UNIVERSITI UTARA MALAYSIA

FINAL EXAMINATION
FIRST SEMESTER 2005/2006 SESSION

CODE/SUBJECT : GDR1013 INTRODUCTION TO LITERATURE
DATE : 29 OCTOBER 2005 (SATURDAY)
TIME : 2.30 – 5.00 P.M. (2 ½ HOURS)
VENUE : IPDA / MPPP

INSTRUCTIONS:
1. This exam paper contains EIGHT (8) questions in FIVE (5) printed pages excluding the cover page.
2. Section A contains FOUR (4) structured questions. Section B contains FOUR (4) essay questions.
3. Answer ALL questions in Section A in the question paper itself. Answer ALL questions in Section B in the answer sheet provided.
4. You are NOT ALLOWED to remove the exam paper from the examination hall.

MATRIC NO. : ____________________________ ( in words ) ________________________ ( in figures )

IDENTITY CARD No :

LECTURER : NOOR AIDA MAHMOR

GROUP : □ TABLE NO. : □□□□

DO NOT TURN THE PAGE UNTIL YOU ARE TOLD TO DO SO

CONFIDENTIAL
SECTION A (20 marks)

INSTRUCTIONS:
Answer ALL questions.

1  Write the correct literary terminology in the column provided to match the given descriptions. The first one has been done for you.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Terminology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eg.</td>
<td>The turning point in prose or drama, noted for its intensity and accompanying resolutions</td>
<td>Climax</td>
</tr>
<tr>
<td>(a)</td>
<td>The main character’s weakness that results in the protagonist’s downfall.</td>
<td></td>
</tr>
<tr>
<td>(b)</td>
<td>A technique using irony, sarcasm or mockery that combines humour and wit with a criticism of human folly. It involves a moral judgement and a didactic purpose.</td>
<td></td>
</tr>
<tr>
<td>(c)</td>
<td>A gross imitation of something or some person for humorous and mocking purposes; to ridicule by travesty of the original.</td>
<td></td>
</tr>
<tr>
<td>(d)</td>
<td>A theory of society that emphasizes the material conditions of ideology and a critique of a capitalism as well as the functions of the state. It argues for an understanding of history as a struggle. This theory leads to the emergence of a classless society.</td>
<td></td>
</tr>
<tr>
<td>(e)</td>
<td>The opposition between characters or forces that structures a plot. The opposition may be physical, as in human against natural forces; or social, between characters; or internal and psychological, within the same person.</td>
<td></td>
</tr>
<tr>
<td>(f)</td>
<td>A poem mourning for the dead.</td>
<td></td>
</tr>
<tr>
<td>(g)</td>
<td>The body or group of images found in any work; language that describes, presenting ideas, actions, and characters in visual ways.</td>
<td></td>
</tr>
</tbody>
</table>
(h) An action of elaborate yet oversimplified nature whose effects are sentimental and sensational.

(i) A Latin term meaning “in the middle of matters”; the device of opening a narrative, not at the beginning of the actions but somewhere into the plot.

(j) A school of critical interpretation associated with critics such as I.A. Richards, Yvor Winters, and Kenneth Burke. It emphasized a detailed analysis of the language of a literary work to undercover its layers of meaning; a preference for close textual analysis, and a deliberate downplaying of contextual gloss, i.e. social and historical context.

(10 marks)

2 One of the qualities that gives a work of literature its individual personality is ‘style’ (Kirszner and Mandell, 2004).

(a) Define ‘style’.

________________________________________________________________________

________________________________________________________________________

(2 marks)

(b) List THREE (3) ways by which ‘style’ gives a story a significant impact.

(i) _____________________________________________________________________

(ii) ___________________________________________________________________

(iii) ___________________________________________________________________

(3 marks)

3 State TWO (2) advantages of adopting a first person point-of-view in a fiction.

(a) _____________________________________________________________________

________________________________________________________________________

(b) _____________________________________________________________________

________________________________________________________________________

(2 marks)
4 Read the excerpt below from Shirley Jackson’s *The Lottery* and answer the following questions.

“The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o’clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o’clock in the morning and still be through in time to allow the villagers to get home for noon dinner.”

(a) Who participates in the lottery?

________________________________________________________________________

(1 mark)

(b) Based on the paragraph above, what do you think the atmosphere is on the day of the lottery?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

(2 marks)
SECTION B (80 marks)

INSTRUCTIONS:
Answer ALL questions.

1. Write a critical analysis of the following poem using the Formalism and Structuralism theories. Discuss FIVE (5) points to demonstrate your understanding of the poem.

   **Sonnet 18**

   Shall I compare thee to a summer’s day?
   Thou art more lovely and more temperate:
   Rough winds do shake the darling buds of May,
   And summer’s lease hath all to short a date;
   Sometimes too hot the eye of heaven shines,
   And often is his gold complexion dimm’d;
   And every fair from fair sometimes declines,
   By chance, or nature’s changing course, untrimm’d
   But thy eternal summer shall not fade,
   Nor lose possession of that fair thou ow’st;
   Nor shall Death brag thou wander’st in his shade,
   When in eternal lines to time thou grow’st;
   So long as men can breathe, or eyes can see,
   So long lives this, and this gives life to thee.

   William Shakespeare

   (20 marks)
2 Discuss how Shirley Jackson creates distinctive effects that contribute to our understanding of The Lottery's central theme. Your discussion should focus on point of view, setting, gender stereotyping and the significance in the choice of names. Link your discussion to the literary theory/era featured in her writing.

(20 marks)

3 Review Hamlet’s Soliloquy in Act 1 below. Discuss FIVE (5) ways in which Hamlet’s intellectual and mental strength is portrayed.

“Oh all you host of heaven! Oh Earth; what else? And shall I couple Hell? Oh Fie; hold my heart And you my sinews grow not instant old; But bear me stiffly up: Remember thee? Aye, thou poor ghost, while 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 Within the book and volume of my brain Unmixed with baser matter; yes, yes, by heaven: Oh most pernicious women! Oh villain, villain, smiling damned villain! My tables, my tables: meet it is I set it down, That one may smile, and smile and be a villain; At least I'm sure it may be so in Denmark”

(20 marks)

4 Using the Post Modernism approach, discuss FIVE (5) ways society is ‘written’ into literature. Illustrate your points by giving clear examples from texts or literary works you have read. You may also relate to your own experiences pertaining to this matter.

(20 marks)

END OF EXAM PAPER