

Answer three questions, two from A and one from B. Do not write more than 3 sides per question. 15 marks each.

A. Understanding primary texts. Explain the meaning, context and significance of the passage from Edward Said and one passage from either Naguib Mahfouz or Tayeb Saleh. In each case your explication should cover a) the immediate meaning or key ideas, b) the context (where the passage fits in the argument or story), and c) its relation to the work as a whole; you may also, if relevant, add a fourth part d) comparison with, or relation to, one other text in CS-204.

1. "[T]he real issue is whether indeed there can be a true representation of anything, or whether any and all representations, because they *are* representations, are embedded first in the language and then in the culture, institutions, and political ambience of the representer. If the latter alternative is the correct one (as I believe it is), then we must be prepared to accept the fact that a representation is *eo ipso* [by its very nature] implicated, intertwined, embedded, interwoven with a great many other things besides the 'truth', which is itself a representation. What this must lead us to methodologically is to view representations (or misrepresentations — the distinction is at best a matter of degree) as inhabiting a common field of play defined for them, not by some inherent common subject matter alone, but by some common history, tradition, universe of discourse. Within this field, which no single scholar can create but which each scholar receives and in which he then finds a place for himself, the individual researcher makes his contribution. Such contributions, even for the exceptional genius, are strategies of redispensing material within the field; even the scholar who unearths a once-lost manuscript produces the 'found' text in a context already prepared for it, for that is the real meaning of *finding* a new text. Thus each individual contribution first causes changes within the field and then promotes a new stability, in the way that on a surface covered with twenty compasses the introduction of a twenty-first will cause all the others to quiver, then to settle into a new accommodating configuration.

The representations of Orientalism in European culture amount to what we can call a discursive consistency, one that has not only material (and institutional) presence to show for itself. As I said in connection with Renan [a nineteenth century French scholar of the Bible], such a consistency was a form of cultural praxis [way of doing things], a system of opportunities for making statements about the Orient. My whole point about this system is not that it is a misrepresentation of some Oriental essence — in which I do not for a moment believe — but that it operates as representations usually do, for a purpose, according to a tendency, in a specific historical, intellectual, and even economic setting." (Edward Said, *Orientalism*, pp. 272-3)

2. "The boy disappeared from view, leaving a roar of laughter behind him. Hussain Kirsha spat fiercely on the spot where the lad had stood and let forth a torrent of blasphemy. Were the boy still within reach, he would have subjected him to physical violence, his hostility was so uncontrollable. He turned toward Abbas, who was gulping his second drink, and said defiantly, as though he had forgotten what they were discussing, "This is life. This is not a child's game. We've got to live it. Do you understand?"

Abbas paid no attention. He was busy telling himself, "Hamida will never come back. She is gone forever. And what if she does come back? If I ever see her again I'll spit in her face. That would hurt more than killing her. As for the man, I'll break his neck."

Hussain talked on: "I left the alley forever, but Satan pulled me back to it. I know, I'll set fire to it. That's the only way to free myself from it."

"Our alley is wonderful," Abbas commented wistfully. "I never wanted anything more than to live in it peacefully."

"You're just a brainless sheep! You should be sacrificed at the feast of al-Adha. Why are you crying? You're working, aren't you? You have money in your pocket. You're thrifty; soon you'll have saved up a lot of money. Why are you complaining?"

"You complain more than I do, yet I never heard you say a 'Praise be to God' in your life."

