

STPM/S920

**PEPERIKSAAN
SIJIL TINGGI PERSEKOLAHAN MALAYSIA
(STPM)**

**LITERATURE IN ENGLISH
Syllabus Specifications
And Sample Questions**

Sukatan pelajaran ini digunakan bagi peperiksaan tahun 2004 dan tahun-tahun seterusnya sehingga diberitahu.

Walau bagaimanapun, teks kajian yang digunakan mungkin berubah dari semasa ke semasa dan calon dikehendaki menghubungi Majlis Peperiksaan Malaysia, nombor telefon 03-61369663 untuk maklumat terkini.



MAJLIS PEPERIKSAAN MALAYSIA

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920 LITERATURE IN ENGLISH

Aims

The syllabus aims to develop critical skills which will enable students to engage with and make informed responses to texts from different literary traditions and genres. It also aims to develop the aesthetic sense and moral awareness in students.

Objectives

Students should be able to:

- (a) display critical skills based on current approaches to literary texts,
- (b) give informed responses to texts from different genres, literary traditions and socio-historical contexts,
- (c) communicate independent judgement of and insight into texts using effective and appropriate language,
- (d) show aesthetic appreciation of texts.

Content

The syllabus prepares students to sit for two papers:

- (a) Paper 1: Shakespeare and Other British Writers
- (b) Paper 2: New Literatures in English

Candidates are required to take both papers which have equal weightage.

Prescribed Texts

The prescribed texts for this syllabus are:

Paper 1: Shakespeare and Other British Writers

- (i) Shakespeare, *Hamlet* (Arden)
- (ii) Shakespeare, *As You Like It* (Arden)
- (iii) John Keats, *Selected Poems and Letters of Keats* (Heinemann)
- (iv) Thomas Hardy, *Selected Shorter Poems of Thomas Hardy* (Macmillan)
- (v) Charlotte Bronte, *Jane Eyre* (Wordsworth Classics)
- (vi) Aldous Huxley, *Brave New World* (Penguin Classics)

Paper 2: New Literatures in English

- (i) “*Spirit of the Keris*”: *A Selection of Malaysian Short Stories and Poetry* (Maya Press Sdn. Bhd.)
- (ii) Nissim Ezekiel, *Collected Poems 1952-1988* (Oxford Indian Paperback)
- (iii) Jean Rhys, *Wide Sargasso Sea* (Penguin Books)
- (iv) Buchi Emecheta, *Kehinde* (Heinemann)

Syllabus Specifications

This syllabus contains **two** parts. Part I should be regarded as an integral part of the syllabus and a crucial guide to analysing the prescribed texts and answering the questions in Papers 1 and 2.

Part II outlines the syllabus specifications for Papers 1 and 2.

PART I: CRITICAL APPRECIATION SKILLS APPLICABLE TO PAPERS 1 AND 2

Topic	Syllabus Specifications	Notes
<p>1. Literature, Language and Form</p>	<p>The formalistic approach will consider the following:</p> <p>1.1 Literary devices</p> <p>1.2 Narrative techniques</p> <p>1.3 Setting</p>	<p>Simile Metaphor Personification Symbols Hyperbole Onomatopoeia Rhythm Rhyme Metre Alliteration Assonance Paradox Contrast/comparison Irony Repetition Binary opposition Leitmotif Tone</p> <p>First person Third person – omniscient – limited – camera</p> <p>Stream of consciousness Foreshadowing Flashback Dialogue Interior monologue Speech and thought presentation</p> <p>Place Symbolic landscape Time Social context Atmosphere Mood</p>

Topic	Syllabus Specifications	Notes
2. Literature, History and Culture	1.4 Characterization	Role/significance Personality Physical characteristics Personality traits Interaction between characters Gestures and mannerisms Conflict and relationships Speech/body language
	1.5 Structure	Sequence of events Foreshadowing Flashback Stanza form
	1.6 Themes/issues/concerns	Literal meaning Metaphorical meaning Symbolic meaning Message Authorial intention
	1.7 Reader response	Role of the reader Reader's own perspective Responses based on sensitivity to the text leading to critical evaluation
	1.8 Language use	Varieties of English Hybridization Code-switching Code-mixing Language Register
	2.1 Context	Significance of political, historical and cultural contexts to the process of meaning-making
	2.2 Themes/issues (i) Power relations	Examine relationships and conflicts between – individuals – individual and society – different communities – colonizer and colonized Identify what is portrayed as central and what is portrayed as marginal

Topic	Syllabus Specifications	Notes
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3. Literature and Gender	(ii) Quest for identity	Caught between cultures, values and traditions Encounters between the traditional and the modern
	(iii) Colonization and decolonization	Positive and negative effects
	(iv) Beliefs/value system	Identify values of <ul style="list-style-type: none"> – characters – author of text – society Relate these values to reader's own value system
	2.3 Cultural perspective	Evaluate/interpret text in the light of one's own cultural position
	3.1 Gender	Definition; Culturally-sensitive gender focus, i.e. how gender is perceived from different cultural backgrounds
	3.2 Context	
	(i) Historical	Who is free to write, and in what idiom; who is able to get published or to be studied; how women have been represented
	(ii) Socio-cultural	Systems of domination based on gender, class, race etc.
	3.3 Features of women's writing	Diction Style Imagery Tone Symbols Portrayal of women/men Point of view
	3.4 Themes/issues	Man-Woman relationships Gender inequality Portrayal of women Empowerment of women (analysed within local contexts)

Topic	Syllabus Specifications	Notes
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	3.5 Perspectives – Reading as a woman/man	Identification of female/male perspective Alternative perspective from one's own experience and value system
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PART II: SPECIFICATIONS FOR PAPERS 1 AND 2

PAPER 1: SHAKESPEARE AND OTHER BRITISH WRITERS

Topic	Syllabus Specifications	Notes
1. Shakespeare's Plays	1.1 Background	
	(i) Period	Late 16th-century and early 17th-century England
	(ii) Writer	Brief biography of William Shakespeare
	(iii) Elizabethan Stage	Physical aspects of stage Audience Actors Stagecraft
	1.2 Genre	
	(i) Comedy	Definitions; Types of comedy e.g. romantic comedy
	(ii) Tragedy	Definitions; Types of tragedy: – Aristotelian tragedy – Shakespearean tragedy
	(iii) Tragi-comedy	Definitions
	(iv) Histories	Brief background Connections with tragedy
	1.3 Reading the text	
	(i) Use of language	Basic understanding of Shakespearean language Appreciation of richness and variety of Shakespearean language Language Registers
	(ii) Devices	Imagery Leitmotif Dramatic irony Soliloquy Aside Chorus

