

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Kedua
Sidang Akademik 2001/2002

Februari/Mac 2002

HKB 502 – Tajuk-Tajuk Terpilih Dalam Kesusasteraan Bandingan

Masa : 3 jam

Sila pastikan bahawa kertas peperiksaan ini mengandungi **LIMA [5]** soalan di dalam **EMPAT [4]** muka surat yang bercetak sebelum anda memulakan peperiksaan ini.

Jawab **TIGA [3]** soalan sahaja.

1. Apakah ciri-ciri utama karya agung? Dengan merujuk kepada contoh-contoh yang bersesuaian, jelaskan bagaimana anda boleh kaitkan ilmu Kesusasteraan Bandingan dengan unsur-unsur kesarwajagatan dalam karya sastera, terutama karya agung, dari tradisi budaya yang berbeza-beza.
2. Dengan merujuk kepada sejarah perhubungan sastera dan persoalan pandangan dunia serta citarasa penyair, jelaskan bagaimana pantun Melayu mempengaruhi tradisi puisi Barat sehingga wujudnya *pantoum* sejak abad ke-19. Dari pemerhatian umum anda terhadap karya-karya *pantoum* dalam sastera Perancis, Inggeris, Amerika dan Kanada, bandingkan ciri-ciri formal *pantoum* dengan pantun.
3. Huraikan unsur-unsur budaya dan kepercayaan masyarakat yang telah digambarkan menerusi cerita "Devi", dalam versi cerpen dan juga dalam versi filemnya. Pada pendapat anda, adakah teknik-teknik khusus yang digunakan dalam setiap ekspresi seni yang berkenaan berjaya dimanfaatkan bagi meninggalkan kesan yang bersesuaian pada khalayak masing-masing?

4. Dalam kajian sastera mistik, *Stoffgeschichte* atau tematologi dapat menyerlahkan persamaan dalam tema-tema kerohanian, khususnya dalam menampilkan perhubungan cinta di antara jiwa manusia dengan Tuhan. Pada masa yang sama, *Stoffgeschichte* juga memperlihatkan perbezaan dalam cara mengungkapkan perhubungan ini, yakni mengikut budaya dan pandangan dunia pengarang masing-masing. Bincangkan pernyataan ini dengan merujuk kepada dua karya pilihan anda, daripada dua tradisi sastera yang berbeza.

5. *(In a post-colonial context the problematic of translation becomes a significant site for raising questions of representation, power, and historicity. The context is one of contesting and contested stories attempting to account for, to recount, the asymmetry and inequality of relations between peoples, races, languages)* (Tejaswini Niranjana).

Dalam konteks wacana pascakolonial yang dirujuk ini, bincangkan unsur-unsur ekstrinsik dan intrinsik karya asal *Salina* dan terjemahan-terjemahan Inggerisnya secara bandingan. Petikan-petikan dalam Lampiran A boleh digunakan untuk mengukuhkan jawapan anda.

Lampiran A

Salina, A. Samad Said	Salina, terj. Harry Aveling	Salina, terj. Hawa Abdullah
hlm.212-221	hlm.158-164	hlm.296-309
Di tempat mengambil air sembahyang, dua tiga orang sudah mula mencuci muka, tangan dan kaki mereka, dan seorang dua yang lain menanti gilirannya pula.	<i>There were only four taps for ritual purification. People waited while others washed their hands, face and feet.</i>	<i>At the place where people normally performed their ablutions, two or three people had already begun to wash their faces, hands and legs; one or two others were awaiting their turn.</i>
Kolam tempat mengambil air sembahyang itu mempunyai empat paip air sahaja. Mereka terpaksa menunggu giliran masing-masing sewaktu mengambil air sembahyang	(ditinggalkan)	<i>The pool where people would go for their ablutions had only four taps. They had to wait for their turn</i>
Orang-orang di masjid itu banyak yang sudah mengambil air sembahyang ... ada yang masih lagi mengambil air sembahyang.	<i>Men performed the ritual ablutions</i>	<i>Many of the people in the mosque had already completed their ablutions ... some others were in the process of doing so.</i>
hlm.129	hlm.101	hlm. 181
Tak baik menyabung kaki tahu? Mak percaya? Pasal apa pula tak percaya? Orang dulu-dulu cakap. Jadi kalau Hilmy menyabung kaki, emak Hilmy akan matilah, ya? Mmmmmmm, mmm. Kalau Hilmy tak menyabung kaki mak tak matilah?	<i>You shouldn't swing your feet like that. You don't believe that old wives' tale, do you? Why not? People say its true If I swing my feet, my mother will die? That's what they say. So if I never swing my feet, you'll live forever?</i>	<i>It's not good to swing your legs up like that you know? Mother! you believe all that? Why shouldn't I believe it? The old folks used to say so. So if I swing my legs up, my mother will die, right? Hmmm, mmmm. If I don't swing my legs, mother will not die</i>
hlm. 260-2	hlm. 195-6	hlm. 362-4
Saya taulah saya dan kawan-kawan saya semua tu salah.. Kami terima saja apa yang dicakapkan oleh guru kami tu.. Tapi sekarang ni sekurang-kurangnya dah ada jugalah orang yang celikkan mata saya.. Kalau Idah ada buku-buku Melayu berilah saya pinjam	<i>Of course your teacher doesn't talk about Malay books. All you boys believe what you're told and read English books. Can you lend me some Malay books?</i>	<i>I know my friends and I are at fault. We accept whatever the teacher says without question. But now at least someone has opened my eyes. If you have some Malay books Idah, please lend them to me.</i>
hlm. 14	hlm. 14	hlm. 19
<i>Seha hendak kawin Belwant Singh</i>	<i>Seha wants Belwant Singh</i>	<i>Seha wants to marry Belwant Singh</i>
hlm. 292	hlm. 217	hlm. 403
<i>Ini kambing banyak jahat, kicik-kicik banyak jahat, selalu masuk longkang. Banyak kotor.</i>	<i>These are naughty goats. Always walking in the mud and getting dirty.</i>	<i>This goat's naughty, the little ones are very naughty; they're always going into the drain. Very dirty.</i>

People in the '50s, after the war, had undergone a certain kind of life full of misery. Most people today don't realise the effect of Hindi songs - the beat, the rhythm, the music - it lifts your heart. You see the film, you see the dance, the scenery changes, they sing a song, they change clothes seven or eight times, going uphill, downhill, you see the rivers. All that ... makes you happy, it makes you forget.

(A. Samad Said, 24 June 1996)

Twenty years later I would probably translate it exactly as it is. That would be as daring as the version I did earlier. DBP didn't give me that choice. They simply asked another translator to produce a new version. Not very courteous of them.

(Harry Aveling, 14 July 1997).

... the story of Salina brought memories of my own experiences during the war - the hardships and sufferings families had to face. What happened to Salina was nothing new. I personally know at least two who became the victim of circumstances like Salina. I am not inclined to throw any blame on the way life turned out for them ... Salina had no choice in what she did. I could understand her - I might have done the same if I were her. You know I got very emotional when I was translating, I could feel what she felt.

(Hawa Abdullah, 12 Ogos 1996).