
Word for word

Today, the vast majority of Irish speakers are bilingual in Irish and English. Users of Irish must steer their way between two languages which have marked differences in grammar, syntax, and idiom. This article examines some of the structural and stylistic differences between Irish and English, particularly those that give rise to difficulty and errors.

Collocations: words that go together

Grammars and style guides can describe living languages only to a certain extent. Most of what is judged correct or natural depends on rules too subtle and bound by context to be put down in writing. No aspect of language illustrates this more clearly than collocation, the regular co-occurrence of certain words in a phrase or unit of meaning. Logically speaking, ‘a marching band’ might just as well be called ‘a parading band’, but very rarely is. A musician in concert may be described as ‘performing’ yet no one would say ‘he’s performing the piano’. When a musical instrument is introduced, we expect it to collocate with the verb ‘play’.

Many types of word may collocate with each other, for example noun with adjective (‘sound investment’) or noun with verb (‘to pull a sickie’). A word may not have much currency in the language outside of its most common collocation. How often does one encounter ‘ulterior’ without its constant companion, ‘motive’? Other collocations belong to the clichéd jargons of professional life. Travel agents promise ‘sun-kissed beaches’ and estate agents enthuse about apartments being ‘deceptively roomy’. We simply don’t expect to hear such language from geographers or prison governors.

Because English collocations are so ingrained, many Irish speakers have difficulty in seeing past them. This is the source of much of the non-idiomatic Irish referred to as *béarlachas*. Under the influence of ‘I made my bed’ one might say, *rinne mé mo leaba* rather than the traditional Irish collocation, *chóirigh mé mo leaba*.

Of particular importance to users of Irish are the prepositions used in English collocations. All too often, these make their way into Irish in place of the prepositions traditionally used in that language. So ‘I have great respect for her,’ becomes *tá meas mór agam di* instead of the correct form *tá meas mór agam uirthi*. Someone suffering from a cold might say, *tá slaghdán agam* instead of *tá slaghdán orm*.

The entries in the New English-Irish Dictionary (NEID) are designed to display clearly the information users need to make the traditional Irish collocation. For example, users may be in doubt about how to express in Irish the phrase ‘to break the news to someone’. Is *an scéal a bhriseadh* acceptable? If so, what preposition should be used in place of ‘to’? The necessary information is found under the headword ‘break’:

16 (of story, news) **he called me to ~ the news** ghlaoigh sé orm leis an scéala a insint dom

We can retranslate the Irish sentence back to English like so: ‘He called me to tell me the news’. Not only is that a clear and accurate translation, it is also a fine example of how best to deal with English collocations when one is unsure how to express them in Irish. The trick is not to show too much respect to the actual wording but to establish what is meant by ‘to break news’. Once that is done, the idea can be easily paraphrased. In NEID, collocations are sometimes translated by a paraphrase *and* by an idiomatic phrase in Irish.

sickie to pull a sickie lá faoin tor a thógáil, ligean ort go bhfuil tú tinn

The first translation is an Irish idiom for lazing (‘to take a day under the bush’) and the second is the paraphrase ‘to pretend that you are ill.’ It’s for the user to decide which translation best suits the context.

Is *scéala/nuacht a bhriseadh* acceptable in any circumstances? Certainly, it exists in Irish-language media in the context of news stories being reported for the first time. In NEID, two Irish translations are given and, once again, the choice is with the user.

the journalist who broke the story an t-iriseoir a bhris an scéal, an t-iriseoir ag a raibh an scéal i dtosach

Jargon and buzzwords

Most of us are familiar with the term ‘jargon’ being used to comment unfavourably on convoluted or highly-technical language which is difficult for a non-specialist to understand. Accusations of hiding behind impenetrable jargon are sometimes made against the legal profession, for example. Plain Language advocates urge government departments and medical professionals to remember the needs of the average reader in publications aimed at the general public. In that context, ‘jargon’ is just a derogatory name for Language for Specific Purposes.

Another meaning of the word applies to metaphors such as ‘blue-sky thinking’ and ‘getting all your ducks in a row’. Buzzwords like these are not technical language as such, but tend to originate and to be widely used within a specific domain. Business and management are especially rich sources, or egregious offenders, depending on your tastes.