Topic	Syllabus Specifications	Notes
	<p>1.4 Aspects of the play</p> <p>(i) Structure</p> <p>(ii) Themes</p> <p>(iii) Plot</p> <p>(iv) Characters</p> <p>1.5 Relevance</p> <p>(i) Contemporary interpretations</p> <p>(ii) Relevance to the present</p> <p>(iii) Personal relevance to students</p> <p>1.6 Moral concerns</p>	<p>Five-act structure</p> <p>Tracing the main themes through the play through the use of imagery/ clusters of images, and other literary devices</p> <p>Plot structure: Identification of main plot and sub-plot Relationship between main plot and sub-plot Significance of scenes, cruxes and climaxes</p> <p>Main characters Minor characters Relationships between characters Roles and significance of characters Development of some characters The Fool in Shakespeare</p> <p>Political readings Feminist readings Post-colonial readings</p> <p>Both globally and locally</p> <p>Examples: Hubris Moral choices Poetic justice Conscience Machiavellianism Forgiveness Repentance Loyalty Courage Good vs. evil</p>

Topic	Syllabus Specifications	Notes
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2. Poetry	1.7 The Play as theatre/cinema	
	(i) Dramatizing	Dramatization of the whole play or scenes by students for better understanding
	(ii) Viewing	Screening of video versions of the play to students
	2.1 Background	
	(i) Period	Introduction to socio-cultural context
	(ii) Poet	Brief biography
	(iii) Supplementary material	Examples: biographical material, letters, prefaces
	2.2 Verse forms	Examples: Blank verse Free verse Rhyming verse Heroic couplet Sonnets Ballads Narrative poetry
	2.3 Devices	
	(i) Figures of speech	Simile Metaphor Personification Paradox Hyperbole Understatement
(ii) Sound effects	Alliteration Assonance Onomatopoeia Rhyme	
2.4 Metrics	Metre Rhythm Cadence Scansion	

Topic	Syllabus Specifications	Notes
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3. Novels and Short Stories	2.5 Interpretation	
	(i) Meaning	Literal meaning Metaphorical meaning Symbolic meaning Moral significance
	(ii) Narrative	Types of narratives Significance of narrative
	(iii) Argument	Articulation of argument
	(iv) Literary ambiguity	Exploration of creative uses of literary ambiguity
	2.6 Imagination	
	(i) Romantic	Example: Coleridge's ideas in <i>Biographia Literaria</i>
	(ii) Atmosphere/Mood/Tone	Use of language to evoke different atmospheres e.g. "haunting", "languor", "merriment" Identification of predominant tone e.g. elegiac commemorative satiric consolatory hortatory
	2.7 Moral concerns	Different expressions of moral concerns: e.g. Social criticisms – e.g. reaction to Industrial Revolution Expression of certain beliefs and values Respect for nature
	3.1 Background	
(i) Period	Introduction to the socio-cultural context of writer	
(ii) Writer	Brief biography	
(iii) Supplementary material	Use of supplementary biographical material, letters and prefaces	

Topic	Syllabus Specifications	Notes
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	<p>3.2 Narrative techniques</p> <p>3.3 Characterization</p> <p>(i) External</p> <p>(ii) Internal</p> <p>3.4 Setting</p> <p>(i) Place and atmosphere</p> <p>(ii) Time</p> <p>3.5 Plot</p> <p>(i) Definition</p> <p>(ii) Development of plot</p> <p>3.6 Use of language</p> <p>(i) Rhetorical devices</p> <p>(ii) Evocative language</p> <p>(iii) Dialogue</p> <p>3.7 Theme</p>	<p>Examples: Omniscient narrator First person narrator Point of view Stream of consciousness Leitmotif Flashback Foreshadowing Monologue/Dialogue</p> <p>What is observable in the characters</p> <p>Psychology of characters Relationship between external and internal characteristics (where applicable)</p> <p>Physical and symbolic landscapes</p> <p>Socio-cultural context of work</p> <p>Sequence of events arranged in a chain of cause and effect</p> <p>Identification of important events that affect the lives of the characters</p> <p>Use of irony, caricature, etc.</p> <p>Use of heightened language in particular passages</p> <p>Use of different registers of speech, including dialect</p> <p>Different modes of thematic development e.g. leitmotif, self-discovery, etc.</p>
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Topic	Syllabus Specifications	Notes
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	3.8 Moral concerns	Encouragement to form one's own judgements based on writer's implied values Comparison between these implied values and one's own values
	3.9 Novel, novella and short story	Distinctions between these to be explored (where applicable)

Topic	Syllabus Specifications	Notes
1. Introduction	<p>1.1 Overview</p> <p>1.2 Definitions</p> <p>1.3 Themes and concerns:</p> <p style="padding-left: 40px;">(i) Quest for identity</p> <p style="padding-left: 40px;">(ii) Nationalism and nation-building</p> <p style="padding-left: 40px;">(iii) Colonialism</p> <p style="padding-left: 40px;">(iv) Decolonization</p> <p style="padding-left: 40px;">(v) Neo-colonialism</p> <p style="padding-left: 40px;">(vi) Cultural complexity and imposition of political power</p> <p>1.4 Reading approaches</p>	<p>Overview of the variety of writers, socio-historical contexts and relevant critical theories Significance and relevance of New Literatures</p> <p>Definition of terms e.g. “New Literatures”, “Colonialism”, “Post Colonialism”, etc. Geographical and historical parameters Literary parameters</p> <p>Relationship of New Literatures to social and political change</p> <p>Self-determination Search for roots and national values and traditions</p> <p>Inter-ethnic integration Values and priorities</p> <p>Positive and negative effects</p> <p>Problems and effects Encounters between the traditional and the modern</p> <p>Materialism Problems of industrialization and urbanization</p> <p>Power relations between individuals, communities, societies, and between colonizer and colonized</p> <p>Formalistic approach Other approaches</p> <ul style="list-style-type: none"> – reader response – gender-centred reading – literature and history – literature and culture

