

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Pertama

Sidang Akademik 1999/2000

HXE 207 - Kritikan Sastera

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Masa: [3 jam]

THIS EXAMINATION PAPER CONTAINS EIGHT [8] QUESTIONS IN SIX [6] PAGES.

Section A:

Answer any TWO [2] questions from this section.

1. The following poem suggests a correlation between being female and being "distressed". Analyse the poem paying particular attention to the assumptions that underline such a state of "distress" and the consequent positioning of the female gender. Lastly, would you say that this poem challenges and resists such a positioning?

[100 marks]

I, being born a woman and distressed
By all the needs and notions of my kind,
Am urged by your propinquity to find
Your person fair, and feel a certain zest
To bear your body's weight upon my breast:
So subtly is the fume of life designed,
To clarify the pulse and cloud the mind,
And leave me once again undone, possessed.
Think not for this, however, the poor treason
Of my stout blood against my staggering brain,
I shall remember you with love, or season
My scorn with pity, - let me make it plain:
I find this frenzy insufficient reason
For conversation when we meet again.

Edna St. Vincent Millay

.../2

2. "... the poem aroused a great deal of discussion. The students seemed to be almost completely polarized: the female students felt anger, but most of the male students found the poem amusing." Discuss the statement with reference to the following poem (extract).

[100 marks]

I like your cheeks, I like your nose
I like the way your lips disclose
The neat arrangement of your teeth
(Half above and half beneath)
In rows.

I like your eyes, I like their fringes
the way they focus on me gives me twinges.
Your upper arms drive me berserk.
I like the way your elbows work,
On hinges.

I like your wrists, I like your glands,
I like the fingers on your hands.
I'd like to teach them how to count,
And certain things we might exchange
Something familiar for something strange.
I'd like to give you just the right amount
And get some change.

I like it when you tilt your cheek up.
I like the way you nod and hold a teacup.
I like your legs when you unwind them.
Even in trousers I don't mind them.
I like each softly-moulded kneecap.
I like the little crease behind them.
I'd always know, without a recap,
Where to find them.

I like the sculpture of your ears.
I like the way your profile disappears
Whenever you decide to turn and face me.
I'd like to cross two hemispheres
And have you chase me.
I'd like to smuggle you across frontiers
Or sail with you at night into Tangiers
I'd like you to embrace me.

.../3

I'd like to see you ironing your skirt
And cancelling other dates.
I'd like to button up your shirt
I like the way your chest inflates.
I'd like to soothe you when you're hurt
Or frightened senseless by invertebrates.

"Valentine" (John Fuller)

3. The following poem posits an oppositional relationship between the addresser and the addressee. Analyse the nature of this relationship paying particular attention to the dynamics of the self/other relationship as theorised in post colonial studies. (Note: Heathrow is the main airport in London)

[100 marks]

Leaving Heathrow

in my country
there are no bomb alert notices in train stations
packages can only be gifts.

in my country
there are no old homeless ladies who nap away
the daylight hours in empty churches

in my country
there are no dark-faced youths at Burger King
who pretend to forget your order

no ruts to lodge suitcase in wheels
no heel-eating gravel paths, no bland Chinese food
no gay pride marches, no busking beggars

in my small country
there are none of the things
and more

Paul Tan Kim Liang

.../4

4. Apply a post colonial critical analysis to the following poem.

[100 marks]

May 1954

My father felt his master/s voice,
Obeyed but hid his grievous, wounded self.
I have learnt:
There is an Asian tide
That sings such power
Into my dreaming side:
My father's anger turns my cause.

Gently, with ceremony;
We may still be friends,
Even love you... from a distance.

Edwin Thumboo

Section B:

Answer any **TWO** [2] questions from this section.