When it comes to translating such English-language jargon into Irish, the most sensible approach is to paraphrase the metaphor’s meaning, as in these examples from NEID.

blue-sky blue-sky thinking smaointeoireacht fhísiúil, smaointeoireacht chruthaitheach

duck to get (all) your ~s in a row gach rud a bheith faoi réir agat

Where an Irish-language metaphor is an acceptable equivalent, it too appears among the translations.

clip to ~ sb’s wings dealg a chur i sáil duine, an ghaoth a bhaint as seolta duine

Both translations above are metaphors: ‘to put a thorn in somebody’s sole’ and ‘to take the wind out of somebody’s sails’.

Jargon is particularly liable to be badly translated because a great deal of it does indeed have its origin in Language for Specific Purposes. Among electrical engineers, a lightning rod is a length of metal attached to a structure to conduct electricity harmlessly in the event of a lightning strike. When used in that sense, ‘lightning rod’ can only be translated by the equivalent technical term in Irish. But what was once a technical term has long been in use among English speakers as a metaphor to describe a public figure prone to controversy and criticism. When used in that sense, a paraphrase or equivalent metaphor is needed to successfully translate the phrase into Irish. Entries in NEID clearly distinguish between technical and metaphoric use.

lightning rod N ❶ (*focus of attention, blame, etc*) **she’s a ~ for criticism** tarraingíonn sí go leor cáinte; **it’s always been a ~ for controversy** tharraing sé an-chuid conspóide riamh ❷ (*lightning conductor*) seoltóir tintrí

Nouns: words that name

The wrong sense

Nouns are particularly, although not uniquely, prone to being used in the wrong sense. Sometimes this happens because of their similarity to English-language words which have the desired meaning. Because *prióireacht* resembles ‘priority’ we hear ‘Government priorities’ described as *prióireachtaí an Rialtais*. However, the Irish word is an ecclesiastical term meaning ‘priory’. If it were plugging a gap in the Irish language, there might be a case for extending its meaning, but as we can see from the NEID entry, there is no vacancy to be filled.

priority N ❶ (*most important concern*) tosaíocht f3; **employment is the top ~ for the government** fostaíocht an tosaíocht is mó ag an rialtas; **they have their priorities right** tuigeann siad cé na tosaíochtaí atá acu; **it was low on the list of priorities** is beag aird a tugadh air

A word with more than one meaning is said to be ‘polysemous’. Naturally, the risk of using polysemous words in the wrong sense increases as the language becomes more technical and further removed from the active vocabulary of the average person. In previous bilingual dictionaries, polysemous

words were described within one (often very cramped) entry. The presentation of polysemous words in NEID provides a clear delineation of the various meanings of ‘title’:

title ❶ (*name of book, film, etc*) teideal *m1*, ainm *m4*; **what’s the ~ of the book?** cén teideal atá ar an leabhar?, cad é ainm an leabhair? ❷ (*PUBL: publication*) foilseachán *m1*, teideal *m1*; **he sells out of print book ~s** díolann sé leabhair atá as cló ❸ (*name of job, office*) teideal *m1*; **her job ~** teideal a poist ❹ (*Mrs, Dr, Sir, etc*) teideal *m1*; **to give them their proper ~** lena dteideal ceart a thabhairt orthu ❺ (*description*) teideal *m1*, ainm *m4*; **it earns Wicklow the ~ of ‘The Garden of Ireland’** is é a thuilleann an teideal ‘Gairdín na hÉireann’ do Chill Mhantáin ❻ (*SPOR: position of champion*) craobh *f2*; **she won the women’s ~** bhuaigh sí craobh na mban; **he holds the ~ of world champion** is é curadh an domhain é; **they retained the All-Ireland ~** bhuaigh siad craobh na hÉireann den dara huair i ndiaidh a chéile ❼ (*LAW: right, claim*) teideal *m1*, ceart *m1*; **they had ~ to the holding** bhí teideal acu ar an ngabháltas

Noun pile-ups

English-speakers have become skilled in decoding phrases made up overwhelmingly of nouns. Prose stylists may regard ‘water shortage use restrictions’ with horror, but the average reader understands that these are restrictions on the use of water made necessary by a shortage. Such noun pile-ups abound in technical language (‘waste disposal facility management training’) and in official and semi-official documents (‘customer satisfaction survey analysis’).

