Dinners)	98.00	98.00			



**DELPHI ADVENTURE CENTRE**  
Leenane, Co. Galway. Tel: (095) 42208/42223. Fax: (095) 42208

Adventure holidays for adults Established 9 years Accommodation in single double and multi bedded rooms Shees/duvets provided Sauna Equipment instruction included in price

**ACTIVITIES**  
Surfing boardsailing water-skiing canoeing dinghy sailing hillwalking rock-climbing archery horse riding

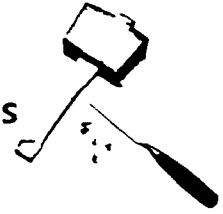
Prices quoted are in IREs

1 FEB-30 JUNE		1 SEPT-mid-DEC		JULY AUG	
Week Full board (2 Bed/Breakfast/2 Dinners/7 Lunches)	185.00	185.00			
Weekend (2 Bed/Breakfast/1 Dinner)	59.00	59.00			
Mid Week Full board (3 Bed/Breakfast/3 Dinners/3 Lunches)	99.00	99.00			
Public Holiday weekends (2 Bed/Breakfast/2 Dinners)	75.00	75.00			

# Adventure HOLIDAYS

CRAFTS & CEILIDHS, FAIRS &

FLEADHS



Dried in the sun till it crackles and eaten straightaway dulse is said to be good for the brain. It's something to do with the iodine in this edible seaweed. Yellow man a honey coloured toffee isn't guaranteed to make you cleverer but it does help make Ulster's high days and holidays go with a swing.

Sunday mornings and bands in city parks on Sunday afternoons. There are always the bands.



Belfast's Grand Opera House & C. Roue Sarah Bernhardt once graced the boards and nowadays it is home to ballet, opera, symphony, blues, rock, boulevards and classical theatre.

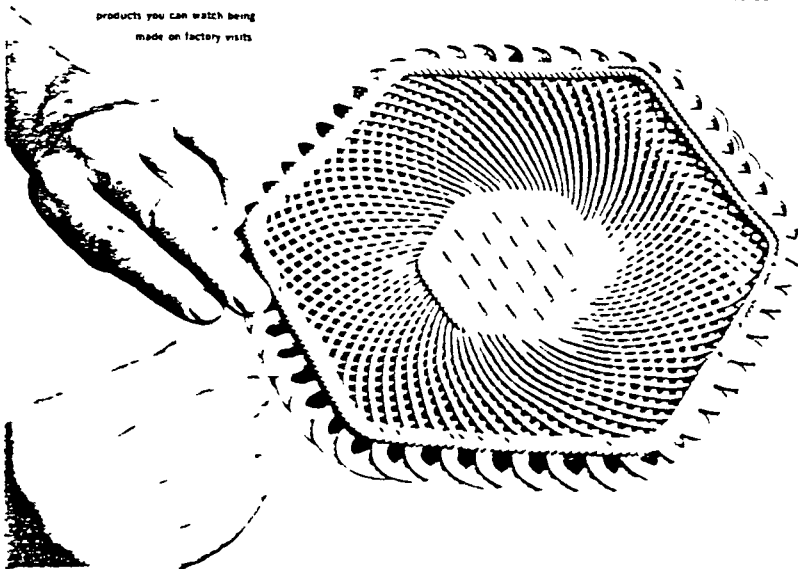
Summer days in Northern Ireland are long. You need only look at a map of Europe to see how far west and north we are. That means lovely light evenings and Ulster people make the most of them.

Pipe bands, flute bands, silver bands, accordion bands, brass bands. And if they are not striking up on the bands and/or concert platform, the sound of their practising floats on the air. The Lord Mayor's Show in Belfast in May has a splendid array of bands and there are about 120 bands in the Belfast parade on 12th July (the Twelfth) when Orangemen celebrate the Battle of the Boyne (1690). There are many bands at each of the score or so smaller parades throughout Ulster on 12th July and on 15th August when the Ancient Order of Hibernians celebrate the Feast of the Assumption. The tooting and piping goes on late into the afternoon.