5. With reference to at least two short stories of your choice, discuss critically how far the following statements are true:
 - [a] "The unity of impression is the most important characteristic of the short story."
 - [b] "The modern short story's strength rests on its effectiveness as a microcosm of society." [100 marks]
6. Analyse the characterisation of either Emily Grierson in William Faulkner's "A Rose for Emily" or of Laura Farina in Gabriel Garcia Marquez', "Death Constant Beyond Love", in the light of feminist discourse. [100 marks]
7. Discuss the social and ideological implications inherent in Daniel Defoe's Robinson Crusoe. [100 marks]
8. With reference to the extracts of original texts and their translations from A. Samad Said's Salina provided in Appendix A, discuss how the texts demonstrate that the field of literary translation can function as a site for both propounding colonialist discourse, as well as for resisting it. [100 marks]

.../6

.../Appendix A

Sets of original texts and their translations from *Salina*

Set A

<i>Salina</i> , A. Samad Said	<i>Salina</i> , Harry Aveling	<i>Salina</i> , Hawa Abdullah
<p>Tapi kami semua kena baca buku Inggeris ... Kata cikgu kami, buku Inggeris tinggi mutunya ... kami baca buku-buku karangan Charles Dickens, Jane Austen, Mark Twain, Joseph Conrad dan banyak lagi.</p> <p>Kata cikgu kami buku-buku Inggerislah yang tinggi mutunya di dalam dunia ini.</p> <p>(p. 261)</p>	<p>We read English novels at school ... Its up to us to choose which, as long as they are good literature ... I read anything I can get: Charles Dickens, Jane Austen, Mark Twain, Joseph Conrad, and lots more.</p> <p>Our teacher says that English literature is the best in the world.</p> <p>(p. 195)</p>	<p>But we had to read English books ... Our teacher said that English books were of high quality. We read books written by Charles Dickens, Jane Austen, Mark Twain, Joseph Conrad and many others.</p> <p>Our teacher said English books are highly valued throughout the world.</p> <p>(p. 363)</p>
<p>Kalau benar buku-buku orang Melayu tak bermutu, bacalah saja kerana isinya, periksalah apa yang terkandung di dalam hati dan fikiran penulis Melayu, periksalah apa yang ditulis oleh penulis-penulis Melayu tentang orang sebangsanya.</p> <p>(p.261)</p>	(omitted)	<p>If its true Malay books don't come up to the standard, just read them for their contents, examine what is in the heart and mind of Malay writers, examine what is written by Malay writers about people of their own race.</p> <p>(p. 363)</p>

Set B

<i>Salina</i> , A. Samad Said	<i>Salina</i> , Harry Aveling	<i>Salina</i> , Hawa Abdullah
<p>Ada laki-laki benar-benar endakkan kita, dia datang meminang kita, kahwin dengan kita, beri kita makan, jaga sekita pening kita, jaga rumah tangga kita, dan kasih pada kita sampai ke mati.</p> <p>Cari laki-laki yang betul-betul endakkan Inah, kahwin, kemudian jaga dia baik-baik, jaga makan minumannya, jaga kain bajunya, jaga kesihatannya, dan kasihi dia sepenuh hati Inah.</p> <p>(p.121)</p>	<p>The decent men will marry a girl, support her and care for her for as long as she lives.</p> <p>Find a man who will look after you properly. He won't hurt you. He'll be worth loving.</p> <p>(p.97)</p>	<p>There are men who really want us women, they will come to ask for our hand in marriage, marry us, give us food, look after us when we are ill, look after our home and family and love us until death.</p> <p>Look for a man who will really care for you Inah, marry him, then look after him well, look after his daily meals, his clothes, his health, and love him with all your heart.</p> <p>(p. 169)</p>
<p>Kali ini aku hendak pergi jauh; sampai ke San Francisco. Lagi muda-muda ni tengok sahajalah negeri orang. Tak mahu jadi katak di bawah tempurung.</p> <p>(p.27)</p>	<p>Maybe I'll even get to San Francisco. While I'm young, I want to see the world.</p> <p>(p.19)</p>	<p>This time I want to go far, up to San Francisco. Moreover while I'm young, it's best to see the world. I don't want to be like the proverbial frog under the coconut shell.</p> <p>(p.35)</p>