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2016   **Lenka Fuchsová**

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Translation from the field of Irish culture connected with information about Irish folk dances

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Prohlašuji, že jsem práci zpracovala samostatně a použila jsem jen uvedených pramenů a literatury.

Plzeň, červenec 2016   ……………………

Poděkování

Ráda bych tímto poděkovala své vedoucí práce paní PhDr Evě Raisové za vedení této bakalářské práce, za čas, který věnovala jejímu konzultování a za její cenné rady.

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1. INTRODUCTION

The aim of this bachelor's thesis is firstly to provide basic information about the topic of the translation of technical text and the topic of Irish culture, secondly to translate a part of a book connected with Irish culture and thirdly do the analysis of this translation and add a glossary.

The thesis will be divided into two parts – theoretical and practical. To begin with theoretical part, it will deal with theory of translation and with short history of Ireland which is connected with Irish dancing and also provides information about Irish dances themselves.

The practical part will be dedicated to a translation of some parts of a book *Irish Dancing Costumes their origins and evolution* written by Dr. John Cullinane, then to text analysis and also to a glossary.

The theory of translation will be focused on translation of technical text hence at first we will define the technical text and then types of translation will be discussed. Theory of translation of technical text will follow after and this will contain issues of translation of proper nouns. Finally, there will be mentioned mistakes in translation into Czech which should be avoided.

The part that concentrates on Irish history and Irish dances will help to illustrate some details in translated book. This theoretical part should be helpful during writing the text analysis. The historical review should cover all important events which have influenced Irish culture.

The main chapter of this thesis will be the translation of chosen parts from the book *Irish Dancing Costumes their origins and evolution* "The objective of this present work is to trace the origins of Irish dancing costumes and the changes that they have undergone. This has been done by reference to and inclusion of some 73 photographs dating from 1892." [1]

Further, text analysis will contain two parts. First part will deal with semantic aspect of the translated text and the second part will include morphological and lexical analysis of the text.

Finally, glossary will comprise vocabulary from the field of Irish dances and garment industry.

2. ABOUT TRANSLATION

2.1. CHARACTERISTICS OF TECHNICAL TEXT

"The aim of technical text is to give specific, clear and relatively complete information, which has certain inside logical arrangement and is focused on the notional aspect of the statement." [2]

In general technical text is mostly written as monologue. It is unambiguous (word order is important), motionless, without connotations and expressivity, full of terms. It mostly avoids synonyms, words are often repeated. User can find enumeration, intralingual translation such as reformulation or apposition, explanatory notes. The language has an informative function. Text is often accompanied by charts or schemes. [3]

We can find some typical sentence structures such as infinitives or participles. Author also uses transmutation, which means he writes signs instead of words. It is common mainly in scientific texts. These condense the text. [4]

"Texts tend to be fairly syntactically complicated." [5] It is essential to use discourse markers and conjunctions to show relations between clauses in particular sentences and between component ideas. Omission of that and other ellipses are avoided. [6] It makes the text more comprehensible. [7]

Use of passive voice has a substantial role in the technical text. Agentive and agentless passive voice are both used, however, we can find agentless passive voice mostly since the doer is not as significant as the object in sentence in active voice. Passive voice and impersonal constructions make the text objective. [8]

Author adverts to other writings, uses paraphrasing or quotes. Technical texts differ one from another according to their field. Texts from humanistic field are closer to fictional style. On the other hand texts from the field of mathematics have structured international form which helps reader with better understanding. [9]

"The most noticeable differences are evident between humanistic and natural scientific disciplines. Humanistic texts are formally less stable, more variable in choice of stylistic methods and in composition." [10] "Means of artistic style are also employed in them." [11]

2.2. TRANSLATION OF TECHNICAL TEXT

To begin with, understanding of source text is essential in translation in general, especially in translation of technical text. It is important that translator is specialist in both languages (source and target) and that he/she has also knowledge in translated field. The translator often consults with both specialists speaking source language and specialists speaking target language. But translator has to have at least basic knowledge in the translating field in order to be able to understand the text even before consultation. [12]

Moreover, standards for a quality translation are naturalness, identical meaning which influence the reader identically in both languages (source and target language) and that the dynamic of speech is unchanged. [13]

"It is possible to correctly transform technical texts to learned language and to maternal language as well. Target and source language could be interchanged arbitrarily." Still, the translator should master both source and target language. [14]

It is desirable to touch on a translation of proper nouns as the subject of this work is a translation from the field of Irish culture and it is likely to come across some proper nouns during the translation.

"Proper nouns (proper names) are the words which name particular people, organization or places." [15] It is likely to adopt the word when translating names of places or people. For example: Birdie – Birdie, New Orleans – New Orleans. Or we use a partial equivalency as follows. [16]

"Czech adaptation: Cadillac – Cadillak, Doctor Fritz – Doktor Fricek;

Calk (at least partial): North Carolina – Severní Karolína;

Loanwoed: software;

Omission: jar of her walking: její krok." [17]

According to Czech rules of spelling, names of people and places written in Latin alphabet usually adopt their origin names. Some of them use their Czech adaptation. If they are not originally written in Latin alphabet, transcription or transliteration is used. Some names of people are used with Czech adaptation of their

first name and Czech adaptation is also used with names of kings, the Pope, etc. [18] Gender inflection is not obligatory. [19]

2.3. TYPES OF TRANSLATION

Jakobson distinguish three types of translation:

1) "Intralingual translation (rewording)" which is an interpretation of a statement in one language by other words in same language. [20]

2) "Interlingual translation (translation proper)" which is an interpretation of a statement in one language to another language. [21]

3) "Intersemiotic translation (transmutation)" which is an interpretation of words of a statement to another form of communication (non-verbal). [22]

Based on this classification, Knittlová offers four subcategories of Interlingual translation:

1) Interlinear translation which is an uttermost form of literal translation. It is possible to use it in descriptive linguistics or generative grammar where its usage could have a good reason. In translation between two closely related languages (which has similar grammatical structure and rules) is also possible to use it. [23]

   Example: I did not want to hurt you. – Já nechtěl ublížit tobě/ty.

2) Literal translation is a translation of separate lexical units regardless their contextual meaning. It is grammatically correct nonsense. We have to pay attention to collocation and idioms. [24]

   Example: "I ordered him to brush his teeth. – Poručil jsem mu, aby si vykartáčoval zuby." [25]

3) Free translation or unduly free translation is considered as false, it does not take a language register, stylistic features, connotation etc into consideration. Translator adds some information to source text, which could change meaning, or misrepresent the meaning (fact, culture scope). [26]

4) Communicative translation or idiomatic translation is used for translation of greetings, wishes, public notices, sayings, proverbs, idioms etc.

   Example: Dobrý den can be translated as good morning or good afternoon. It is necessary to know the context. [27]

Knittlová adds that preservation of meaning is overriding, form is low-grade. The aim of translator is that the translated text would appear as original (from the point of lexicology and grammar).He/she most often uses a combination of all these types of translation during his/her work. [28]

2.4. MISTAKES IN TRANSLATION INTO CZECH LANGUAGE

"Generally spoken, a perfect translation could be made from a good translation but a good translation simply cannot be made from a bad translation." [29]

The worst mistake the translator can made is to misunderstand the source text. [30]

Now, we will deal with some basic mistakes which could happen during translation of the technical text.

1) Shift of tenses – As a result of inattention when translating from English where shift of tenses is required. Example: 'řekl, že se šel projít' instead of 'řekl, že se jde projít'. [31]

2) Word order – English has settled word order on the contrary with Czech. We sometimes tend to preserve original (English) word order and it sounds clumsy. [32]

3) Passive voice – Technical texts are often written in passive voice in both English and Czech. At the same time Czech use passive voice fewer. Example: Instead of "v knize je psáno" we should rather write "v knize se píše" [33]

4) Possessive pronouns – There is a tendency to overuse possessive pronouns. We can replace them by personal pronouns. Example: "moje tužka spadla – tužka mi spadla" [34]

5) Possessives in connection with subject – This topic is simple in English as we use only these possessive adjectives: my, your, his, her, its, our, their. On the contrary in Czech when we use possessives in connection with subject, we use reflexive pronoun 'svůj'. [35]

6) Relative pronoun 'který' – There is a tendency to overuse the relative pronoun 'který' in Czech. In the contrary with English 'who and which' are both translated as 'který'. The overuse can be eliminated by division of sentences to a smaller unites. [36]

7) Proper nouns – "We can choose among translation, substitution and transcription." For example, we borrow or transcribe less common geographical nouns and we translate generally known names such as Londýn, Řím, etc. [37]

3. TRANSLATION

3.1. NEJSTARŠÍ ZVEŘEJNĚNÉ FOTOGRAFIE IRSKÝCH TANEČNÍKŮ

Velmi málo autorů se věnovalo kostýmům irských tanců, někteří alespoň zahrnuli fotografie tanečníků, aniž by komentovali kostým. O'Neill (1913) ve své úchvatné knize Irish Minstrels and Musicians zařadil tři fotografie, které jsou zajímavé tím, že jsou na nich údaje o tanečnicích z fotografie. Nicméně i když tyto tři dámy, které O'Neill představil, byly všechny irské tanečnice, není úplně jasné, zda kostýmy, které měly na sobě, byly na tancování nebo pouze pro hraní na dudy. Pokud budeme předpokládat, že dámy nosily stejné kostýmy pro obě aktivity, pak by výše zmíněné pravděpodobně mohly reprezentovat úplně první zveřejněné fotografie irských tanečníků. Všechny fotografie jsou ještě zajímavější tím, že názorně ukazují dva typy kostýmů, jmenovitě variantu (kterou bych měl zmiňovat jako) „Colleen Bawn" a variantu s dlouhými šaty a velkým šátkem přes ramena. Styl Colleen Bawn se skládal z pláště s kapucí a zástěry umístěné vepředu přes šaty. [38]

