



BOARD OF STUDIES
NEW SOUTH WALES

2004

HIGHER SCHOOL CERTIFICATE
EXAMINATION

Comparative Literature

General Instructions

- Reading time – 5 minutes
- Working time – 3 hours
- Write using black or blue pen

Total marks – 50

- All questions are of equal value
- Attempt THREE questions, ONE from each section

Section I Pages 2–6

- Question 1 is COMPULSORY
- Allow about 1 hour for this section

Section II Page 7

- Attempt ONE question from Questions 2–6
- Allow about 1 hour for this section

Section III Pages 8–9

- Attempt ONE question from Questions 7–14
- Allow about 1 hour for this section

Section I

Attempt Question 1

Allow about 1 hour for this section

Answer the question in a writing booklet. Extra writing booklets are available.

This question is COMPULSORY.

Question 1

The FIVE extracts below are translations of a passage from *The Metamorphoses* of Ovid, Book 2.

Using THREE of the extracts, write an essay showing the principal differences in the use of language in the three translations you are discussing AND what the effects of these differences are.

Context: *Phaeton, a young man who has recently discovered that the Sun-god Apollo is his real father, has tricked him into letting him drive the god's chariot of the sun across the heavens, despite warnings that no mortal is capable of doing so. Ignoring the god's pleas and advice, Phaeton sets out, and the horses run out of control and in panic plunge all over the sky (through what we today call the signs of the Zodiac).*

TRANSLATION 1

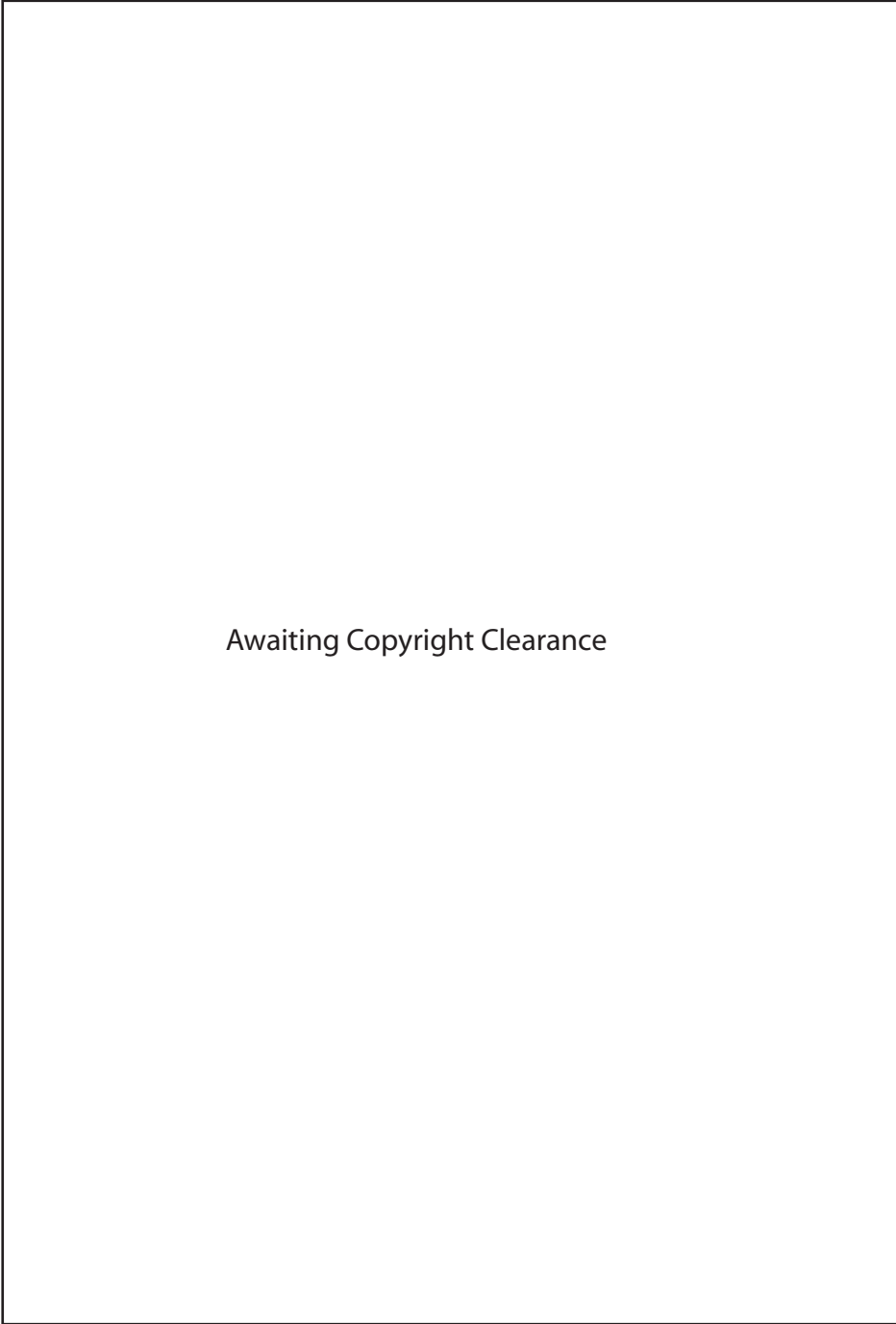
Now Phaeton is borne along as a ship driven before the headlong blast, whose pilot has let the useless rudder go and abandoned the ship to the gods and prayers. What shall he do? Much of the sky is now behind him, but more is still in front! His thought measures both. And now he looks forward to the west, which he is destined never to reach, and at times back to the east. Dazed, he knows not what to do; he neither lets go the reins nor can he hold them, and he does not even know the horses' names. To add to his panic fear he sees scattered everywhere in the sky strange figures of huge and savage beasts. There is one place where the Scorpion bends out his arms into two bows; and with tail and arms stretching out on both sides, he spreads over the space of two signs. When the boy sees this creature reeking with black poisonous sweat, and threatening to sting him with his curving tail, bereft of wits from chilling fear, down he dropped the reins.

