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1. Introduction

1.1 Romanticism and the development of tourism in Scotland

In the 18th century romanticism and tourism are rooted. Romanticism plays an important role not only in literature but also in the development and history of tourism, because people at that time read romantic literature of Wordsworth, Scott and Smolett.

The adjective *romantic* referred to „wilde, erhabene oder auch friedliche, weltabgewandte Landschaft.“¹ Individualism and equality are part of romanticism. The poetic thing „verbindet bei den Romantikern Natur mit Landschaft, weil sie den Inbegriff der gesellschaftlichen Modernisierung, die Metropole London, als Ort der Entfremdung und Wahrnehmungsstörung erleben.“² Therefore, the English fixed upon Scotland as the place of their dreams.

Central to romanticism is the idea that through places, things, people, conditions one can „subjectively, through intensified imaginative and emotional involvement, experience authentic external and internal nature.“³ As a consequence, the romantic sensibility asserts itself in opposition to the modern world. Romanticism expresses a desire produced by the socioeconomic disruptions of the modern times and it is intensified by continual expansion and change. Romanticism is „a search [...] for an essential, nontemporal, noncontingent core of reality.“⁴

The question which arises now is, why romanticism and tourism are linked with each other. Glendening argues that both they have the same roots and both they are the answer to the same social development. In his opinion „the romantic imagination invokes, in privileged sites and experiences, an authenticity that can be arrogated to oneself, as a sought-for alterity validates the

1) Seeber, Hans Ulrich (1993). *Englische Literaturgeschichte*. Stuttgart/Weimar: Metzler. p. 223.

2) ibido

3) Glendening, John (1997). *The High Road: Romantic Tourism, Scotland, and Literature*. London: MACMILLAN PRESS. p. 7.

4) ibido

person capable of recognizing and feeling it“⁵ - similar to modern tourism today.

Tourism promotes everything fundamentally different from the everyday world and so does romanticism. It lends itself to „the celebration of whatever seems to stand in absolute opposition to the mundane, disruptive, and ultimately unsatisfying tenor of modern society.“⁶ Important in romanticism as well as in tourism is the escape to freedom and simplicity.⁷ What place seems to be better for those purposes than Scotland?

In the 18th century, Loch Katrine and the Trossachs „were the first part of Scotland to capture English tourists’ imagination.⁸ Later in the century the Scottish Highlands, especially those in beautiful and accessible Perthshire, became tourist destinations. At the end of the 18th century all of Scotland was a tourists’ paradise.⁹

In the following century, Queen Victoria and Prince Albert made Scotland even more popular in buying Balmoral Castle. Many outdoor activities were from now on done in Scotland, eg. hunting and hill walking.¹⁰ „Queen Victoria’s trips to Balmoral were similar to what today is called a ‘get-away’ vacation, a trip of relatively short duration to a place arrived at with no great difficulty but yet distant and different enough to confirm the absence of the everyday world.“¹¹

The Highlands were considered as the real thing, as genuine, exotic, and full of ‘otherness’. Scotland became a prime destination for this kind of tourism. It had a revitalizing effect on the English visitors, because they were facing „unprecedented economic and material dislocations created by such factors as industrialization, urban growth, and a promotion of individualism that brought insecurity along with opportunity.“¹² Scotland benefited from these points. As a result, „the idea of romantic ideology therefore is, applicable to tourism.“¹³ The ‘otherness’ and the escape into some idealized space „is believed contrary to the

5) ibido

6) ibido

7) ibido; Seeber, Hans Ulrich p. 222/223

8) ibido

9) ibido

10) see Prof. Korte’s lecture: *Victorian Literature in Context*. SS 1997

11) Glendening, John p. 233

12) ibido

13) ibido

routine, banality, and unpurged tensions of commonplace, vocational life¹⁴ in tourism and romanticism.

The growth of British tourism had many sources, but the main one was the success of the growing English middle class in the 18th and 19th century. Things changed and touring was no longer a privilege for the aristocracy and their Grand Tours across the European continent. However, the English middle class did not want to go on Grand Tours. They wanted their own expeditions into unknown regions of Britain that travel writers such as Defoe, Wordsworth and Keats had already made familiar. Improvements in transportation and increased independence made this possible.¹⁵ Glendening calls this „a shift to domestic tourism.“¹⁶ According to him this also meant a shift „from the impersonal to the subjective, from the conventional to the moderately adventurous, from the upper to the middle class“¹⁷ tourism.