Topic	Syllabus Specifications	Notes
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2 Reading New Literatures in English	<p>1.5 Regions from which writers may be selected:</p> <p>(i) Malaysia and Singapore</p> <p>(ii) Indian sub-continent</p> <p>(iii) West Indies</p> <p>(iv) Africa</p> <p>(v) New Zealand</p> <p>(vi) Australia</p> <p>(vii) Canada</p>	<p>Examples of writers:</p> <p>K.S. Maniam, Lloyd Fernando, Lee Kok Liang, Shirley Geok-Lin Lim, Muhammad Hj Salleh, Wong Phui Nam, Ee Tiang Hong, Lee Joo For, Edward Dorall, Hilary Tham, Omar Mohd Nor, Stella Kon, Syed Alwi, Catherine Lim, Edwin Thumboo, Salleh ben Joned, Karim Raslan, Kris Jitab, Che Husna Azhari, Syed Adam Al Jafri.</p> <p>R.K. Narayan, Raja Rao, Anita Desai, Yasmin Gooneratne, Nissim Ezekiel</p> <p>Martin Carter, George Lamming, Wilson Harris, Sam Selvon, Derek Walcott, Bruce King, Edward Braithwaite, Jean Rhys</p> <p>Ngugi Wa Thiong’O, Chinua Achebe, Ayi Kwei Armah, Okot P’bitek, Wole Soyinka, Athol Fugard, Nadine Gordimer, Buchi Emecheta</p> <p>Katherine Mansfield, Allen Curnow, Witi Ihimaera, Janet Frame</p> <p>Patrick White, T. Keneally</p> <p>Margaret Atwood, Margaret Laurence</p>
	<p>2.1 Introduction</p> <p>Background to the selected texts:</p> <ul style="list-style-type: none"> – Placing in context – Literary development of the region 	<p>Defining the geographical, social, historical and political contexts</p> <p>Influences, trends, phases, etc.</p>

Topic	Syllabus Specifications	Notes
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	<p>2.2 Analysis of texts: Formalistic approach</p> <p>(i) Themes and issues</p> <p>(ii) Story/plot</p> <p>(iii) Setting</p> <p>(iv) Characterization</p> <p>(v) Narrative point of view</p> <p>(vi) Literary techniques and devices</p>	<p>Identification of themes; Tracing the development of themes, issues and concerns</p> <p>Conflicts Events and interconnections Type and development of plot and sub-plot Structure</p> <p>Place Time Society and norms World view</p> <p>Types of characters Roles and significance Personality/character Background information Physical characteristics Personality traits Interaction between characters Gestures and mannerisms</p> <p>Omniscient narrator First person Third person Voice/Tone/Attitude</p> <p>Simile Metaphor Personification Symbols Paradox Contrast Hyperbole Alliteration Assonance Onomatopoeia Rhythm and metre Repetition Free verse Blank verse Irony Stream of consciousness</p>
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Topic	Syllabus Specifications	Notes
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		<p>Soliloquy Foreshadowing Flashback Time shifts Repetition of motif Intertextuality Satire Nativization of English Diction and syntax Use of folklore, legends, religious and cultural allusions</p>
	(vii) Language use	<p>Varieties of English Hybridization Code-switching Code-mixing Language Register</p>
	2.3 Analysis of texts: Other approaches	
	(i) Reader response	<p>Social and cultural conditioning of reader Individual aesthetic responses of reader</p>
	(ii) Gender-centred reading	<p>Reading from a man's or a woman's point of view Discussion of bias in representations which may be explicit or implicit Comparison of distinctive features of texts written by men and women</p>
	(iii) Literature and history	<p>Importance of historical context Discussion of conflicts and issues arising from differences in economic, political and social divisions</p>
	(iv) Literature and culture	<p>Understanding and appreciation of the text by being aware of writer's culture Understanding and appreciation of the text using reader's culture as a basis for comparison</p>

Examination Format

The examination consists of two papers, with equal weightage for each paper:

(a) **Paper 1: Shakespeare and Other British Writers (3 hours)**

There are four sections in this paper. Candidates are required to answer **four** questions, **one** from each section.

Section A: **Critical Appreciation.** Questions on one passage from each prescribed text will be set.

Section B: **Shakespeare's Plays:** There will be a context question and an essay question on each play.

Section C: **Poetry.** There will be two questions on each poet.

Section D: **Novels and short stories.** There will be two questions on each text.

(b) **Paper 2: New Literatures in English (3 hours)**

There are three sections in this paper. Candidates are required to answer **four** questions, one question from each section and the fourth question from either Section B or C.

Section A: **Critical Appreciation.** Questions on one passage from each of the following will be set:

- (i) Malaysian Short Stories
- (ii) Malaysian Poetry
- (iii) Indian Poetry
- (iv) West Indian novel
- (v) African novel

Section B: **Malaysia.** There will be four questions, two on short stories and two on poetry.

Section C: **Indian Sub-Continent, West Indies and Africa.** There will be six questions, two on each text.

List of References

(The following books are recommended as supplementary references only, and are not prescribed texts.)

General Reading

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back*. London: Routledge, 1989.
2. Brumfit, C.J. and R.A. Carter. *Literature and Language Teaching*. Oxford: Oxford University Press, 1989.
3. Carter, Ronald and Michael N. Long. *Teaching Literature*. Essex: Longman, 1991.
4. Durant, Alan and Nigel Fabb. *Literary Studies in Action*. London: Routledge, 1990.
5. Roberts, Edgar V. *Writing about literature*. New Jersey: Prentice Hall, 1999.
6. Selden Raman. *A Reader's Guide to Contemporary Literary Theory*. Brighton: Harvester Press, 1985.
7. _____. *Practising Theory and Reading Literature*. New York: Harvester Wheatsheaf, 1989.
8. Tyson, Lois. *Critical Theory: A user-friendly guide*. New York: Garland Publishing, 1999.

Paper 1: Shakespeare And Other British Writers

1. Arthur McGee. *The Elizabethan Hamlet*. New Haven, Connecticut: Yale University Press, 1987.
2. Bloom, Harold. (ed.) *Aldous Huxley's Brave New World*. USA: Chelsea House Publishing.
3. Chapman, R. *The Language of Thomas Hardy*. London: Macmillan, 1990.
4. De Koster, Katie. (ed.) *Readings on Brave New World*. San Diego: Greenhaven Press, 1999.
5. Erickson, Peter. *Patriarchal Structures in Shakespeare's Drama*. Berkeley: University of California Press, 1985.
6. John Russell Brown. (ed.) *"Much Ado About Nothing" and "As You Like It": a casebook*. London and Basingstoke: Palgrave Macmillan, 1979.
7. Marianne L. Novy. *Love's Argument: Gender Relations in Shakespeare*. Chapel Hill: University of North Carolina Press, 1984.
8. Martin Coyle. (ed.) *"Hamlet": a casebook*. London and Basingstoke: Palgrave Macmillan, 1996.
9. Molly Lefebure. *Thomas Hardy's World, The Life, Times and Works of The Great Novelist and Poet*. London: Carlton Books Limited, 1997.
10. Novy, Marianne L. *Love's Argument: Gender Relations in Shakespeare*. Chapel Hill: University of North Carolina Press, 1984.
11. Peter Erickson. *Patriarchal Structures in Shakespeare's Drama*. Berkeley: University of California Press, 1985.
12. Pinion, F.B. *A Thomas Hardy Dictionary*. New York: New York University Press, 1989.
13. Rylance, Rick and Judy Simons. (eds.) *Literature in Context*. Palgrave: Houndmills, 2001.