Ungainly though those examples may be, their meaning is more or less clear, partly because the lack of inflexion and initial mutations in English makes it easy to string one noun after another. Irish, however, is not so flexible in that regard, and noun pile-ups are often unclear and highly complex in terms of grammar. Here are word-for-word translations into Irish of the three examples from the paragraph above:

- *srianta úsáid ganntanas uisce*
- *oiliúint bhainistíochta saoráidí diúscartha dramhaíola*
- *anailís suirbhéanna sásamh custaiméirí*

The same advice applies to phrases not as complex as the examples above. When translating ‘click here to verify user name’ the use of preposition and verb in *clicedáil anseo chun an t-ainm úsáideora a dheimhniú* make it much clearer than *clicedáil anseo le haghaidh deimhniú ainm úsáideora*.

Abstract nouns

Style guides in all languages routinely advise writers that concrete words are preferable to abstract ones. ‘There are only a few copies left’ is simpler and more natural than ‘there is limited copy availability’. See how the abstract noun is translated in the examples under the headword ‘presence’ in NEID.

their presence annoyed her chuir sé as di go raibh siad ann
due to the presence of gas in the liquid toisc go bhfuil gás sa leacht
in the presence of your friends os comhair do chairde, agus do chairde i láthair

Favouring concrete words is a useful rule of thumb, but much depends on context. There is a marked tendency to abstraction in more formal texts. Article 3 of *The Constitution of Ireland*, for example, talks about uniting all the people of Ireland in harmony and friendship, in all the diversity of their identities and traditions. The Irish translation is similarly abstract, and describes the Irish people *in éagsúlacht uile a bhféiniúlachtaí agus a dtraidisiún*.

Ideas and concepts are the stock in trade of academic writing. A linguist discussing the presence or absence of certain features in a dialect of Irish may choose succinct terms such as *láithreach* and *neamhláithreach* rather than more wordy formulations common in everyday use.

English nouns are often used in both an abstract and a concrete sense. ‘Pottery’ can refer to the products (earthenware), the craft, or even the place of manufacture. *Potaireacht*, however, is more

properly restricted to the second meaning. It is not usual in Irish to talk about buying *potaireacht* or going to visit such a place. NEID translates ‘pottery’ as follows:

- ① (clay objects) earraí potaireachta, earraí potadóireachta; **a piece of** ~ píosa potaireachta, píosa criadóireachta
- ② (craft) potaireacht f3, criadóireacht f3, potadóireacht f3; **she teaches** ~ múineann sí criadóireacht
- ③ (place, workshop) saotharlann photaireachta

Qualifiers: words that describe

In Irish, a noun can be qualified in a number of ways.

1. By a prefix in a compound word: *snagcheol* (jazz music).
2. By an adjective: *ceol clasaiceach* (classical music).
3. By a noun in the genitive case: *ceol tíre* (country music).

Prefixes in compound words

Some prefixes are only found in compound words and can't be used independently. For example, *droch-*, *dea-*, *fo-* appear in *drochaimsir* (bad weather), *dea-scéala* (good news) and *fo-eagarthóir* (sub-editor) but are not stand-alone adjectives.

Of course, many stand-alone adjectives are used as prefixes, as with *ard* in *ardfheis* and *corr* in *corrduine*. It may be, however, that the prefix and the adjective do not give the same meaning. *Corrduine* means the odd or occasional person; *duine corr* is a strange or weird person.

Many of the adjectives that appear in compound words are intensifiers and have the same effect as words such as ‘very’, ‘truly’ or ‘really’. *Ardfhear* means, roughly, a great man, while *fear ard* means a tall man. In terms of style, too many writers restrict themselves to a narrow choice of such prefixes. *An-údar go deo is ea í*, one might say to express the idea ‘she is a great author’. But one could equally say *sárúdar* or *scothúdar* or *mórúdar* or *rí-údar*. All writers should have at their disposal a variety of prefixes to enliven and vary their writing.

Often, nouns are joined together to form compound words which are more succinct than a combination of noun and qualifier. Thus, *meabhairshláinte* (mental health) and *dlítheangeolaí* (lawyer-linguist) are simpler and more flexible than *sláinte mheabhrach* and *eolaí dlí agus teanga*.

The position of adjectives in the sentence

Too deep an attachment to sentences beginning with *tá* or *níl* can cause ambiguity.

The students’ demand for challenging tuition is clear.