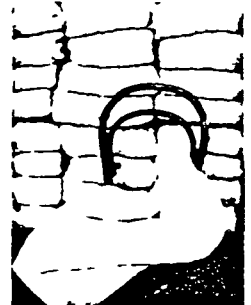
There's always a feis or a fleadh (traditional Irish music and dancing), a horse fair, a fishing festival, a rose show, a vintage car rally, a folk festival, agricultural show, village fete, civic gala or regatta going on somewhere. There are sheepdog trials, terrier races and gun dog scurries, road bowls championships in Armagh in August, occasional medieval pageants in Carrickfergus Castle, Hillsborough Fort and Gosford Castle and traditional pageants like the annual Sham Fight in the delightful village of Scarva, County Down. There are outdoor markets on

To hear the blaring of the Lambeg drums it's best to go to a county demonstration. These giant hand made drums with elaborately lettered goatskins and hoops hand painted in brilliant colours are monstrously heavy, weighing over 30lb and bigger than any drum you have ever seen. The noise they make is enormous.

Believe's fine parian basket weaves were best seen on a tour of the pottery ending in museum, restaurant, visitor centre and shop. Just one of the Ulster craft products you can watch being made on factory visits.



Hand crafted memories to body and soul.



[30] Northern Ireland: The Land of the Causeway. p 13



Legends of fairies, reprobations and such survive in mountains and woody glens. Gate posts like these were built so none of the little people could sit for long on top of them.

Grey Abbey and Comber The fourth and oldest was at Newry the town that guarded the strategically important Gap of the North Comber's monastic past is commemorated by a single stone in the parish church and the Newry monastery has gone. Only Inch Abbey and Grey Abbey have substantial remains. Founded in 1193 by Affrica daughter of the King of Man and wife of John de Courcy Grey Abbey had a big stone fishery and the monks built fish traps out of wattles.

Where the mountains of Mourne sweep down to the sea

The famous song has made the Mourne the best known mountains in Ireland. Distinctive and self-contained they are tucked away in Ulster's south east corner covering an area 15 miles long and eight miles wide with 12 rounded summits rising above 2 000 ft on the eastern side.

The barren peak of Slieve Donard climbing steeply to 2 796 ft within two miles of Dundrum Bay dominates the mysterious blue distance of the landscape. It is an afternoon's climb from the carpark at Bloody Bridge near Newcastle. From the top you can see the Isle of Man all of county Down and the full length of Strangford Lough with Scrabo Tower at its

head. To the north are the Belfast hills and to the north-west lies the pale line of Lough Neagh which is renowned for its eels: an Ulster delicacy hundreds of tons of eels are exported each year mostly ending up on Dutch dinner tables.

No road reaches the wilderness at the centre of the Mourne. The two big artificial lakes in the Silent Valley that supply Belfast's water are surrounded by a huge dry stone wall over six feet high and 22 miles long.

The coast from Newcastle south to the hamlet of Greencastle was notorious for smuggling in the 18th century and still has many old coastguard lookout points. Wines and spirits tobacco tea silk and soap were brought across from the Isle of Man in small boats and carried along the Brandy Pad an old smuggler's trail to Hilltown in the western foothills of the Mourne. Newcastle itself is now the biggest seaside resort in east Down. There is yachting and pleasure fishing from the old harbour with golf on the championship courses of the Royal County Down Club and the unspoilt sand dunes of Murlough.

Lively Warrenpoint and quiet Roscrevor both resorts on Carlingford's shores lead to Newry gateway from the south through which flows the oldest canal in these islands.

The ancient Kingdom of Mounne whose mountains dominate the area deserves more attention than just the winding down of the car window.



Raptors breed and stoop in the mountain fastness of the Mourne.



[33] Northern Ireland 1991. Holiday breakaways. p.6

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**EGLINTON TO PORTRUSH**

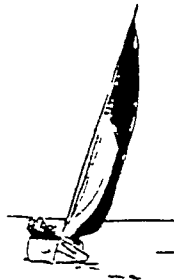
**Limavady and the Roe Valley** holiday area provides visitors with a colourful taste of the North West, old and new. At Eglinton to the west of Limavady the modern airport offers regular services to England and Scotland.

The Bishop's Road towards ancient Downhill is typically compelling and scenic while the viewing point on Binevenagh Mountain offers a breath-catching panorama. The monuments at Moughnort and the Augustian priory at Dungiven are superb reminders of the past in a part of the Province steeped in history.