1.2 Tourism in Scotland today

Tourism at that time and modern tourism as well is a quest for authenticity, for real experience. Authenticity „cannot be found in everyday lives and environments that seem so fleeting, fractured, and hence unauthentic.“¹⁸ Authenticity goes along with identity - and if the potential visitor is looking for that, he/she will have to find that somewhere else, but definitely not at home. Out of this reason, words from a different language have to be used in advertising now and then. In Scottish tourist material there can be used either Scots or Gaelic vocabulary; in spoken material a Scottish accent or Scottish Standard English (SSE) is absolutely necessary, because the language is always part of authenticity, real experience and identity.

14) ibido

15) see Prof. Korte's lecture *Reiseliteratur*. WS 1994/95.

16) Glendening, John p. 3

17) ibido

18) ibido

The weather is a central part of what is called real experience, but it has to be at least slightly different from the rest of the world. In the brochure *Scotland - When will you go 1996* we learn that there is - of course - rain in Scotland, but not the one everyone knows. It says: „*There is rain, too: the gentle misty rain of the western seaboard, a fact of life in Lochaber, and the polishing agent for those vivid greens and blues when the sun shines.*“¹⁹

Tourism is almost always associated with consumerism - another marker of modernity. Tourist sites are advertised as providing the real thing. In tourism something original, new, different or better is offered. Advertising and travel writing introduce Scotland to potential tourists as „the ground of genuine experience“²⁰.

The export of an attractive version of Scotland „that would attract English esteem and tourists was perfected, of course, by Burns and especially Scott.“²¹ Scotland was shown as rustic and charming, elemental and wild, hostile to modern civilization and hospitable to a simplicity of lifestyle, cottages, fields, flocks.²² Even today these things come to people's minds when asked about Scotland. It seems that nothing has changed. At the end of the 20th century, travel writing still deals with Scotland in the same way. Eg. Bill Bryson²³ writes:

„I had been hearing about John O'Groats for years [...] It seemed exotic beyond words and I ached to see it. [...] Moments later, for such is Thurso's diminutive size, I was out on the open highway and cruising with a light heart towards John O'Groats. It was an arrestingly empty landscape, with nothing much but fields of billowy winter-bleached grass running down to a choppy sea and the hazy Orkneys beyond, but the feeling of spaciousness was exhilarating.“

19) *Scotland - When will you go 1996* p. 55

20) *ibido*

21) *ibido*

22) *ibido*

23) Bill Bryson (1995). *Notes from a Small Island*. London: Doubleday. p. 265, 271/272.

But there are new aspects of Scotland that make it worth visiting. Scotland does not only consist of wild and empty landscapes - there are also cities of interest.

„I remember when I first came to Glasgow in 1973 stepping from this very station [Queen Street] and being profoundly stunned at how suffocatingly dark and soot-blackened the city was. I had never seen a place so choked and grubby.“

Then he writes about the boom years of the 1980s and what the city had done with 1 billion pounds. He goes on:

„The city acquired one of the finest museums in the world in the Burrell Collection and one of the most intelligent pieces of urban renewal in the Princes Square shopping centre. Suddenly the world began cautiously to come to Glasgow and thereupon discovered to its delight that this was a city densely endowed with splendid museums, lively pubs, world-class orchestras, and no fewer than seventy parks, more than any other city of its size in Europe. In 1990, Glasgow was named European City of Culture, and no-one laughed. Never before had a city's reputation undergone a more dramatic and sudden transformation - and none, as far as I am concerned, deserves it more.“

What Bill Bryson tries to show here is the otherness or why Glasgow is different from other cities. As far as authenticity is concerned, the reader gets familiar with the language of Glasgow - Glaswegian in a conversation between a Glasgow taxi driver and himself:

*„D'ye nae a lang roon?“ said the driver [...]
„I'm sorry“, I said for I don't speak Glaswegian.
„D'ye dack ma fanny?“
I hate it when this happens - when a person from Glasgow speaks to me.
„I'm sorry“, I said and floundered for an excuse. „My ears are very bad.“*

Films such as *Rob Roy* and *Braveheart* try to make Scotland more attractive for foreigners. Exotic things such as tartans, kilts and bagpipes are shown for reasons of authenticity. They also show the wild, rustic old Scotland with the

hard and primitive life of less civilized people, the pride the heroes have in their country, the poverty, the beauty of the country, ... „While the actors and actresses involved do shine, the true star of the film is the ineffable grandeur of Scotland's Highland landscape.“²⁴

In most cases, Scotland is reflected as old Scotland, deeply rooted in its past. Because of the popularity of those two films it is possible to call a soup ***BRAVEHEART COCK-A-LEEKIE SOUP***.²⁵ The name clearly marks the soup Scottish.

