A REVIEW OF NAGUIB MAHFOUZ'S 'THE BEGGAR' BASED ON NORMAN FAIRCLOUGH'S CRITICAL DISCOURSE ANALYSIS

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Abstract

In a sense, critical discourse is considered an approach that goes beyond mere description of linguistic data to concentrate on the instrumental processes involved in the formation of discourse. This type of criticism consists of two approaches: social and linguistic: the former deals with the situational context while the latter describes the textual context. The present paper, using the descriptive-analytical method, attempts to investigate the linguistic, ideological and social aspects of 'The Beggar' at the levels of description, interpretation and explanation in light of Norman Fairclough's critical discourse Analysis, with the purpose of understanding the sociological elements of this novel along with its interpretations; and, appreciating the effect of sociological context on the novel and the processes which allow the emergence of such a novel. Mahfouz wrote 'The Beggar' at a point of his life when some were committed to the Revolution and its conditions, while others remained silent. The results of the study indicate that Mafhouz

has created a remarkable harmony between the social concepts and linguistic features of the novel. Relying on lingual devices such as Arabic interrogative, nominal and rhetoric sentences, he has projected his intended meanings across the superstructure of the text including descriptions, humorous tone and interior monologues, etc. Hence, he has been able to portray concepts such as ideology and culture, restrictions and influential processes of the Egyptian society in his literary work. Throughout 'The Beggar', Mahfouz illustrates all the events and crises of the Egyptian society on different political and social levels from the subjective symbolism and social criticism perspectives. This research seeks to examine this novel at three levels of description, interpretation, and explanation.

Keywords

Critical Discourse, Literary Criticism, Fairclough, Interpretation, 'The Beggar'

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1. Introduction

"Critical discourse analysis has become the general label for a special approach to the study of Text and talk, emerging from critical semiotics and in general from critical linguistic, critical semiotics and in general from a social-politically conscious and oppositional way of investigating language discourse and communication."(VanDijk, 2008)."Critical discourse analysis on the other hand, has only recently made its way into ESL instruction Nonetheless; it represents a popular research method and theory that is often employed to investigate language learning and teaching." (Rod, 2005)

Discourse Analysis simply refers to the linguistic analysis of connected writing and speech. The major focus in discourse analysis is the use of language in social context. As a contemporary critical approach, Fairclough's Critical Discourse Analysis is a comprehensive approach with a coherent and intensive structure. From linguistic and sociological perspectives, such approaches are useful tools to study the works of art based on linguistic and situational contexts and delineate their effective process of emergence. The main goal of discourse analysis is to show the effects of social context and power sources in producing the work of art and its linguistic elements. This approach works well with novel analysis since a narrative includes incidents and problems of the society. Among all literary forms, novels have the most ties with the society. (Sipra, 2013) The main question the writers of the present study want to address is how the situational and linguistic contexts of "The Beggar" can be analyzed by Fairclough's theory.

This approach has been recently greatly developed and many critical analysts have employed it to analyze texts in different political, social and literary fields. The principles available in this method have appealed to researches around the world and therefore an increasing number of studies are being published in the field of critical discourse analysis (Huckin, 2012: 108). Critical discourse analysis deals with the use and abuse of language in the service of political and social powers and commits itself to the task of identifying ideological traces and signs in texts (Widdowson, 2007: 67).

From the perspective of critical discourse analysis, various cultural, social and political factors are important in analyzing literary texts, in addition to formal and lexical aspects (Meghdadi, 1999).This theory is a kind of discourse analysis derived from sociological studies which takes into account-apart from non-lingual context-information related to more abstract and wider levels of historical context, power relations, ideology and social and cultural context relations as important elements in forming and shaping the language (Dabirmoghaddam,1999& Aghagolzade,1997).

Naguib Mahfouz's novels are reflective of the society in which he lived. When writing historical novels, he does not blindly drown himself in history and its incidents. Rather, he tells his story in line with modern society and contemporary circumstances; or, when exploring the minds of his characters, he considers the social problems and tries to elucidate them. Thus, society has a major role in Mahfouz's novels, and his "The Beggar", one of his best-known novels, is no exception. "The Beggar" is Mahfouz's attempt at representing social concepts and problems of Egypt along with the ideology and culture of its people by the way of linguistic tools. The researchers, adopting Fairclough's theory of critical discourse analysis, attempt in this paper to find out which language skills Mahfouz has employed in order to communicate with the readers and express social issues.