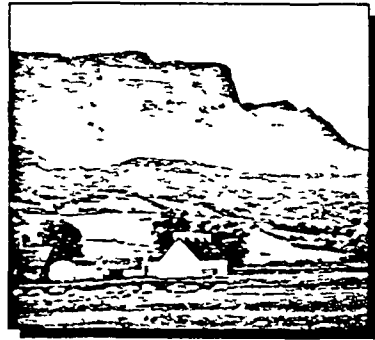
The market town of Limavady is today a modern commercial centre which retains a sense of elegant past in its Georgian architecture. Beautifully located in the shadow of Binevenagh Mountain, it is an increasingly popular tourist focus. Its Main Street commemorating Miss Jane Ross who having heard a blind fiddler play the haunting Londonderry Air, noted down the melody which the world now knows as "Danny Boy".

Benone's seven miles of golden sand remains of course a magnet and its cleanliness and quality are marked with the highest European accolade a Blue Flag Award. The Benone Tourist Complex is a marvellous new seaside centrepiece for the area. Its nine hole golf course, tennis courts, bowling green and heated outdoor swimming pool are a "must" for the energetic while a spacious and well-serviced caravan park and a nature reserve cater for those more relaxing moments.

The Roe Valley Country Park is the ideal retreat for those who want to wallow in the natural beauty of the area. Its wooded parkland, riverside walks, picnic facilities and fascinating visitors' centre offer marvellous variety.



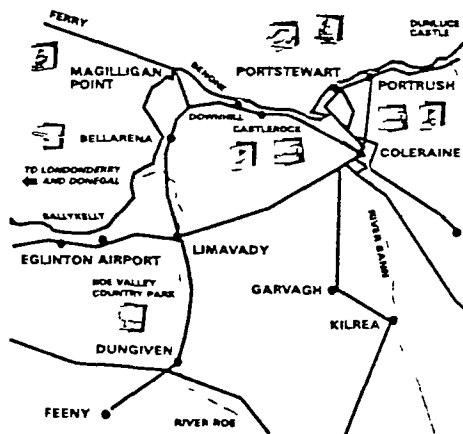
Feeny Picnic Site



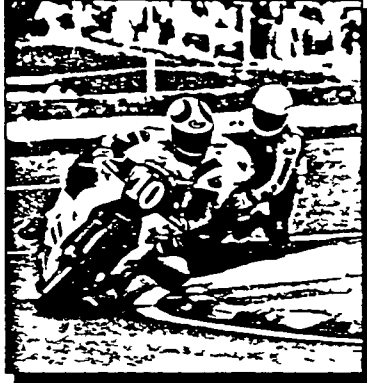
Binevenagh



Coleraine on the River Bann



[37] Causeway Coast and Antrim Coast Road. p.18



North West 200 Portstewart to Portrush, May

Ever growing in popularity Open Farms offer opportunities for the whole family to experience a farming environment often with the addition of horse riding and fishing and in some cases a historic glimpse of farming of times gone by

A new and exciting dimension to the proverbial "day in the country"

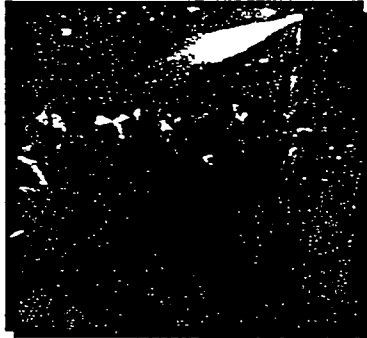
#### OUT AT NIGHT

Enjoying the diverse pleasures of the Antrim and Causeway coast is the simplest of experiences for the holiday visitor!

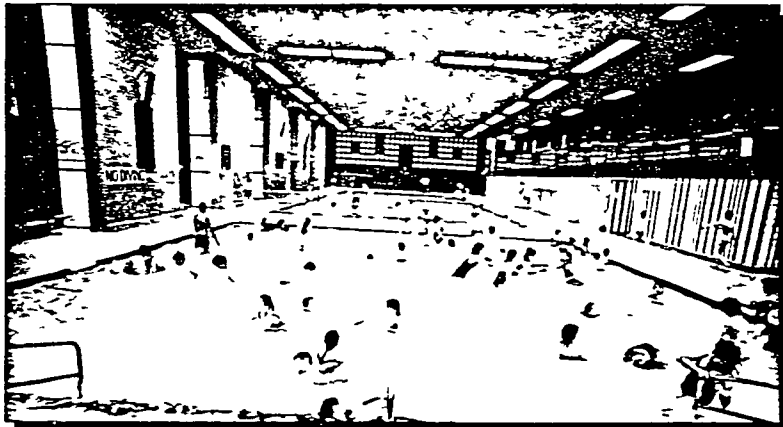
In the pubs and hotels across the region there is always an instinctive good humour music intrinsically a part of the social fabric. The folk traditions the more modern "disco" the relaxed night out - they are all easily available presented in that peculiarly genial Ulster good humour