FRANK JUSTUS MILLER, 1916

From OVID: Volume III, Loeb Classical Library (R) Volume 42, translated by Frank J. Miller, Cambridge, Mass: Harvard University Press, 1916, revised by G. P. Goold, 1977.

Question 1 continues on page 3

TRANSLATION 2



Question 1 continues on page 4

Question 1 (continued)

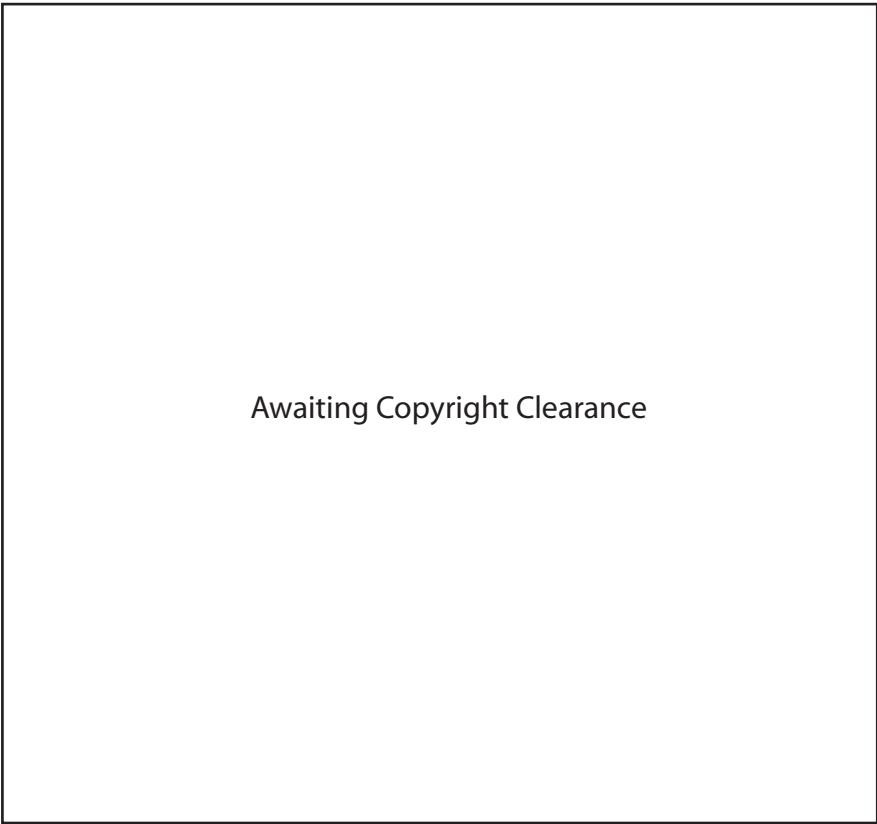
TRANSLATION 3



Question 1 continues on page 5

Question 1 (continued)