Surprisingly, if we think of Scotland today, the same picture as 100 years ago might come to our minds. The tourist industry supports that image heavily, as it can be seen in *Scotland - Where to go & What to see 1996*. This brochure tells us that „*there's a combination of exhilarating open space and a [...] quality to the light that illuminates a unique palette of colours - subtle and vivid.*“²⁶ It is also said that Scotland is not an easy country, but on sunny days the countryside is seductive. (Those who have been there will agree.) The reader learns that „*Scotland is not entirely safe, but it tempers adventure and hardship with a promise of transcendent calm and comfort.*“²⁷ Up to this point the description would also fit into a brochure of the last century. But this is just one side of Scotland. The fact that it is also a modern country with lively cities like Edinburgh and Glasgow and that it is a strong country with its own language, culture, institutions and soon with its own Parliament is only mentioned at the end. That there is a nuclear power station hidden in the Highlands is not mentioned at all. The main part is written for those (blind) people who still see in Scotland the wild, romantic country. And - to close the circle - the tourist and heritage industry support this picture.

24) *Scotland - When will you go 1996* p. 54

25) <http://soar.Berkeley.EDU/recipes/>

26) *Scotland - Where to go & What to see 1996*

27) Glendening, John p. 236

Therefore Scotland in part is the product of tourism, even if the country is indeed full of interest, natural beauty and cultural history. Scotland's tourist industry promises - as everywhere else - „fullness of experience, abundance of life“²⁸ - but only sometimes this promise is fulfilled.

2. The language of Scottish tourist material

2.1 The language of advertising

The main tool of advertising is the language. This language firstly has to attract the readers attention, secondly it has to be easily decodeable, thirdly it has to be easily recognizable, and fourthly it has to raise the need to buy the advertised product - or in matters of tourism to go to that specific area.²⁹

Attention, interest, desire and action are key terms in the language of advertising. In general, the language of advertising has to be clear, colloquial, economic, emphatic, functional, grammatically incorrect, loaded, partly conform, partly unorthodox and simple.³⁰ Dieter Urban says:

„wer den Betrachter bzw. Leser für sich gewinnen will, muß ihn beeinflussen, d.h. er muß seine Botschaft so interessant (spannungsgeladen, kontrastierend, ggf. kontrovers) aufbauen, daß (weiter-) gelesen, begehrt und u.U. gehandelt wird. Dann ist die beabsichtigte Wirkung (Penetranz) erreicht.“³¹

The language plays an important role here. According to Konstantin Jacoby, the language

„ist nicht Gott, sondern Knecht. [...] Die Sprache ist keine verselbständigte Institution, vor der man, bitteschön, Ehrfurcht zu haben hat und der man sich entsprechend irgendwelcher Regel bedienen darf. Die Sprache ist ein Werkzeug zum

28) ibido

29) see Killmaier, Klaus (1989). *Amerikanische Werbesprache*. Frankfurt am Main: Peter Lang. p. 40.

30) ibido

31) Urban, Dieter (1995). *Pointierte Werbesprache*. Zürich: Orell Füssli Verlag. p. 17.

Überleben wie Zeichnungen, wie Häuser oder wie Kleidungsstücke.
- Man soll sie so benutzen, wie man es für richtig hält und wie es
einem am meisten Spaß macht.“³²

Words in the context of advertising and tourism always have a certain function: „sie sollen entweder der Ware eine besondere Eigenschaft zusprechen oder eine ihrer Eigenschaften besonders hervorheben.“³³
Therefore it is necessary to see and write about things in a very positive way.

The leaflet *North East Scotland Coastal Trail*³⁴ tells us about Dundee - a city which has not much to offer for its visitors - that there are *famous road and rail bridges, slopes up to the Law, an extinct 571 ft volcanic plug with **brehtaking** views*. Indeed, in clear weather the view is not bad, but also not breathtaking. Out of the need of something else Dundee is called a **shoppers' paradise**, which is a bit too positive. About Angus it says *minor routes thread through **bustling** towns*. How can minor routes go through bustling towns? Arbroath, Forfar, Montrose are far away from at least one bustling town. Aberdeen, too, does not have much to offer. If there is something that comes in mind when hearing Aberdeen, it is North Sea, oil and industry. But here they call it *one of the **loveliest** cities in Scotland*. Aberdeen, the reader learns, is not just a lovely city - it is one of the loveliest. The superlative is used to show a contrast between Aberdeen and other cities. The problem is, there are not that many cities in Scotland but just four. If Aberdeen ranges among the loveliest cities - where are Edinburgh and Glasgow? However, the use of superlatives is relatively common in advertising. It is part of a „Selbstanpreisung, die durch semantische Aufwertung [eben durch den Gebrauch von Superlativen] ermöglicht wird.“³⁵ In Aberdeen, there are **sparkling granite buildings**. Is there anyone who has ever seen granite sparkling? Because of the fact that the city has nothing of greater interest, it advertises Scotland's *largest permanent amusement park and [...] a brand new multi-million pound leisure centre and ice rink*.

