



UNIVERSITI SAINS MALAYSIA

Final Examination
2016/2017 Academic Session

May/June 2017

JMK 417E– New Literature in English From The Asia Pacific
[Kesusasteraan Baru Berbahasa Inggeris Dari Asia Pasifik]

Duration: 3 hours
[Masa : 3 jam]

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

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

Instructions : Answer FOUR (4) question only. You may answer either in Bahasa Malaysia or English.

[Jawab EMPAT (4) soalan. Anda dibenarkan menjawab sama ada dalam Bahasa Malaysia atau Bahasa Inggeris.]

Read the instructions carefully before answering.

[Baca arahan dengan teliti sebelum anda menjawab soalan.]

In the event of any discrepancies, the English version shall be used.

[Sekiranya terdapat sebarang percanggahan pada soalan peperiksaan, versi Bahasa Inggeris hendaklah digunapakai.]

1. At the same time that Ravi becomes more eloquent in English, Naina increasingly loses his ability to articulate until he becomes “speechless” and speaks in a language not comprehensible.

“... he began to chant in a garbled language ... a rhythm mounted on Tamil, Malay and even Chinese words. It was a secret language ...” (*The Return*, p 170)

With reference to Hinduism, elaborate on Naina’s conflict with Ravi.

[Semakin fasih Ravi bertutur dalam bahasa Inggeris, semakin hilanglah keupayaan Naina bertutur, sehingga dia seolah-olah menjadi bisu atau bertutur dengan menggunakan bahasa yang tidak dapat difahami.
Dengan merujuk ajaran Hindu, huraikan konflik antara Naina dengan Ravi.]

(25 marks/markah)

2. “Competing views of the nation, with its intersecting discourses of race, religion and gender, are represented in *Green is the Colour* ...” (Quayum, *One Sky, Many Horizons*, 155). Discuss.

[Pendapat tentang negara yang bercanggah, dengan perbincangan menyilang tentang kaum, agama dan gender diwakili dalam *Green is the Colour* ...” (Quayum, *One Sky, Many Horizons*, 155). Bincangkan.]

(25 marks/markah)

3. “She had somehow lost her Chinese-ness. He caught himself wondering when he lay with her many times whether she was in fact Chinese. They spoke Cantonese in public, Malay in bed. Her Malay is better than her Cantonese, its fluency frightened him.” (*Scorpion Orchid*, 71)

Based on Guan Kheng’s perception of Sally-Salmah in the passage above, discuss the symbolic significance of characters in *The Scorpion Orchid* by Lloyd Fernando in conveying the writer’s intention.

[Berdasarkan persepsi Guan Kheng terhadap Sally-Salmah dalam petikan di atas, bincangkan kepentingan simbolik watak-watak dalam novel *The Scorpion Orchid* oleh Lloyd Fernando dalam menyampaikan hasrat penulis.].

(25 marks/markah)

4. Based on the selected poems in Appendix A and B, elaborate on the idea of transition and conflict.
[*Berdasarkan puisi terpilih dalam Apendiks A dan B, huraikan idea peralihan dan konflik.*]
- (25 marks/markah)
5. Elaborate on the methods employed by Anita Desai to represent the meaningless and tragic sense of life in *Fire on the Mountain*.
[*Huraikan cara Anita Desai memaparkan keadaan hidup yang tidak bermakna dan tragis dalam Fire on the Mountain.*]
- (25 marks/markah)
6. In *Please Look After Mother* by Kyung-Sook Shin, the second person point of view is used throughout the first section and third section. Discuss the effect this point of view has on the story.
[*Dalam novel Please Look After Mother oleh Kyung-Sook Shin, penceritaan daripada sudut pandangan orang kedua diguna pakai dalam keseluruhan bahagian pertama dan bahagian ketiga. Bincangkan kesan teknik penceritaan ini ke atas kisah tersebut.*]
- (25 marks/markah)

APPENDIX A

THE CORRECTNESS OF FLAVOUR

waiting for the lime sherbet to arrive,
mother turned around to her vacuous child:
boy, you heard what I said earlier?
Nowadays, they emphasise english.

Boy rolled his squinty eyes to the ceiling
waitress returned, flustered, and started
on her own emphases:
lime sherbet today don't have.
Mango got. Strawberry also don't have.

Mother, upset and acutely strident:
today DOESN'T have.
Today DOES NOT have.

2 mothers in a h d b playground

ah beng is so smart
already he can watch tv & know the whole story.
Your kim cheong is also quite smart,
what boy is he in the exam?
This playground is not too bad, but i'm always
so worried, car here, car there.

at exam time, it's worse.
Because you know why?
Kim cheong eats so little.

Give him some complan. My ah beng was like that,
now he's different. If you give him anything
he's sure to finish it all up.