His companion stared hard at him. This brought Abbas back to his senses. Now he spoke mildly: "Well, that's not your fault. You have your religion, I have mine." (Naguib Mahfouz, *Midaq Alley*, p. 252)

3. "The darkness was thick, deep and basic — not a condition in which light was merely absent; the darkness was now constant, as though light had never existed and the stars in the sky were nothing but rents in an old and tattered garment. The perfume was a jumble of dreams, an unheard sound like that of ants' feet in a mound of sand. From the belly of the darkness there issued forth a voice that was not hers, a voice that was neither angry, nor sad, nor frightened, nothing more than a voice saying: 'The lawyers were fighting over my body. It was not I who was important but the case. Professor Maxwell Foster-Keen — .. a member of the Supreme Committee for the Protestant Missionary Societies in Africa — did not conceal his dislike of me. In

the days when I was a student of his at Oxford he would say to me with undisguised irritation: "You, Mr. Sa'eed, are the best example of the fact that our civilizing mission in Africa is of no avail. After all the efforts we've made to educate you, it's as if you'd come out of the jungle for the first time." And here he was, notwithstanding, employing all his skill to save me from the gallows. Then there was Sir Arthur Higgins, twice married and twice divorced, whose love affairs were notorious and who was famous for his connections with the left and Bohemian circles. I had spent the Christmas of 1925 at his house in Saffron Walden. He used to say to me, "You're a scoundrel, but I don't dislike scoundrels because I'm one myself." Yet in court he employed all his skill to place the hangman's noose around my neck. The jurors, too, were a varied bunch of people... Yet each one of them in that court would rise above himself for the first time in his life, while I had a sort of feeling of superiority towards them, for the ritual was being held primarily because of me; and I, over and above everything else, am a colonizer, I am the intruder whose fate must be decided. When Mahmoud Wad Ahmed was brought in shackles to Kitchener after his defeat at the Battle of Atbara, Kitchener said to him, "Why have you come to my country to lay waste and plunder?" It was the intruder who said this to the person whose land it was, and the owner of the land bowed his head and said nothing. So let it be with me. In that court I hear the rattle of swords in Carthage and the clatter of the hooves of Allenby's horses desecrating the ground of Jerusalem. The ships at first sailed down the Nile carrying guns not bread, and the railways were originally set up to transport troops; the schools were started so as to teach us how to say "Yes" in their language. They imported to us the germ of the Greatest European violence, as seen on the Somme and at Verdun [battlefields of the First World War], the like of which the world has never previously known, the germ of a deadly disease that struck them more than a thousand years ago. Yes, my dear sirs, I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history. I am no Othello. Othello was a lie.'

Thinking over Mustafa Sa'eed's words as he sat in that very place on just such a night as this, I listened to her sobbing as though it came to me from afar... I did nothing. I sat on where I was without moving and left her to weep alone to the night till she stopped." (Tayeb Salih, pp.93-5)

B. Comparative essay. Write an essay on one of the following topics, trying to construct an argument with CS texts as evidence. Essays lacking organization or argument will lose marks.

4. Trace the influence of psychology in the readings of CS-204 from Nietzsche to Tayeb Salih (choose three authors).

5. Explain briefly the following passage from Nietzsche and then compare his use of the concept of lying with its use (implicit or explicit) by other authors in CS-204 (e.g. de Beauvoir's use of "bad faith", the characters of Clappique in Malraux's *Man's Fate* and of Mustafa Sa'eed in *Season of migration to the north*, and Vladimir and Estragon in Beckett's *Waiting for Godot*).

"It is more comfortable for our eye to react to a particular object by producing again an image it has often produced before than by retaining what is new and different in an impression: the latter requires more strength, more 'morality'. To hear something new is hard and painful for the ear; we hear the music of foreigners badly.... All this means: we are from the very heart and from the very first — *accustomed to lying*. Or, to express it more virtuously and hypocritically, in short more pleasantly: one is much more of an artist than one realizes." (Nietzsche, aphorism 192)

6. "The falseness of a judgement is to us not necessarily an objection to a judgement.... [O]ur fundamental tendency is to assert that the falsest judgements ... are the most indispensable to us, that without granting as true the fictions of logic, without measuring reality against the purely invented world of the unconditional and self-identical, without a continual falsification of the world by means of numbers, mankind could not live — that to renounce false judgements would be to renounce life, would be to deny life...."

Explain briefly what Nietzsche meant by falsification. To what extent do all political relations and/or relations between the sexes depend upon falsification in Nietzsche's sense?