32) Jacoby, Konstantin (of Germany's top agency Springer & Jacoby Hamburg) in: Urban, Dieter (1995). *Pointierte Werbesprache*. Zürich: Orell Füssli Verlag. p. 193.

33) Killmaier, Klaus p. 46

34) Appendix 1

35) Schütte, Dagmar (1996). *Das schöne Fremde*. Opladen: Westdeutscher Verlag. p. 56.

All of these examples show, how important it is to sound nice and positive. Out of this, interest as well as the desire to go there is raised.

In tourism and advertising, these things are not only allowed - they are wanted. That means tourism needs such elements and effects; and this is reflected by the language. This kind of language is a genuine pragmatic one, because „Werbepotschaften sind rezeptionsorientiert und strategisch darauf bedacht, Einstellungen zu verändern und Kaufhandlungen anzuregen.“³⁶ According to the speech act theory, every advertising text belongs to the speech act ‘order to buy something’ or ‘creation of a positive image of the advertised product - or in terms of tourism country or place’. In the case of Aberdeen, young, dynamic and sportive people should be attracted. Certain things are promised in this leaflet without explicitly saying ‘I/we promise ...’. The speech acts in this text are therefore primarily performative ones.³⁷ They are characteristic for this purpose, because tourism always is „ein zweckorientiertes Sozialsystem“³⁸. Advertising texts are relatively similar as far as the surface structure is concerned. Dagmar Schütte structures them into „Slogan, Schlagzeile und Fließtext“³⁹. The differences between the three parts are the following: The headline „erfüllt in erster Linie eine Appellfunktion. Sie soll die Aufmerksamkeit der Leser wecken, darüber hinaus auch zum Weiterlesen animieren. Zunehmend kommt Schlagzeilen auch die Funktion zu, wesentliche Produktmerkmale zu nennen.“⁴⁰ Moreover, the advantage of the product has to be represented in a striking way. Headlines which make that clear are *Tayside Bright and Beautiful*, *Scotland's Larder* and *A Region of Learning*.⁴¹ *Scotland's Larder* eg. points to a storeroom of food. There is also the connotation of good quality of the products stored there. The other headlines suggest that Tayside is a wonderful place for all purposes: for tourists it is bright and beautiful, for others it is a place to study.

36) ibido

37) see Bußmann, Hadumod (1990). *Lexikon der Sprachwissenschaft*. Stuttgart: Kröner. and Linke, Angelika/Markus Nussbaumer/Paul R. Portmann (1991). *Studienbuch Linguistik*. Tübingen: Niemeyer.

38) Haedrich, Günther. *Tourismus-Management und Tourismus-Marketing*. in: Haedrich, Günther/Claude Kaspar/Kristiane Klemm/Edgar Kreilkamp (1993). *Tourismus-Management*. Berlin/New York: deGruyter. p. 1

39) Schütte, Dagmar p. 53

40) ibido

41) Appendix 2 (from the brochure *Tayside - A Guide to the Region*)

Tayside Bright and Beautiful seems to be simple and it flows smoothly and rhythmically. The criteria of the language of advertising is fulfilled. But how is this done? At a closer look at this headline an alliteration and a rhyme is to be found: **Tayside** rhymes with **Bright** and the alliteration is in **Bright** and **Beautiful**. Each word is connected with another one not only through sentence structure or word order but also through much stronger, in the first instant invisible things: alliteration and rhyme.

Another headline says *SCOTRAIL - the perfect way to see the real Scotland*⁴². What is suggested by the words *real Scotland*? The picture that comes in mind probably is something quite similar to the Scotland written about in the introduction: romantic, wild, Highlands, kilts, ... The product Scotland is represented in a striking way indeed, because of the attribute *real* characterising it in that specific way. And, by the way, it is best doing that with *SCOTRAIL*. What can be seen here is how simple adjectives influence the meaning of a slogan. Especially the language of advertising cannot exist without adjectives and their comparison.⁴³

About slogans Dagmar Schütte says:

„der Slogan erfüllt sowohl Appell- und Ausdrucksfunktionen als auch Darstellungsfunktionen. Slogans enthalten Aussagen über den spezifischen Produktnutzen, dienen der Unterstützung des Unternehmensimages und der Erzeugung von Aufmerksamkeit.

