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The Existential Dilemma as a Philosophical Problem in *The Beggar* by Naguib Mahfouz

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Abstract

The Beggar (1965) is a story of isolation and depression which is written by the Egyptian novelist Naguib Mahfouz who is considered the father of Arabic Literature in the modern era. Specifically, he refers in his great novel called *The Beggar* that the man unable to achieve psychological revival after Nasser's revolution, the man sacrificed his own job and his family for a desire that increases his feelings of alienation and depression which leads him to an emotional outcry against the indifferent. The main aim of the study highlights the concept of existential dilemma as a philosophical problem and personality crisis by the protagonist of *The Beggar* novel, Omer Al-Hamzawi who had accepted the death instead of living in the real-life, as a result, was looking for the meaning of life, existence and evaded his truth through searching for a new value that renews the meaning of life that guided him to nothing to find himself living in a double personality and could not get rid of it ultimately.

Keywords: Naguib Mahfouz, *The Beggar*, the existential dilemma, the meaning of life, self- Identity.

I. Introduction:

This study tries to highlight the main aim that is, investigating the concept of the existential dilemma in Naguib Mahfouz's novel "The Beggar". In it, Omer Al-Hamzawi, the hero of this novel, had accepted death instead of reality by looking for another worth of his own life and restoring its importance through the meaning of life and existence. Thus, he wants to escape from the truth and searches for a new value of his own life and renewing the meaning of it, yet he stills wind up carrying on with a twofold life he could not unable to dispose of it. The fact of life did not die, although it is revealed in new models by the main and minor characters of the novel and reinforces that the fact is continuing until the end. And Omar Al-Hamzawi's aim attempted to realize the meaning of life, for achieving this heightened goal. Therefore, the researcher has selected the main topic that employs existentialism to interpret the troubles, sorrows, and the sense of being betrayed and disappointment with the values of idealism, such betrayal and disillusioned appeal against the images and impressions of desperation and frustration on the account of the Egyptian society. He also tries to conduct analyses that have related to several books and journals and connect with the arguments and opinions of the critics in order to show how this Arab writer dealt with death instead of life as a tool of release.

There are so many writers who have enriched the novel genre in the Arab homeland and particularly Egyptian novels such as Taha Hussein, Mohammed Hussein Haykal, Naguib Mahfouz, and Mahmood Alaqaad. Mikhail, Mona. N. has said that "Mahfouz has taken the lead amongst Arab writers as one of the major and most versatile creators. He succeeded in diverting philosophy from sheer abstractions to the concrete and the particular" (1992:144) It was the time when the notable novel writer Mahfouz started to write about the sufferings and the experience of Cairo in the period of the British occupation. Hence, Egypt started to grow until became the preeminent Arab country in the field of literature and art. Indeed, Naguib Mahfouz has written *The Beggar* novel in 1965 it

is the title of an advanced stage in Modern Arabic fiction, that critics of the novel agreed to call variation and transgression because he has transcended realistic and historical writing and he presents the truth in human life through drawing his protagonist of the novel and shortly involving the meaning of life did not die, but it is reflected in new images through the hero of his novel and affirms that the fact of the matter is proceeding until the end. Therefore, the protagonist of the novel has tried searching for the meaning of life to arrive at this grandiose objective at the last.

Naguib Mahfouz was a prominent Egyptian writer who was born in Cairo in 11 December 1911 and he died in August 2006. He began writing his literary works when he was seventeen his nearly forty novels and hundreds of short stories range from re-imaginings of ancient myths to subtle commentaries on contemporary Egyptian politics and culture of his many literary works. The most famous works are the *Cairo Trilogy* consisting of *Palace Walk* (1956), *Palace of Desire* (1957), and *Sugar Street* (1957), which focus on a Cairo family through three generations, from 1917 until 1952 (El-Enany, 2003: 56,89) In 1988, he was the first writer in the Arabic language to be awarded the Nobel Prize in Literature for that Mahfouz is considered as one of the foremost contemporary writers in Arabic literature along with Taha Hussein, to examine existentialism themes. In fact, he has engaged in new complex forms that reflected the nature of the deepness of an individual and society at large in achieving the crisis of individual existence through the existential dilemmas, isolation, despair, self-personality and stress.

The override level indicates in the context of the development of Mahfouz as a novelist writing to the concept of diversifying the experience of developing creative alternatives to realistic fictional character and adherence to the rules of story writing thus, he has used in his previous works especially in, *The Trilogy*, *Between the Two Palaces*, *Palace of Desire* (1957),...etc. Moreover, Mahfouz has stated this transcendental approach in the art of the novel when he announced that his own idea of writing was a realistic phase which determined by what is right or wrong is just like transcendental then he has reached the desired end. In this way, some novels in this period such as *Thief and Dog*

(1961), *The Beggar* (1965) which have a sign of the evolution of the literary genre in the art of the novel by Mahfouz's novels in which the development of the novel-writing style is the factual nature that determined only by the elements of the structural narrative, but by the nature of the issues dealt in *The Beggar* the novel concluded that is a narrative of one's voice strives to go out and an expression of feeling in everyday life or the man wishes to express his own feelings to belong to his especial world. *The Beggar* also is called a post-realistic novel which reflects the complex interaction of many emotions and psychological conflicts. It is an exciting journey that highlights spiritual, political, and religious inquiring regarding social responsibility and looking for the meaning of real life. (Gordon, 1990).