14. Stephen Greenblatt. *Shakespearean Negotiations*. Oxford: OUP Clarendon Press, 1988.
15. Walter H. Evert. *Approaches to teaching Keat's Poetry*. New York: Modern Language Association of America, 1991.

Paper 2: New Literatures in English

1. King, Bruce. *The Commonwealth Novel since 1960*. New York: Macmillan, 1999.
2. Ramraj, Victor J. (ed.) *Concert of Voices: An Anthology of World Writing in English*. Canada: Broadview, 1995.

Malaysia

1. Edwin, Malachi. (compiler). *Bibliography of Malaysian Literature in English*. Petaling Jaya: Sasbadi, 2001.
2. Fadillah Merican. "Going native and staying strong: Malaysian fiction in English." *English is an Asian language: The Malaysian context*. Kuala Lumpur: Persatuan Bahasa Moden, 1997.
3. Fernando, Lloyd. *Cultures in Conflict*. Singapore: Graham Brash, 1988.
4. Lim, Shirley Geok-lin. *Writing S.E./Asia in English: Against the Grain*. London: Skoob Book Publication, 1994.
5. Mohammad A. Quayum & Wicks, Peter. (eds.) *Malaysian Literature in English: A critical reader*. Petaling Jaya: Pearson Education Malaysia, 2001.
6. Norfaridah Abdul Manaf & Mohammad A. Quayum. Colonial to global: *Malaysian women's writing in English 1940-1990s*. Kuala Lumpur: International Islamic University, 2001.
7. Woon-Ping, Chin Holaday. "Hybrid blooms: the emergent poetry in English of Malaysia and Singapore." in *The Comparative Perspective on Literature: Approaches to Theory and Practice*. edited by Clayton Koelb and Susan Noakes, Ithaca: Cornell University Press. Pp 130-146, 1988.
8. Zawiah Yahya. *Malay characters in Malaysian novels in English*. Bangi: Penerbit UKM, 1994.

India

1. Naik, M.K. (ed.) *Aspects of Indian Writing in English*. Delhi: Macmillan, 1992.
2. Rahman, A. *Form and Value in the Poetry of Nissim Ezekiel*. India: South Asia Books, 1990.

African Literature

1. Gikandi, S. *Reading the African Novel*. Heinemann, 1987.
2. Griffiths Gareth. *African Literatures in English*. East and West England: Pearson Education Limited, 2000.

3. Umeh, Marie. (ed.) *Emerging Perspectives on Buchi Emecheta*. New Jersey: Africa World Press, 1995.

West Indies

1. Ciolkowski, I. Navigating the Wide Sargasso Sea: colonial history, English fiction and British empire. *Twentieth Century Literature*. 43(3), 1997.
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3. Gregg, Veronica Marie. *Jean Rhys's Historical Imagination*. Chapel Hill: The University of North Carolina Press, 1995.
4. Harris, Wilson. "Carnival of psyche: Jeans Rhys' *Wide Sargasso Sea*." *Kunapipi* 2.2, 1980.
5. Howells, Caroll A. *Key Women Writers*. Great Britain: University of Reading, 1991.
6. Hulme, Peter. "Post colonial theory and the politics of locality: An approach to *Wide Sargasso Sea*. *A view of our own: Ethnocentric perspectives in literature*. Bangi: Fakultas Pengajian Bahasa, 1996.
7. King, Bruce. (ed.) *West Indian Literature*. 2nd edition. London: Macmillan Education Ltd., 1995.
8. Robinson, Jeffrey. "Gender, myth and the white West Indian: Rhys's *Wide Sargasso Sea* and Drayton's *Christopher*." *Commonwealth Essays and Studies: Caribbean Literature*. Vol. 13, No 2, 1991.
9. Sternlicht, Sanford. *Jean Rhys*. London: Prentice Hall International, 1997.
10. Wong Soak Koon. "Jean Rhys' *Wide Sargasso Sea*: Colonial interrogations of the bildungsroman". *A view of our own: Ethnocentric perspectives in Literature*. Bangi: Fakultas Pengajian Bahasa, 1996.

SAMPLE QUESTIONS

920/1

STPM

Lends the tongue vows. These blazes, daughter, Giving more light than heat, extinct in both Even in their promise as it is a-making,	5
You must not take for fire. From this time Be something scanted of your maiden presence, Set your entreatments at a higher rate Than a command to parley. For Lord Hamlet, Believe so much in him that he is young,	10
And with a larger tether may he walk Than may be given you. In few, Ophelia, Do not believe his vows; for they are brokers Not of that dye which their investments show, But mere implorators of unholy suits,	15
Breathing like sanctified and pious bawds The better to beguile. This is for all. I would not, in plain terms, from this time forth Have you so slander any moment leisure As to give words or talk with the Lord Hamlet.	20
Look to't, I charge you. Come your ways. <i>Ophelia:</i> I shall obey, my lord.	

Hamlet, Act I, Scene III

Either (a) Comment on the advice given in this passage, paying special attention to Shakespeare's use of metaphors.

Or (b) What image of Hamlet does Polonius convey to Ophelia in this extract?

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2

SHAKESPEARE : As You Like It

Touchstone: Come apace good Audrey. I will fetch up your goats, Audrey. And how Audrey, am I the man yet? Doth my simple feature content you?

Audrey: Your features? Lord warrant us! What features?

Touchstone: I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths. 5

Jaques: [aside] O knowledge ill-inhabited, worse than Jove
in a thatched house!
Touchstone: When a man's verses cannot be understood, nor a man's
good wit seconded with the forward child, 10
understanding, it strikes a man more dead than a great
reckoning in a little room. Truly, I would the gods had
made thee poetical.
Audrey: I do not know what 'poetical' is. Is it honest in deed
and word? Is it a true thing? 15
Touchstone: No, truly; for the truest poetry is the most feigning,
and lovers are given to poetry; and what they swear in
poetry may be said as lovers they do feign.
Audrey: Do you wish then that the gods had made me poetical?
Touchstone: I do truly. For thou swear'st to me thou art honest. 20
Now if thou wert a poet, I might have some hope thou
didst feign.
Audrey: Would you not have me honest?
Touchstone: No truly, unless thou wert hard-favoured; for 25
honesty coupled to beauty is to have honey a sauce to
sugar.
Jaques: [aside] A material fool!
Audrey: Well, I am not fair, and therefore I pray the gods make
me honest. 30
Touchstone: Truly, and to cast away honesty upon a foul slut were to
put good meat into an unclean dish.
Audrey: I am not a slut, though I thank the gods I am foul.
Touchstone: Well, praised be the gods for thy foulness;
sluttishness may come hereafter. But be it as it may 35
be, I will marry thee; and to that end I have been with

Sir Oliver Martext, the vicar of the next village, who
hath promised to meet me in this place of the forest and
to couple us.