Sure, sure. Cheong's father buys him
vitamins but he keeps it inside his mouth
& later gives it to the cat.
I scold like mad but what for?
If i don't see it, how can I scold?

On Saturday, tv showed a new type,
special for children. Why don't you call
his father buy some? Maybe they are better.

Money's no problem. It's not that
we want to save. If we buy it
& he doesn't eat it, throwing money
into the jamban is the same.
Ah beng's father spends so much,
takes out the mosaic floor & wants
to make terrazzo or what.

We also got new furniture, bought from diethelm.
The sofa is so soft. I dare not sit. They all
sit like don't want to get up, so expensive.
Nearly two thousand dollars, sure must be good.

That you can't say. My toa-soh
bought an expensive sewing machine,
after 6 months, it is already spoilt.
She took it back but beng,
come here, come, don't play the fool.
Your tuition teacher is coming.
Wah! Kim cheong, now you're quite big.

Come, cheong, quick go home & bathe.
Ah pah wants to take you chya-hong in new motor-car.

a scroll painting

the mountains are hazy with timeless passivity
sprawling monotonously in the left-hand corner
while cloud diffuse and fill the entire top half
before bumping daintily into a bright red parakeet
perched suicide-like on a beautifully gnarled branch
arched by the weight of fruit and one ripe peach
hung a motionless inch from the gaping beak

here is transient beauty
caught in permanence
but of what avail is such perpetual unattainment?

I know the stupid bird can never eat the stupid peach

(Arthur Yap, *The Space of Trees: Selected Poems*, 2000)

APPENDIX B

Heir Conditioning

Grand dad did you breathe
before air cons were invented
was it hard staying
alive without modern inventions?
Grandma weren't you flustered
as you fluttered with paper fans?
Could you communicate before
faxes and long distance calls
became basic necessities?

Grandchild we lived
before your age. Because
of our ignorance,
we did not know
pollution, stress, traffic jams
destruction of forests, steams and hills
we feared God and nature
now nature fears you and
money is your new God

(M SHANmughalingam)

The Midnight Satay-Vendor

he cuts a sorry figure, the solitary vendor
among the sleeping bungalows
pedalling up the stubborn
aristocratic slopes of jesselton heights

satay

satay

satay

i can see him wiping his sweaty brow
can smell piquant in the air the aroma
of chicken and *cincang*
as he fans the fire
beneath the sizzling rows of skewers

at home in the *kampung* a wife and children
await the meagre day's collection:
some *ringgits* and a few *sen*
that go nowhere
in these days of *inflasi*; and the election
too, with its promise, come and gone

but life must not stop for the likes of him,
so at *pasar malam* and along the night's inclines
wiping his migraines off his forehead
he returns to the embers
his children amidst their *kurang ajar* yawns
prepare tomorrow's *ketupat* and cucumbers

satay

satay

satay

i wish at times I could trade places with him
the midnight vendor. If only as a game
surrender for once a so-called elegance

but education tells me I am *halus*, he *kasar*
for don't you see I'm a Shakespeare-wallah
with this degree that clings to me like a vise
and a middle-class airconditioned nose?

(Ghulam-Sarwar Yousof)

RE: Construction To Whom It May Concern

Dear Sir
Or Madam,

i)
All the places where I grew up
have been torn down
because they said
there was no space
and we were
becoming modern.

Why must they build
a police plaza in Pudu,
where my granparents
'grew old-man's darling'?

Why can't the state mosque
not be in Bukit Palah,
where I climbed the
frangipani tree?

Why should the mega-mall
be at 218 AMPANG
where I used to play
swinging 'moneyplant'?

why do my memories
all have to be
only in my head
so I can't show
my children
and their children
and so on?

ii)
All the places
where I used to dream
have become towers
because they said they must
build high
and keep the flag flying
for everyone

The race course
was meant to be
a park within the city.

The playing field
was meant to save
some space for greenery

The forest reserve
was meant to run
the cable car for fun.
why must the flag fly
so high where no one
with feet on the ground
can see or touch
or wave it?

iii)
I look forward
to hearing from you soon.
and thank you.

Sincerely,
A City Girl
@Urbanses.my

(Charlene Rajendran)

Kuala Lumpur

Lift up your eyes unto the new landscape,
Focus on the scaffold
At the end of a terrace,
The shophouses, the multi-storied flats.

New bungalows in bold colours
Thrive like anthills. Everywhere
Brick, lime, mortar, plank attest to
The hand of housing trusts

Who raised the capital,
Felled the trees,
Burned the *lalang*,
Fixed the lease,

They being what you call
The real pioneers, builders
Not of grand illusions
But concrete things –

Shops and offices,
Business paradise,
Where Progress, Peace, Prosperity
These cars, these buildings symbolise,
Where men are ever going places
Inspired by enterprise.

(Ee Tiang Hong)

(In-Sights: Malaysian Poems, 2003)