



Final Examination
2018/2019 Academic Session

June 2019

JMK517E – New Literature in English from the Asia Pacific
[Kesusasteraan Baru Berbahasa Inggeris dari Asia Pasifik]

Time: 3 hours
[Masa: 3 jam]

Please ensure this examination paper consists of **TEN (10)** printed pages before you begin the examination.

[Sila pastikan bahawa kertas peperiksaan ini mengandungi **SEPULUH (10)** muka surat yang bercetak sebelum anda memulakan peperiksaan.]

Read the instructions carefully before answering.

[Baca arahan dengan teliti sebelum anda menjawab soalan.]

Instructions : Answer **FOUR (4)** questions only.

Arahan : Jawab **EMPAT (4)** soalan sahaja.]

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

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

You may answer **EITHER** in Bahasa Malaysia or in English.

[Anda dibenarkan menjawab soalan **SAMA ADA** dalam Bahasa Malaysia atau Bahasa Inggeris.]

Choose and answer **FOUR (4)** questions only.

[Pilih dan jawab **EMPAT (4)** soalan sahaja.]

1. Based on the poem in Appendix A entitled “Full Circle”, elaborate on Ravi’s journey in search of his identity in *The Return*.

[Berdasarkan puisi dalam Apendiks A yang bertajuk “Full Circle”, huraikan perjalanan Ravi dalam pencarian sendiri dalam novel *The return*.]

(25 marks/markah)

2. With reference to each main character in *Green is the Colour* and their interaction with one another, elaborate on the writer’s vision of what ‘bangsa Malaysia’ is.

[Berdasarkan setiap watak utama dalam novel *Green is the Colour* dan interaksi mereka antara satu sama lain, huraikan visi penulis tentang maksud “bangsa Malaysia”.]

(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)

...3/-

4. With reference to selected poems in Appendix B and C, elaborate on the psychological and social effects of development.

[Merujuk Apendiks B dan C, huraikan kesan-kesan psikologi dan sosial hasil daripada 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. Elaborate with reference to Existentialism.

[Ketiga-tiga watak utama dalam novel Fire on the Mountain terpaksa menghadapi kewujudan yang tidak bermakna. Merujuk aliran Eksistensialisme, huraikan kenyataan ini.]

(25 marks/markah)

6. According to the author of *Please Look After Mom*,
“We’ve taken it for granted that our mothers are always here beside us and devoted to us. We think they are born to be mothers. But they were once girls and women as we are now. I want to show it through this book. My mother is the energy behind my writings.”

Discuss the techniques employed by the writer to depict the personhood of a mother in the novel.

[Berdasarkan kenyataan di atas, bincangkan teknik-teknik yang diguna pakai oleh pengarang untuk memaparkan ibu sebagai seorang yang juga mempunyai keperibadian.]

(25 marks/markah)

APPENDIX A

Full Circle

(for Naina)

Have you been lost
for words?

Have you been lost
for words when
you had them stacked
like images in a dream?

Have you been lost for words
when they imprisoned
your flesh, your thoughts,
feelings that rose with the wind?

Have you been lost?

Then words will not serve.
They will be like the culture
you refused at adolescence,
drinking from the tap
instead of the well.

The dregs at the bottom
of well water is the ash
of family prayers you rejected.
The clay taste
the deep-rootedness
you turned aside from –
for the cleanliness of chlorine.

Words will not serve.

You'll be twisted by them
into nameless little impulses
that roam dark city roads, raging.
They will be vague knots
of feelings, lustreless, cultureless,
buried in a heart that will not serve.

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)

...8/-

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

...9/-

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)

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