

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Kedua  
Sidang 1993/94

April 1994

HKB 310 Kesusasteraan Benua Kecil India

Masa: [3 jam]

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KERTAS PEPERIKSAAN INI MENGANDUNGI LAPAN [8] SOALAN DI DALAM ENAM [6] MUKA SURAT.

Jawab EMPAT [4] soalan. SATU [1] soalan daripada setiap Bahagian A, B, C dan D.

Semua soalan membawa nilai markah yang sama.

BAHAGIAN A - Jawab SATU [1] soalan.

1. Pada pandangan anda, mengapakah Babak Kelima merupakan Babak yang penting di dalam drama Kalidasa, Sakoontala And The Lost Ring?
2. Dengan memetik berbagai bukti yang terdapat di dalam drama Sakoontala And The Lost Ring, jelaskan bagaimana karya ini dapat dianggap sebagai sebuah drama yang mempunyai unsur-unsur ugama.

BAHAGIAN B - Jawab SATU [1] soalan.

3. Tunjukkan bagaimana ajaran Ghandi telah dijadikan wawasan oleh Raja Rao di dalam novelnya Kanthapura dan Mulk Raj Anand di dalam novelnya Untouchable bagi mengubah sikap dan pandangan hidup bangsa India.

4. 'In this dramatic story E.M. Forster depicts, with sympathy and discernment, the complicated Oriental reaction to British rule in India, and reveals the conflict of temperament and tradition involved in that relationship.' (A Passage to India).

Telitikan petikan di atas dan berikan pandangan anda.

**BAHAGIAN C - Jawab SATU [1] soalan.**

5. Telitikan sajak 'The Old Man' oleh Ramakanta Rath dan sajak the 'Dead Body' oleh Jagannath Prasad Das. Dengan memetik contoh-contoh dari sajak-sajak tersebut. Huraikan bagaimana kedua-dua penyair menampilkan nilai kemanusiaan di dalam karya-karyanya.
6. Bandingkan penggunaan unsur arketaip di dalam sajak 'Ancestor' oleh Jaganath Prasad Das dengan sajak 'Three Strains' oleh Ka Naa Subramanyam.

**BAHAGIAN C - Jawab SATU [1] soalan**

7. 'The wife carries the skeleton and the mother crawling untiringly, with the smoking lantern in her trembling hands showing the way. Who knows when this long journey will end and where.'

Ini adalah petikan dari bahagian akhir cerpen 'The Moving Lantern' oleh Abdul Jabbar. Berikan pandangan anda terhadap rangkai-kata yang simbolik ini.

8. Dengan memberikan tumpuan kepada cerpen 'The Widow' oleh Gurdial Singh dan cerpen 'Retaliation' oleh Budhnath Singh, bincangkan bagaimana kedua orang pengarang berkenaan menerapkan unsur keagamaan dari perspektif generasi India kontemporari di dalam karya masing-masing.

.../LAMPIRAN

.../3

LAMPIRAN

THE OLD MAN

The old man fears  
no one.  
Never death at all.  
The old man is a deer,  
and his dwelling  
a jungle by the river,  
beyond the reach  
of a hunter's arrow.  
The old man is a swan,  
revelling in youth of his choice  
in the void above  
the highest clouds.

No tears in the eyes  
of the old man.  
By the fist  
of his feeble hands,  
the old man  
crushed all grief.  
Grief--insubstantial  
like the shadow of a cloud  
on bright clouds;  
or dispensable like items  
in a peddler's wares.

The old man  
is caught in a plot today.  
No friends or companions.  
Even in official records,  
he is only thirtysix.  
Shops give him credit.  
On the certificate,  
the vaccinator writes  
the name, which the wet earth  
so warmly buries  
in a grave at sunset.

The old man says  
nothing.  
His vision wanders  
like a forlorn goat  
after a tiger devours  
the goatherd.  
His loneliness--  
an impenetrable jungle,  
where at times leaves stir

in a sickly breeze.  
And what would the old man  
says there, any way?  
In his toothless mouth  
words rotted away  
at the detached divine moment  
of shattered intimacy.

(Ramakanta Rath)

DEAD BODY

Someone's dead body  
lies in the middle of the road,  
people crowding on the other side,  
quite a few walked past;  
someone could not bear to look  
some stopped by,  
some grow quiet,  
someone shut his eyes.

On that road  
one walked away chanting mantras.  
Whose child was it who picked a flower?  
Who laughed there?  
Who stretched his hand  
to stop time,  
and whose scream got lost  
in the deserted road?

In the flood of light  
someone disappeared on the road;  
burning many dreams  
of his mind with a deep sigh  
someone exclaimed!  
Someone else measured life  
with a lighted candle  
someone searched  
for his road in half-light.

All the men went away.  
The road was empty;  
laughter vanished  
in eternal void.  
Still lies the dead body  
in the middle of the road.

And I sleep in alongly island.

(Jagannath Prasad Das)

ANCESTORS

He wrote down my name  
by his own hand,  
arranged each letter,  
gave life to it;  
on my birth certificate listed  
the zodiac, age, time.  
He gave me  
the future path and provisions.

At his command  
I go to the temple,  
touch the feet,  
bow my head,  
chant mantras of illusion's  
million names,  
give offerings and obeisance  
and follow all the rites and rituals.

At time I go back,  
try to hold his hand and walk  
amidst engulfing darkness,  
look for a single star.  
He is that star and a meteor  
that burns me up;  
and in his profuse effulgence  
makes me blind.  
I stretch my hand to hold him.  
My hand only touches the void.  
All my cries turn into echoes.

Slowly and slowly  
as the ocean bellows wild  
I vow to murder him.  
With the funeral fire in my hand  
I look for him  
in paths and fields, in the sky,  
in youth's shattered limits,  
in the hollows of impotent anger.

Suddenly he looms bigger  
than the sky,  
a monster--  
He engulfs me,  
gobbles me up entirely,  
my hands get paralysed,  
the seas dry up.

He becomes a room and imprisons me.  
I touch his feet, chant mantras,  
perform worship.  
And with the same fire  
I immolate myself  
in that very closed room of his.

(Jagannath Prasad Das)

THREE STRAINS

Arab,  
Mongol,  
Tartar:  
three strains  
go to make  
this jade,  
dragging the jutka,  
grazing  
on the tar-macadam  
on Madras streets.

Three sangams  
and twice tree  
go to make this  
Tamil language  
I handle  
and speak  
and menhandle  
and teach,  
derived  
from of old.

The strains are weak,  
wearing out;  
Arab or Mongol  
or Tartar elements  
are rarely  
to be recognised  
in this  
tottering  
but willing  
jade.

(Ka Naaa Subramanyam)