Tá éileamh na mac léinn ar theagasc dúshlánach soiléir.

Both *dúshlánach* and *soiléir* follow the noun, and so the reader may assume that both are qualifying *teagasc*. It seems as if the students are demanding clear and challenging tuition. Instead, this could be translated as

Tá sé soiléir go bhfuil éileamh ag na mic léinn ar theagasc dúshlánach.

or

Is léir go bhfuil éileamh ag na mic léinn ar theagasc dúshlánach.

Comparative and superlative

For the most part, users of Irish have no difficulty expressing concepts of comparative and superlative. They simply use the comparative or superlative forms of the adjective, as they would do in English.

While television advertising remains **more effective** than newspaper adverts, on-line advertising is now the **most effective** medium of all.

*Bíodh is go bhfuil fógraí teilifíse **níos éifeachtaí** ná fógraí i nuachtáin, is í an fhógraíocht ar líne an meán **is éifeachtaí** ar fad inniu.*

More challenging are phrases such as the following, where qualifiers don't exist in Irish or are rarely used.

- Is there a more influential commentator in the ranks of Irish journalism?
- How can it be that the candidate with the fewest votes won a Presidential election?

There is no single adjective in Irish corresponding to 'influential'. Faced with a construction such as 'the candidate with the fewest votes', one should be careful not to produce a word for word translation like *an t-iarrthóir leis an líon is lú vótaí*. There exists in Irish an easy way to express the ideas in the sentences above, by joining together the superlative form and noun.

- *An bhfuil tráchttaire **is mó tionchar** le fáil i measc iriseoirí na hÉireann?*
- *Conas sin, gurb é an té **is lú vótaí** a bhain toghchán Uachtaránachta?*

Note that the nouns remain in the nominative case.

There are other useful comparative structures that add variety to writing in Irish.

- *Bhí sí ar an bhfile Gaeilge ab iomráití san am.* (She was the most noted Irish language poet of the time.)
- *Bhí sí ar na filí Gaeilge ab iomráití san am.* (She was among the most noted Irish language poets of the time.)
- *Is fearr a labhraím Fraincis ná Spáinnis.* (I speak French better than Spanish.)

Nouns in the genitive case

Often, it makes no difference whether a simple adjective or a noun in the genitive case is chosen to qualify a noun: both *fianaise bhréagach* and *fianaise bhréige* mean 'false evidence'. In other cases, a choice must be made, if only because the phrase has always been framed in a certain way. *Cainteoir dúchais*, not *cainteoir dúchasach*, is the established Irish phrase meaning 'native speaker'. An 'educational institution' is an *institiúid oideachais* rather than an *institiúid oideachasúil*. Those are the traditional collocations.

The NEID entry for 'educational' reminds us how meaning can be affected by choice of qualifiers.

educational ADJ ① ED oideachais *nmod*, oideachasúil a2; ~ **psychologist** síceolaí oideachais; ~ **software** bogearraí oideachais; ~ **toy** bréagán oideachasúil ② (*informative*) oideachasúil a2, oideasach a1; **foreign travel can be very** ~ is féidir a lán a fhoghlaim ó bheith ag taisteal thar lear; ~ **activities** gníomhaíochtaí oideachasúla

An educational toy and educational activities *impart* education and are *oideachasúil*.

Adverbs

Not every adverb in English can be expressed in Irish by the formula *go* + adjective. Writers must give some thought as to what exactly is going on in phrases such as 'he was physically sick' or 'I interviewed all the candidates personally' before resorting to *bhí sé tinn go fisiciúil* or *chuir mé agallamh ar na hiarrthóirí go léir go pearsanta*. The sense behind the English sentences is that someone threw up (*chaith sé amach*) and that one person interviewed candidates rather than leaving it to others (*mise a*

chuir agallamh ar na hiarrrthóirí go léir). NEID contains many translations that wisely avoid mimicking the adverbial structure of the English sentence.

is that even physically possible? an bhfuil sé sin indéanta fiú?, an féidir é sin a dhéanamh fiú?
I personally witnessed it chonaic mé le mo dhá shúil féin é

Verbs: words that do

Generally, verbs are conjugated according to person, number and tense. The contrast between Irish and English tenses can lead to errors, particularly where tenses exist in Irish but not in English.