Nightclubs concerned with quality entertainment are spotted around the coast the atmosphere always congenial and as vibrant as you would choose

The fun keeps on going the "crack" keeps coming when you decide on the holiday that gives you everything!



Night Life



Riada Centre Ballymoney

*Fiddle Stone Festival*  
Belleek late June Gathering  
of traditional musicians

*Game & Countryside Fair* at Shane's  
Castle Antrim July Field sports

*Ulster Harp Derby* at  
Downpatrick, July Flat race

*International Rose Trials* at  
Dixon Park, Belfast July, Sept

*World Rose Convention* at  
Dixon Park, Belfast July



*Orangemen's Day* 12 July

*Sham Fight* at Scarva 13 July  
Traditional pageant

*Loughnasa Fair* Carrickfergus  
late July Medieval fair and crafts  
market

*Open Amateur Golf  
Championship* at Royal  
Portrush July

*Cum Sark Tall Ships Race*  
Belfast Lough July



*Relief of Derry Celebrations*  
Londonderry city Aug  
Commemorates 1688-9 siege

*Ancient Order of Hibernians  
Processions* 15 Aug (Feas of the  
Assumption)

*Ulster Flying Club Rally*  
Newtownards Aug

*Oul Lammis Fair* at Ballvickie  
Aug Northern Ireland's oldest fair

*Ulster Grand Prix World  
Championship* Dundrod circuit  
near Belfast Aug international  
motorcycling

*All Ireland Road Bowls Finals*  
Armagh city Aug

*Belfast Folk Festival* Sept

*World Ploughing  
Championships* Limavady Sept

*Belfast Festival at Queen's* in  
and around Queen's University  
Belfast November Music  
drama opera cinema

## Bookshelf

To get more out of your visit to  
Northern Ireland beg, borrow  
or buy a couple of these titles

### General

*The visitor's guide to Northern  
Ireland* (Moorland 1987)  
*AA touring guide to Ireland*  
(Automobile Association 1976)  
*Blue guide to Ireland* (A & C  
Black 1989)  
*Shell guide to Ireland* (Gill &  
Macmillan 1989)  
*Guide to Ireland* John Wainey  
(Columbus 1989)  
*Exploring rural Ireland* Andrew  
Sanger (Helm London 1989)  
*Ireland Rough Guide* (Harrap  
Columbus 1990)

### Historical

*The making of modern Ireland*  
1603-1923  
J C Beckett  
(Faber paperback 1981)  
*The siege of Derry*  
Patrick Macrony  
(Hodder & Stoughton 1980)  
*Belfast* Jonathan Bardon  
(Blackstaff Press 1982)  
*Linen on the Green*  
Wallace Clark  
(Universities Press 1983)  
*Prospect of Erne* Van Rogers  
(Watergate Press 1971)  
*On Lough Neagh's shores*  
Daniel J Donnelly (Galbally Co  
Tyrone 1986)

### Antiquities/architecture

*Pevsner's North West Ulster*  
(Penguin 1979)  
*Early Ireland: a field guide*  
Anthony Weir (Blackstaff Press  
1980)  
*The industrial archaeology of  
Northern Ireland* W A  
McCutcheon (HMSO 1980)  
*Historic monuments of Northern  
Ireland* (HMSO 1983)  
*Buildings of Belfast 1700-1914*  
C E B Brett Friar's Bush Press  
revised 1985)

### and

*Northern Ireland*  
170 colour pictures (Blackstaff  
1986)  
*Fishing in Ireland* (Ed H Oram  
(Appletree Press 1980)  
*Irish walk guides: the North East*  
R Rogers (Gill & Macmillan  
paperback 1980)  
*Poets of the North of Ireland* (Ed)  
Frank Ormsby (Blacks in 1979)  
*Images of Belfast* Johnstone &  
Kirk (Blackstaff Press 1983)