As You Like It, Act III, Scene III

Either (a) What are the elements of humour in this passage? How does the use of prose here enhance the humour?

Or (b) Examine the evidence in this passage that reveals Touchstone's attitude to the woman he wants to marry.

920/1

3

KEATS: *Selected Poems and Letters of Keats*

To Autumn

1

SEASON of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,

5

And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease, 10
 For Summer has o'er-brimm'd their clammy cells.

2

Who hath not seen thee oft amid thy store?
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind; 15
 Or on a half-reap'd furrow sound asleep,
 Drows'd with the fume of poppies, while thy hook
 Spares the next swath and all its twined flowers:
 And sometimes like a gleaner thou dost keep
 Steady thy laden head across a brook; 20
 Or by a cyder-press, with patient look,
 Thou watchest the last oozings hours by hours.

3

Where are the songs of Spring? Ay, where are they?
 Think not of them, thou hast thy music too, — 25
 While barred clouds bloom the soft-dying day,
 And touch the stubble-plains with rosy hue;
 Then in a wailful choir the small gnats mourn
 Among the river shallows, borne aloft
 Or sinking as the light wind lives or dies;
 And full-grown lambs loud bleat from hilly bourn; 30
 Hedge-crickets sing; and now with treble soft
 The red-breast whistles from a garden-croft;
 And gathering swallows twitter in the skies.

- Either** (a) Show how Keats' personification of autumn reveals the beauty and richness of the season.
Or (b) In this poem, Keats appeals to our senses through his careful selection of details. Discuss.

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 4

HARDY: *Selected Shorter Poems of Thomas Hardy*

IN TIME OF 'THE BREAKING OF NATIONS'

I

ONLY a man harrowing clods
 In a slow silent walk
 With an old horse that stumbles and nods
 Half asleep as they stalk.

II

Only thin smoke without flame 5

From the heaps of couch-grass;
Yet this will go onward the same
Though Dynasties pass.

III

Yonder a maid and her wight
Come whispering by:
War's annals will cloud into night
Ere their story die.

10

Either (a) Based on your reading of the poem, discuss the poet's use of rural and natural rhythms of life to comment on war and violence.

Or (b) Do the choice of words and the structure of the poem enhance or diminish Hardy's message? Discuss.

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5

CHARLOTTE BRONTË: *Jane Eyre*

"What is your name besides Burns?"

"Helen."

"Do you come a long way from here?"

"I come from a place farther north, quite on the borders of Scotland."

"Will you ever go back?"

"I hope so; but nobody can be sure of the future."

"You must wish to leave Lowood?"

"No! Why should I? I was sent to Lowood to get an education; and it would be of no use going away until I have attained that object."

"But that teacher, Miss Scatcherd, is so cruel to you?"

"Cruel? Not at all! She is severe: she dislikes my faults."

“And if I were in your place I should dislike her; I should resist her. If she struck me with that rod, I should get it from her hand; I should break it under her nose.”

“Probably you would do nothing of the sort: but if you did, Mr Brocklehurst would expel you from the school; that would be a great grief to your relations. It is far better to endure patiently a smart which nobody feels but yourself, than to commit a hasty action whose evil consequences will extend to all connected with you; and besides, the Bible bids us return good for evil.”

“But then it seems disgraceful to be flogged, and to be sent to stand in the middle of a room full of people; and you are such a great girl: I am far younger than you, and I could not bear it.”

“Yet it would be your duty to bear it, if you could not avoid it: it is weak and silly to say you *cannot bear* what it is your fate to be required to bear.”

I heard her with wonder: I could not comprehend this doctrine of endurance; and still less could I understand or sympathise with the forbearance she expressed for her chastiser. Still I felt that Helen Burns considered things by a light invisible to my eyes. I suspected she might be right and I wrong; but I would not ponder the matter deeply; like Felix, I put it off to a more convenient season.

“You say you have faults, Helen: what are they? To me you seem very good.”

“Then learn from me, not to judge by appearances: I am, as Miss Scatcherd said, slatternly; I seldom put, and never keep, things in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method; and sometimes I say, like you, I cannot *bear* to be subjected to systematic arrangements. This is all very provoking to Miss Scatcherd, who is naturally neat, punctual, and particular.”

“And cross and cruel,” I added; but Helen Burns would not admit my addition: she kept silence.

“Is Miss Temple as severe to you as Miss Scatcherd?”

At the utterance of Miss Temple’s name, a soft smile flitted over her grave face.

“Miss Temple is full of goodness; it pains her to be severe to any one, even the worst in the school: she sees my errors, and tells me of them gently; and if I do anything worthy of praise, she gives me my meed liberally. One strong proof of my wretchedly defective nature is, that even her expostulations, so mild, so rational, have not influence to cure me of my faults; and even her praise, though I value it most highly, cannot stimulate me to continued care and foresight.”

“That is curious,” said I, “it is so easy to be careful.”

“For *you* I have no doubt it is. I observed you in your class this morning, and saw you were closely attentive: your thoughts never seemed to wander while Miss Miller explained the lesson and questioned you. Now, mine continually rove away; when I should be listening to Miss Scatcherd, and collecting all she says with assiduity, often I lose the very sound of her voice; I fall into a sort of dream. Sometimes I think I am in Northumberland, and that the noises I hear round me are the bubbling of a little brook which runs through Deepden, near our house; – then, when it

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comes to my turn to reply, I have to be awakened; and having heard nothing of what was read for listening to the visionary brook, I have no answer ready.”

“Yet how well you replied this afternoon.”

“It was mere chance; the subject on which we had been reading had interested me. ...”

“And when Miss Temple teaches you, do your thoughts wander then?”

“No, certainly, not often: because Miss Temple has generally something to say which is newer than my own reflections; her language is singularly agreeable to me, and the information she communicates is often just what I wished to gain.”

“Well, then, with Miss Temple you are good?”

“Yes, in a passive way: I make no effort, I follow as inclination guides me. There is no merit in such goodness.”

“A great deal: you are good to those who are good to you. It is all I ever desire to be. If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way: they would never feel afraid, and so they would never alter, but would

grow worse and worse. When we are struck at without a reason, we should strike back again very hard; I am sure we should – so hard as to teach the person who struck us never to do it again.”

“You will change your mind, I hope, when you grow older: as yet you are but a little untaught girl.”

“But I feel this, Helen; I must dislike those who whatever I do to please them, persist in disliking me, I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved.”

Either (a) How does the writer portray the character differences between Jane Eyre and Helen Burns in the passage?