O'Neill (strana 335) představuje mladou dámu Mollie Morrissey, která nosí plášť s kapucí nebo kostým ve stylu Colleen Bawn. Mladá dáma nebyla pouze mistryně ve hře na dudy, ale i v tanci. Fotografie na straně 483 ukazuje 3 tanečnice (Mazie McCarthy, Aleice Dunne a May McCarthy (1)), které mají na sobě dlouhé rovné šaty s šátkem, zjevně připnutým pouze na jednom rameni s nějakou výšivkou na (obojím) šatech i šátku. Nosí šerpu přes pravé rameno, kterou používají za účelem vystavení svých medailí. Šňůra zdobí pas šatů a visí vepředu (dolů) až někam po kolena. Také nosí pokrývku hlavy, pravděpodobně typu čelenky nebo korunky. Srovnání těchto dvou fotografií ukazuje dva typy kostýmů nošených kolem let 1911-1912. Typ Colleen Bawn byl v této době na sestupu a byl nahrazen typem dlouhých šatů a šátku. [39]

O'Neillovy fotografie jsou také zajímavé tím, že vidíme použití krajky na kostýmech (strana 483), jak na šatech, tak i na šátku. Toto je určitě jedno z nejstarších zdokumentovaných použití krajky na (tanečním ?) kostýmu. [40]

Nejstarší publikované fotografie, které jsem byl schopen najít, a které se s absolutní jistotou vztahují k irským tanečníkům, byly v knize Kinney a Kinney vydané roku 1914. Nevypadá to, že se na tuto práci odkazují někteří další autoři, kteří píší o irských tancích, přesto obsahuje fascinující záznam irských tanců v Americe ze začátku

20. století. Na straně 174 je zobrazeno osm fotografií „Thomase Hilla a Patricka Walshe" v různých tanečních pozicích ve snaze zobrazit způsob jakým se tancovali jig, hornpipe a reel. Strana 175 obsahuje tři fotografie zobrazující tři různé figury tance „A Four Hand Reel" (pozn. překl. Tanec se tancuje ve dvou párech stojících proti sobě.). Čtyři fotografie na straně 178 zobrazují tanec „The Irish Jig". Na třech z těchto fotografií jsou páry (muž a žena), hledící na sebe, jsou jimi slečna Murray, slečna Reardon, Thomas Hill, (2). a Patrick Walsh, zatímco na čtvrté fotografii je Patrick J. Long (sólo). [41]

Kinney a Kinney představuje muže, kteří nosí pumpky nad kolena s opaskem ukazujícím medaile a košili s motýlkem. Na opasku, který nosí Hill, se zdá, že jsou písmena C.P.C., která by mohla znamenat Cork Pipers Club (pozn. překl. Dudáský klub v Corku), kde se naučil tancovat. Ženy jsou zobrazeny zajímavěji, nosí dlouhé šaty a kabát v plné délce s kapucí, kterou mají na hlavě. Z těchto fotografií to vlastně vypadá tak, že ženy tancovaly s hlavou přikrytou kapucí od kabátu. Tuto domněnku mi potvrdily zesnulé tanečnice Molly Hasson, Nellie Sweeney a moje matka. Je to také zachyceno na fotografii mladé australské irské tanečnice v Sydney roku 1916 zveřejněné v O'Farrell (1994). [42]

Další velmi starou prací, která představuje fotografie irských tanečníků je publikace National Dances of Ireland od Elizabeth Burchenal. Tato kniha byla vydaná v Americe v roce 1925, i když bylo celé dílo vytvořeno během její návštěvy mezinárodního folkového tanečního workshopu v Dublinu v roce 1913. Zpoždění vydání bylo způsobeno vypuknutím první světové války. Vydání tohoto díla v Americe takto brzo způsobilo, že je kniha dostupná jen ve velmi malém počtu výtisků, dostupných pouze v Irsku. I když Elizabeth Burchenal nepochybně udělala fantastickou práci ve vydání této knihy se svými pěknými ilustracemi a velmi zajímavými fotografiemi, nemělo by se zapomínat, že jí při práci velmi dobře asistoval pan J. M. Lang z Dublinu (3). [43]

Na vnitřní obalové fotografii v knize od Elizabeth Bruchenal je skupina tanečníků a muzikantů. Z informací od nedávno zesnulé paní Le Gear z Limericku jsem pochopil, že tato skupina kolem roku 1900 projela Ameriku, a že ta fotografie byla pořízena tou dobou (fotografie 3). Ženy na fotografii mají na sobě dlouhé šaty s bílou zástěrou, zatímco muži nosí pumpky nad kolena, košili a kravatu. Takovéto oblečení

bylo více či méně oblečením běžným a jen stěží může být považováno za taneční kostýmy. [44]

Většina fotografií použitých v knize od Elizabeth Bruchenal slouží k ilustrování pohybů dvaceti pěti tanečních figur. V úvodu říká, že tyto fotografie byly vyfoceny účelně na křižovatkách a zobrazují některé z nejkvalitnějších tanečníků v Irsku. Tanečník zobrazený na stranách 71 a 73 je Thomas Lawlor z Dublinu, známý člen komise irských tanců, z čehož lze usoudit, že tato skupina tanečníků pocházela z Dublinu. Není jisté, zdali fotografie byly vyfoceny v roce 1913 během doby, kdy Elizabeth Burchenal navštívila Dublin nebo později například po první světové válce. Kostýmy mohou naznačovat, že jsou z pozdější doby. Muži nosili pumpky nad kolena, košile a kravaty. Ženy nosily dlouhé šaty, spíše typické pro tu dobu s tím rozdílem, že měly široké, dlouhé šátky přehozené přes jedno rameno a přichycené broží z Tary na druhé straně pasu, což byl určitě pokus o jejich rozlišení jako tanečního kostýmu. Ženy nosily čelenku, což tou dobou nebylo neobvyklé, stejně jako každodenní šaty. Ženy také nosily přes šaty šňůru kolem pasu. Tuto skutečnost dokládá (v knize od Elizabeth Burchenal 1913) citace: „ty šaty jsou irské lidové šaty starého keltského stylu, pumpky nad kolena jsou pravý starý irský oděv. Dámské šaty jsou všechny ve starém keltském stylu" řekl o těchto fotografiích Lang. [45]

Možná nejstarší knihou obsahující popis irských tanečních šatů a jejich doplnění fotografiemi byla The Solo Irish Jig vydaná Elvirou Ajello (1932). Kniha obsahuje dvoustránkový popis „poznámek ke kostýmům" a čtyři ukázky kostýmů. Obsahuje mnoho dalších obrázků, aby čtenář viděl pozici nohou pro provedení sólo jigu. [46]

Autorka, o které je toho málo známo, bydlela na hrabství v Corku a Kerry během tří let kdy ony obě studovaly a učily tanec. Na její knihu je odkazováno zřídka a není snadno dostupná. Avšak komentáře ke kostýmům, doplněné ilustracemi jsou zajímavé. [47]

Ajello řekla, že „nedoporučovala šaty „the familiar Paddy" (pozn. překl. Paddy je zdrobnělina od jména Patrick a používá se jako hanlivé označení Ira.), které nosil známý Ir s dudami, otlučeným kloboukem a vycházkovou holí nebo šaty stylu Colleen Bawn". Její důvod byl ten, že byly v minulosti spojovány s kroky, které byly karikaturou pravých irských kroků. Také řekla, že takové kostýmy nebyly podpořeny Gaelic League. Obě popsaly a ilustrovaly fotografiemi kostýmy, které ona a její žáci

nosili. Dívky nosily bílý vlněný kilt a bílou blůzu se zeleně olemovaným šátkem připevněným k levému rameni broží z Tary. Přestože se o tom nezmiňuje, z fotografií kostýmů dívek je vidět, že na šátku byla jedna docela velká výšivka, ale na kiltu není vidět žádnou. Kluci nosili šafránový kilt a košili, zelený kabát šafránově olemovaný šátek připevněný k levému rameni broží z Tary spolu s „malou brašničkou z kožešiny, koženým páskem a námořnicky modrou čepicí, jako nosili rybáři v Bretonu, ne ten obyčejný přiléhavý baret". Šátek byl volně přehnutý a visel dolů na zádech. [48]

Celý pánský kostým, tak jak je popsaný Ajello s jasně výjimečnou čepicí, je ze všech stran téměř stejný, jako obecně přijatelný pánský taneční kostým 90. let 20. století a zdůrazňuje to, jak málo se pánské kostýmy přes šedesát let změnily. Je to naprostý kontrast s obrovskými změnami v dámských kostýmech. [49]

3.2. NEJSTARŠÍ IRSKÉ ŠATY A JEJICH VLIV NA DNEŠNÍ DÁMSKÉ TANEČNÍ KOSTÝMY

3.2.1. Brath neboli šátek:

Brath neboli šátek se stále nosí v určité formě mimo jiné muži i ženami. Jde o skutečně irský oděv a zdá se, že udělal dojem na anglické autory jako nejcharakterističtější pro Irsko a byl jimi značně obdivován (Spencer 1633). Slovo brath je gaelské vyjádření pro kabát, plášť nebo oděv a je dnes stále užívaný mnohými irskými tanečníky když odkazují na šátkovou část svých kostýmů. Původně název odkazuje na jakékoliv oblečení nebo pokrývku. V období před Normany šlo o vrchní oděv nošený přes „leine" což byl typ dlouhé košile. Brath byl buď obdélníkový nebo čtvercový a připevněný buď sponou nebo broží na obou ramenech nebo byl připevněný jednou broží vepředu na hrudi. Jednou z nejznámějších broží, zachovaných dodnes, je brož z Tary. Jedná se o stále nejpoužívanější brož na dnešních tanečních kostýmech. Brath byl oděv bez kapuce a bez rukávů, obecně ve spod a na stranách olemovaný různými barvami. Měl silný lem kolem krku. Představoval jak dekorativní prvek, tak i funkční. Nosili jej jako vrchní oděv pro zahřátí, v noci ho mohli odepnout a položit na zem jako deku. [50]