### Maps are a must

And the handiest one is the  
*Ireland North Holiday Map*  
(scale 1:250 000 or 1/4 inch to  
1 mile) published by the  
Ordnance Survey (NI). The small  
townlands are identified on the  
1:50 000 1 1/4 inch to 1 mile  
maps: the whole province is  
covered on 18 sheets in the  
series. *Mourne Country* and  
*Ferranagh Lakeland (Upper and  
Lower Lough Erne)* 2 maps)  
outdoor pursuit maps (OS) are  
good buys

The Tourist Board's free colour  
map of Belfast is indispensable  
and includes bus routes and  
accommodation

### Tourist information offices

Tourist information offices will be  
happy to help you book your  
holiday accommodation

**Belfast Information Centre** River  
House 52 High St ☎ 246609  
Telex: 48087 Open Mon-Fri  
0900-1715 Sat Easter Sept  
0900-1400

**Antrim Co Antrim** Antrim  
Forum Lough Rd ☎ 64131  
Open all year Mon-Fri 0900-  
1700 Extended hours July and  
Aug

**Armagh Co Armagh** 40 English  
St ☎ 527808 Open Mon-Sat  
0900-1800 Also council offices  
Palace Demesne (on Friar Rd)  
☎ 524072

**Ballycastle Co Antrim** Shesburn  
House 7 Mary St ☎ 62024 Open  
Mon-Fri 0930-1700 all year

**Ballymena Co Antrim** 80  
Galgorm Rd ☎ 44111 Open all  
year Mon-Fri 0900-1700

**Banbridge Co Down** Leisure  
Centre Downshire Rd  
☎ 62709 Open all year Mon-Fri  
0900-2200 Sat 0900-700

**Bangor Co Down** 34 Quay St  
☎ 270069 Open all year Mon  
Thur 0900-1700 until 1630 Fri  
until 2100 and a weekends July  
and Aug

**Camlough Co Antrim** Post  
Office Harbour Rd ☎ 65210  
Open all year Mon-Fri 0900-  
1730 (until 1230 Wed & Sat)  
After hours on request

**Carrickfergus Co Antrim** Town  
Hall ☎ 51604 Open all year  
Mon-Fri 0900-1700 Caravan at  
Castle Green Open June-Aug  
only Mon-Fri 1000-2000 Sat  
1000-1830 Sun 1200-1830

**Castlerock Co Londonderry**  
Swimming Pool Main St ☎  
848258 Open July-Aug Mon  
Sun 1000-2100

**Cookstown Co Tyrone** 48  
Molesworth St ☎ 66727 Open  
April-Sept 0900-1700 Mon-Fri

**Cushendun Co Antrim** 1 Main  
St ☎ 506 Open Sa Sun 1200-  
1800 June-Sept Mon-Sun 1200-  
1800

**Enniskillen Co Fermanagh**  
Lakeland Visitor Centre Shore  
Rd ☎ 323110 323050 Open all  
year Mon-Fri 0900-700  
Longer hours in summer

**Fivemiletown Co Tyrone** Library  
Main St ☎ 21409 Open all year  
Mon-Tue-Fri 1000-1800 Thur  
1400-2000 Sat 1000-1700

**Giant's Causeway Co Antrim**  
☎ 31855 Open all year daily  
1000-1900 (closes 1600 in  
winter)

**Kilkeel Co Down** Recreation  
Hall Mourne Esplanade  
☎ 64666 Open all year Mon-Fri  
1000-2200 Sa 1000-1700 Sun  
1400-1730

**Killymaddy Co Tyrone** On A-6  
at Parkanaur ☎ 67259  
Open May-Sept Mon-Fri 1000-  
1600 Sat-Sun 1200-1600

**Larne Co Antrim** Larne  
Harbour ☎ 70517 Open all year  
Mon-Sat 0900-1730  
Council offices Victoria Rd  
☎ 72313 Open all year Mon-Fri  
0900-1700 Caravan at  
Murrayfield Shopping Centre  
Open mid-June to Aug Mon-Sat  
1000-1800