Or (b) What are the differences between the attitudes of Jane and Helen towards some of the teaching practices of that time? Whose view do you agree with more and why?

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6

ALDOUS HUXLEY : *Brave New World*

Alternate Thursdays were Bernard’s Solidarity Service days. After an early dinner at the Aphroditaeum (to which Helmholtz had recently been elected under Rule Two) he took leave of his friend and, hailing a taxi on the roof, told the man to fly to the Fordson Community Singery. The machine rose a couple of hundred metres, then headed eastwards, and as it turned, there before Bernard’s eyes, gigantically beautiful, was the Singery. Flood-lighted, its three hundred and twenty metres of white Carrara-surrogate gleamed with a snowy incandescence over Ludgate Hill; at each of the four corners of its helicopter platform an immense T shone crimson against the night, and from the mouths of twenty-four vast golden trumpets rumbled a solemn synthetic music.

“Damn, I’m late,” Bernard said to himself as he first caught sight of Big Henry, the Singery clock. And sure enough, as he was paying off his cab, Big Henry sounded the hour. “Ford,” sang out an immense bass voice from all the golden trumpets. “Ford, Ford, Ford ...” Nine times. Bernard ran for the lift.

The great auditorium for Ford’s Day celebrations and other massed Community Sings was at the bottom of the building. Above it, a hundred to each floor, were the seven thousand rooms used by Solidarity Groups for their fortnightly services. Bernard dropped down to floor thirty-three, hurried along the corridor, stood hesitating for a moment outside Room 3210, then, having wound himself up, opened the door and walked in.

Thank Ford! he was not the last. Three chairs of the twelve arranged round the circular table were still unoccupied. He slipped into the nearest of them as inconspicuously as he could and prepared to frown at the yet later comers whenever they should arrive.

Turning towards him, “What were you playing this afternoon?” the girl on his left inquired. “Obstacle, or Electro-magnetic?”

Bernard looked at her (Ford! It was Morgana Rothschild) and blushing had to admit that he had been playing neither. Morgana stared at him with astonishment. There was an awkward silence.

Then pointedly she turned away and addressed herself to the more sporting man on her left.

“A good beginning for a Solidarity Service,” thought Bernard miserably, and foresaw for himself yet another failure to achieve atonement. If only he had given himself time to look round instead of scuttling for the nearest chair! He could have sat between Fifi Bradlaugh and Joanna Diesel. Instead of which he had gone and blindly planted himself next to Morgana. *Morgana!* Ford! Those black eyebrows of hers – that eyebrow, rather – for they met above the nose. Ford! And on his right was Clara Deterding. True, Clara’s eyebrows didn’t meet. But she was really *too* pneumatic. Whereas Fifi and Joanna were absolutely right. Plump, blonde, not too large. ... And it was that great lout, Tom Kawaguchi, who now took the seat between them.

The last arrival was Sarojini Engels.

“You’re late,” said the President of the Group severely. “Don’t let it happen again.”

Sarojini apologized and slid into her place between Jim Bokanovsky and Herbert Bakunin. The group was now complete, the solidarity circle perfect and without flaw. Man, woman, man, in a ring of endless alternation round the table. Twelve of them ready to be made one, waiting to come together, to be fused, to lose their twelve separate identities in a large being.

Either (a) Analyse Huxley’s evocation of mood and atmosphere in this extract.

Or (b) Examine how Bernard represents the contrast between the individual desire and the collective will.

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Section B : Shakespeare’s Plays
[25 marks]

Answer only **one** question from this section.

7 **Either** (a) SHAKESPEARE : *Hamlet*

Hamlet: Ay, thou poor ghost, whiles memory holds a seat
In this distracted globe. Remember thee?
Yea, from the table of my memory
I’ll wipe away all trivial fond records,
All saws of books, all forms, all pressures past
That youth and observation copied there,
And thy commandment all alone shall live

5

Within the book and volume of my brain,
 Unmix'd with baser matter. Yes, by heaven!
 O most pernicious woman! 10
 O villain, villain, smiling damned villain!

Hamlet, Act I, Scene V

- (i) What promises does Hamlet make to the ghost?
- (ii) To what extent does he keep these promises?

Or (b) SHAKESPEARE : *As You Like It*

Orlando: O good old man, how well in thee appears
 The constant service of the antique world,
 When service sweat for duty, not for meed.
 Thou art not for the fashion of these times,
 Where none will sweat but for promotion, 5
 And having that, do choke their service up
 Even with the having; it is not so with thee.
 But poor old man, thou prun'st a rotten tree,
 That cannot so much as a blossom yield,
 In lieu of all thy pains and husbandry. 10
 But come thy ways, we'll go along together,
 And ere we have thy youthful wages spent,
 We'll light upon some settled low content.

Adam: Master go on, and I will follow thee
 To the last gasp with truth and loyalty. 15
 From seventeen years, till now almost fourscore
 Here lived I, but now live here no more.
 At seventeen years, many their fortunes seek
 But at fourscore, it is too late a week;
 Yet fortune cannot recompense me better 20
 Than to die well, and not my master's debtor.

As You Like It, Act II , Scene III

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- (i) Why are Orlando and Adam leaving their home? Describe **two** main consequences of their departure.
- (ii) Paraphrase the first 10 lines of Orlando's speech. What indications do these lines give of Orlando's opinion of Adam and of himself?

8 Either (a) How are Laertes and Fortinbras contrasted with Hamlet throughout the play *Hamlet*?

Or (b) This play ends with four marriages. How well matched are the couples? Discuss, paying special attention to why they marry their mates.

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Section C : Poetry
[25 marks]

Answer only **one** question from this section.

9

KEATS : *Selected Poems and Letters of Keats*

Either (a) Do you feel that the development of the story in Keats' narrative poems is hampered by his rich descriptions? Refer to **two** narrative poems in your discussion.

Or (b) "The poetry of John Keats has little social significance; he was too preoccupied with his own sensations and perceptions to be concerned about the problems of his society." How far do you agree with this statement? Discuss with close reference to **three** poems.

10

HARDY : *Selected Shorter Poems of Thomas Hardy*

Either (a) In Hardy's poetry "nature is not just a background or decoration; it seems to be a living presence." Discuss with close reference to **three** poems.

Or (b) Hardy's poems reveal his deep sympathy for those who suffer. Discuss with close reference to **three** poems.

Section D : Novels and Short Stories
[25 marks]

Answer only **one** question from this section.

11 CHARLOTTE BRONTË : *Jane Eyre*

Either (a) Does the use of the first person narrative in the novel make us sympathetic to Jane? Discuss with textual evidence.