Past habitual

See how in the sentences below, Irish uses the past habitual where in English the idea of repeated action is left implicit.

- When I was young, I walked to school.
*Nuair a bhí mé óg, **shiúlainn** chun na scoile.*
- It's hard to believe now that people smoked cigarettes in restaurants.
*Sa lá atá inniu ann, is deacair a chreidiúint go **gcaithheadh** daoine toitíní i mbialanna.*

In Irish, the distinction between the simple past tense and the past habitual must be made, to avoid giving the impression that the action or event occurred only once.

- *Nuair a bhí mé óg, ~~shiúil~~ **shiúil mé** chun na scoile.*
- *Sa lá atá inniu ann, is deacair a chreidiúint gur ~~chaith~~ **chaith** daoine toitíní i mbialanna.*

In addition to using the past habitual form of the verb, sentences can be successfully constructed using set phrases such as *ba ghnách le* or *bhí sé de nós/de ghnás ag*.

- *Nuair a bhí mé óg, **bhí sé de nós agam siúl** chun na scoile.*
- *Sa lá atá inniu ann, is deacair a chreidiúint gur **ghnách le** daoine toitíní a **chaitheamh** i mbialanna.*

Future or present?

Often, English sentences use the future tense in one clause followed by what resembles a present tense in subsequent clauses.

- I'll call you when I get home.
- Will you be in Berlin tomorrow, when Ireland play their second qualifying game?

That structure has left its mark on written Irish too, and sentences like these are common.

- *Cuirfidh mé glaoch ort nuair a ~~bhainim~~ **bhainfidh** an baile amach.*
- *An mbeidh tusa i mBeirlín amárach, nuair a ~~imríonn~~ **imreoidh** foireann na hÉireann an dara cluiche cáilithe?*

Since none of the events mentioned have actually happened, all verbs should be in the future tense.

- *Cuirfidh mé glaoch ort nuair a **bhainfidh** mé an baile amach.*
- *An mbeidh tusa i mBeirlín amárach, nuair a **imreoidh** foireann na hÉireann an dara cluiche cáilithe?*

Passive and active

Verbs may either be in active voice or in passive voice.

- The Government is making progress.

Tá an Rialtas ag déanamh dul chun cinn. (Rialtas is the agent.)

- The Government is being ruined by dissenters.

Tá an Rialtas á mhilleadh ag easaontóirí. (Rialtas is the subject.)

Note that the short word *á* can stand in for nouns that are masculine or feminine, singular or plural. It affects words in the same way as the possessive adjectives, *his, hers, theirs*.

- The house is being built.

Tá an teach á thógáil. (masc. sg.)

- The school is being built.

Tá an scoil á tógáil. (fem. sg.)

- The offices are being built.

Tá na hoifigí á dtógáil. (pl.)

Often, the best way to translate English passive phrases into Irish is with an autonomous verb, i.e. a verb without an agent.

- Compensation was paid to the victims.

Íocadh cúiteamh leis na híospartaigh.

- Two Councillors will be appointed to the Working Group.

Ceapfar beirt Chomhairleoirí ar an Meitheal Oibre.

Users of Irish need to be wary of the superficial resemblance that exists in English between autonomous verbs and the perfect form. A teacher who has just completed correction work might say, ‘the essays are corrected.’ Such a sentence translates as *tá na haistí ceartaithe*, using the verbal adjective *ceartaithe* to describe the completed action. If, however, the teacher says, ‘the essays are corrected and returned to the students,’ we need to say *ceartaítear na haistí agus tugtar ar ais do na mic léinn iad*. The verbal adjective is used to describe state (*ceartaithe*) whereas the autonomous form describes action (*ceartaítear*). When considering a sentence such as ‘they were married last year’, the writer should consider the most likely meaning. *Bhí siad pósta anuraidh* tells us that the two were in a state of marriage but it’s more likely that the English refers to the act of getting married. To describe that action, we need *pósadh anuraidh iad*.

Auxiliary verbs

Verbs such as ‘analyse’, ‘improve’ and ‘report’ can be translated by stand-alone verbs or by verbal phrases using auxiliary verbs such as *cuir, déan* and *tabhair*.

analyse VT anailís a dhéanamh ar, anailísigh

improve VT feabhas a chur ar, feabhsaigh

report VT tuairisc a thabhairt ar, tuairiscigh

As a rule of thumb, we can say that forms with auxiliary verbs are more familiar to average readers. If journalists reporting on a nationwide health survey wanted to say ‘the results are being analysed’, they would probably say something like *tá anailís á déanamh ar na torthaí*. A translator working on an Irish version of a research document might prefer *tá na torthaí á n-anailísiú* for its succinctness and specialist flavour.