The present study follows Fairclough's critical discourse approach in reviewing and analyzing "The Beggar". As such, based on the aforementioned critical approach, social worldview and affairs, power relations and dominant ideology embedded in this novel will be explicated in the three stages of description, interpretation, and explanation.

The present paper has three distinctive goals which include understanding the linguistic elements of "The Beggar"; understanding the social elements of this novel along with their interpretations; and, appreciating the effect of social context on the novel and the processes which allow the emergence of such a novel.

The present study aims at answering the following questions based on linguistic and social analysis of "The Beggar":

1) To what extent is Fairclough's critical discourse applicable to Naguib Mahfouz's "The Beggar"?

2) Considering the goals of Fairclough's critical and descriptive discourse analysis, how do linguistic and social elements surface in the text of the novel, the ideology of its characters, dialogues, words, and characters' rhetoric?

3) In Fairclough's opinion, what are the mental, rhetorical, literary, and social elements which present Naguib Mahfouz's aspiration for tolerance, power, or revolution?

4) How disciplined is the text of "The Beggar" when Fairclough's descriptive approach is applied?

Structural analysis of language and discourse-based discussions has become part of the common practice in the realm of literary studies, especially after the introduction of critical discourse analysis. Novels and short stories enjoy a lion's share when it comes to discourse analysis. There are numerous studies in this field, but for the purpose of this paper, only some of the most salient ones in relation to Arabic novels and short stories are reviewed.

The paper "Review of Sahar Khalife's Novel, Alsabar" (based on Fairclough's critical discourse analysis) by Nasrin Abbasi and Salah al-Din Abdi was published in Naqde Adab-e Moasere Arabi in 2012. It is an attempt to critically analyze the discourse present in Alsabar's famous novel. Also, Kheiriye Achresh *et al*. have published "The Analysis of the Dominant Discourse in Ajanehe al-Farashat by Mohammad Salmavi" (based on Fairclough's critical discourse analysis) in Anjomane Zaban va Adabiate Arabi's journal in 2016. The other prominent one is Seyyed Esmaiel Hosseinie Ajdad's paper, "The Condition of the Text in the Short Story 'Khosro' by Abdolhossein Vejdani and 'The First Cup' by Mostafa Lotfi Manflouti based on Faircough's approach". It was also published in Anjomane Zaban va Adabiate Arabi's journal in 1993. The writers of the aforementioned papers have mainly reviewed the stories on the pillars of Fairclough's three analytical stages. It is worth mentioning that despite the translation of Fairclough's works to Arabic, there is no analysis based on his approach in Arabic speaking countries.

Fariba Shahidi Banitaraf (2016) in her M.A. thesis titled "Surrealism in Iranian and Egyptian Literary Fiction, Case Study of 'Blind Owl' by Sadegh Hedayat and 'The Beggar' by

Naguib Mahfouz," supervised by Mahmoud Heydari at Yasouj University, studies these two works from the perspective of surrealism.

Salehi and Khalili(2015) in an article about the study of contemporary Arabic and Persian novels from a sociological point of view (case study: 'The Beggar' by Naguib Mahfouz and 'Tear of Sabalan' by Ebrahim Daraee) conclude that Mahfouz has offered a socio-political critique of his contemporary era using the stream of consciousness technique.

Considering the previous scholarship on "The Beggar", no research has been done about this novel from a critical discourse perspective. So, the present paper reviews "The Beggar" in three stages of Fairclough's critical discourse analysis for the first time. The reason for taking such a perspective is the prominence of this novel and its particular linguistic and social elements produced by Naguib Mahfouz.

1.1 Review of Fairclough's Critical Discourse Analysis

Discourse analysis is rooted in linguistics. The term "discourse analysis" was used for the first time in 1952 in a paper by a well-known English critic, Zoellick Harris. By positing a formalist position, he mentioned discourse analysis as a structuralism approach toward the text (Fairclough, Bahrampour, 2000). It is a theory or method which is in a dialogical relationship with other social theories and methods, which should engage with them in a transdisciplinary rather than just an interdisciplinary way, meaning that the particular co-engagements on particular aspects of the social process may give rise to developments of theory and method. (Wodar& Meyer, 2001)

Following him, many linguists consider two facets for discourse analysis: structural analysis of mother tongue, such as conversation, interview, speech and text analysis; and structural analysis of written language, such as papers, stories, reports, etc. Discourse analysis insists that the function of language and ideas in their normal and every day manner is reflected in social interaction of different discourses (Van,Dijk, 2015).