3.2.2. Kabát:

Kabát se vyvinul z brathu. Byl méně symetrický než brath a více přiléhavý a někdy měl připojenou kapuci jako svoji součást. V letech 1645-49 se Papal Nuncio zmínil o dámských kabátech s připevněnými kapucemi. Nosily se jako všední oblečení až do konce 19. století a dokonce i začátkem 20. století. [51]

Kabáty s kapucí se objevovaly v Bandonu a Macroomu až do 80. let 20. století a nosily se v částech hrabství Cork (a možná i jinde) jako součást všedního oblečení, zvláště pak jako součást nedělních šatů. Kabát Kinsale byl jedním z nejznámějších stylů kabátů v Irsku. Kapucová část byla obvykle velmi široká a když se nasadila na hlavu, spadala dolů tak, že ležela na obou ramenech. Tyto kabáty s kapucí byly v Irsku velmi oblíbené v 18. století a na začátku 19. století. Zkrácené typy těchto kabátů jsou často nazývány jako Colleen Bawn nebo kabáty Irish Colleen. [52]

3.3. PŮVOD A VÝVOJ TANEČNÍCH KOSTÝMŮ 20. STOLETÍ

Zdá se, že prototyp dnešního dámského kostýmu pro irské tance vzešel z období kolem roku 1915 nebo dokonce o něco později. [53]

Taneční kostýmy, který se nosí dnes, vděčí za svůj původ keltskému obrození a založení Gaelic League v roce 1893. Členové Gaelic League spojení s keltským obrozením hledali kostým, který by byl přijatý jako národní šaty a představoval by věrnost právě keltskému obrození. Přijali kilty pro muže a dlouhé vlněné (bawneen) šaty s šátkem nebo brathem pro ženy. Nicméně z těchto typů „národních šatů" se taneční kostýmy vyvinuly až v pozdější době, tedy v roce 1915 a později. Dámský kostým Colleen Bawn/kabát s kapucí vyšel z módy v roce nebo kolem roku 1915 a byl nahrazený typem Gaelic, který nebyl navržený konkrétně jako irský taneční kostým, ale spíše pro rozeznání těch, kteří zůstali věrni hnutí keltskému obrození. [54]

Kostýmy Gaelic prvně nosili ti, kdo se hlásili ke keltskému obrození (kulturně nebo politicky), a to v tom nejširším slova smyslu. Dámské šaty byly často ušité z bílého vlněného (bawneen) materiálu, někdy doplněné zelenou stuhou připevněnou ve vlasech nebo na botách. Starý styl keltského brathu nebo šátku připnutého k oběma ramenům nahradil styl kabátu s kapucí. Brož z Tary byla obvykle použita pro upevnění šátku. Tyto „irské šaty" byly často nošeny pouze v neděli (podle Molly Hasson z Corku) nebo při jiných speciálních událostech jako třeba na svaté přijímání, svatby nebo jiné

společenské události (fotografie 7, 8 a 9). Fotografie 7 ukazuje mou vlastní matku v roce 1918, která měla na sobě svůj Irish Citizens' Army kostým nebo jak ona ho nazývala „irský kostým". Tento, jak zdůrazňovala, nebyl její taneční kostým, který se v tu dobu stále skládal z kabátu s kapucí Colleen Bawn (viz. fotografie 6) a později se skládal z dlouhých šatů a šerpy. Doposud tento Irish Citizens' Army typ kostýmu byl více či méně prototypem dnešního tanečního kostýmu. Moje matka nosila svůj „irský kostým" jako členka Comann na mBan (pozn. překl. Název irské politické organizace pro ženy.), když se účastnila jakékoliv společenské akce v Cork Pipers klubu atd. Šlo o jednobarevné šaty s širokým šátkem přehozeným přes obě ramena, s velkou výšivkou na každém ze čtyř rohů a připnutým dvěma brožemi Tara vepředu, s malým množstvím výšivek kolem krku a širokou mašlí ve vlasech. [55]

Na fotografii 8 je svatební skupina Boween z roku 1920. Svatba se konala v Lough Church v Cork City a svatební skupina je zobrazena v plné „Volunteer uniform". Nicméně se dámské irské šaty na fotografii velmi podobají starším irským tanečním kostýmům. Nevěsta a družička mají na hlavě vlněný závoj (z materiálu baween) a také obdélníkový šátek přes obě ramena přichycený dvěma brožemi Tara. Rohy šátků jsou vyšité. Tyto irské šaty, které ženy nosily na svatbu, byly velmi podobné těm, které nosila moje matka, a byly popsány dříve. Tyto „irské kostýmy" představovaly prototypy dnešních moderních tanečních kostýmů. Do takovýchto irských kostýmů nebo kostýmů Gaelic, jak byly často nazývané, byly oblékány i menší děti. Fotografie 9 ukazuje skupinu dětí confirmed před Pro-Cathedral v Dublinu, kteří mají na sobě irské kostýmy. Molly Hasson mi řekla, že jako mladá dívka nosila v neděli a při dalších speciálních příležitostech bílé, vlněné (bawneen) irské šaty. Ještě nosila kabát s kapucí Colleen Bawn a sukni se zástěrou coby svůj irský taneční kostým. Zřejmě to bylo až později, kdy byly bílé bawneen šaty přijaty jako taneční kostým a nějaký čas poté byl tento kostým přijat jako „irský kostým". [56]

Přibližně od roku 1920 a dále když se opustilo od stylu Colleen Bawn, to byly tyto irské kostýmy, které byly přijaty pro irský tanec. Podobně jako když vyšly z módy pumpky nad kolena a byly nahrazeny kilty coby pánský taneční kostým. Kilty (coby dámský taneční kostým) byly přijaty jako irské šaty členy Gaelic League o mnoho let dříve než byly přijaty coby irský taneční kostým. [57]

3.4. DÁMSKÉ KOSTÝMY

Když se kolem 20. let 20. století upustilo od typu šatů Colleen Bawn/kabátu s kapucí, začaly irské tanečnice nosit šaty s širokým obdélníkovým nebo čtvercovým šátkem, připnutým vpředu brožemi z Tary. Ze začátku byly šátky velmi široké a zakrývaly ramena a velkou část paží a boků tudíž bylo z horní části šatů vidět jen velmi málo nebo vůbec nic. Byly také často velmi dlouhé a zakrývaly tak celou zadní část šatů. Šátky se postupem času postupně zmenšovaly. Také se změnil styl upínání. Styl, kde dva rohy šátku byly připnuté k sobě nad pasem broží z Tary (fotografie 22 až 26) se změnil na styl, kde dva rohy šátku nebyly sepnuté k sobě, ale byly připnuté na obou ramenou brožemi z Tary (fotografie 33, 34 a 35.) Pozdější varianta více odkrývala šaty. Vývojový trend, v případě šatů pro mladé tanečníky, zašel ve zmenšování šátku do té míry, že byl šátek připínán pouze k jednomu rameni a buď visel přes záda dolů a nebo byl připnutý k pasu na druhé straně (fotografie 28-32). Jde o pozdější varianta, šátek připnutý pouze na jednom rameni, která je dodnes stále populární. Avšak zdá se, že dospělé tanečnice si oblíbily menší šátky již v dřívější době. Z fotografie Maire McStocker v roce 1911 (fotografie 16) a zároveň z fotografií z O'Neilla (1913) a Bruchenal (1925) je očividné, že dospělí upřednostňovali menší šátky připnuté pouze k jednomu rameni a připevněné k pasu na druhé straně. [58]

Kolem roku 1922 Lily Comerford uvedla třídní kostým pro všechny své tanečníky. V dámském provedení se kostým skládal z kiltu s blůzou a krátkým kabátkem (nebo redingotem) přes blůzu (fotografie 17). Krátké kabátky se vepředu nezapínaly, ale měly malý šátek připevněný na jednom rameni, který visel po zádech dolů. Tento styl kostýmů se stal ostatními tanečními třídami později velmi oblíbeným. V upravené podobě byl kolem roku 1928 přejatý tanečníky Essie Connolly (fotografie 28 a 29). Přes šaty se nosili redingoty a na hlavě baret s pírky, někdy i bez baretu (fotografie 32). Tento styl krátkého kabátku a šatů, včetně baretu s pírky, byl také nošen nějakými neznámými tanečníky z Corku ve 20. letech 20. století (fotografie 49). Když Cormac O'Keeffe založil své vlastní taneční třídy, narozdíl od taneční třídy Cork Pipers klubu (13), podobně použil černý krátký kabátek nebo redingot přes žluté šaty se žlutým šátkem připnutým k jednomu rameni, ale nepoužil barety s pírky. Později, když v roce 1940 uvedla své třídní kostýmy Peggy McTeggart, také použila ve stylu kostýmu krátký kabátek a kilt (fotografie 52). Krátký kabátek byl tradičně černý a šátek a kilt byly světle hnědé. The Nuent School of Dancing v Mallow pokračovala v nošení černého

krátkého kabátku přes skládané šaty spolu s baretem s peříčkem až do 60. let 20. století, navíc s krajkovým krejzlíkem kolem krku a krajkovými límečky kolem rukávů (fotografie 50). [59]

Některé ze starších tanečnic Connolly v 30. letech 20. století nosily různé styly kostýmů, které se skládaly z šátku připnutého k oběma ramenům, a který visel dolů po obou stranách těla s typickou výšivkou podél celého okraje šátku a doplněný šňůrou kolem pasu. Šaty byly stejně barevné jako šátek. Toto se může vykládat jako návrat k velmi starému stylu kostýmů, které nosili tanečníci Connolly a které se, ale lišily v tom, že šátek byl menší a parádnější a odhaloval většinu přední horní části šatů. Taky se lišil v použití poměrně velkého množství výšivek tvořících souvislý lem podél šátku (fotografie 33, 34, 35). [60]

