

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Pertama
Sidang Akademik 2003/2004

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HKT 222- Kesusasteraan dan Disiplin Bantu

Masa : 3 jam

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

Jawab EMPAT soalan sahaja.

Semua soalan membawa nilai markah yang sama.

1. Pengetahuan terhadap beberapa aspek psikologi yang berkaitan dengan pengarang dan perwatakan dalam karya dapat meningkatkan pemahaman dalam kajian kesusasteraan. Bincangkan.
2. Sigmund Freud memberi penekanan yang kuat terhadap dorongan *id* dalam mencetuskan ilham dan kreativiti seorang pengarang. Sejauhmanakah pandangan ini relevan dalam konteks pengalihan karya sastera tanah air?
3. Menurut Swingewood, sastera mampu meningkatkan pemahaman dalam kajian sosiologi kerana ia bersifat *penetrating the surfaces of social life, showing the ways in which men and women experience society as feeling*. Bincangkan.
4. Bincangkan bagaimana pengetahuan terhadap *class struggle* (Karl Marx) dan *social status* (Max Weber) dapat membantu penghayatan pembaca terhadap sesebuah karya sastera.

5. Falsafah merupakan satu bidang ilmu yang tinggi dan abstrak tetapi ada kaitannya dengan kesusasteraan. Bincangkan.
6. Di samping berperanan sebagai dokumen sosial, karya sastera juga boleh menjadi alat propaganda kepada masyarakat. Dengan contoh-contoh yang bersesuaian, bincangkan pernyataan ini.
7. Bincangkan DUA daripada perkara berikut dalam konteks hubungannya dengan karya sastera.
 - [i] Existensialisme
 - [ii] Falsafah Abadi
 - [iii] Falsafah Melayu

SIGMUND FREUD

Phantasy-Making and Art

The best-known productions of phantasy have already been met by us; they are called daydreams, and are imaginary gratifications of ambitious, grandiose, erotic wishes... p. 127

We know that these daydreams are the kernels and models of night dreams; fundamentally the night dream is nothing but a daydream distorted by the nocturnal form of mental activity and made possible by the nocturnal freedom of instinctual excitations p. 128

We are already familiar with the idea that a daydream is not necessarily conscious, that unconscious daydreams also exist, such unconscious daydreams are therefore just as much the source of night dreams as of neurotic symptoms... p. 128

The artist has also an introverted disposition and has not far to go to become neurotic. He is one who is urged on by instinctual needs which are too clamorous; he longs to attain to honor, power, riches, fame, and the love of women, but he lacks the means of achieving these gratifications. So, like any other with an unsatisfied longing, he turns away from reality and transfers all his interest, and all his libido too, on to the creation of his wishes in the life of phantasy, from which the way might readily lead to neurosis. P. 128

- 1. he understands how to elaborate his daydreams...and become enjoyable to others,**

2. **he knows too how modify them sufficiently so that their origin in prohibited sources is not easily detected,**
3. **he possesses the mysterious ability to mold his particular material until it expresses the ideas of his phantasy-life...,**
4. **When he can do all this, he opens out to others the way back to the comfort and consolation of their own unconscious sources of pleasure...then he has won - through his phantasy – what before he could only win in phantasy: honor, power, and the love of women.” P. 129**

SIGMUND FREUD

The Relation of the Poet to Daydreaming

Perhaps we may say that every child at play behaves like an imaginative writer, in that he creates a world of his own or, more truly, he rearranges the things of his world and orders it in a new way that pleases him better. p. 129

Now the writer does the same as the child at play; he creates a world of phantasy which he takes very seriously; that is, he invests it with great deal of affect, while separating it sharply from reality. Language has preserved this relationship between children’s play and poetic creation. p. 130

As they grow up, people cease to play, and appear to give up the pleasure they derived from play. But anyone who knows anything of the mental life of human beings is aware that hardly anything is more difficult to them than to give up a pleasure they have once tasted. Really we never can relinquish anything; we only exchange one thing for something else. When we appear to give something up, all we really do is to adopt a substitute. So when the human being grows up and ceases to play he only gives up the connection with real objects; instead of playing he then begins to create phantasy. He builds castles in the air and creates what are called daydreams. I believe that the greater number of human beings create phantasies at times as long as they live. p. 130