

1 Caibideal a Cúig. Foclóirín agus Gramadach

1.1 Foclóirín:

Licín: A small tile. (**Leac + ín**) **Licíní Slinne.** Slate tiles.

Raol: A sixpence. **LeathRaol.** Threepence.

Tuisitún: A fourpence. **Leath-thúistín.** A tuppence.

Dithneas: A hurry. **Tá dithneas orm.** I'm in a hurry.

Bileog (b.): Leaf of a tree or the thin pages of older books, i.e. a leaf of a book.

Leabhar: A book. **Leabhairín.** A booklet.

Leabhar can occasionally have the irregular genitive plural **Leabharach** or **Leabharthacha**. Also it can be referred to using **í** even though it is masculine.

Fabhra:

1. Eyelash.

2. Gagged or rough edge of something. In the case of this chapter the edge of the pages of a book.

Contúirt:

1. Poetic use of doubt.

2. Danger, specifically the danger posed by something, unlike **Baolach** which is “unmarked” danger.

Lorga: Shin (of the leg).

Ceathrú: Thigh. **Genitive: Ceathrún.**

Móráil (b.): Vanity.

Tnáithim: I exhaust. **Tromachroíoch/Tromchroíoch:** Heavyhearted.

Seirfean: Bitterness.

Cancar: Red hot anger.

Buaireamh: Sorrow, commonly the sorrow from a particular event. **Buaireamh aigne.** Sorrow of the mind, anguish.

Blaisim: I taste.

Iomláine: Fullness, entirety.

Spreallairín A little fool.

Cáinim:

1. I condemn. Not in the sense of condemning somebody for a crime, but in the sense of declaring something to be bad.

2. I belittle.

Asachán: An insult. **Do chasas asachán leat.** I insulted you.

Suarach: Insignificant. **Is suarach le rá é.** It's nothing! No problem!

Guala (b.): Shoulder. **Genitive:** Gualann.

Ursa (b.): Doorpost. **Genitive:** Ursan.

Scáinim:

1. I split.

2. I wear thin. **Féasóg scáinte** A thin, sparse beard.

Ruainneach: Hairy or bristly. **Cailleach Ruainneach** The bristly hag, a song which Séadna sings in this chapter.

Cad uime?: Why? Mostly replaced now by **Cad chuige?**

Cad uime? is why in the sense of “*What purpose?*”, i.e. *For what?* So it would not be used to say, for example “*Why are you sad?*” or “*Why does the sun go around the Earth?*”, which would use **Cad é an chúis?** or **Cad ’na thaobh?**. In brief:

Cad chuige/Cad uime? Why? = What for?

Cad é an chúis?/Cad ’na thaobh? Why? = What reason?, What is the cause?

Cad ’na thaobh? tends to be used for rhetorical why questions, “*Why don’t you help her?*”, also **Cad é an chúis?** is more specific. Think of the difference between “*What is the cause?*” and just “*Why?*” in English. **Cad ’na thaobh?** in the Munster version of the older **Cén fáth**, which Peadar Ua Laoghaire uses occasionally in texts like the Catholic Catechism.

Broc: A badger.

Guaire: A bristle.

Ribe: A single strand of hair.

Giglím: I tickle. With verbal noun **Gigilt**. I tickle can also be phrased with: **Cuirim gigilt ort** I tickle you.

Gigleas: The act of tickling itself.

Paor: A grudge. **Do bhí paor aige ort** He had a grudge on you.

Portús: A breviary. **Dar an bportús** By the book! **Dar** is a preposition meaning the same thing as the *by* in oaths in English.

1.2 Gramadach:

1. **Gurb é b'fhada leis go raibh sé amuigh.** This involves a complex use of the copula. First of all **Is fada liom é** means primarily *I find/think it too long*. **B'fhada liom é.** I found/would find it too long.

Ba fhada leis go raibh sé amuigh. *It seemed long to him until he was outside = He was dying to get outside.* Here **go raibh sé amuigh** is the subject and **fada leis** is the predicate. Literally meaning “(The time) until he was outside was (a thing) which seemed long to him”. This is a classification type sentence like **Is fear é** *He is a man*.

In the sentence **B'é b'fhada leis go raibh sé amuigh.** we have a different structure. This is like a sentence of the form **Is é an fear san an sagart** *The priest is that man*. An identification sentence.

Sometimes in sentences like these the predicate is too long and delayed until after the subject, commonly preceded by **ná** meaning roughly “namely”. **Is é céad rud a dhein sé ná a thigh a thógadh.** The first thing he did is build his house. Literally *The first thing he did was it, namely build his house*. You'll also notice that the article is dropped in the subject **céad rud** as opposed to **an chéad rud**. So,

Subject: (an) **céad rud a dhein sé** = The first thing he did.

Predicate: **a thigh a thógadh** To build his house.

B'é b'fhada leis go raibh sé amuigh is like the sentence above. It literally says *The thing which seemed too long to him is it, (namely) that he was outside*. Here there is no **ná** used for the “namely” component. It tends to only be used if the subject contains a relative clause with a verb besides the copula (as in the example above). So,

Subject: (an rud a) **b'fhada leis** = The thing which was long for him.

Predicate: **go raibh sé amuigh** = That he was outside.

This sentence has much more stress than if you just said **Ba fhada leis go raibh sé amuigh.**, since would just be “a thing which seemed long to him”, rather than “the thing which seemed long to him”. The difference in emphasis is described by Gearóid Ó Nualláin in Part I of his *Studies in Modern Irish* as follows:

Many a writer in describing such a scene would have said merely “B'fhada leis go raibh sé amuigh” Many do not seem to understand the difference between such pairs as “B'fhada leis” and “B'é b'fhada leis” Yet the difference is important. How often in reading certain Irish books has our taste been offended by the substitution of one such form for the other. In the above passage “B'fhada leis” would have been insufferably weak, would in fact have been an anti-climax. “B'é b'fhada leis” on the other hand exactly suits the circumstances. The sentence identifies for us the one thing which the poor scuab-ridden Tadhg was longing for at the moment, viz. to be safely out of doors. This may seem a small point, but it is the uniform observance of these 'convenances' that distinguishes good writing, just as it is the habitual neglect of them that is at once the cause and the mark of niediocrity.

This sentence could also be said as **B'é ab' fhada leis go raibh sé amuigh.** This includes more of the subject:

Subject: (an rud) **ab' fhada leis**

Gurbh é ab' fhada leis go raibh sé amuigh. is just the form after **gur**.

2. In the song **Cailleach Ruainneach** note **Dhá chluais**, a dual.
3. In the same song **Buaibh**, the irregular dative plural of cow.
4. **Níor chuaradach go dtí é** There wasn't a search like it.
The idiom **Níor fhear/bhean go dtí é/í** is quite common, meaning "There wasn't a man/woman like him/her." The Blasket writers often use it, as do Kerry writers in general, but there it can be **Ní fear/bean go dtí é/í** owing to the fact that in Kerry the often use the present forms of the copula in the past.