V 50. a 60. letech 20. století bylo velmi oblíbené jemné skládání (harmonikový sklad) na šatech hlavně mezi předními tanečními třídami v Dublinu. Obvykle se k nim nosil krátký kabátek nebo redingot a jemně skládaný šátek často se školním znakem na kabátku (ale bez baretu). Tento styl „harmonikového" skladu šatů je dnes vidět velmi zřídka. Do pozadí se dostával někdy v 70. letech 20. století. [61]

3.5. VÝŠIVKA NA DÁMSKÝCH KOSTÝMECH

Použití výšivky v oblasti tanečních kostýmů prošlo od 20. let 20. století jednou z největších vývojových etap. Kostýmy dnešní doby jsou výsledkem skvostné práce umění zdobení až přemrštěnými výšivkami, aplikacemi atd. To způsobilo růst velkého obchodu či průmyslu designu, výšivek a výroby tanečních kostýmů. Jde o velký obchod, dnes má každá tanečnice obvykle svůj vlastní, individuálně navržený kostým v porovnání s dřívějšími standardizovanými třídními kostýmy. To způsobilo, že je irský tanec hodně drahý, když kostým stojí kolem 500 až 700 liber (pozn. překl. 16 051 Kč až 22 471 Kč [62]). Kromě toho jsou zde ještě další doplňky, jako jsou boty, pokrývka hlavy atd. [63]

Poprvé byla výšivka na dámských kostýmech použita někdy ve 20. letech 20. století nebo možná dříve (O'Neill 1913, a fotografie 7 datovaná roku 1918). Nicméně ve srovnání s 40. a 50. léty 20. století se výšivkou velmi šetřilo. Nejdříve se používala po jednotlivých, oddělených kusech (fotografie 22, 24, 25 a 26), ale někdy ve 30. letech 20. století byl již uveden příklad souvislého vyšívaného lemu na šátcích. V 50. letech 20. století se stal oblíbeným souvislý vyšívaný lem na spodním kraji šatů nebo na

šosech. Současně probíhala změna k zaplněnějšímu typu šatů (fotografie 45 a 71). Nicméně do poloviny 80. let 20. století byl počet výšivek velmi nízký, styl a barva byly neokázalé. Od poloviny 80. let 20. století počet výšivek na dámských irských tanečních kostýmech vzrostl asi desetinásobně a určitě musí téměř dosahovat svých hranic. Také jsme v posledních letech byli svědky zavedení a později nebývalého množstevního nárůstu používání šatonů, štrasu, a flitrů nejen na šatech a šátku, ale i na pokrývce hlavy. Výše ceny za šaty vzrostla přiměřeně nárůstu výšivek, aplikací atd. [64]

Zdá se, že výšivka se začala používat na irských šatech a irských tanečních kostýmech od doby kolem konce první dekády 20. století. Používání aplikací na tanečních kostýmech má zřejmě začátek v nedávné době, a to v 80. letech 20. století. Aplikace velmi rychle nahradily výšivku a ve skutečnosti od roku 1996 je mnoho kostýmů hustě zdobeno aplikacemi a vůbec nebo téměř vůbec výšivkou. [65]

Na pánských kostýmech je výšivka extrémně ojedinělá, a pokud je k vidění, skládá se obvykle z velmi malých kousků pouze na šátku nebo na ozdobném pásu, který se nosí ke kalhotám. [66]

3.6. IRSKÉ TANEČNÍ KOSTÝMY DNEŠNÍ DOBY

Cílem této práce není souhrn nebo analýza současných irských tanečních kostýmů, ale spíše poskytnout historický popis jejich původu a vývoje a tím objasnit vzhled kostýmů dnešní doby. Přidal jsem krátký popis hlavních změn, které nastaly v poslední době. Nicméně detailní popis dnešních kostýmů je lepší ponechat někomu kvalifikovanějšímu v oblasti designu kostýmů, než jsem já. [67]

Zajímavý je obrovský stupeň celosvětové jednotnosti a přijetí toho, co utváří irský taneční kostým. Obzvláště zajímavá je skutečnost, že neexistují žádná psaná ba ani nepsaná pravidla, kterých bych si byl vědom. Kostýmy se vyvíjely více či méně vzájemným přijetím. Snadné cestování a blahobyt vedlo k nárůstu četnosti mezinárodních kontaktů mezi učiteli a tanečníky. Přibližně od 70. let 20. Století, cestují učitelé a rozhodčí z Irska a Velké Británie často do Severní Ameriky a Austrálie. Zvyšující se počet tanečníků ze všech částí světa přijíždí do Irska na takové události, jako jsou All-Ireland a World Championships (světový šampionát). Tato skutečnost vede k většímu kontaktu a většímu seznamování se se všemi aspekty irského tance, včetně tanečních kostýmů. Samozřejmě používání videí také přispělo k celosvětovému seznamování se. [68]

Zvýšený kontakt vedl ke stejnorodosti jak stylu tance tak tanečních kostýmů. Pryč jsou ty dny, kdy jsme mohli hned rozeznat tanečníkovu školu nebo oblast z jeho/jejího stylu tance nebo z tanečního kostýmu. Regionální rozdíly v kostýmech už nejsou tak rozeznatelné, jak bývaly. Kostým je jedinečný pro každého tanečníka a ne pro taneční třídy nebo region, kde tanečník bydlí nebo se učí. Výjimku tvoří taneční skupiny nebo figure dancing, sólové kostýmy jsou na denním pořádku, každý jednotlivě navržený pro každého tanečníka. Nicméně dokonce i v sólových kostýmech, které jsou ohromně variabilní v barvách, výšivkách a designech aplikací, je světová stejnorodost v celkovém formátu toho, co je přijatelné. Existuje nepsané pravidlo ohledně současných trendů a obecné přijatelnosti. Vzhledem k nedostatku legislativy, celková podobnost obecném formátu kostýmů je neuvěřitelná. Neexistují žádná pravidla, která specifikují povinnost nošení šátku nebo brože z Tary nebo že šaty nebo šátek musí být vyšívané atd. [69]

Zvyšující se celosvětový kontakt a stále se zvětšující rychlost, kterou se můžeme spojit, dnes znamená, že jakmile se objeví přijatelný trend na hlavní události v jakékoliv zemi, tak se tento trend velmi brzy objeví i v dalších zemích. Změny jsou následované celosvětově spíše během týdnů než desetiletí, jak tomu bylo v minulosti. Zprávy o inovacích v kostýmech viděných například na The World Championships (světovém šampionátu) jsou předávány dalším kontinentům, zemím a oblastem během krátkého časového úseku. Když přijde řeč na taneční kostýmy nebo taneční styl, ani o jedné zemi nemůže být řečeno, že zaostává za jakoukoliv jinou zemí. [70]

Změny nebo inovace v tanečních kostýmech jsou vnímané jako daleko přijatelnější, když jsou reprezentovány dobře známými tanečníky, vyhrávajícími nejvyšší ceny nebo významnými učiteli. Mohlo by se zdát, že jsou to šampióni, kdo rozhoduje o trendech v kostýmech. Je pravděpodobné, že nový kostým, zvláště pokud je nošený významným šampiónem a ještě více pokud je prezentován poprvé na velké události, přitáhne hodně velkou pozornost a komentáře. [71]

4. ABOUT IRISH DANCING

For better understanding of the text, it was decided to add basic information from the field of historical background of Ireland and its impact on Irish dancing then division of Irish dances and also very basic information about single styles.

4.1. SHORT REVIEW OF HISTORY OF IRELAND AND ITS IMPACT ON IRISH DANCING

Development and spreading of Irish dancing is closely interwoven with Irish history. The main influence on Irish dancing came out of the settlement of Celts in the island of present Ireland. The Irish language has its origin in Celtic language [72] and the Irish dancing uses some of Irish words. The language also symbolizes a significant part of Irish culture as well as dancing. Another influence of Celtics culture on Irish dancing is in use of decorating of Irish dancing costumes. The embroidery, used on the costumes, has essentially a form of a Celtic knot.

Another very important influence on all Irish culture, which means mainly language, music and dancing, had religion. Since the 5th century the Irishmen are Christians. The huge boom of Christianity came with Saint Patrick (387 – 465 DC), the patron of Irishmen. When he arrived to Ireland, there had been some groups of Christians but in inconsiderable quantity. At the time of his death, all Ireland had already professed Christianity thanks to him. [73]

Normans came to the Ireland in the 12th century. They adopted Irish culture despite of interdiction by Great Britain. They had some kind of freedom until Henry VIII., the King of Great Britain, noticed them at the beginning of 16th century. He tried to straighten his power in Ireland but the Irishmen resisted. In 1601 Ireland was defeated by Great Britain and Great Britain started to spread Protestantism in Ireland, which also meant that Irish culture was repressed. [74] Christianity was banished but it survived and after years of oppression in 18th century, Ireland had his hope back. Ireland gained its independence, it had its own parliamentary and the only relation with Great Britain was that they had one common (British) King. [75]

Although this victory had not long duration, it was very important for propagation of Irish culture. There are some existing records of Irish dancing teachers

directly from that time. Every teacher worked in his region and taught both, common people and noblesse ones. He was usually colourfully dressed and wore a shillelagh and a hat. Dances were taught mainly in reel or jig rhythm, solo or in group. Arms and body did not move, all the steps were performed only by feet. Dancing was a social event and it was often performed at the crossroads and people danced under live music, most of violin. [76]

At the beginning of 19th century, the first Irish dancing schools in Ireland were established, for example in Cork, Limerick and Kerry. [77]

After some period of harmony, the Irish Parliament was forced by the British Parliament to dissolve itself in 1800. And what is more Ireland was from 1845 to 1851 affected by famine. In that time people were dependent on potatoes which were hit by mould. British government did not manage it well. The situation (famine and British inability) caused a big emigration of Irishmen not only to the Great Britain but mainly to America. Following waves of emigration came after a civil war in 1922 and after Second World War. [78]

However, such situation surely meant a disastrous affaire for Ireland, it was also the start of spreading Irish culture and Irish dancing behind its border. As the emigrants did not want to forget who they were and where they came from and living abroad was hard for them, they taught back on their habits and started to practice themselves which led to propagation of Irish culture and in consequence to establishing Irish dancing schools all around the world.