**Limavady Co Londonderry**  
Council offices 7 Connell St  
☎ 22226 Open all year Mon-Fri  
0900-1700 Benone Tourist  
Complex ☎ 50555 Open July  
Aug daily 0900-2.30

**Londonderry Co Londonderry**  
Foville St ☎ 267284 Open all  
year Mon-Fri 0900-1730 June  
Aug Mon-Sat 1000-1700

**Magherafelt Co Londonderry**  
Council offices 45 Queens Ave  
☎ 32151 Open all year Mon-Fri  
0900-1700

**Newcastle Co Down** Newcastle  
Centre Central Promenade  
☎ 22222 Open all year Mon-Fri  
0900-2200 Sat 1000-2200 Sun  
1400-2100

**Newry Co Down** Arts Centre  
Bank Parade ☎ 66232 Open all

[39] Resort holidays in Cork and Kerry. p.6

RESORT HOLIDAYS IN CORK & KERRY

**KILLARNEY**

**5**

Killarney gateway to the beautiful south west of Ireland is ideally situated in the shelter of the famous MacGillycuddy Reeks mountain range and surrounded by a lovely lake and 25 000 acres of National Park

Killarney is the ideal holiday base convenient to the Ring of Kerry Dingle Peninsula Kenmare Glengarriff and Bantry Bay and only a short drive from the famous Blarney Stone

Killarney has been the inspiration of poets and painters down the centuries and its beauty has been described in many ways Heaven's Reflex Beauty's Home Eden of the West what more can we say about this Paradise of Beauty

Killarney has much to offer the visitor By day guided coach tours punting car trips through the National Park pony riding boating on the lakes orienteering windsurfing canoeing mountain climbing nature trails golfing fishing pitch and putt cycling and so much more By night Killarney is Ireland's top entertainment centre with a wide variety of choice

Cabaret and dancing singing bars traditional pub entertainment folk theatre nightclubs and discos and sing along pubs

**MAIN ACTIVITIES**

- Angling Salmon and Trout fishing on Lakes of Killarney and rivers Fiesk and Laune Available for hire at Ross Castle
- Boating Full day and Half day tours available
- Bus and Coach Tours Full day and Half day tours available
- Canoeing On Lakes of Killarney and Long Range
- Cycling Raleiff Rent a bike Scheme
- Golf Killarney Golf and Fishing Club
- Jaunting Cars Trips available from Killarney
- Climbing Carrauntoohil Torc Mountain Mangerton
- Pitch & Putt Available at a number of centres
- Pony Trekking Available at the Gap of Dunloe
- Equestrian There is a riding centre just outside the town
- Squash Four Courts are available
- Tennis Outdoor hard courts available
- Windsurfing On the Lower Lake
- Walks There are several signposted nature walks

**THINGS TO SEE**

- Torc Waterfall 7 kms (4.5 miles) on Killarney Kenmare Road
- Ladies View 19kms (12 miles) on Killarney Kenmare Road
- Kate Kearney's Cottage 11 kms (7 miles) from Killarney off K. Kiorglin Road
- Meeting of the Waters Old Weir Bridge Dinis Cottage 9 kms (5.5 miles) on Killarney Kenmare Road
- Killegly Church 5kms (3 miles) off Killarney Kenmare Road
- Irish National Transport Museum Fine collection of vintage veteran cars
- Dunloe Castle In grounds of Dunloe Castle Hotel
- Gardens 10 000 Ha (25 000 acres) of mountain lake and wood
- Knockree House A few minutes walk from the town centre
- Muckross House and Gardens 6 kms (3.5 miles) off Killarney Kenmare Road 19th C Manor and Gardens museum of Kerry Folk life
- Muckross Abbey 5 kms (3 miles) off Killarney Kenmare Road
- Ogham Stones These stones at Dunloe date from about 300 A.D
- Ross Castle 2.5 kms (1.5 miles) off Killarney Kenmare Road

(See Killarney Area Guide published by Cork Kerry Tourism for further information)