Diese Funktionen werden gefördert durch die optisch isolierte Stellung.“⁴⁴

That this is true can be seen in the slogan *Dundee City of Discovery*.⁴⁵ Dundee tries hard to win visitors with this slogan. Firstly, the slogan has a nice prosody, secondly, every noun in it ends with the same sound; so it is an assonance and thirdly, it plays with the language, it is ambivalent. Dundee is on one side the city of the RRS Discovery, the Dundee-built research ship for an Antarctic expedition; but on the other side there must be a different meaning of *discovery* - one that attracts even more people. It might symbol a lively, vivid city, a young image, a place worth visiting.

42) Appendix 3

43) see the example *Aberdeen*

44) Schütte, Dagmar p. 54

45) Appendix 4

However, one cannot clearly separate the headline from the slogan. The SCOTRAIL example would also fulfill the criteria Dagmar Schütte said about slogans.

Other examples for slogans are *Qualitay assured* and *Securitay*.⁴⁶ New words have been created. Because of the change of the suffix *-ty* to *-tay* the reader's eye is caught. It is not only a nice play with the language, it also signals that the two companies are local or regional ones - or for nationalists it might be important that they are Scottish companies.

To create words like these it is necessary „die grammatikalisch normierte Standardsprache als Richtschnur zu nehmen, denn nur so lassen sich abweichende Merkmale registrieren.“⁴⁷ Dieter Urban compares texts with cars.

„Wer nur ortografisch richtig schreibt, hat zwar den *Motor* angeworfen. Aber erst mit seinem Einbau in eine konstruierte, dem jeweiligen Zweck entsprechende Form, bestehend aus Fahrgestell, Getriebe, Bremsen und der richtigen Karosserie (in diesem Fall die Typografie) kommt Kraft auf die Straße, kann etwas *bewegt* werden.“⁴⁸

Phantasy and poetry are close to each other in advertising. That means for Scottish advertising that Scottish words, or morphological changes as in the examples above are a must.

The last element is „der Fließtext; der nimmt die argumentative Struktur der Anzeige auf und dient überwiegend der differenzierten Produktpositionierung (Darstellungsfunktion).“⁴⁹ This is clearly noticeable in texts such as *Scotland's Larder*, *The River Tay* and *Protecting Our Environment*. In all of the three texts Tayside is shown as something special and different from other places. The texts are argumentative, try to convince the reader to come and see the place, and contain a few Scottish words and therefore a bit of 'otherness'.

46) Appendix 5

47) Killmaier, Klaus p. 41

48) Urban, Dieter (1989). *Text-Design*. München: Wilhelm Fink Verlag.

49) Schütte, Dagmar p. 53.

2.2 Signs of Scottishness in written tourist material

According to the previous chapter, there have to be at least some Scots words in tourist material. In the same way anglicisms have an effect on German advertising, or German dialectal greetings like „Glück auf“ or „Grüß Gott“ are found in tourist material for those specific regions, Scottisms have an effect on advertising sights and places of interest for a non-Scottish audience. Because of their newness or otherness Scots is a surprise for the non-Scottish readers. They want to know what those words mean - or for some it might be just nice to read them without knowing what they actually mean following Kurt Tucholsky's motto: "Fremde Sprachen sind schön, wenn man sie nicht versteht."

The function of Scots in advertising texts is to catch people's attention. That could be a reason why not much Scots is used in tourist texts as the following examples will show. Now and then a single word - that's it. If there were too many Scots - and therefore not clearly understandable - words, the potential visitors would lose their interest in reading any further. An important criteria for this kind of texts is their readability that has always to be guaranteed. The longer and more informative a text is the less unknown words and phrases are in it. This can be seen in texts like *Protecting Our Environment* and *Scotland's Larder*.⁵⁰ The strategy is to use a 'pinch of Scots', because in doing so readers are fascinated by the unknown. Critics may argue that if they only use a pinch they could also leave it out and write Standard English. But giving Scots up completely is not a clever idea, because then Bonnie Scotland would not be any different from other places in Great Britain.

Although Scots is now „being acknowledged as vital“⁵¹ and it is said to have a broad lexical, syntactic, morphological as well as a phonological variety,⁵² mostly the vocabulary is changed as far as tourist texts are concerned. In other fields eg. newspapers or books written by Scottish authors the situation is rather different. In books like *Trainspotting* by Irvine Welsh or *Looking for the last*

50) Appendix 2

51) King, Anne. text from the folder of the seminar

52) see Wells, John (1982). *Accents of English* II. p. 395.

possible dance by A. L. Kennedy „they proclaim its ‘mither tongue’ status and its fitness for all linguistic purposes.“⁵³ But not so in tourism.