Such a bitter time in Ireland also presented a productive time in connection with 'cheep' entertainment. Due to expensive food people usually had no extra money which led to arrangements of Ceilí evenings where people amused themselves by dancing and talking one with another. [79]

The increase of Irish culture was supported by establishing the Conradh na Gaeilge in 1893. The aim of the organization was to boost Irish culture. In 1930 An Coimisiún le Rincí Gaelacha was founded by Conradh na Gaeilge in purpose to have a separate organization for Irish dancing. [80]

The World Championship has been held every year under The An Coimisiún le Rincí Gaelacha since 1970. A documentary movie "Jig" was filmed about the World Championship and about some participants from all over the world in 2010. [81]

4.2. IRISH DANCES

Irish dances are divided into four types. The most famous is the Step dancing, then Ceilí, Seán-nós and Set dance. [82]

Step dancing is hold under An Rinci le Commisiún Gaelacha. It has its written steps. It is taught by qualified teachers (TCRG) and on the feisanna dancers are evaluated by qualified adjudicators (ADCRG).

Every TCRG can establish his own dancing school and every school has its own steps for majority of dances. [83] Namely for Reel, Light Jig, Single Jig, Slip Jig for soft shoes and Heavy Jig (or also called Treble Jig) and Hornpipe for hard shoes. [84] Every dancer can represent himself/herself on feis, where he/she begins at the Beginners level, and through the Primary, Intermediate and Open he/she can get to the World Championship. [85]

Advancing to higher categories is specified in syllabus of every feis according to RTME rules.

"If a Beginner competition has 6 competitors or more, the first two places advance to the next grade regardless of ties. If a Beginner competition has 11 competitors or more, the first three places advance to the next grade, regardless of ties. (RTME ruling Sept 2007)

If a Primary competition has 6 competitors or more, the first place advances to the next grade. If a Primary competition has 11 dancers or more, the first 2 places advance to the next grade regardless of ties (RTME ruling, Jun 2011)" http://www.rinceoiri.cz/wp-content/uploads/2015/04/prague-feis-syllabus20151.pdf [86]

Only one person always advances from the Intermediate to the Open. [87]

Beside the rhythm in these dances the performance – lightness, moving only of feet and legs, pointed toes, crossed legs and turned out feet is also very important.

Ceilí are modern traditional dances danced only in soft shoes and performed especially on Ceilí evenings the purpose of which is the entertainment. It is connected with a live music and can be frequently seen in pubs. [88]

Ceilí have their written steps. There is a special certificate for Ceilí teachers (TMRF) and some of them make a part of TCRG and ADCRG which means that dancers can compete in these dances on the feisanna too. [89]

Names of Ceilí dances mainly come from names of tunes on which the dancers are traditionally danced or names of region where they come from. They are in reel or jig rhythm. Ceilí represent a social dance and are danced in pairs. For example, 'Four hand' is danced in two pairs facing each other. This formation is named square. Besides square formation they are performed in lines or circle. [90]

Steps are Step dancing's basic steps so everyone can join. For underlining this fact, there is an Irish dancing group called INIS in Pilsen, the group offers teaching of Irish dancing as a part of their performance. This consists of a simple Ceilí dance called 'Every mans chance' which can be danced by everyone who wants to dance after five minutes. [91]

Seán-nós or "old style" is more released type of Irish dance. It evolved independently on the Step dancing style so except the music and rhythm it is a totally different dancing style.

Seán-nós is danced solely solo in shoes with hard sole (they are different from the hard shoes for the Step dancing, they rather look like low shoes). Women have the sole sometimes hobnailed for being louder.

The style has its own steps that must be learned but after all, it is a dance of improvisation on live music. The sounds are described as another part of music. For dancing Seán-nós suffice small space so sometimes it is danced on the top of the barrel.

Emma O'Sullivan is well known Seán-nós dancer in these days due to winning The All Ireland Talent Show, the entertainment show that calls on the country most talented performers. [92]

Set dance is a social kind of dance and in contrary to Seán-nós it is danced in a big group of people. The basic formation called 'set' is four pairs standing in square facing each other. Set dance is usually danced in this set (dancers cooperate together in one set), but some of them are danced in several sets (dancers cooperate together in one set and in particular time, people cooperate all together without limit of one set). [93]

Set dance has a few basic steps which are similar to step dancing steps and to Seán-nós steps. It is danced by feet near the ground (no more than to the level of knees, rather up to the ankle level) and it is not energetically expensive all the more it is so memory exacting due to its duration. Difficulty of memorizing and its increasing number (earlier it was sufficient to know Set dances from neighborhood, in these days is this method unsuitable) led to creation of a caller. It is a human who is telling which dance is to be danced than the figures which are the dance composed of and he/she is calling the figures during the dance. Thanks to caller and physical undemanding, the Set dance can be danced by everyone who knows basic steps of this one or whatever Irish dance, in fact. [94]

5. TEXT ANALYSIS

The source text was published in a book "Irish Dancing Costumes their origins and evolution" written and published by Dr. John Cullinane in 1996 as his seventh book published on topic of Irish dancing. Irish dancing was also topic of his MA thesis. He is an "Irish Dancing Master, teacher and adjudicator, Vice Chairman of the Irish Dancing Commission", researcher and writer. He was born to a dancing family, he mentions his mother in the book and to Irish dancing friendly environment, he comes from Cork which is one of the County, where Irish dances have the richest history and where they are widespread. Starting dancing in the age of eleven, he began to teach Irish dancing after successful passing TCRG exams in Ireland. Although he is employed as a lector at Cork University, he established his Irish dancing school and in recent years he teaches predominantly abroad. In 2013 he was a guest on Bernard's Summer School 2013 (traditional summer school of Irish dances, music, singing and language with Czech and Irish lectors) in Prague. [94]

As the text is humanistic technical text, common reader is able to understand the general message however for complete understanding of some parts of the book it is necessary to know something about Irish dancing or Irish culture. The book is intended for the people interested in Irish culture for everybody who can be find herself/himself among other Irish dancers. In the future, the book could be taken as a recommended literature for students of Irish dance or Irish culture at University.

For good comprehension of all information written in this part of book, the reader should know some cultural background. In following lines, I will describe terms used in the translated text.

There are mentioned dances Jig, Hornpipe and Reel in the text. These are not exactly the dances, but the names of rhythm in which they are danced. Reel is 4/4 bar and is mainly danced in soft shoes. Hornpipe is 2/4 or 4/4 bar and is danced merely in hard shoes. Reel is a regular contrary to Hornpipe which is more swaying. Jig is divided into another four groups, the most important of them is Heavy Jig and Slip Jig. Heavy jig is 6/8 bar and is danced in hard shoes and Slip Jig is 9/6 bar and is danced in soft shoes. The names are not translated into Czech as there is no Czech equivalent. [95]

Author talks about "A Four Hand Reel" and "The Irish Jig" which are Ceilí dances in Reel and Jig rhythm. They are danced in pairs and as was mentioned above, they are social dances.

Cork Pipers Club, which was mentioned several times in the text, "was founded in 1898" and its aim is playing uilleann pipes and provide information on them and their history. [96] Author talks about the Club in connection with Irish dancing but I did not found any information about this connection in contemporary sources.

The author talks about taking photos at the crossroads. The reason is obvious. As I have mentioned above, dance was a social event and people from nearby villages gathered at the crossroads, played music and danced. That is why the reconstructed photos were taken at the crossroads. [97]

We can hear the word Paddy especially from Englishman. It is a pejorative name for Irishman and comes from name Patrick. Saint Patrick is a patron of Ireland and his saint's day is widely celebrated manly in Ireland and America by Irish music, Irish dancing, green colour, some pubs in Czech Republic offer green beer as well as other ways of celebrating that are connected with Irish culture. That is the reason why the name is so closely associated with Irishman.

Gaelic League is an organization which promotes the entire Irish culture. Its Irish name is Conradh na Gaeilge and until foundation The Commission of Irish Dancing (An Rinci le Commisiún Gaelacha) it supported the Irish dancing as well. This organization originated as a result of Gaelic revival which was a national revival that arose in consequence of diminishing Irish culture and mainly the Irish language. [98]

The Tara brooch is an artefact from 8th century AD which we can find in National Museum of Ireland in Dublin. This old brooch is a model for temporal brooches used to adorn Irish dance costumes. [99]

When author writes that his mother wore Irish Citizen's Army costume, it means that she was interested in the independence of Ireland [100]. Irish Citizen's Army was one of the national groups "founded in 1908" which aim was the independence of Ireland. Actions of such groups led to revolt and in consequence to Irish independence. [101]

At last, the author talks about the All-Ireland and World Championship. All-Ireland is the highest national competition in Irish dancing. The best dancers from All-

Ireland qualify for the World Championship. In Europe, we do not have any competition on the level of All-Ireland owing to lower number of dancers. In Europe, we have feisanna in some countries. In Czech Republic, we do have one feis per year in the end of May in Prague. If the dancer wants to participate in more feisanna, he/she has a chance for example in Bratislava, Milan, Munich and many other towns. European dancers qualify for the World Championship on feisanna. At the World Championship dancers compete in their age category in one soft shoes dance and one hard shoes dance. Then he/she waits for recall (advancing to the finals) and dance a set dance (in hard shoes). For interested people I recommend a documentary film "Jig" which is about the World Championship's competitors.

The whole book *Irish Dancing Costumes their origins and evolution* was written based on research, interviews and author's memories and experiences. It is a reference book accompanied by photographs. The aim of this book is to inform, give some extra information about Irish dancing, to describe Irish dancing costumes.

