

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Kedua
Sidang 1985/86

HET 404 - Bahasa Inggeris dalam Kesusasteraan
Serantau Semasa

Tarikh: 7 April 1986

Masa: 2.15 petang - 5.15 petang
(3 jam)

Answer all FIVE(5) questions. Support your answers with specific examples from texts. Do not repeat points and materials.

1. EITHER

- (a) "The local fiction writer above all has to be interested, not in politics, but in his people whose lives and actions his work mirrors, his mirror polished by caustic observation which originates equally in love and in criticism," says Shirley Lim.

Do you agree? Discuss any one novel (written in English in Singapore or Malaysia) in the light of the above quotation.

OR

- (b) "We think of the novel as a fictional genre in which human character is most fully displayed and investigated and in which, as a rule, complex plots are required in order to show character in a wide range of circumstances, under a variety of pressures and from a multiplicity of perspectives," says Irving Hope.

Evaluate any one novel (written in English in Singapore or Malaysia) keeping in mind Hope's criteria.

(20 marks)

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2. EITHER

- (a) C.J. Francis said in 1960 that "Many Malaysians, having studied poets writing in a tradition which at present is at its height of emotional and intellectual complexity, try to write also in a philosophical mood which is not in the 'Malayan consciousness' at all; they make a pretence of concern with 'cosmic' matters, a concern intellectual only, unsupported by any real emotional or physical experience."

Is Francis' criticism of local poetry written in English still valid today? You may restrict your discussion to any one poet's works, or consider the poems of a number of poets.

OR

- (b) Select a poet whose poems in your view successfully convey a "Malaysian" or "Singaporean" identity. Discuss this poet's use of local materials and themes.

(20 marks)

3. EITHER

- (a) It has been claimed that drama is the successful communication of a socially relevant message or theme through visible actions on a stage.

Do you agree? Discuss, with references to any one local playwright's work or works (written in English in Singapore or Malaysia).

OR

- (b) In his introduction to New Drama One, Lloyd Fernando asks... "how do these plays fit in with native traditions and modernity, both of which we all crave -- at the same time?"

How have Malaysian or Singaporean playwrights using the English language dealt with this problem? Discuss with reference to either one play specifically, or a number of plays generally.

(20 marks)

4. EITHER

- (a) Robert Yeo in his introduction to Singapore Short Stories states: "To sum up then; a plot, economy and implication in narration, and selectivity are three elements that can be expected in a short story."

Discuss with reference to short stories that you have studied in this course.

OR

- (b) Would you agree with Lloyd Fernando who states in the introduction to 22 Malaysian Stories: "But as most of the stories here show, the diversity of our own experience offers an overwhelming challenge to which writers in English have, on the whole responded"?

Discuss.

(20 marks)

5. EITHER

- (a) What would you say are the predominant characteristics of the emergent literature in English of Singapore and Malaysia?
Discuss.

OR

- (b) Discuss how writers, playwrights, poets and essayists have coped with problems arising from their choice of writing in English in Singapore and Malaysia. Your answer can be limited to a single form specifically, or many in general.

(20 marks)

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