In the leaflet *North East Scotland Coastal Trail*⁵⁴ there are *Law*, *afloat* and the suffix *-muir* in *Kirriemuir* which are clearly Scots. *Law* is the Scots equivalent to the English word *hill*; in the case of Dundee it is also the proper name of the hill. It a borrowed word from another European language. Much of the Scots vocabulary was borrowed eg. from French, Norse, Dutch and Gaelic.⁵⁵ Instead of *floating in water*, *afloat* is used. This could be Scots, because the prefix *a-* is a sign for it. In Scots there is a tendency to use this prefix instead of a longer Standard English (StE) phrase or instead of the StE prefix *be-* eg. in *before* and *beside*.⁵⁶

The suffix *-muir* in the place name *Kirriemuir* means exactly the same as the English ending *-wood*. However, this example does not count much, because it is a name of an Angus town and therefore the publishers did not have an alternative. Neither could they change it nor use another word instead.

(The last two examples were the only two I have found where morphological features play at least a minor role. In all of the following examples only vocabulary is concerned.)

Although *Protecting Our Environment*⁵⁷ is a rather long text, only at the very beginning and at the far end Scots is to be found. Now and then Scottish place names like *Glen Clova*, *the Highland boundary*, *Strathmore* remind the reader of looking at a text about a Scottish region. In the second paragraph *Tayside’s rivers, lochs, mountains, straths, plains and glens* are mentioned. An English word is always followed by a Scottish one in this list. *Lochs*, *straths* and *glens* are relatively common Scots words even for non-Scottish readers. There might as well be a Scots word for *plain* - but here the StE version is just better, because if someone hears *plain*, he/she associates certain things with: emptiness, great flat land, open space, natural freedom, adventure, ...

53) King, Anne

54) Appendix 1

55) see introduction of the CSD

56) see Gramley, Stephan/Kurt-Michael Pätzold (1992). *A Survey of Modern English*. New York: Routledge. p. 318.

57) Appendix 2

And that is what is wanted by the writers of this text. Together with the Scots the reader gets a perfect picture of the advertised area, in that case Tayside. Is the mixture of Scots and StE the secret of the success of the language of tourist advertising?

At the end of the text, after the readers have learned about the wildlife and geography, they find out that *smaller creatures live in our burns and lochs*. Even if the readers did not know at the beginning what is meant by *loch* - now they are able to translate it. But what about *burns*? The same structure as at the beginning - an unknown word is followed by a well-known one - is used. It must have something to do with water the clever readers might suggest because of the context. And they are right. A *burn* is a small stream of water, smaller than a river. Except that *burn* is a nice little Scottish word, another criteria is shown: *burn* is shorter than the paraphrase and therefore more economical. It fits the rhythm of the sentence absolutely and is stylistically suitable.

In *Scotland's Larder*⁵⁸ there is even less Scots: *whisky* and *tipple*. *Whisky* is Scots with Gaelic origin⁵⁹, but it is also part of everyday speech not only in Scotland. No-one would recognise it as Scots on the first instant. The word alone with its ethymological background is not very striking. What is far more important is its semantic background. If someone hears *whisky*, he/she will automatically think of certain whisky-producing countries, in most cases of Scotland.

Tipple is a small drink of spirits and clearly old and upperclass Scots. *Dram*⁶⁰ is also Scots and has almost the same meaning. Why is *tipple* used? The answer lies in the word before. *Tempting tipple* sounds just better than *tempting dram* which is an important fact in the language of advertising. There are two words, each with two syllables. Three syllables start with *t*, and the last two of them with *ti* - a perfect alliteration.

The famous Glenfiddich Distillery does not use much Scots in its advertising material.⁶¹ There is only *dram* in the black leaflet. In the other one there is no Scots at all. The only thing they do is to call the malt whisky *the*

58) Appendix 2

59) CSD

60) Appendix 6

61) *ibido*

traditional drink of the Scottish Highlander which carries certain romantic and wild association with it. In the tourist industry, that is more important than the use of Scots itself it seems. In my opinion, a company as famous as the Glenfiddich Distillery should use Scots - the language of the country the Grant family is so proud of. It would be a step towards more acceptance of this special language. They end with *Slainte* - the Gaelic version of *Cheers*. That is the only indicator of something special and distinct. Of course, *whisky* is mentioned in both leaflets, but this word does really not stand out.