Shortly after, a new approach emerged in linguistics which was called "critical linguistics". In return, it gave rise to what we now call critical discourse analysis. In the final years of 1970s, a group of linguists who were the followers of Halliday's functional linguistics, i.e. Fowler, Hodge, Kress, and Trew, published Language and Control and practically founded the critical approach towards language. They called it "critical linguistics". The aim of the new approach was to shed light on the power relations and ideological processes hidden in the texts. It was at odds with the descriptive linguistics which considered only the surface of the text and

ignored the social functions of the different elements in the text. These critics posited three overarching principles as the base of the new approach: 1. "Our daily use of language reflects a certain perspective toward the reality", 2. "Different types of discourses are not separable from social and economic factors". So, the linguistic difference among countries is the outcome of structural differences in their heterogonous societies. 3. "The use of language is not merely a reflection of social organizations and process; it is also a part of the process" (Soltni, 2008).

One of the approaches associated with critical discourse analysis is Norman Fairclough's analytical theory and model. He is one of the most prominent theoreticians of this critical school. He was born in 1941 and is the professor of linguistics at Lancaster University, England. Fairclough's theory in discourse analysis is influenced by thinkers such as Mikhail Bakhtin Michael Halliday in linguistics, Antonio Gramsci, Louis Althusser and Michel Foucault in theories of ideology and Pierre Bourdieu in social sciences (Capdevila 2011: 3).

Fairclough's model is a mixture of theory and practice. Theoretically, he supports the approach that the function of language should be analyzed in the social background, without which text analysis would be inadequate. This theoretical and practical model in discourse analysis has three related analytical levels. In this model, using linguistic concepts and tools, the relationship between discourse and society's politics, ideology and power as well as the status of discourse in power structure are investigated (Pasha Zanous, 2016: 42).

In explaining his goal, Fairclough "defines critical discourse analysis as discourse analysis which aims to systematically explore often *opaque* relationships of causality and determination between (a) discursive *practices*, events and *texts*, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony" (Fairclough, 2010: 132).

In the next section of the paper, "The Beggar" will be analyzed based on the three stages of Faiclough's critical discourse. Before the analysis, a brief review of Naguib Mahfouz's life and works will be presented along with a summary of "The Beggar".

1.2 Introducing Naguib Mahfouz and "The Beggar"

Naguib Mahfouz was born in Jamalie, an old district close to Masjed Hossein in Cairo, in 11 December, 1911. His early writings on the topic of philosophy were published from 1931 to 1935 in magazines.

The title of the novel "The Beggar" indicates a sense of seeking and 'begging' for the truth. Omar Hamzavi's transition from a dreaming poet who reaches nihilism and by the end of the novel turns into a static bourgeois figure demonstrates that searching and 'begging' for the truth and seeking one's essence which thinkers, under the influence of the Western difference culture, were preoccupied with, leads to a kind of nihilism and disappointment. When we talk about cultural pluralism or differences; what we do is belonging to foreground the points that belong the other and differentiate us from it. (Gunduz, 2017)

The novel "The Beggar" is narrated from omniscient or third person point of view, and its protagonist is a brave man called "Omar Hamzavi". In the beginning of the novel, this character is introduced as a revolutionary person with a taste for literature and poetry, seeking to restore Islamic utopia. Physical appearance of Omar Hamzavi is explained in a playful fashion by the writer in the beginning of the novel. "Name: Omar Hamzavi, lawyer, age? The doctor laughed hardly and turned his head to say: Don't worry, I laugh for something else. 45 years old. Omar moved his hand on his thick black hair which did not contain enough white hairs to betray his age. I think I'm not a regular patient" (Mahfouz, 1988).

Later, it is shown that "Mostafa Minavi" and "Osman Khalil", the two friends of Omar, accompanied him in the path to revolution. During the missions, a plan was designed to assassinate a prominent anti-revolution figure which resulted in imprisonment of Osman. Others could escape from the police; however, this incident put an end on their efforts for revolution. Osman endured torture with an unbreakable resolution since he would not let out his friends' names.

