

OLLSCOIL NA hÉIREANN, GAILLIMH
 SCOIL NA GAEILGE
 SCRÚDÚ AN tSAMHRAIDH 2001
 SCRÚDÚ M.A.
 PÁIPÉAR TEANGA

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Trí huaire an chloig a cheadaítear.
 Freagair gach ceist:

- 1) Scríobh aiste ar cheann amháin de na hábhair seo a leanas:
 - a) Easpa shuntasach ar litríocht chomhaimseartha na Gaeilge, a laghad den ghreann atá le fáil inti.
 - b) Is é an leithleas an toradh is follasaí ar nuarachmas na hÉireann.
 - c) Tá dochar ollmhór déanta ag na múinteoirí meánscoile d'uaisleacht a ngairme.
 - d) An té nach nglacann comhairle, glacann sé comhrac.
 - e) Is fearr marcaíocht ar ghabhar ná coisíocht dá fheabhas.
- 2) Aistrigh an sliocht seo a leanas go Gaeilge:

The regret for cultural decline voiced in Gaelic poems created in many readers a sense of the staunch conservatism of their authors, but the predicament out of which the works were written was wholly modern. The marginalization of all poetry would become a pervasive modern theme—of Baudelaire, Eliot and Pound no less than of Ó Bruadair, Yeats and Mahon. By the end of the seventeenth century the hereditary *filí* had been broken down and compelled to work as schoolteachers, farm labourers and journeymen. Political turbulence had simply speeded up these developments. One consequence was that the writers who emerged from this mauling found themselves cast in the role of radical traditionalists. Even as the poets lost standing as full-time professionals, the range of functions open to them widened. Addressing a popular audience, they could proclaim themselves at once rebels against England and conservators of Gaeldom. Hence the dissonance felt in most subsequent Irish writing between form and content, the sense that each severely strains the resources of the other. At times that is the strain felt when ideas of tradition are defended in experimental new forms: or it can evolve a somewhat ironic use of an ancient mode to contain new ideas, new themes.

Every other poet now saw himself as a representative example of the tragedy of an enforced modernity: and each of these read the collapse of a civilization into a set of personal discomforts and humiliations. This might seem a monumental vanity until one recalls that it is a major technique of major modern poets, from the Pope of the *Dunciad* to the Eliot of the *Waste Land*, from the Wordsworth of *The Prelude* to the Pound of *Hugh Selwyn Mauberly*. Behind it lies another modern idea: that man is not just the measure of all things, but the measurer. What was enacted in Gaelic poetry was another dying act, a recognition that death is not so much a termination as another career move.