Or (b) The novel *Jane Eyre* represents Charlotte Brontë's attitude towards the struggle for independence of women in nineteenth-century England. Discuss this statement with reference to two women characters.

12 ALDOUS HUXLEY : *Brave New World*

Either (a) Discuss the significance of the title *Brave New World*.

Or (b) Examine *Brave New World* as a satire of scientific progress.

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SAMPLE QUESTIONS

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STPM

LITERATURE IN ENGLISH

PAPER 2 NEW LITERATURES IN ENGLISH

(Three hours)

MAJLIS PEPERIKSAAN MALAYSIA
(MALAYSIAN EXAMINATIONS COUNCIL)

SIJIL TINGGI PERSEKOLAHAN MALAYSIA
(MALAYSIA HIGHER SCHOOL CERTIFICATE)

Instructions to candidates:

Answer **four** questions, **one** each from Sections A, B and C and **one** other question from either Section B or C.

For each question that you have selected you may only answer either (a) or (b) and **not** both (a) and (b) of that question.

This question paper consists of printed pages.
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Section A: Critical Appreciation

Answer only **one** question from this section.

1 *“Spirit of the Keris”: A Selection of Malaysian Short Stories and Poetry*

The old Muthu stirred on the plank bed and thought, “I shouldn’t have gone back. Certainly not with that man from the hut. Brought him too much trouble. We went away from each other before knowing one another.”

Muthu, though fascinated, is unable to go beyond Zulkifli’s house. His mind runs with colours and stripes and he is fearful of the thing he will finally see; yet this is what he feels he has waited for and will not miss. But he will not go alone; he must have a companion. His father has laughed at him. “Just a play thing, what you talk about. Be a real man and make up your mind.” The others of his own age have wives and children and must care for them.

“Food, clothes and shelter! That’s all they worry about,” Muthu thinks as his feet take him beyond boar-hunting territory. His father’s jeering face comes down to him with the words, “Come back with us and I’ll marry you to a girl who’ll make you feel like a man!”

He is going to prove himself a man tonight for he does not look at Zulkifli’s house as he passes it. He goes straight to the compass tree stump and crosses over into the silence he dreads

but must face. Back at the disturbed anthill, he wonders if his obsessive preoccupation with the tiger has not distorted his vision: the pug mark is larger and more deeply pressed. He decides to show he is not afraid by breaking into the now threat-thick silence.

He now has a direction to follow which he holds on to as he does his gun. Putting every thing he passes into his mind, he draws himself into the fearful silence. But, strangely, after what seems an eternity, the silence is replaced by a loud conspiracy of exclusion. His ears pick up an infinitesimal flutter of wings; his eyes catch dark, hurtling shapes that wrench themselves out of the stillness. His torchlight is useless against the numerous bright green orbs - fireflies? - that advance upon him. He breaks into a run and cuts himself free from this web of scheming. But as he reaches, once more, the anthill he realizes blood has been drawn from his arms and legs.

The old Muthu struggled with the anger his younger self had felt long ago. "This isn't going to help me die," he thought. "Must have been anger that took me to Zulkifli." He lay on his side and made out in the approaching dawn the thin mound of a body that was his wife, under the white coverlet.

As he looked, he remembered the other shrouded figure he had sat beside after his parents left for India. He had decided to marry the young girl he had seen in a nearby estate without bothering to think what marriage meant. The shock he had experienced the first night they came together only emphasized his sense of inadequacy. He ignored the innocence and the unbounded mysteries that lay hidden behind the *sari*-veiled figure and took her that he recognized as a woman, violently, and made her a citizen of the dark country he would never know.

K.S. Maniam: *Haunting the Tiger*

Either (a) Examine K.S. Maniam's portrayal of conflict in this extract. [25 marks]

Or (b) Discuss the significance of the dual persona of Muthu in this extract. [25 marks]

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2

"Spirit of the Keris": A Selection of Malaysian Short Stories and Poetry

For my old amah

To most your dying seems distant,
outside the palings of our concern.
Only to you the fact was real
when the flame caught among the final brambles
of your pain. And lying there 5
in this cubicle, on your trestle
over the old newspapers and spittoon,
your face bears the waste of terror
at the crumbling of your body's walls.
The moth fluttering against the electric bulb, 10
and on the wall your old photographs,
do not know your going. I do not know
when it has wrenched open the old wounds.
When branches snapped in the dark
you would have had a god among the trees 15

make us a journey of your going.
Your palm crushed the child's tears from my face.
Now this room will become your going, brutal
in the discarded combs, the biscuit tins
and neat piles of your dresses. 20

Wong Phui Nam

Either (a) Examine the persona's response to the death of the *amah* in this poem. [25 marks]

Or (b) Examine Wong Phui Nam's use of setting and its contribution to the understanding of the event in this poem. [25 marks]

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3

NISSIM EZEKIEL: Collected Poems 1952-1988

Goodbye Party for Miss Pushpa T. S.

Friends,
our dear sister
is departing for foreign
in two three days,
and 5
we are meeting today
to wish her bon voyage.

You are all knowing, friends,
what sweetness is in Miss Pushpa.
I don't mean only external sweetness 10
but internal sweetness.
Miss Pushpa is smiling and smiling
even for no reason
but simply because she is feeling.

Miss Pushpa is coming 15

from very high family.
Her father was renowned advocate
in Bulsar or Surat,
I am not remembering now which place.

Surat? Ah, yes, 20
once only I stayed in Surat
with family members
of my uncle's very old friend,
his wife was cooking nicely ...
that was long time ago. 25

Coming back to Miss Pushpa
she is most popular lady
with men also and ladies also.

Whenever I asked her to do anything,
she was saying, 'Just now only
I will do it.' That is showing
good spirit. I am always
appreciating the good spirit. 30

Pushpa Miss is never saying no.
Whatever I or anybody is asking
she is always saying yes,
and today she is going
to improve her prospect,
and we are wishing her bon voyage. 35

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Now I ask other speakers to speak,
and afterwards Miss Pushpa
will do summing up. 40

Either (a) Examine Ezekiel's portrayal of the people in this poem. [25 marks]

Or (b) Discuss the use of comic elements and their effect on the message in the poem. [25 marks]

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4

JEAN RHYS: Wide Sargasso Sea

The road climbed upward. On one side the wall of green, on the other a steep drop to the ravine below. We pulled up and looked at the hills, the mountains and the blue-green sea. There was a soft warm wind blowing but I understood why the porter had called it a wild place. Not only wild but menacing. Those hills would close in on you.

“What an extreme green,” was all I could say, and thinking of Emile calling to the fishermen and the sound of his voice, I asked about him.

“They take short cuts. They will be at Granbois long before we are.”