**ANNUAL EVENTS**

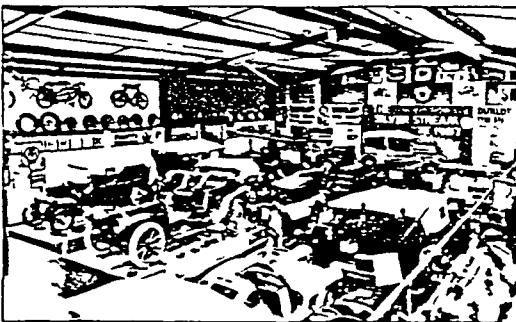
- St Patrick's Week Parade on March 17th
- Basketball All Ireland Ladies Basketball Championships April
- Killarney Races take place in May and July
- Killarney Regattas July and August
- Kerry Boating Carnival takes place in August
- Killarney at Home Week August
- Rally of the Lakes held in December

**ANNUAL FESTIVALS**

- Folk Festival Easter
- Pan Celtic Week held in May



Killarney offers top-class cuisine at a wide variety of restaurants with prices to suit all pockets. Added to all this - first-class accommodation in our Bord Fáilte (Irish Tourist Board) registered hotels from the large and luxurious to the small and intimate excellent guesthouses cosy farmhouses friendly town and country houses with a variety of self catering accommodation in lovely locations. All with a total capacity to cater for seven thousand visitors. Why not come along and judge for yourselves. Select any of our Package holidays - we guarantee you will not be disappointed. Destination Killarney offers you attractively priced inclusive holidays full of interest and great variety and endless choice that will fascinate every holiday maker.



**6**

[41] Resort holidays in Cork and Kerry. p.5



RESORT HOLIDAYS IN CORK & KERRY

**MIZEN / SCHULL**

**3**

The Mizen Peninsula is the most southwesterly point of Ireland. It is quintessential West Cork with small friendly villages and towns; the stunning beauty of mountains, harbours and beaches; ancient monuments from the Celtic past; unspoilt countryside with hedges of wild tuckers; clean, clear water; a mild climate softened by the Gulf Stream and the exhilaration of unpolluted Atlantic air.

Schull (pop 4000) is a lively fishing village nestling under Mount Gabriel (1539') round a large, sparkling harbour, a haven for cosmopolitan yachts, divers, board-sailers, fishermen, strollers, swimmers and the local fishing fleet. It offers a safe berth in the cruising grounds of Carbery's 100 Isles in Roaring Water Bay. The quaint, colourful Main Street has a comprehensive collection of shops and services.

Mizen is the hidden treasure of Ireland. The beautiful sands of Barleycove Beach, Crookhaven, the most south westerly village in Ireland, with its sheltered harbour; the craic and pints in Goleen's four pubs and the famous Altar Dolmen at Toormore. At Mizen Head it is "America next stop!!".

**MAIN ACTIVITIES**

- Swimming - Many sandy beaches include Barleycove, Ballyvinsode, Cockle Strand, Galleycove
- Heated Swimming Pool - Barleycove Beach Hotel (028) 35234
- Ornithology / Nature Walks - Flora and Fauna are in abundance.
- Golf - Barleycove Beach Hotel par 3 9 Hole Course Tel (028) 35234  
Schull par 3 9 Hole Course Tel (028) 28182
- Pitch and Putt - Available at Schull.
- Sailing - Schull Reservoir
- Tennis - Barleycove Beach Hotel (028) 35234.  
Barleycove Caravan & Camping Park (028) 35302.  
Municipal Courts in Schull.
- Squash - Available at Schull.
- Archaeology - Mizen Field Club (028) 28350
- Diving - Diving Centre in Schull (028) 28351.

**THINGS TO SEE**

- Planetarium - Located in the grounds of Schull Community College
- Entertainment - Ceilis, Pub entertainment, Discos and Dances are held in this area.

**ANNUAL FESTIVALS**

- Schull Family festival - First week in July.
- Schull Calves Week - First week in August.

**ANNUAL EVENTS**

- Fastnet International Schools Regatta - first week in August.
- Crookhaven Regatta - held in August.



**KENMARE**

**4**

Kenmare, by the sea, nestles among the Mountains of Cork and Kerry in an area of outstanding natural beauty. Although claimed by many, it can be said of Kenmare that it is truly the perfect centre of the South West linking as it does the famed "Ring of Kerry" and the "Ring of Beara". It is the ideal base from which to tour most of the beautiful and interesting towns and villages of Cork and Kerry from Mizen Head (Ireland's most southerly point) to the Dingle Peninsula. The charming picturesque town of Kenmare, where its friendly and hospitable people are waiting to welcome you, is an example of one of Ireland's few planned towns, built in 1775. To this day it retains its old world charm while enjoying the comforts of the 20th century. It is a gourmet's delight with many restaurants catering for all tastes and all pockets. Good bar food is also available. The region has scenery that is difficult to equal, where the beauty of mountains, sea, lakes and woodland can be seen in varying light and shades, whatever the weather. Because its shore is washed by the Gulf Stream the region enjoys a mild climate where tropical plants flourish outdoors.