We learn that several years after that incident, Omar becomes a lawyer, and Mostafa practices art just for the sake of entertainment, without really believing it. Gradually, Omar is disillusioned with his job and goals, and loses the essence of his character which results in disappearance of his revolutionary zest. This mental crisis alienates him from his wife, "Zeynab", his two daughters, "Bothineh" and "Jamileh", his son, "Samir", and even his two close friends, "Mostafa" and "Osman", leaving him in a state of moral digression. After a while, Osman is released from the prison to marry Bothineh, Omar's daughter. The novel finishes with handcuffs on Osman's hands and bullets in Omar's dead body.

2. Analysis of the Novel

The aim of this section is to analyze "The Beggar" from the perspective of critical discourse which makes up the three levels of description, interpretation and explanation.

2.1 Description Stage

The story begins with a concise description of a dreamlike picture situated in the waiting hall at a physician's office: "The white clouds are swimming in the blue sky, casting shadow on a green field which has covered all the land. The cows are grazing and their eyes glitter with pure peace and down the field, a child on the wooden horse watches the sun with a vague faded smile on his eyes"

Description presents a static view of the outer world. As such, the most striking outlook in description is in presenting the images of the place, i.e. the setting. However, besides the setting, the appearance of the characters plays a crucial role in "The Beggar". It is remarkable that the descriptions explain the moral convictions of the characters and their mentality. For instance, Osman, who is an idealist and determined political activist, is introduced in the following manner: "A tall and bulky man with broad shoulders, square pale face, bald head, big jaw and nose. His hazel eyes were shining hard" (Mahfouz, 1988).

Here, the writer has used inversion as his favorite literary device which is repeated more than other devices throughout the novel. This literary device is employed to present a detailed description of the character's appearance along with his mental condition. For such an end, Mahfouz makes use of physical and mental description to better introduce his characters to the readers (Rouhi Al-Fasil, 2003).

Fairclough's focus on description is because of his effort at understanding the elements of the story. In other words, description fosters interpretation, and once the description is provided, the next level becomes possible. It should be noted that Mahfouz has utilized special techniques in describing the characters, e.g. Omar, the protagonist, is narrated by multiple parties, including the narrator, side characters such as the doctor, and sometimes himself. Hamzavi has a hopeless character, a sentiment frequently repeated in his words:« I smell something dangerous in the air and I feel an inner feeling that a building will be destroyed » (Mahfouz, 1998: 22).

Ironical language is also used in the descriptions within the novel. While the title of the novel implies poverty and destitution, the readers realize from the start that the protagonist is, on the contrary, a wealthy man and the title refers to the lack of identity and security in the society.

In another curious move, "most of the descriptions in 'The Beggar' is invisible, thus it cannot be sensed via five physical senses" (Al-Riahi al-Ghastantini, 2008). The reason is that Naguib Mahfouz narrates the outer world (e.g. setting, characters, nature, etc.) from Omar's point of view instead of the third person point of view. Previous works of Mahfouz, in the vein of critical realism, lacked this technique. It is discernable that such a description highlights the role of the protagonist while the presence of the writer in narration fades away. For example, Omar says that "Damn, I can smell something foul in the air and this terrifies me; maybe it says that some bold and mighty structure will collapse" (Mahfouz, 1988). Or, when the doctor's character is described, we read the following words: "From now on, you are a physician, a free man. And anything which happens in the light of freedom stems from human aspirations; even if human instincts make him do otherwise" (Mahfouz, 1988).

The setting of the novel is limited to close spaces which are in line with the mentality of the protagonist. Reluctantly, Mahfouz only briefly mentions "Soleyman Pasha" square, "Az'har" Square and the beach of "Eskandariye" in Cairo. However, these moments are not without the gloom of Omar's mind: "At the end of August, the family returned to Cairo. The view of Az'har square distressed Omar since it was on his daily commuting route to work. For him, nothing had changed and it was still a frowning passageway for those who were going to work" (Mahfouz1988).

In general, a great deal of the incidents occurs in close spaces which allude to the psychological condition of the protagonist. Such a setting is not necessarily representing a physical space, since the images emanate from the mentality of the characters and in accordance with their emotions and thoughts. The setting of library, which is the host of many incidents, is explained in this manner: "Daily visits to library are so strange; it's an odd place without any meaning. So, when will some people, who are brave enough, close it" (Mahfouz, 1988).

