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UNIVERSITI SAINS MALAYSIA

First Semester Examination  
Academic Session 2005/2006

November 2005

**HKT 322E - Theory & Method In Comparative Literature**  
***[Teori Dan Kaedah Dalam Kesusasteraan Bandingan]***

Duration : 3 hours  
*[Masa : 3 jam]*

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Please check that this examination paper consists of FOUR pages of printed material before you begin the examination.

*[Sila pastikan bahawa kertas peperiksaan ini mengandungi EMPAT muka surat yang bercetak sebelum anda memulakan peperiksaan ini.]*

**Instructions:** Answer any **FOUR** questions. You are allowed to answer **EITHER** in English OR in Bahasa Malaysia.

***[Arahan:*** Jawab mana-mana **EMPAT** soalan. Anda dibenarkan menjawab **SAMA ADA** dalam bahasa Inggeris **ATAU** dalam Bahasa Malaysia.]

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1. Explain the definition of Comparative Literature according to Henry Remak. Further, discuss the weaknesses and strengths of the French School and the American School within the context of the development of Comparative Literature.

*[Huraikan pandangan Henry Remak yang menyatakan bahawa Kesusasteraan Bandingan melangkaui sempadan. Seterusnya bahaskan kelemahan dan kekuatan pendirian Sekolah Perancis dan Sekolah Amerika dalam pandangan Kesusasteraan Bandingan yang tersebut.]*

2. According to Susan Bassnett,

Post-colonial Comparative Literature is also a voyage of discovery, only this time, instead of the European setting off in search of riches and new lands to conquer, equipped with maps and charts ... this voyage is one towards self-awareness, towards recognition of responsibility, guilt, complicity and collusion in the creation of ... contemporary writing.

The above view reflects a difference in approach to the study of literature. With relevant examples, show how this difference in approach is beneficial to Comparative studies.

*[Pandangan Susan Bassnett di atas menggambarkan suatu kelainan pendekatan dalam kajian kesusasteraan. Dengan contoh-contoh yang sesuai tunjukkan bagaimana pandangan yang berbeza sedemikian dapat dimanfaatkan dalam kajian-kajian Bandingan.]*

3. Literature and film are two different types of art. Illustrate how the difference can be overcome in the transformation of text to film, with specific reference to a novel and film you have studied.

*[Sastera dan filem merupakan dua jenis seni yang berbeza. Jelaskan bagaimana perbezaan seni tersebut dapat diatasi menerusi transformasi teks ke filem, dengan rujukan khusus kepada novel dan filem yang telah dikaji.]*

4. If an interest in other interdisciplinary relations was regarded as legitimate ... an interest in the relations between literature and religion clearly indicate an absolute violation of consequence (William James).

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The assumption in the above quotation is that the study of the relationship between literature and religion is problematic. Explain the problems and how they have been overcome since the 70s till now.

*[Andaian dalam petikan di atas adalah bahawa pengajian perhubungan antara ilmu Kesusasteraan dengan agama merupakan suatu bidang pengajian yang amat bermasalah. Jelaskan masalah yang berkenaan dan bagaimana masalah itu diatasi sejak tahun-tahun 70-an sehingga sekarang.]*

5. Explain the principle of the Concentric Sphere forwarded by Lucila Hosillos as a holistic approach in Comparative Literature. Discuss the focus, areas, and methods of this study with reference to relevant examples of works.

*[Huraikan prinsip Sfera Konsentrik yang dikemukakan oleh Lucila Hosillos sebagai suatu pendekatan Kesusasteraan Bandingan yang bersifat menyeluruh. Bincangkan fokus, bidang, dan kaedahnya dengan merujuk kepada karya-karya secara khusus.]*

6. Explain the method of the Genetic approach in Comparative Literature and apply this method to the comparative study of *Hayy Ibn Yaqzan* and *Robinson Crusoe* to illustrate the connection between the two great works.

*[Jelaskan kaedah pendekatan Genetik dalam Kesusasteraan Bandingan. Seterusnya, dengan menerapkan pendekatan tersebut terhadap karya Hayy Ibn Yaqzan dan Robinson Crusoe tunjukkan hubungan antara dua karya tersebut.]*

7. According to scholars of literary translation,

An ethnocentric attitude allows members of a culture to remake the world in their image, without first having to realize how different the reality of that world is. It produces translations that are tailored to the target culture exclusively and that screen out whatever does not fit in with it (Andre Lefevere).

Explain this view and justify it with reference to the extracts from *Salina* provided in the attachment.

*[Jelaskan maksud pandangan sarjana terjemahan sastera dalam petikan di atas, dan buktikan kesahihannya dengan merujuk kepada petikan teks Salina yang dilampirkan.]*

...Lampiran A/-

...4/-

Lampiran A

Teks asal A. Samad Said	Terjemahan Harry Aveling	Terjemahan Hawa Abdullah
<p>Kalau benar buku-buku orang Melayu tak bermutu, bacalah saja kerana isinya, periksalah apa yang terkandung di dalam hati dan fikiran penulis-penulis Melayu, periksalah apa yang ditulis oleh penulis-penulis Melayu tentang orang sebangsanya.</p>	<p>(digugurkan)</p>	<p><i>If it's 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.</i></p>
<p>Seha hendak kawin Belwant Singh</p>	<p><i>Seha wants Belwant Singh</i></p>	<p><i>Seha wants to marry Belwant Singh</i></p>
<p>"kakak tak tahan lagi tinggal dengan Abdul Fakar," kata Siti Salina selanjutnya dengan meninggalkan perkataan "abang" pada awal nama Abd. Fakar seperti selalu disebutnya bila menyebut nama Abd. Fakar kepada Hilmy.</p>	<p><i>I can't stand Fakar any longer ... she began.</i></p>	<p><i>I cannot bear to live any longer with Abdul Fakar," continued Siti Salina leaving out the word "brother" at the beginning of Abdul Fakar's name as she usually addressed him to Hilmy.</i></p>
<p>E, kata orang karangan Ahmad Lutfi bagus. Betulkah?</p>	<p><i>They say Lutfi's OK. Is he?</i></p>	<p><i>You know, they say Ahmad Lutfi's writings are good. Is that true?</i></p>
<p>Dan mereka bersua di dalam shelter ... Di shelter tersebut mengeluarkan segala apa yang masih tersimpan mesra di hati masing-masing. Kemudian mereka berpisah. Dan betullah seperti yang dikatakan oleh Muhammad Yusup: "Perang merampas saya dari Inah," sebab sejak hari itu Muhammad Yusup yang dikasihinya, yang diharapkan dapat hidup bersamanya itu, hilang dirampas perang, perang yang menjadi perampas, perompak, penyamun, penyiksa, pengkhianat, penipu, penghancur dan pembunuh!</p>	<p><i>They met in the shelter and parted. The war took him away; she never saw him again</i></p>	<p><i>And they met in the shelter ... It was in the shelter that they revealed what was in their hearts - their true feelings for each other. Then they parted. And true to Muhammad Yusuf's words: "The war has snatched me from you Inah" and so from that time onwards Muhammad Yusuf whom she loved and hoped to spend her life with disappeared, a victim of the war, the war that had become the intruder, the pirate, the robber, the torturer, the traitor, the cheat, the destroyer and the murderer!</i></p>