The book was written in a formal language, the author used simple sentences but also long describing sentences. Sometimes he added some information into brackets or used quotations and references, mainly the page number or the number of the picture he referred to.

The grammar is rather simple. It is a description, which do not need much more than present simple, past simple and rarely past perfect tenses. The author often used demonstrative pronouns which we do not use so much in Czech so I often had to omit them in the Czech translation. I had to pay attention to word order so that the translated text sounds Czech.

A basic vocabulary was mainly used. A special vocabulary is connected with a garment. Some of them are commonly used, some of them are not used so often and some of them are completely strange to common reader. Most of the unknown words are tightly associated with Irish dancing costumes.

There are namely following:

Shillelagh, the wooden walking stick, [102]

Sporran a small back of fur worn as an accessory of kilt, [103]

Brath is something as a shawl, it is described closely in the translated text by the author himself and it has no Czech equivalent so I did not translate this word.

Bawneen is a word expressing a type of yarn of wool. In this case, I chose to translate it as wool and left the origin name in brackets.

The most difficult was to find the Czech equivalent to the word Coatee. From the English word, the common reader can find out that it is something similar to a coat but from the Czech word 'redingot', I imagine, not much readers have a clue what it is.

There is a fair amount of names of people in text. I decided not to translate them and not to add the 'ová' suffix to female surname. To indicate the gender I used a word "miss" or a forename. Names of dances and names of styles also were not translated, because they are well known by a target group of readers and they are used in Czech language by their English names.

It is the same for the names of organizations. It was a little surprising that the author used English names for organizations. For example, The Commission of Irish Dances is more known under its Irish name 'An Coimisiún le Rincí Gaelacha'. Every feis syllabus for dancers uses the Irish name. [104]

6. GLOSSARY

English	Pronunciation	Word meaning	Czech
Shawl	ʃɔːl		Šátek
Hooded cloak	ˈhʊdɪd kləʊk		Kabát s kapucí
Embroidery	ɪmˈbrɔɪdərɪ		Výšivka
Sash	sæʃ		Šerpa
Cord	kɔːd		Šňůra
To adorn	əˈdɔːn		Zdobit
Waist 1	weɪst		Pas
Waist 2	weɪst		Opasek
Headgear	ˈhedˌgɪə		Pokrývka hlavy
Band	bænd		Stuha
Tiara	tɪˈɑːrə		Korunka
Knee breeches	niː ˈbriːtʃɪz		Pumpky nad kolena
Apron	ˈeɪprən		Zástěra
To drape	dreɪp		Přehodit
Attached	əˈtætʃt		Připevněný
Brooch	brəʊtʃ		Brož
Headband	ˈhedˌbænd		Čelenka
Peasant	ˈpezənt		Lidový
Design	dɪˈzaɪn		Styl
Genuine	ˈdʒenjʊɪn		Pravý
Garment	ˈgɑːmənt		Oděv
Readily	ˈredɪlɪ		Snadno
Battered	ˈbætəd		Otlučený
Shillelagh	ʃəliːlʌ	A wooden walking stick	Vycházková hůl
Fringed	frɪndʒd		Olemovaný
Fairly	ˈfeəlɪ		Docela
Saffron	ˈsæfrən		Šafrán
Sporran	ˈspɒrən	A small bag which men wear with a kilt	Brašnička

English	Pronunciation	Word meaning	Czech
Fur	fɜː		Kožešina
Close fitting	kləʊs ˈfɪtɪŋ		Přiléhavý
Beret	ˈbereɪ		Baret
To highlight	ˈhaɪˌlaɪt		Zdůraznit
Brath	brɑːθ	A piece of cloth falling down the back	
Mantle	ˈmæntəl		Plášť
Covering	ˈkʌvərɪŋ		Pokrývka
Pin	pɪn		Spona
Tailored	ˈteɪləd		Přiléhavý
Allegiance	əˈliːdʒəns		Věrnost
Bawneen	ˈbɔːniːn	The yarn of wool	
Outdated	ˌaʊtˈdeɪtɪd		Zastaralý
Broad	brɔːd		Široký
Plain	pleɪn		Jednobarevný
Bow	bəʊ		Mašle
Veil	veɪl		Závoj
To diminished in size	dɪˈmɪnɪʃt ɪn saɪz	Become smaller	Zmenšovat se
To reveal	rɪˈviːl		Odkrýt
Extent	ɪkˈstent		Míra
Coatee	ˈkəʊtiː	A jacket with a short tails	Redingot
Feather	ˈfeðə		Pírko
Tan	tæn	Light brown colour	Světlehnědá barva
Pleated	ˈpliːtɪd		Skládaný
Lace	leɪs		Krajka
Ruff	rʌf		Krejzlík
Rhinestone	ˈraɪnˌstəʊn	An imitation of precious stone	Štras
Sequin	ˈsiːkwɪn		Flitr
Diamante	ˌdaɪəˈmænti	An imitation of precious stone	Šaton

English	Pronunciation	Word meaning	Czech
Waistband	ˈweɪstˌbænd		Ozdobný pás
Affluence	ˈæflʊəns		Blahobyt

Irish	English
Feis, feissana	Competition, competitions
Conradh na Gaeilge	Gaelic league
An Coimisiún le Rincí Gaelacha	The commission of Irish Dancing
Uilleann	Pipes

7. CONCLUSION

The thesis was divided into two parts – theoretical and practical. The task ot the theoretical part was to familiarize the readers with the theory of translation, history of Ireland and Irish dances.

The theory of translation has covered several parts. From the definition of technical text, through types of translation, translation of technical text to mistakes we can make during translating into Czech. For making translation the most important is to understand the source text then to master both, source and target language. It was also stated that any technical text can be translated to maternal language as well as from maternal language. For this part of thesis mainly printed sources were used.

The part of the theoretical section was also a short overview of historical events that have influenced the evolution of culture respectively dancing in Ireland.

Finally, brief description of Irish folk dances was added. For history of Ireland and description of Irish dances predominantly electronic sources were used.

The practical part was dedicated to translation from the field of Irish culture, text analysis and glossary.

The translated text was the technical text from the field of garment industry and Irish culture (folk dances) at the same time. The book *Irish Dancing Costumes their origins and evolution* written and published by Dr. John Cullinane in 1996 was chosen. It discusses Irish dancing costumes over the period of time and influence of some cultural and historical issues on their development. During the translation author come over some terms she did not know and which were described in the text analysis and in the glossary.

The text analysis concerned two parts, first part dealt with semantic aspect of the translated text and the second part contained morphological and lexical analysis of the text. For this part of thesis electronic sources and author's knowledge and experiences were used.

Glossary contains mainly vocabulary from the field of garment industry and it was ordered chronologically as we were able to find them in the text. It was decided to add Irish – English glossary to English – Czech glossary since some Irish words were used in this thesis.

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10. LIST OF ABBREVIATION

ADCRG - Ard Diploma Coimisiuin le Rinci Gaelacha

atd. – a tak dále

C. P. C. – Cork Pipers Club

DC – before christ

Dr. - Doctor

etc. – et cetera

MA – Master degree

pozn. překl. – poznámka překladatele

RTME - Registered Teacher Mainland Europe

TCRG - Teagascóir Choimisiúin le Rinci Gaelacha

TMRF - Ceili Dance Teacher

11. ABSTRACT

The thesis concerns with translation from the field of the Irish culture. The subject of the translation is the book *Irish Dancing costumes* by John Cullinane from 1996. The book is dedicated to the historical development of Irish dancing costumes. That is why the thesis contains the historical background of Irish dances and information about Irish dances themselves. Further, the thesis focuses on the translation of technical texts, the part of which is also the analysis of translated text and the glossary of words connected to the garment industry.

12. RESUMÉ

Práce se zabývá překladem z oblasti irské kultury. Předmětem překladu je kniha *Irish Dancing costumes* od Johna Cullinana z roku1996. Kniha se věnuje historickému vývoji kostýmů irských tanců. Proto je práce doplněna o historické pozadí irských tanců a o informace o irských tancích samotných. Dále se práce věnuje teorii překladu odborných textů. Její součástí je také analýza přeloženého textu a glosář slov spojených s oděvní tématikou.

13. APPENDICES

> ### Early published photographs of Irish dancers
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> While very few authors have discussed Irish dancing costumes some have included photographs of dancers without commenting on the costumes. O'Neill (1913) in his fascinating book Irish Minstrels and Musicians includes three photographs which are of interest along with data on the dancers in the photographs. However, although the three ladies O'Neill featured were all Irish dancers, it is not absolutely clear whether the costumes they wore were for dancing or for pipe playing only. If one assumes that the ladies wore the same costumes for both activities then these would probably represent the earliest published photographs of Irish dance costumes. They are all the more interesting in that they illustrate two types of costumes, namely (what I shall refer to as) the "Colleen Bawn" variety and the long dress and shawl variety. The Colleen Bawn style consisted of the hooded cloak and usually an apron over the front of the dress.
>
> O'Neill (page 335) illustrated a young lady named Mollie Morrissey wearing the hooded cloak or Colleen Bawn style costume. She was not only a champion piper but also a champion dancer. The photograph on page 483 shows three dancers (Mazie McCarthy, Alice Dunne, and May McCarthy (1)) wearing long straight dresses (not of a full nature) with shawls apparently held only at one shoulder, with some embroidery on both the dresses and shawls. They are wearing a sash over the right shoulder and this is used to display their medals. A cord adorns the waist of the dress and hangs down the front to about knee level. They are also wearing headgear probably of a band or raised tiara type. A comparison of these two photographs illustrates the two types of costumes worn about 1911-1912. The Colleen Bawn type was on the decline at this period and was being replaced by the long dress and shawl type.
>
> O'Neill's photographs are also of interest because of the use of embroidery on the costumes (page 483) on both the dress and the shawl. This is certainly one of the earliest documented uses of embroidery on a (dancing ?) costume.
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> The earliest published photographs that I have been able to find that refer with absolute certainty to Irish dancers were in a book published in 1914
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> 15

Picture 1 – Irish Dancing Costumes p. 15[1]

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[1] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 15

by Kinney and Kinney. This work does not appear to have been referred to by other authors who have written about Irish dancing, yet it contains a fascinating account of Irish dancing in America at the start of the 20th century. Eight photographs of "Thomas Hill and Patrick Walsh" in various dancing positions are shown on page 174 in an effort to illustrate how the jig, hornpipe and reel were danced. Page 175 contains three photographs illustrating three different movements of "A Four Hand Reel". Four photographs on page 178 illustrate "The Irish Jig". Three of these photographs contain couples (a male and a female) facing each other and featuring Miss Murray, Miss Reardon, Mr Hill, (2). and Mr Walsh, while the fourth photograph shows Mr Patrick J. Long (solo).

