
UNIVERSITI SAINS MALAYSIA

First Semester Examination
Academic Session 2007/2008

October/November 2007

**HKT 322E – THEORY AND METHOD IN COMPARATIVE
LITERATURE
[TEORI DAN KAEDAH DALAM KESUSASTERAAN
BANDINGAN]**

Duration : 3 hours
[Masa : 3 jam]

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.]

Answer **FOUR** questions only.
*[Jawab **EMPAT** soalan sahaja.]*

1. "A literary work does not exist independently. It exists in a web of relationships thus providing the basis for the comparative study of literature." Discuss this statement by providing actual examples of literary relationships.

["Sebuah karya sastra tidak wujud secara mandiri. Ia wujud dalam satu sawang hubungkait, justeru memberi asas kepada kajian sastra secara bandingan." Bincang pernyataan ini dengan mengemukakan contoh sebenar hubungkait sastra.]

2. By providing appropriate examples, explain in general the interdisciplinary mode in the comparative study of literature. Then, concentrate on the relationship between literature and film.

[Dengan mengemukakan contoh-contoh yang bersesuaian, jelaskan secara umum mod antardisiplin dalam kajian sastra secara bandingan. Seterusnya, tumpukan perhatian kepada perhubungan antara sastra dengan filem.]

3. "It is an amusement to me to take what liberties I like with these Persians, who, as I think, are not poets enough to frighten one from such excursions and who really do want a little art to shape them" (Edward Fitzgerald, 20th March 1857). What do you understand by this statement made by the translator of the famous *Rubaiyat of Omar Khayyam*? Discuss the statement by relating it to the early period of the development of Comparative Literature in Europe.

*["It is an amusement to me to take what liberties I like with these Persians, who, as I think, are not poets enough to frighten one from such excursions and who really do want a little art to shape them" (Edward Fitzgerald, 20th March 1857). Apakah yang anda fahami daripada pernyataan ini yang dibuat oleh penterjemah karya tersohor *Rubaiyat of Omar Khayyam*? Bincangkan pernyataan tersebut dengan menghubungkannya dengan periode awal perkembangan Kesusasteraan Bandingan di Eropah.]*

4. “Comparative Literature is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression” (Henry Remak, 1961). Discuss this statement about the nature of Comparative Literature, and support your discussion by providing appropriate examples.

[“Comparative Literature is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression” (Henry Remak, U.S.A.,1961). Bincangkan pernyataan tentang sifat Kesusasteraan Bandingan ini, dan sokongkan perbincangan anda dengan mengemukakan contoh-contoh yang bersesuaian.]

5. While Comparative Literature appears to be declining in the West, it seems to be developing in non-Western parts of the world. It is believed that this has to do with key questions of national culture and the search for identity. By providing examples, discuss to what extent this is true.

[Sementara Kesusasteraan Bandingan kelihatan menurun di Barat, ia nampaknya sedang berkembang di bahagian dunia bukan-Barat. Adalah dipercayai bahawa ini ada kaitan dengan soalan-soalan utama tentang kebudayaan kebangsaan dan pencarian identiti. Dengan mengemukakan contoh-contoh, bincangkan sejauh mana perkara ini benar.]

6. “Implicit to comparative literature outside Europe and the United States is the need to start with the home culture and to look outwards, rather than to start with the European model of literary excellence and to look inwards” (Susan Bassnett, 1994). Discuss this statement by referring to ideas expressed by non-Western scholars such as Chidi Amuta and Swapan Majumdar.

[“Implicit to comparative literature outside Europe and the United States is the need to start with the home culture and to look outwards, rather than to start with the European model of literary excellence and to look inwards” (Susan Bassnett, 1994). Bincangkan pernyataan ini dengan merujuk kepada idea-idea yang ditampilkan oleh sarjana bukan-Barat seperti Chidi Amuta and Swapan Majumdar.]

7. What is meant by literary fortune in Comparative Literature? Provide your answer with specific reference to the relationship between the Malay *pantun* and the Western *pantoum*.

[Apakah yang dimaksudkan dengan untung nasib sastera dalam Kesusasteraan Bandingan? Berikan jawapan anda dengan rujukan khusus kepada perhubungan antara pantun Melayu dan pantoum Barat.]

8. “A literary text or work is like a stone that is thrown into water and creates ripples when the water vibrates. A strong (beautiful and meaningful) text vibrates in space (geographically) and time (historically) affecting and influencing other texts (literary and non-literary) nationally and internationally.”

With the above statement in mind, and using appropriate examples, explain the concentric approach in Comparative Literature.

[“A literary text or work is like a stone that is thrown into water and creates ripples when the water vibrates. A strong (beautiful and meaningful) text vibrates in space (geographically) and time (historically) affecting and influencing other texts (literary and non-literary) nationally and internationally.”

Dengan memberi perhatian kepada pernyataan di atas, dan dengan contoh-contoh yang bersesuaian, jelaskan pendekatan konsentrik dalam Kesusasteraan Bandingan.]