

Answer one topic from each section. Maximum 4 sides for each question. It is essential to be clear and concise. Disorganized essays will not earn merit.

Section A

- (1) "Dignity is the most precious type of deformity there is!" (Zaita in *Midaq Alley*)

"Listen, little fellow, it would be better not to talk to me too much about dignity. . . My dignity is to kill them." (König to Clappique in *Man's Fate*)

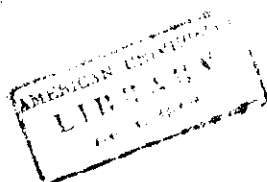
Contrast the way Mahfouz portrayed dignity in *Midaq Alley* with its portrayal by Malraux in *Man's Fate*.

- (2) Analyse the following passage, saying how it relates to major themes in Tayeb Salih's novel.

"The world has turned suddenly upside down. Love? Love does not do this. This is hatred. I feel hatred and seek revenge; my adversary is within and I needs must confront him. Even so, there is still in my mind a modicum of sense that is aware of the irony of the situation. I begin from where Mustafa Sa'eed had left off. Yet he at least made a choice, while I have chosen nothing. For a while the disk of the sun remained motionless just above the western horizon, then hurriedly disappeared. The armies of darkness, ever encamped near by, bounded in and occupied the world in an instant. If only I had told her the truth perhaps she would not have acted as she did. I had lost the war because I did not know and did not choose. For a long time I stood in front of the iron door. Now I am on my own: there is no escape, no place of refuge, no safeguard. Outside, my world was a wide one; now it had contracted, had withdrawn upon itself, until I myself had become the world, no world existing outside of me. Where, then, were the roots that struck down into times past? Where the memories of death and life? What had happened to the caravan and to the tribe? Where had gone the trilling cries of the women at tens of weddings, where the Nile floodings, and the blowing of the wind summer and winter from north and south? Love? Love does not do this. This is hatred."

- (3) "'You complain more than I do, yet I never heard you say a 'Praise be to God' in your life.' His companion [Hussain Kirsha] 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.'"

Contrast the way religion is portrayed in *Middaq Alley* and in *Season of Migration to the North*. What would Edward Said say about their 'representation' of traditional urban and village society? (see the quotations in Section B (1).)



Section B

- (1) "One ought never to assume that the structure of Orientalism is nothing more than a structure of lies and myths which, were the truth about them to be told, would simply blow away. I myself believe that Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient than it is as a veridic discourse [relating to truth] about the Orient (which is what, in its academic or scholarly form, it claims to be)." (p.6)

Elsewhere in *Orientalism* Edward Said writes that the distinction between the representation of an object and its misrepresentation is "at best a matter of degree", and that "the 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."

Explain briefly what Edward Said means above and what Nietzsche and Popper might say about his notion of truth. If 'telling the truth' about Islam or about Arab culture — or about 'Orientalism'? — to the West can make little difference to the existing structures of knowledge and power, why bother? Say how it might be possible to "study other cultures and peoples from a libertarian, or a nonrepressive and nonmanipulative, perspective" (p.24).

- (2) "The category of the *Other* is as primordial as consciousness itself... Otherness is a fundamental category of human thought. Thus it is that no group ever sets itself up as the One without at once setting up the Other over against itself... [W]e find in consciousness itself a fundamental hostility toward every other consciousness; the subject can be posed only in being opposed — he sets himself up as the essential, as opposed to the other, the inessential, the object. But the other consciousness, the other ego, sets up a reciprocal claim... How is it, then, that this reciprocity has not been recognized between the sexes, that one of the contrasting terms is set up as the sole essential, denying any relativity in regard to its correlative and defining the latter as pure otherness? Why is it that women do not dispute male sovereignty?" (Simone de Beauvoir, *Second Sex*)

Contrast the way the Other is constructed and dominated according to the theories of de Beauvoir and Edward Said, mentioning the relevance of psychology and language to their theories.

- (3) Falsification and complicity. Explain how Nietzsche's use of the term falsification differs from that of Popper. Explain de Beauvoir's notion of complicity in relations between the sexes. Then say (a) Whether Edward Said's theory of Orientalism can be falsified in Popper's sense, (b) Whether sexism and Orientalism are falsifications in Nietzsche's sense, and (c) Whether Orientalism also involves complicity.