It is clear that Omar is weary of the library, and wishes an end for it. Also, the repetition of some words, e.g. strange and odd, suggests that he is bored of this place, and abhors it. Setting and time is stemmed not only from Omar's pathological mind, but also from the limbo between modern and postmodern eras. Displacement of phrases and sentences is a symptom of both displacements in the ailing mind of the protagonist, and the condition of the mind in a world where nothing is in its right position. Ideological space is also a part of the setting in "The Beggar". Such a space suggests "the condition of the social class in which the characters of the novel live" (Khalil, 2010). The aforementioned ideological setting becomes more meaningful,

knowing that Omar himself belongs to bourgeoisie. It includes the description of Omar's house, new apartment, office, and his villa in Eskandariye.

In the level of description, one of the striking features of this novel is the literary language employed by Mahfouz. It is similar to Mahfouz's other novels which enjoy a literary and eloquent language. In spite of representing rural and common people in his novels, and unlike his contemporary writers who have made use of everyday language in their literary works, Mahfouz narrates his stories in a well-crafted and literary language (Mortaz, 1988). In his novels, he has utilized different types of literary devices to present a work of literature which lives up to the higher standards of aesthetics. One of the prominent literary devices used in "The Beggar" is symbolism, lending Mahfouz an incredible power to inject his ideas into the text. For instance, the river Nile is a metaphor in the following line: "The Nile river is relentlessly pushing forward under the balcony, asking a question in full throat: when will the sun rise again in this land" (Mahfouz, 1988).

The other linguistic feature of "The Beggar" is the descriptive-representative language which is the outcome of a great effort made by Mahfouz. He has tried to make use of a diverse set of adjectives for describing a single character or setting. Also, the numerous literary devices have made different sets of the novel particularly related to each other. The line "the dinner was served with food, drink and a plethora of memories" (Mahfouz, 1988) is a witness for the mentioned technique in service of creating a coherent and singular experience for the setting. On the other hand, Mahfouz has graphically described the setting to reinforce the descriptive language of the novel: "He shrugged frivolously and climbed the cedar tree, way beyond the moon on the sky. He then moved his hands frantically in the air to call the insects for a dance in the moon's splendid light" (Mahfouz, 1988).

2.2 Interpretation Stage

Analysis is a process of evaluating the things by breaking them down into pieces. Discourse Analysis simply refers to the linguistic analysis of connected writing and speech. The major focus in Discourse Analysis is the use of language in social context (Sipra & Rashid, 2013). It should be noted that "the discourse of the story in the interpretation stage is focused on the text and the writer's intention. Also, words and sentences which construct the meaning of a message are interpreted" (Culler, 2003). Four questions arise in this stage: 1. what is the conflict? 2. Who are parties to the conflict? What are their relationships? What is the role of language in narrating the conflict? In addition, some other questions asked in this stage include "what kind of

literary complex is present in the text and what are the constituent parts of it, e.g. grammar, phonology, sentence structure, syntax, vocabulary, system of signification or functional system" (Hadadi, *et al*, 2011).

The political parties are the main driver of the country, its policies, and plan for the country. For example, In the case of Nepal, the political parties and their politicians/leaders are playing the musical chair to grab the opportunity in the government only. This made the country poorer. (Cottle & Thapa, 2017) From the very first pages of "The Beggar" up to the final ones, signs of the political parties and social incidents of Egypt and Cairo are evident in the text. Mahfouz was politically a supporter of the Wafd Party (Delegation Party) and socialism (Saeed, 1991). The Egyptian society at the time was under political suppression and oppression by the rulers; therefore he tried to depict the revolution in negative light using symbolic methods, and defended the rights of the people, because although with the revolution many of his national and social dreams were realized, freedom of expression was not established in his country. In fact, things became more difficult for him, as revolutionary forces controlled the publication of newspapers as well as cultural and intellectual works in the severest form (Issawi, 1997).

The novel depicts the political confusion in Egypt, in a way that failed idealists have neither the motivation nor the power to change the status quo. Mahfouz employs different linguistic tools to present this political and social scene. As such, the novel opens with a description of a picture in the hospital's waiting room. Every single element of the picture bears a resemblance to the mentality of the characters and the coming incidents:

The white clouds are swimming in the blue sky, casting shadow on a green field which has covered all the land. The cows are grazing and their eyes glitter with pure peace. . . . and down the field, a child on the wooden horse watches the sun with a vague faded smile on his eyes. . .. There is no one but him in the waiting room. He has booked an appointment ten days ago and now the time has arrived. The newspapers and magazines are scattered on the table in the center of the room. The picture of a woman who is accused of kidnapping the children is hanging from the side of the table. Again, he turns his gaze to the picture of the green field, the child, the cows and the horizon (Mahfouz, 1988).