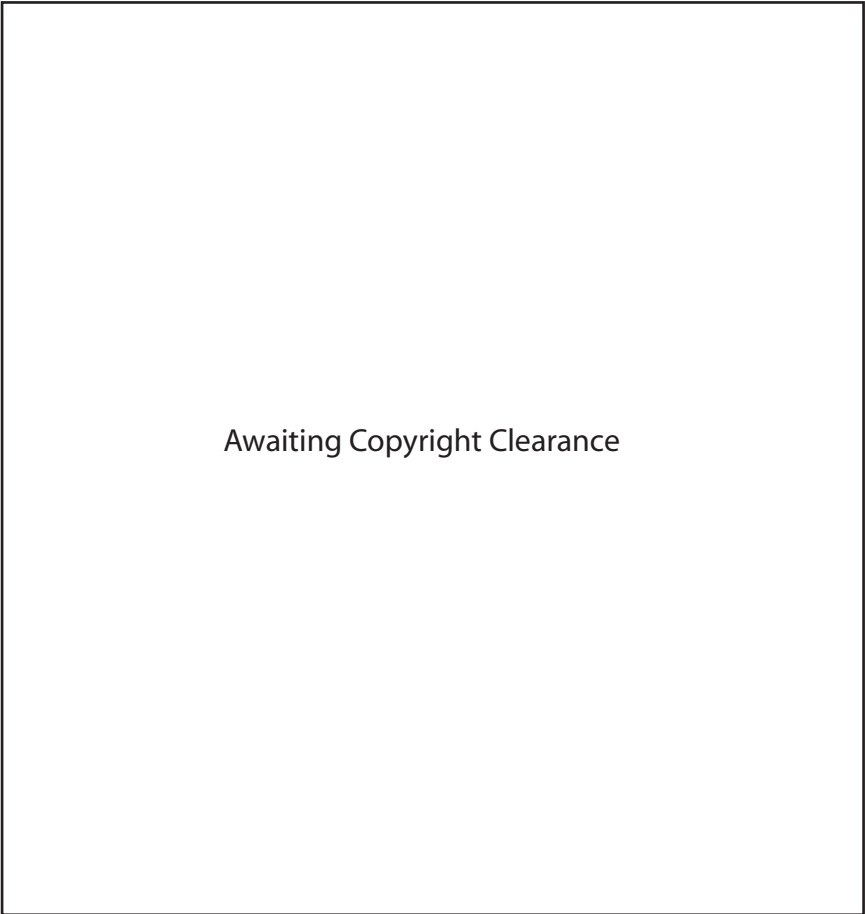
TRANSLATION 4



Question 1 continues on page 6

Question 1 (continued)

TRANSLATION 5



End of Question 1

Section II

Attempt ONE question from Questions 2–6

Allow about 1 hour for this section

In Section II, your answer must make close reference to works from MORE THAN ONE MODULE.

Answer EITHER on TWO or THREE longer works, OR on ONE longer work and FOUR or FIVE poems or extracts.

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Question 2

‘There is no truth in fiction.’

What do you think?

OR

Question 3

‘Playwrights mimic, novelists analyse, poets imagine something better.’

Discuss.

OR

Question 4

‘Writers are like alchemists: they turn the grey lead of ordinary life into the rich gold of literature.’

How?

OR

Question 5

‘The structure of the text guides the reader.’

Discuss some of the implications of this statement.

OR

Question 6

‘Literature always challenges the status quo of the place and time in which it is written.’

Use this statement as a starting point for a discussion of some of the literature you have studied this year.

Section III

Attempt ONE question from Questions 7–14

Allow about 1 hour for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Question 7 — The Nineteenth-Century European Novel

The nineteenth-century novel is full of ‘sexual repression, stultifying middle-class family life and cramped vistas for women’s lives.’

Do you regard this as an exaggeration?

Refer in some detail to TWO or THREE novels in your answer.

OR

Question 8 — The Nineteenth-Century European Novel

‘Nineteenth-century novels create whole worlds from which we are excluded.’

Do you agree?

Refer in some detail to TWO or THREE novels in your answer.

OR

Question 9 — Poetry and Religious Experience

Is the literature set for study in this module more concerned with being or with knowing?

Write EITHER on *An Imaginary Life* and up to THREE poems or extracts, OR on NO MORE THAN FIVE poems or extracts.

OR

Question 10 — Poetry and Religious Experience

The works set for study in this module ‘focus on the separation of the spiritual from the physical’.

Do you agree?

Write EITHER on *An Imaginary Life* and up to THREE poems or extracts, OR on NO MORE THAN FIVE poems or extracts.

OR

Question 11 — Satiric Voices

‘Good satire makes the reader smug; great satire makes the reader uncomfortable.’

Discuss.

Refer to at least THREE major works or TWO major works and several short ones.

OR

Question 12 — Satiric Voices

‘Satire exaggerates the worst in order to promote something better.’

Consider this claim with reference to at least THREE major works or TWO major works and several short ones.

OR

Question 13 — Post-Colonial Voices

‘There was no one to answer his nagging “Who am I?” or “Where am I?”’ (FARAH, *Maps*)

How do the post-colonial works you have studied address these questions?

Answer with reference to at least THREE major works or TWO major works and several short ones.

OR

Question 14 — Post-Colonial Voices

‘Post-colonial literature oscillates between resistance and reconciliation.’

Discuss some of the implications of this statement.

Answer with reference to at least THREE major works or TWO major works and several short ones.

End of paper

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