Kenmare has much more to offer than scenery. The area is rich in tradition and is home to craft workers like weavers, potters, silver-smiths and of course the famous Kenmare needlepoint lace is still made here.

A holiday in Kenmare offers the visitor a restful haven in which to unwind in peaceful surroundings while, at the same time, it offers a range of special interests and caters for the golfer (9 hole), equestrian, cyclist, bird-watcher, artist, rambler, hill-walker, climber and many more. Enjoy the great outdoors in Kenmare.

**MAIN ACTIVITIES**

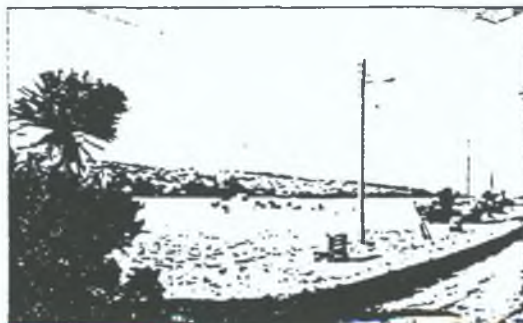
- Golf - 9 Hole Golf Course 064-41291
- Hill Walking and Mountain climbing
- Cycling - Bicycles are available under the Raleigh Rent-A-Bike scheme.
- Swimming
- Game Angling - On River Roughty.

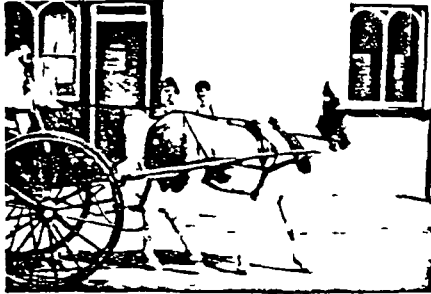
**THINGS TO SEE**

- Druids Circle
- Cromwell's Bridge
- Our Lady's Well
- Ladies View and Lakes of Killarney - 16 Kms. from Kenmare

**ANNUAL FESTIVALS**

- Festival of Hill Walking - Whit Weekend
- Cibal Arts & Music festival - June





enjoy in Fermanagh from the superb modern leisure centres in Enniskillen Lisnaskea and Inverinstown to golfing pony trekking windsurfing angling canoeing orienteering and so the list goes on. A worthwhile visit should be made for these activities to the Lough Melvin Holiday Centre at Garrison.

Fermanagh is as healthy and full



of activity as it is tranquil. Local skills in art and crafts are an integral part of rural life in Ireland and Fermanagh boasts some of the very best and most original many of which can be seen at the new Buttermarket Craft and Design Centre in Enniskillen.

At the pottery in Belleek visitors are welcome to watch the craftsmen at work producing the very finest of porcelain. Similar high quality products from Fermanagh include lacemaking knitwear jewellery ceramics oils and watercolours and fishing flies.



A complete list would be truly exhaustive but full details are available at the Visitor Centre in Enniskillen.

The quality of Fermanagh's environment and the warmth of the traditional welcome which awaits all visitors is well matched by the highest standards of modern comfort and convenience. From major hotels to homey guest houses accommodation in Fermanagh while ranging from international sophistication to the inexpensive home from home offers quality as absolute standard. The region is dotted with friendly pubs ideal for lunches evening singalongs or simply a welcome rest at the end of another packed day. Eating out is a



[44] Dublin 1991. European City of Culture.

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ALL THIS IN ADDITION TO  
DUBLIN'S NORMAL CALENDAR  
OF EVENTS WHICH INCLUDES

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- St Patrick's Day celebrations
  - The Dublin Street Carnival
  - Music in the Parks
  - The Dublin Theatre Festival
  - The Dublin Film Festival
- and much, much, more



***APPENDIX C.- TERMINOLOGICAL  
ITEMS IN THE ANALYSIS***

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IN THE ANALYSIS.***

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