Everything is too much, I felt as I rode wearily after her. Too much blue, too much purple, too much green. The flowers too red, the mountains too high, the hills too near. And the woman is a stranger. Her pleading expression annoys me. I have not bought her, she has bought me, or so she thinks. I looked down at the coarse mane of the horse ... Dear Father. The thirty thousand pounds have been paid to me without question or condition. No provision made for her (that must be seen to). I have a modest competence now. I will never be a disgrace to you or to my dear brother the son you love. No begging letters, no mean requests. None of the furtive shabby manoeuvres of a younger son. I have sold my soul or you have sold it, and after all is it such a bad bargain? The girl is thought to be beautiful, she is beautiful. And yet...

Meanwhile the horses jogged along a very bad road. It was getting cooler. A bird whistled, a long sad note. “What bird is that?” She was too far ahead and did not hear me. The bird whistled again. A mountain bird. Shrill and sweet. A very lonely sound.

She stopped and called, “Put your coat on now.” I did so and realized that I was no longer pleasantly cool but cold in my sweat-soaked shirt.

We rode on again, silent in the slanting afternoon sun, the wall of trees on one side, a drop on the other. Now the sea was a serene blue, deep and dark.

We came to a little river. "This is the boundary of Granbois." She smiled at me. It was the first time I had seen her smile simply and naturally. Or perhaps it was the first time I had felt simple and natural with her. A bamboo spout jutted from the cliff, the water coming from it was silver blue. She dismounted quickly, picked a large shamrock-shaped leaf to make a cup, and drank. Then she picked another leaf, folded it and brought it to me. "Taste. This is mountain water." Looking up smiling, she might have been any pretty English girl and to please her I drank. It was cold, pure and sweet, a beautiful colour against the thick green leaf.

She said, "After this we go down then up again. Then we are there."

Next time she spoke she said, "The earth is red here, do you notice?"

"It's red in parts of England too."

"Oh England, England," she called back mockingly, and the sound went on and on like a warning I did not choose to hear.

Either (a) Discuss the warning signs which provide clues for the marital breakup of Antoinette and Rochester. [25 marks]

Or (b) Examine the atmosphere and mood of the passage in relation to the portrayal of Rochester. [25 marks]

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5

BUCHI EMECHETA: *Kehinde*

One of the reasons Albert Okolo chose to live in Leytonstone was because of its nearness to his workplace. He had only to drive for about fifteen minutes and he would be there. He could virtually slip out of the house a few minutes before his work started without disturbing his family.

He never ate breakfast, a habit he had from Nigeria. He slid out of bed not wanting to disturb Kehinde and drove to work mechanically. He had driven that same road, that same corner and that short-cut, so often that he could do the distance with his eyes closed. At work, he slipped mechanically into the routine of his job as a storekeeper.

"Morning Alby," greeted his colleague, Mike Levy.

"Morning Mike," Albert drawled. He did not have to look up; he knew who it was. For once, he did not go on to ask about Mike's health and that of his family, a Nigerian habit Albert had never shaken off, even after eighteen years. It was so automatic that Mike waited unconsciously for it and unwittingly readied himself with the usual answer; "They are well, at least they were when I left home." And Albert would say in reply, "That's all right. We thank God for another day." The omission alerted Mike that something was wrong. He watched his colleague thoughtfully.

Others came in, who, in the English manner, did not bother to say "Good morning", except for Prahbu, a man they called "India" even though he came from Pakistan, who greeted all the other storekeepers and went straight to the tea machine. The noise of his ten pence pieces rattled Albert and he lifted his dark lean face to look at Prahbu.

"Heh, what's the matter with 'im?" Prahbu asked Mike.

"How should I know? Why don't you ask him? He's your friend too."

They all set to work in the cluttered warehouse, checking, labelling, dusting, checking again and stamping. Albert had to examine and enter the figures and pass them to the gov'nor, who had a separate box-like room.

"I'm buying tea for everybody today," Prahbu announced at the mid-morning break.

"Is it your birthday then?" asked John, one of the English workers, now fully awake and friendlier.

"Nope, I just feel like buying tea for everybody," Prahbu said in the sing song voice he sometimes affected for fun.

"I didn't know that Hindus drank tea. You're the first I've seen." John was at his jokes again.

"I am not a Hindu, you know that," Prahbu said, laughing. John had always said this since he had realised it annoyed Prahbu at the beginning of their association. Not only that, but John soon realised that calling him "India" was even more annoying. Prahbu, however, soon got wise, and learnt to react with humour, which took the sting out of John's spite.

"What does it matter what religion? God did not forbid tea. What does your God say, Albert? You're a Catholic, aren't you?" Prahbu turned the banter on Albert, who was far too quiet this morning.

"Yes, I'm a Catholic and I'm about to commit a mortal sin," he responded.

Either (a) Examine the racial and cultural differences among the characters in this extract and how these differences affect their relationships. [25 marks]

Or (b) Based on this extract, examine Emecheta's portrayal of Albert's personality. [25 marks]

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Section B : Malaysia

(For this section you must discuss **the works of at least two writers** in each answer.)

6 "Spirit of the Keris": A Selection of Malaysian Short Stories and Poetry

Either (a) With reference to **at least three** short stories, show how the writers provide readers with an insight into race relations in Malaysia. [25 marks]

Or (b) Discuss the use of Malaysian English in **at least three** short stories and explain the ways in which the writers use it for purposes of characterization and development of themes. [25 marks]

7 "Spirit of the Keris": A Selection of Malaysian Short Stories and Poetry

Either (a) With close reference to **at least three** poems, discuss how poets depict death or responses to death. [25 marks]

Or (b) With close reference to **at least three** poems, examine how poets use landscape to present a sense of Malaysianness. [25 marks]

Section C : Indian Sub-Continent, West Indies and Africa

8

NISSIM EZEKIEL: *Collected Poems 1952-1988*

Either (a) With close reference to **at least three** poems, discuss Ezekiel's use of Indian English to depict Indian society. [25 marks]

Or (b) With close reference to **at least three** poems, discuss Ezekiel's use of humour in his depiction of human relationships. [25 marks]

9

JEAN RHYS : *Wide Sargasso Sea*

Either (a) Discuss an aspect of setting in *Wide Sargasso Sea* which you consider important to your understanding of the novel. [25 marks]

Or (b) Examine the structure of *Wide Sargasso Sea*, paying close attention to the narrative voices used by Jean Rhys. [25 marks]

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10

BUCHI EMECHETA : *Kehinde*

Either (a) "Changes to physical and social environments dictate the need for changes in human behaviour." Discuss this statement with close reference to two characters in the novel. [25 marks]

Or (b) Discuss the social and cultural challenges faced by immigrant communities in *Kehinde* and how they respond to these challenges. [25 marks]

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