Kinney and Kinney featured the men wearing knee breeches with waist bands displaying medals and shirts with bow ties. The waist band worn by Hill appears to have the letters C.P.C. which would refer to the Cork Pipers Club where he had learned his dancing. The women more interestingly are shown wearing a long dress and with full length hooded cloak, with the hood of the cloak covering the head. From these photographs it appears that the women actually danced with the head covered by the hood of the cloak. This practice was confirmed for me by such deceased dancers as Molly Hasson, Nellie Sweeney, and my mother. It is also illustrated in a photograph of young Australian Irish dancers in Sydney 1916 reproduced in O'Farrell (1994).

Another very early work which featured photographs of Irish dancers was the publication National Dances of Ireland by Elizabeth Burchenal. This book was published in 1925 in America but the work had been compiled during her 1913 visit to Dublin for an international folk dance workshop. The delay in publication was due to the outbreak of the First World War. The publication of this work in America at such an early date has resulted in very few copies of this book being available in Ireland. While Burchenal undoubtedly did a fantastic job in producing this book with its fine illustrations and very interesting photographs, it should not be forgotten that she was very well assisted in the work by Mr J. M Lang of Dublin (3).

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Picture 2 – Irish Dancing Costumes p. 17[2]

[2] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 17

Early published photographs of Irish dancers

The inside cover photograph in Burchenal's book is of a group of dancers and musicians. I understand from the late Mrs. LeGear of Limerick that this group toured America about 1900 and that the photograph was taken at that time (photograph 3). The women in the photograph wore long dresses with white aprons, while the men wore knee breeches, shirts and cravats. This was more or less the contemporary dress and could hardly be referred to as dancing costumes.

Most of the photographs included in Burchenal's book serve to illustrate the movements of the twenty-five figure dances in the book. In the preface she stated that these photographs were taken purposely at a crossroads and include some of the finest dancers in Ireland. The male dancer illustrated on pages 71 and 73 was Tomas Lawlor of Dublin, a well known member of The Irish Dancing Commission, from which it may be assumed that this group of dancers were from Dublin. It is not certain whether these photographs were taken in 1913 during Burchenal's visit or at a later period i.e. after World War One. The costumes might suggest the latter. The men wore knee breeches, shirts and ties. The women wore long dresses, rather typical of the period except for the fact that they had large long shawls draped from one shoulder and attached by a Tara brooch at the waist at the opposite side in what was a definite attempt to distinguish them as dancing costumes. The women wore headbands but these were not unusual as everyday dress for that period. The women also wore a cord around the waist of the dress. Lang (in Burchenal 1913) is quoted as having said of these photographs that "the dresses are the Irish peasant dress of old Celtic design, the knee breeches are the genuine old Irish garment. The ladies' dresses are all of old Celtic design".

Possibly the earliest book to contain both an account of Irish dancing costumes and to illustrate these with photographs was The Solo Irish Jig published by Elvira Ajello (1932). The book contains a two page account of "Notes on Costumes" and carries four illustrations of the costumes. It also contains numerous other illustrations to show the reader the position of the feet for the execution of the solo jig.

19

Picture 3 – Irish Dancing Costumes p. 19[3]

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[3] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 19

The author, about whom little is known, resided in Counties Cork and Kerry for three years where she both studied and taught dancing. Her book is rarely referred to and is not readily available. However, the comments on the costumes along with the illustrations are of interest.

Ajello stated that she "did not recommend the familiar Paddy with a pipe and battered hat and a shillelagh, or the Colleen Bawn dress". Her reason was that they had been associated in the past with steps that were a caricature of the genuine Irish steps. She also stated that the such stage costumes were not encouraged by the Gaelic League. She both described, and illustrated with photographs, the costumes that she and her pupils wore. The girls wore white woollen kilts and white blouses with fringed green shawls attached to the left shoulder by a Tara brooch. Although she did not refer to it, from her photograph of the girls' costumes the shawl apparently had a fairly large single piece of embroidery but the kilt did not appear to have any. The boys wore saffron kilts and shirts, coats of Lincoln green, fringed saffron shawls attached to the left shoulder by a Tara brooch along with "a small sporran of fur, a leather belt and a navy blue cap like that worn by a Breton fisherman, not the usual close fitting beret". The shawl was loosely folded and it hung down the back.

The entire male costume as illustrated by Ajello, with the obvious exception of the hat, is almost identical in every way to that generally accepted as the male dancing costume of the 1990s and highlights how little the male dancing costumes have changed in over sixty years This is in stark contrast to the enormous changes in the female costumes.

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Picture 4 – Irish Dancing Costumes p. 21[4]

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[4] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 21

The brath or shawl:

The brath or shawl is still worn in some form or other by both male and female dancers. It is truly an Irish garment and appeared to have struck English authors as most characteristic of Ireland and was greatly admired by them (Spencer 1633). The word brath is the Gaelic word for a cloak, mantle or garment and is still used today by many Irish dancers when referring to the shawl part of their costume. It originally referred to any cloth or covering. In pre-Norman times it was an outer garment worn over the "leine" which was a type of long shirt. The brath was either rectangular or square and fastened either with a pin or brooch on both shoulders or attached with a single brooch at the front at chest level. One of the most famous of these brooches, still preserved today, is the Tara Brooch. It is still the most widely used brooch on present day dancing costumes. The brath was a hoodless, sleeveless garment generally fringed at the bottom and sides with a different colour. It had a heavy fringe around the neck. While it was a decorative garment it was also functional. It was worn as an outer garment for warmth and at night times it could be removed and laid on the ground as a blanket.

The cloak:

The cloak evolved from the brath. It was less symmetrical than the brath and more tailored and sometimes had a hood attached as part of it. In 1645-49 the Papal Nuncio mentioned the women's cloaks with hoods fastened to them. They were worn as everyday dress up to the end of the 19th Century and even into the early part of the 20th Century.

The hooded cloaks were still in evidence in Bandon and Macroom up to the 1980's and were worn in parts of County Cork (and possibly elsewhere) as part of everyday dress but especially as good Sunday dress. The Kinsale cloak was one of the best known style of cloaks in Ireland. The hood part was usually very large and when raised up to cover the head it usually fell in such a manner as to rest on top of both shoulders. These hooded cloaks were very popular in Ireland in the 18th century and early 19th century. The diminutive forms of these cloaks are often referred to as Colleen Bawn or Irish Colleen cloaks.

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Picture 5 – Irish Dancing Costumes p. 23[5]

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[5] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 23

The prototype of today's female Irish dancing costume seems to have originated from the period about 1915 or even slightly later.

The dance costumes worn today owe their origins to the Gaelic revival and the foundation of the Gaelic League in 1893. Those associated with the Gaelic revival sought a costume that would be accepted as national dress and would signal their allegiance to the Gaelic revival. They adopted kilts for the men and long bawneen dresses with shawls or braths for the women. However, these types of 'national dress' only developed and evolved as dancing costumes at a later period i.e. from about 1915 onwards. For the female dancers the Colleen Bawn/hooded cloak became outdated in or around 1915 and was replaced by a type of Gaelic costume that was not designed specifically as an Irish dancing costume but rather to identify those with an allegiance to the Gaelic revival movement.

These Gaelic costumes were first worn by those associated with the Gaelic revival (both cultural and political) in its broadest sense. The female dress was often of white bawneen material, sometimes with green ribbons in both the hair and in the shoes. The old style of Celtic brath or shawl attached at the two shoulders replaced the hooded cloaks. The Tara brooch was usually used to attach the shawl. This "Irish dress" was frequently worn on Sundays only (according to Molly Hasson Cork) or on other special occasions, such as First Holy Communion, weddings or other social events (photographs 7, 8 and 9). Photograph 7 shows my own mother in 1918 wearing her Irish Citizens' Army costume or her "Irish costume" she referred to it. This, she emphasised, was not her dancing costume, which at that time still consisted of the Colleen Bawn hooded cloak (see photograph 6) and later on it consisted of a long dress and sash. Yet this Irish Citizens' Army type of costume was more or less the prototype of the present-day dancing costume. My mother wore her "Irish costume" as a member of Cumann na mBan and when attending any social events at the Cork Pipers Club etc. It was a plain coloured dress with a large shawl draped over the two shoulders, with large embroidery at each of the four corners and attached with two Tara Brooches at the front, with a small amount of embroidery around the neck and a large bow in the hair.

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Picture 6 – Irish Dancing Costumes p. 29[6]

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[6] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 29

Photograph 8 shows the Bowen wedding group in 1920. The marriage took place at the Lough Church in Cork City and the wedding group is shown in full "Volunteer uniform". However, the female Irish dress shown in the photograph shows a strong resemblance to the early Irish dancing costumes. The bride and bridesmaid wore veils (of a bawneen material) on their heads and also rectangular shawls over both shoulders held in place by two Tara brooches. The corners of the shawls were embroidered. This Irish dress worn by the females for the wedding was very similar to that described previously as worn by my mother. These "Irish costumes" were the prototypes of the modern day dancing costumes. These Irish costumes, or Gaelic costumes as they were often called, were also worn by younger children. Photograph 9 shows a group of children confirmed at the Pro-Cathedral in Dublin, wearing Irish costumes. Molly Hasson told me that as a young girl, she wore her white bawneen Irish dress on Sundays and other special occasions. Yet she wore the Colleen Bawn hooded cloak and skirt with apron as her Irish dancing costume. Apparently it was only at a later period that the bawneen white dress was adopted as a dancing costume, some time after it had been accepted as an "Irish costume".