Nevertheless, *whisky* „is particularly apt since most of today’s malt whisky distilleries are to be found in the North-East of Scotland, which was originally Gaelic-speaking territory.“⁶² Even in leaflets about Edinburgh⁶³, Scotland’s capital, there is not much Scots to be found. In the one about *The Scotch Whisky Heritage Centre*, *A FREE dram of Scotch Whisky is offered to every adult visitor* - but only at the back of the leaflet. At the front page it says *FREE taste for adults*. The readers get the explanation first; then they get an idea of what *dram* could be.

In *The Best of Scotland* there are two signs of Scots: *tartans* and *sporrans*. Most readers might know the meaning of *tartans*; and for those not knowing the meaning there is the photograph below. The surprising thing about the culturally iconic word *tartan* is that it comes from a French borrowing.⁶⁴ In contrast to *tartan*, *sporrans* is a word of Gaelic origin and refers to that special fur-covered kind of bag worn in front of a kilt. Because not everyone knows what a *sporrans* is, they put *highland* in front of it. The whole phrase *ubiquitous highland sporrans* makes the thing complete. *Ubiquitous* is far too formal for this kind of texts, but it fits to the context perfectly, because it describes something that is to be seen everywhere in Scotland. The readers are burning with curiosity to know what *sporrans* means. There are no photographs helping them in that case.

Mercat Tours of Edinburgh advertises Walking Tours. In *The original Ghosts and Ghouls* as well as in *The Royal Mile Walk*, *wynd*s can be found. Edinburgh is famous for its closes and *wynd* is the Scots version of *close*. In both examples

62) King, Anne

63) Appendix 7

64) King, Anne

they write about *closes and wynds/wyndes and closes* because it sounds better and in that context, it has the touch of something hidden and mysterious. And it is still understandable enough. Edinburgh's Evening News Writes about *The Ghost Hunter Trail* : '*Their wit is spreading far afield.*' *Afield* meaning *away* is Scots and because it is a Scottish newspaper the use of Scots now and then is demanded by its readers. The language of newspaper is different from the language of tourism, because of the audience.

There are a few other leaflets about Edinburgh in Appendix 7, but they do not contain any Scots vocabulary. Maybe people writing these texts are afraid of losing the interest and attention of the potential visitors if they use Scots more often. They should have more self-confidence and pride in their language. Texts are still understandable with more Scots in them - as contemporary Scottish literature and films have shown.

2.3 Signs of Scottishness in audio-visual tourist material:

A Scottish Evening - a sampling of Scottish music, song and dance

Seldom is Scots used in the video tape. The first part of the tapescript⁶⁵ contains very common Scots vocabulary: *bens, glens* and *lochs*. In the second part something about *haggis* is being told. As it is the case with *tartan, haggis* - the Scottish dish derives from a French borrowing⁶⁶.

However, in contrast to the written material discussed in the previous chapter Bill Torrance who comments the video tape speaks Scottish Standard English (SSE). But what characterizes SSE? According to Anne King, it is a blend of Standard English and Scots.⁶⁷ Gramley and Pätzold speak of SSE as „the specifically Scottish variety of the standard.“⁶⁸

65) Appendix 8

66) see CSD

67) King, Anne

68) Gramley, Stephan/Kurt-Michael Pätzold p. 315

Especially the heritage industry is interested in using it, because it „wants to preserve demotic speech in some kind of linguistic aspic.“⁶⁹

Scottish Standard English is clearly influenced by Scots as words like *bard* for *poet* show. So SSE has „its special national items of vocabulary“⁷⁰ but otherwise it is „virtually identical to StE anywhere else in the world.“⁷¹

As the tapescript shows, there are only minor differences in syntax. Clearly distinctive is the pronunciation. Bill Torrance’s /l/ is dark in all environments eg. in *Scotland, valleys, highly, national, traditional*. More important than the /l/ is the fact that SSE is a rhotic accent. That means /r/ is pronounced wherever it is written, but it preserves the distinction of the vowels before the /r/.⁷² The speaker on the video tape does not pronounce the /w/ in *wrote*; he leaves it out and starts with the rolled /r/.

Characteristic for Scottish Standard English are also the dark /a/ sounds in all words where Standard English demands / / as well as in *rabbie barns*. Instead of the StE version of *some* he says /sim/.

The pronunciation of the vowels /o/ and /u/ is different in SSE. If they are in final position as in *know* or *do*, they are long. The same happens with words like *chose* where the /u:/ is in the environment of /z/⁷³.

