



UNIVERSITI SAINS MALAYSIA

Final Examination  
2017/2018 Academic Session

May/June 2018

**JMK 517E– 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 (11)** pages of printed material before you begin the examination.

*[Sila pastikan bahawa kertas peperiksaan ini mengandungi **SEBELAS (11)** 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.]*

Instructions: Answer EMPAT (4) questions only.

[Arahan: Jawab EMPAT (4) soalan sahaja]

1. With reference to *The Return* by K.S Maniam and *Green is the Colour* by Lloyd Fernando, write a comparative analysis of the quest for identity.

[Dengan merujuk novel *The Return* oleh K.S Maniam dan *Green is the Colour* oleh Lloyd Fernando, tulis satu analisis perbandingan tentang pencarian identiti.]

(25 marks/markah)

2. Quayum says of *Green is the Colour*: "... the author's purpose in writing the national allegory seems to be to discard/discredit/dislodge all unilinear and essentialist myths of the nation for one that celebrates diversity and speaks for "all"/the entire imagined community." (Quayum, *One Sky, Many Horizons*, p. 155). Discuss.

[Merujuk novel *Green is the Colour*, Quayum berkata: "... tujuan penulis mengarang alegori nasional ini ialah untuk menyingkirkan mitos bahawa sesebuah negara harus mempunyai sifat-sifat tertentu. Sebaliknya, sesebuah negara harus meraikan kepelbagaian dan mewakili semua lapisan komuniti. (Quayum, *One Sky, Many Horizons*, p. 155). Bincangkan.]

(25 marks/markah)

3. Elaborate on the similarities and differences in the use of symbols to convey the themes in *Scorpion Orchid* and *Green is the Colour* by Lloyd Fernando.

[Huraikan persamaan dan perbezaan penggunaan simbol untuk menyampaikan tema dalam *Scorpion Orchid* dan *Green is the Colour* oleh Lloyd Fernando.]

(25 marks/markah)

4. With reference to the poems given in Appendix A and B, elaborate on the theme of development.

[Dengan merujuk puisi dalam Lampiran A dan B, huraikan tema pembangunan].

(25 marks/markah)

5. The three main characters in *Fire on the Mountain* by Anita Desai have to face the assault of their meaningless existence, alone and lonely.  
Elaborate with reference to Existentialism.

[Ketiga-tiga watak utama dalam *Fire on the Mountain* karya Anita Desai terpaksa berhadapan dengan kewujudan yang tidak bermakna, keseorangan dan kesunyian. Huraikan dengan merujuk aliran Eksistensialisme.]

(25 marks/markah)

6. *Please Look After Mother* explores how individual members of a family are traumatized by the sudden and unexplained disappearance of “Mother.” It is a depiction of motherhood and the growing divide between country parents and their urbanite children. Discuss how the author depicts the divide.

[Novel *Please Look After Mother* menyelami cara setiap individu dalam keluarga menghadapi trauma akibat ibu yang hilang tiba-tiba, tanpa sebarang sebab. Novel ini menggambarkan peranan ibu dan jurang yang semakin luas antara ibubapa yang tinggal di kampung dengan anak-anak yang telah berhijrah ke bandar. Bincangkan cara penulis menggambarkan jurang 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)

...9/-



**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)*