Link words: words that connect

Link words are indispensable to anyone writing a prolonged and continuous text. Also known as transition phrases, they are bridges between the information contained in a series of sentences and paragraphs.

The people I met when travelling in China were not rich—quite the opposite. Even so, I don't believe I was ever as warmly welcomed anywhere else in the world. For instance, the Chinese would not allow me to leave a house without having something to drink or eat. Indeed, I was often presented with more food than I could eat. The generosity of these poor people astounded me, and shamed me a little too. To make matters worse, I hadn't a word of Chinese with which to thank them.	Ní daoine saibhre a casadh orm agus mé ag taisteal sa tSín—a mhalairt ar fad. Mar sin féin, ní dóigh liom gur cuireadh fáilte chomh croíúil romham áit ar bith eile ar domhan. Cuir i gcás, ní ligeadh na Sínigh dom teach a fhágáil gan deoch a ól nó greim bia a ithe. Go deimhin, ba mhinic a cuireadh níos mó bia romham ná a thiocfadh liom a ithe. Chuir flaithiúlacht na ndaoine bochta seo iontas orm, agus rud beag náire freisin. Mar bharr ar an donas, ní raibh focal Sínise agam chun mo bhuíochas a ghabháil leo.
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Anyone who aims to write Irish well should be able to draw upon a wide range of link words and avoid pitfalls such as placing link words in the wrong place, for example having *áfach* or *ámh* at the beginning of a sentence.

Some care is needed when using compound prepositions with *seo* and *sin*. Phrases such as *de bharr*, *de bhrí*, *in ainneoin*, *os coinne* are usually followed by the genitive case. However, the demonstrative adjectives *seo* and *sin* are immune to inflexion and examples such as *de bharr sin*, *in ainneoin sin* and *os coinne sin* are grammatically incorrect. Instead, the masculine possessive adjective must be used, in the third person singular: *dá bharr sin*, *ina ainneoin sin*, *os a choinne sin*, or the possessive adjective in the third person plural: *ina n-ainneoin sin*, *dá mbarr sin*, *os a gcoinne sin*.

Here are some common link words organised by their function:

To introduce or add a point <i>chomh maith leis sin</i>, <i>ina theannta sin</i>, <i>lena chois sin</i>, <i>rud eile de</i> (moreover, furthermore) <i>ar an gcuma chéanna</i>, <i>mar an gcéanna</i> (similarly) <i>ní hamháin sin</i>, <i>ach</i> (not only that, but)	To compare or contrast <i>blíodh sin mar atá</i>, <i>fós féin</i>, <i>mar sin féin</i>, <i>ar a shon sin is uile</i>, <i>ina dhiaidh sin is uile</i> (even so, be that as it may) <i>os a choinne sin</i>, <i>ar an lámh eile</i>, <i>ar an taobh eile den scéal</i> (on the other hand)
To introduce an example, to arrange examples in order <i>cuir i gcás</i>, <i>mar shampla</i> (for instance, for example) <i>ar an gcéad dul síos</i>, <i>ar dtús</i> (firstly)	To describe results, consequences <i>dá thoradh sin</i>, <i>mar gheall air sin</i>, <i>dá bharr sin</i> (as a result, because of) <i>Ina ainneoin sin</i>, <i>dá ainneoin sin</i> (despite) <i>ós rud é go</i>, <i>ó tharla go</i> (since, because)

To summarise, sum up	Miscellaneous
<i>go hachomair, i mbeagán focal</i> (in short, briefly)	<i>déanta na fírinne, leis an bhfírinne a dhéanamh</i> (as a matter of fact)
<i>tríd is tríd, ar an mórgóir</i> (on the whole, by and large)	<i>ar ndóigh/dar ndóigh, gan amhras</i> (of course)
<i>is é bun agus barr an scéil</i> (the fact of the matter is)	<i>thar aon rud eile, os cionn gach ní eile</i> (above all)
<i>mar fhocal scoir, mar chríoch</i> (to conclude)	