It is also relatively common in SSE to reduce the ending *-ing* to *-in* as in *talkin* or *evenin*. But this phenomenon does not only occur in Scottish Standard English.

Another distinctive feature of SSE is prosody. „A consonant in the environment often sounds in Scottish pronunciation to be syllabicated with the following vowel.“⁷⁴ Examples in the tapescript are *our own* /a ‘ro:n/ or *dreamt up* /tr m ‘tʌp/. *You* is always pronounced *yi*.

The preposition *of* is never spoken completely. It is always shortened or contradicted to *o* plus the following noun, except in the phrase *of course*.

69) King, Anne

70) Gramley, Stephan/Kurt-Michael Pätzold p. 319

71) ibido

72) ibido

73) see Wells, John p. 414

74) ibido

In contrast to the written tourist material, the video tape is not as disappointing as the texts as far as Scots or Scottish Standard English is concerned. The language Bill Torrance uses is - along with the kilt he wears - a symbol of national identity. But contemporary aspects are missing. What is referred to is the Scotland of the past.

Why does he say that people in Scotland have their *own peculiar way of talking*? It might be a hint for the desired otherness in tourism, but *peculiar* could also be seen as a pejorative expression. As a consequence, is the whole sentence meant to be an excuse for not speaking proper English? With such an attitude, it will never come to wider public access and greater appreciation of Scots or Scottish Standard English⁷⁵.

3. Conclusions

The examples show that the written and the audio-visual tourist material do not contain a lot of Scots. This could have many reasons, eg. the language of advertising follows its own rules.

According to Dieter Urban, advertising texts ought to have „gezielte, beabsichtigte Signale im Sinne einer Meinungsbildung [...] bei denen Neugier und Prestigedenken gefordert sind.“⁷⁶ In the texts about Scotland there are only a few of such signals.

In contrast to Scots or Scottish Standard English spoken in schools and by locals, or the language of Scottish newspapers, literature and films, the language of Scottish tourism can - at least at present - not be seen as vital. There is still a long way to go to reach acceptance in that field. The heritage industry claims to preserve culturally important things in Scotland; and up to now they did quite a lot.

75) see King, Anne

76) Urban, Dieter (1995). *Pointierte Werbesprache*. p. 16.

But why do they not do anything in order to use their own language more often? Is this not a contradiction in itself? Where is the national identity and the pride?

The Scottish language made large progress in the last few years. Now it appears in schools and universities - but not so often in tourist material. If it has such a revival inside the country, why does it not also revive in the outside world? According to Anne King,

„the acknowledgement of Scots needs now to be followed by an acceptance of it for what it is - a language without official status, but with at least nine different dialect areas; several written varieties - [...]; a tremendously flexible, vigorous language whose speakers drift into English and back to Scots with ease.“⁷⁷

Public awareness of Scots has been raised with the work of contemporary Scottish writers and films. They have shown that Scots may be influenced by other modern languages, eg. American English, but it is a living language of its own. Scots is a language of much connotative value⁷⁸ and that is a reason for existing over that very long period of time. It has „the best chances to escape destruction“⁷⁹, because the words are not easy to replace.

Considering the picture the heritage industry draws of Scotland, there must be a change towards the Scotland of today - not only the romantic one of former times is the 'real Scotland'. Then, the attitude towards the Scottish language in tourism might change, too.

„Perceptions of Scots will only change with wider public access to it, and a greater appreciation of it in all its variety and vitality.“⁸⁰ The tourist industry should bear that in mind to make Scots more familiar among non-Scottish potential visitors.

77) King, Anne

78) Sandred, Karl Inge (1983). *Good or Bad Scots?* Stockholm: Almquist & Wiksell International. p. 119.

79) ibido

80) King, Anne

4. Appendix

Appendix 1 - North East Scotland Coastal Trail

Appendix 2 - Scotland's Larder, The River Tay, Protecting Our Environment, A Region of Learning, Tayside Bright and Beautiful
(from: Tayside - A Guide to the Region)

Appendix 3 - SCOTRAIL

Appendix 4 - Dundee City of Discovery

Appendix 5 - Quality / Security

Appendix 6 - Glenfiddich Distillery

Appendix 7 - Edinburgh:

- The Scotch Whisky Heritage Centre
- The Best of Scotland
- Mercat Tours of Edinburgh Walking Tours
- Gladstone's Land
- St. Giles' Cathedral
- Fat Sams
- Camera Obscura
- City Observatory Calton Hill
- Historic Scotland
- Royal Botanic Garden
- The Royal Museum of Scotland
- Money Matters

Appendix 8 - Tapescript

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