A general outlook of the story is depicted here with a symbolic language. In this introduction, Mahfouz has artfully summoned his powers of Arabic rhetoric by using grammatical increment, numerous mirror adjectives for all nouns, and a chain of conjunctions. They have all resulted in a metaphorical and symbolic picture. The theatricality of "The Beggar",

which is the aim of Mahfouz from the beginning of the novel, is reinforced by these internal and external linguistic features; e.g. the description of the picture in the opening lines of the novel.

The child who has mounted the wooden horse is a metaphor for the person who is waiting for the doctor. The horizon is a metaphor for the ideal world which is far and inaccessible for those young people who study in high school or university and fight for their cherished ideals. The wooden horse signifies the inability to go through a long and challenging road which is beyond the powers of young idealists. In other pages, this point is made again:

Bad mood and weariness buried my motivation. I thought I was still able to follow my ideals, but I have no desire for them now, I have no desire to do anything, I have delegated all activities and works to the assistant chief in the law firm. All my work has been delayed for a month (Mahfouz, 1988).

That waiting patient was Omar, the famous lawyer of Cairo. He was once dreaming of a socialist society without class which would look like a paradise. The woman accused of kidnapping children in the newspaper is a metaphor for all the women who try to steal the men with wife and children. The reader might not understand the meaning hidden in the first page, but when the patient visits the doctor, "Hamed Saaberi" who was his classmate in school, and engages in conversation with him, the reader gets acquainted with their lives and world. A curious reader can read between the lines to understand the characters' past and predict their future. Or else, the reader might become more alert to the way the novel presents its stories.

The novelist makes frequent use of the function of dialogue. Many of these dialogues are expressed by Omar's friend, spouse and other people around him, castigating him for the recent annoying change in his behavior. Omar himself, in turn, asks questions which occupy his mind and overshadow his life from others through dialogues.

This kind of dialogue is indicative of the concerns present on the social and family levels and the novelist communicates them to the reader by means of words and manipulation of tone.

The novel has a symbolic and shocking ending. Omar suffers from mania and has constant nightmares. In delirium, he mutters the following sentences and puts forward unanswerable questions: "What is this dream? Where does it take me? When will the unbearable pain on my shoulders disappear? When will I defeat the devil and its vanity? When will the world and all its belongings disappear from my dreams? A dream in which the willow speaks, the snake dances, and the cockroaches sing" (Mahfouz, 1988).

Here, the writer uses the rhetorical questions to show the protagonist's wonder and distress. Such an ending suggests that when a person loses his desire for life and abandons his wife and children for the sake of corporal self-satisfaction will end up in insanity. In fact, all these symbols and their psychology point to the perplexity and decadence dominant in Egypt after the unfavorable political events which have fostered a social condition deleterious for idealists' life.

2.3 Explanation Stage

In the explanation stage, political and social affairs and their role in the theme, structure and vocabulary of the novel should be taken into account. This important work of Mahfouz which has earned him the Noble Prize is situated in the Egyptian society, telling the tale of the impact of its socio-political events on people. On this level of discourse, some deeper questions are put forward, including "What kind of power relations on different social, institutional, and political levels have contributed to the emergence of this discourse? What elements of the novel's presuppositions have ideological features? How does this discourse relate to political activism on different institutional and social levels? Is it in line with the current power relations or moves against it in an endeavor to alter the status quo?" (Fairclough, 2000).