From about 1920 onwards when the Colleen Bawn style was abandoned it was these Irish costumes that were adopted for Irish dancing. Likewise when the knee breeches became outdated they were replaced by kilts as male Irish dancing costumes. Kilts (like the female Irish costume) had been adopted as Irish dress by members of the Gaelic League many years prior to their being accepted as Irish dancing costumes.

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Picture 7 – Irish Dancing Costumes p. 31[7]

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[7] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 31

Having abandoned the Colleen Bawn/hooded cloak type of dress around the 1920s, female Irish dancers took to wearing dresses with large rectangular or squares shawls, pinned at the front by Tara brooches. At first the shawls were very large and covered the shoulders and most of the hands, arms and sides so that frequently little or nothing of the top of the dress was seen. They were also very long and frequently covered the back of the dress entirely. The shawls gradually diminished in size over a period of time. They also changed from the type where the two corners of the shawl met at the front just above the waist and were pinned together by a single Tara brooch (photographs 22 to 26) to the variation where the two corners of the shawl did not meet but were attached to the two shoulders by two Tara brooches (photographs 33, 34, and 35). This latter variation revealed more of the dress. The evolutionary trend in the case of the costumes for the younger dancers was for a reduction in the size of the shawls to the extent that the shawl came to be attached at one shoulder only and either hung down the back or were attached to the waist at the opposite side (photographs 28-32). It is these latter variations, shawls attached at one shoulder only, that are still the most popular today. The adult female dancers however, seemed to have favoured the smaller shawls even from an early stage. The photograph of Maire McStocker in 1911 (photograph 16) along with those shown in O'Neill (1913) and Burchenal (1925) seem to indicate the preference by the adults for the smaller shawls attached to one shoulder only and attached to the waist at the opposite side.

About 1922 Lily Comerford introduced a class costume for all her dancers. In the case of the females this consisted of kilts with blouses and jackets (or coatees) over the blouses (photograph 17). The jackets did not button or close in the front but had the small sized shawls attached to one shoulder only and hanging down the back. This style of costume became very popular with other

Photos 23-25. 1920s. Essie Connolly dancers from Dublin.

Photo 23. Unknown dancer wearing a large shawl over both shoulders, almost covering the entire top part of the dress. The apron was used to display medals including two large distinct Tailteann Games medallions.
Photo 24. Unknown dancer with distinct embroidery on the corners of her shawl.
Photo 25. Similar costume to the previous one but with some embroidery on the top of the dress showing in between the shawl.
Photo 26. circa 1928. Evelyn O'Connor, pupil of Essie Connolly, with long embroidered shawl covering both shoulders and attached with a Tara brooch. (28)

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Picture 8 – Irish Dancing Costumes p. 45[8]

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[8] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 45

dancing classes later on. It was adopted in a modified form by Essie Connolly's dancers about 1928 (photographs 28 and 29). They wore the coatees over a dress and wore berets on the head with feathers in the berets but sometimes the dancers abandoned the berets and feathers (photograph 32). This style of jackets and dresses, including berets and feathers, was also worn by some unknown Cork dancers in the 1920s (photograph 49). When Cormac O'Keeffe started his own dancing class, as distinct from the Cork Pipers Club dancing class (13), he likewise used black jackets or coatees over yellow dresses with yellow shawls attached at one shoulder only but he did not use the berets or feathers. Later, when Peggy McTeggart introduced her own class costume in 1940 she also used a jacket and kilt style of costume (photograph 52). The jacket was of the usual black colour and the shawl and kilts were tan in colour. The Nugent School of Dancing in Mallow continued to wear black jackets over pleated dresses along with berets and feathers up to the 1960s but included a lace ruff around the neck and lace collars around the sleeves (photograph 50).

Some of the older Connolly dancers in the 1930s took to wearing a different style costume consisting of shawls just barely attached at both shoulders and hanging down both sides with distinctive embroidery along the entire border of the shawls and cords around the waist. The dresses were of the same colour as the shawl. This could almost be interpreted as a return to the very early style of costume worn by the Connolly dancers but it differed in that the shawls were smaller and neater and revealed most of the front upper part of the dress. It also differed in the use of a relatively large amount of embroidery forming a continuous border along the shawl (photographs 33, 34, 35).

In the 1950s and 1960s very finely pleated (accordion pleated) dresses were popular especially with some of the most prominent Dublin dancing classes. They were usually worn with jackets or coatees and fine-pleated shawls and frequently with dancing school crests on the jackets (but without berets). This style of "accordion" pleated dress is very rarely seen nowadays. It went into decline sometime in the 1970s.

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Picture 9 – Irish Dancing Costumes p. 47[9]

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[9] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 47

One of the greatest developments in dancing costumes since the 1920s has been in the use of embroidery. Present-day costumes are magnificent works of art adorned almost to excess with embroidery and appliqué etc. This has given rise to a big business or industry in designing, embroidering and manufacturing dancing costumes. It is big business since each dancer nowadays usually has her own individually designed costume, in contrast to the standardised class costumes of earlier years. All this has made Irish dancing very expensive with costumes costing in or around £500 to £700. In addition there are other accessories such as shoes, headgear etc.

Embroidery was first used on female dancing costumes sometime in the 1920s or maybe earlier (O'Neill 1913, and photograph 7 dated 1918). However, even up to the 1940s and 1950s it was only used very sparingly. At first it was used as single isolated pieces (photographs 22, 24, 25,and 26) but sometime in the late 1930s a continuous border of embroidery on the shawls was introduced (photographs 33, 34 and 35). In the 1950s a continuous border of embroidery around the end or tail of the dress became popular. This coincided with the change to a fuller type dress (photographs 45 and 71). However, up to the mid 1980s embroidery was still very modest in quantity, style and colour. Since the mid 1980s the amount of embroidery on female Irish dancing costumes has increased about ten fold and must surely be near its limits. In recent years also we have seen the introduction of, and subsequent enormous increase in, the amount of appliqué as well as increasing amounts of diamantes, rhinestones and sequins not only on the dress and shawl but also on the headgear. The cost of the costumes has increased accordingly with the increase in embroidery and appliqué etc.

Embroidery appears to have been used on Irish dress and Irish dancing costumes since some time in or around the end of the first decade of the 20th century. However, the use of appliqué on the dancing costumes appears to be of recent origin, as recent as the late 1980s. Appliqué has very rapidly replaced embroidery and in fact by 1996 many of the costumes are heavily adorned with appliqué and completely or almost completely devoid of embroidery.

Embroidery on men's costumes is extremely rare and where it is seen it usually consists of a very small piece on the shawl only or a small piece on the waistband when worn with trousers.

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Picture 10 – Irish Dancing Costumes p. 49[10]

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[10] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 49

It is not the objective of this present work to review or analyse the current day Irish dancing costumes but rather to give a historical account of the origins and developments that have occurred and thus to place the present day costumes in perspective. I have included a brief account of the major changes that have occurred in recent years. However, a detailed account of the present day costumes is best left to those more qualified than myself in the area of costume design.

What is of interest is the enormous degree of worldwide uniformity and acceptance of what constitutes Irish dancing costumes. This is especially interesting since there are no written or even unwritten guidelines that I am aware of. The costumes have evolved more or less by mutual acceptance. Ease of travel and affluence have increased contact between teachers and dancers internationally. Since the 1970s or so, to an ever increasing degree, teachers and adjudicators from Ireland and Great Britain travel to North America and Australasia. Increasing numbers of dancers from all parts of the world travel to Ireland for such events as the All-Ireland and World Championships. All of this has led to greater contact and greater worldwide familiarisation with all aspects of Irish dancing, including the dancing costumes. Indeed the use of videos has also contributed to this worldwide familiarisation.

This increased contact has led to a homogeneity of both style of dancing and of dancing costumes. Gone are the days when one could immediately identify a dancer's school or locality by his/her style of dancing or dancing costume. Regional differences in costumes are no longer as identifiable as they used to be. The costume is unique to the individual dancer and not to the dancing class or region where the dancer resides or learns. Except for group or figure dancing, solo costumes are the order of the day, with each one being individually designed for each dancer. However, even in the solo costumes, which show enormous variation in colours and embroidery and appliqué designs, there is a worldwide homogeneity in the overall format of what is acceptable. There is an unwritten code as to current trends and general acceptability. Considering the lack of legislation, the overall similarity in the

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Picture 11 – Irish Dancing Costumes p. 75[11]

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[11] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 75

general format of the costumes is incredible. There are no rules which specify that it is compulsory to wear a shawl or to wear a Tara brooch or that the dress or shawl must be embroidered etc.

Increased world-wide contact and the ever increasing speed with which contact can be made nowadays means that as soon as an acceptable trend appears at a major event in any country, that trend makes its appearance in other countries within a short period of time. Changes are imitated world-wide within weeks rather than decades as had been the case in the past. Innovations in costumes seen at the World Championships, for example, are reported back to other continents, countries and areas within extremely short periods. No single country can be said to lag far behind any other when it comes to the question of dancing costumes or dancing style.

Changes or innovations in dancing costumes are perceived to be all the more acceptable if they are brought in by well known top prize winning dancers or by very eminent teachers. It would appear that it is the champion dancers who decide the trends in costumes. A new costume, especially if it is being worn by a prominent champion dancer and even more so if it is being worn for the first time at a major event, is likely to attract enormous attention and comment.

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Picture 12 – Irish Dancing Costumes p. 77[12]

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[12] CULLINANE, John *Irish Dancing Costumes*. Cork, ISBN 0-9527952-05, p. 77