The story revolves around the mental and physical life of three school classmates. The heterogeneity among the ideals of the main characters, "Doctor Hamed", "Omar Hamzavi", "Osman Khalil", and "Mostafa Minavi", has added to the artistic and aesthetic depth of the novel. It has been twenty years that Hamed, Omar, and Mostafa have quitted the pursuit of political ideals, choosing an easy life of affluence and corporal gratification. However, Osman will possibly insist on his ideals after being released from the prison. He will fight up to the moment the dream of socialist society is realized. At the same time, the characters who have chosen a similar life style find themselves at odds with each other: Omar is inflicted with what doctor Hamed calls bourgeoisie illness which is incurable. He is drawn to self-gratification and womanizing, resulting in the collapse of his family to the concern of his friends and acquaintances. The story is about a beggar who asks the wealthy men in the market for food and shelter. He is a vain and aimless man, wandering on the streets, reminding the readers of Kafka's character in "The Castle": "Nothing comforts me except dancing on the pick of pyramids and jumping off the highest buildings to the depth of Nile. There, without any kind of armor, I have to fight with Hilton. Definitely, Nero did not burn the Rome; it was his sad desires that put the city on fire" (Mahfouz, 1988).

At the beginning of the novel; the description of the picture with the child astride the wooden horse is reminiscent of Omar's inability in attaining the truth and the ideal of his life. This picture brings to mind for the readers the protagonist of the novel, Omar Hamzavi. Mahfouz presents the child as the symbol and representation of the man in the new age, who is constantly seeking but has not taken even a single step forward. Indeed, any chance of progress is doomed to failure while he is riding a wooden horse, of which the essence is inability and inanition.

"The Beggar" is a representation of the plight and suffering of enlightened people in the third world – people who have been idealist in their youth but have fallen to a state of hopelessness and conservatisms in their forties and fifties. In case they survive the agony, they will have terrible conscience in old age, giving up to armchair philosophy and mysticism. The social and political conditions in the third world have given rise to such a problem. As aptly shown in "The Beggar", the heart of the idealism is targeted in the current condition of Egypt. As a result, analyzing the social elements in the novel along with the power relations and cultural issues take us to a logical conclusion. "The Beggar" is a construction based on the current situation in Egypt. There is an internal conflict in Omar between his ideals in his youth and his present decadence. Such a conflict hurts Omar's conscience, putting him on the way of self-destruction as a result of excessive self-indulgence. It is evident in the following lines:

He started to yell while drunk, gazed at the horizon in madness and took a deep breath, as if to regain his power. He stepped back and felt a sudden movement from far. He deeply felt his fall on earth. In vain, he tried to change the mood and delay it, but it was his definite fate – light as a fox and sarcastic as death (Mahfouz, 1988).

In this excerpt which echoes other parts of the novel, Mahfouz has shown Omar's mental dissolution and his hatred of the society's status quo by utilizing a variety of linguistic tools, such as short and forceful sentences, simile, and constant use of present tense verbs as sentences. These tools allow the writer to vividly picture Omar's insane moves and thoughts.

3. Conclusion

"The results of the present study are" summed up in the following points: Critical discourse analysis fosters an implied meaning of discourse, studying and addressing more specific lingual elements so as to reveal the relations of domination, power imbalance and inequality which enter discourse through ideology. According to this approach, relations of domination have their root in the inequalities of large-scale social structures.

Fairclough's theory focuses on the two important levels of language and society. As such, it is applicable to Naguib Mahfouz's "The Beggar" which contains a wide array of social and political issues presented by a plethora of linguistic tools. Thus, there is a significant consistency between the theoretical framework of the present study and its material, i.e. "The Beggar".

"The Beggar," which is narrated from three different Viewing Angle, occasionally becomes complicated. But from linguistic and textual perspectives, the novel enjoys an eloquent, theatrical, and descriptive language. The writer's message is presented via symbolic and metaphoric language. Particularly, Mahfouz has used short sentences instead of long ones to put emphasis on the distressed mind of the characters. On the other hand, rhetorical questions abound in the novel which allude to the confusion of the main characters.

"The Beggar" presents a general view of the predicaments in Egyptian society. By the systematic use of symbolic and metaphoric elements in the novel, Mahfouz shows that the Egyptian identity is on the verge of collapse. To this end, he employs the words and tone; the words he uses in the descriptions and dialogues are loaded with disappointment and reveal a mental crisis. All events and crises of the society at various levels are depicted in the novel based on subjective symbolism and social criticism perspectives.

On the explanation level, the novel vividly depicts the decadence in Egyptian middle class along with the problems of lower class. As a result, "The Beggar" finds its place in the genre of social realism, providing the readers with an understanding of Egyptian values. The enlightened class has lost its goals in Egyptian society, finding itself at the table with the self-serving political leaders. Finally, some ideological elements of the middle class is instilled and highlighted in the official or unofficial discourses.

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