Indeed, Egyptian novels were written during the 1960s which had produced several political, social and cultural transformations in an unstable time influenced by the novelist's reaction in his written work. Thus, *The Beggar* novel particularly focuses on the life post-Nasser's 1952 revolution, when the socialist matter was bigger than the cultural, and individual and social changes were undertaken. However, Mahfouz has referred to the two various types of writers during that time like is one a past generation who had experienced the literary world, and another generation of writers whose career grew up during the 1960s. Thus, after Mahfouz had written romantic and historical novels, he decided toward the realistic novel to deal directly with the miseries of life in this period. Moreover, Naem & Bin Janoory have asserted that:

Mahfouz displays these matters that are fertile ground for examination. He handled the psychological burden and predicament of the main characters who are caught in a midway between the Egyptian values and the impact of the British occupation, as well as the regime of ruling in the aftermath of the independence. Hence, such a rough situation is needed to be investigated to show the readers the sufferings, anguish and the betrayal as the branches of the whole existential philosophy (2019: 7)

The emerging novelists were reading Kafka, Woolf, Proust, Camus and other European modernists. It seems clear that Mahfouz has been influenced by many western writers, such as Honoré de Balzac,

Dostoevsky, Flaubert, Tolstoy, Zola, and Camus, above all Proust. What was different about the novels emerging in the Egyptian novel in the 1960s? It was the “anti-hero” quest to explore its inner interior during a period of intense contradictions. Thus, the existential Dilemma is an individual existence, freedom, and decision which refers to the human beings who define their own meaning in life and try to make rational decisions despite their presence in an irrational world in the everyday life of the human. Therefore, *The Beggar* is characterized by the immense elegance that takes place in the open mindset of Mahfouz which leads him to philosophical currents through the manifestations of this intellectual hero, the protagonist’s crisis and its extent then Mahfouz reveals his branching characters through the essence of literary work and the modern life then the reader can be disturbed in the narrative of *The Beggar* through the role of protagonist and his heroic crisis indeed the protagonist’s anxiety about consciousness and the meaning of life are created an existential dilemma.

1.2. The problem statement

This study examines the “Existential Dilemma” as a philosophical concept of the Egyptian man in the modern era through Naguib Mahfouz’s *The Beggar* novel, especially, in this era had produced several transformations in social, political and cultural which considered an unstable time impact on the novelist’s reaction in his works. It further investigates the effects of post-colonial and modernism on certain individual personalities. The study is also produced to critical and philosophical analysis to the obscure of human nature and their impact on forming the behaviour of the character. The study aims to highlight the existential settings that the characters act within it. The problem of study The issue of study targets tending to is the “Existential Dilemma” through it, the researcher has tried to analyze the kind of self-personality that emerged in the direct impact of external forces and ideologies. Therefore, the researcher aims to investigate the existential characteristics from the philosophical perspective displayed to the existential protagonist Omar Al-Hamzawi in *The Beggar* novel which has reflected the state of the existential protagonist who has lived in the

“Existential Dilemma” through psychological conflict or spiritual dissatisfaction. In summing up, the theme of “Existentialism” is considered the main topic that influenced on Mahfouz’s works made him a matter of controversy among his readers and critics because he had chosen the philosophical approach, thus, he has accused of atheism in his own religion then this idea leads him to a killing attempt, but, he survived miraculously.

1.3. The Existentialism as a philosophical concept

Existentialism is a philosophical stream that surpasses the value of the individual. It underlines the uniqueness of the man that has a psyche, will, freedom and the decision that does not need to be directed. It is a philosophical movement that suggests the man has free will as an individual creates the meaning of his life-essence. The philosophy of existentialism indicates the importance and existence of human value. Its activities as a cultural movement had grown during the 1930s and 1940s. The confused behaved by the human in the society thus, even by some thinkers have seen the term is obscure, however, it appears in various literary works which have linked to literature area because the root of the term reflects in clear from in whole works of the French philosopher, Jean-Paul Sartre, one of the fathers of existentialism in the present time. The term “Existentialism” has appeared during Nazi occupation in World War II in the French resistance where the individual was felt absurd and living alone, which reveled the basic meaning of life there was no meaning to then the individual shifted to a case called existential anxiety (Brandom,1983) Besides, the existential themes have become noticeable in various works of post-structuralist thinkers such as the themes of freedom and expiration of the “care of the self” by Paul-Michel Foucault and recall debates within the “Existentialism” in Jacques Derrida’s work who has referred to the concepts of death, responsibility and choice which reflect the relationship between Derrida and existentialism especially as “Christian Existentialism” (Khan, 2007)

Whereas the “Existentialism” according to Jean-Paul Sartre who has influenced by the works of the German philosopher, Martin Heidegger and affirmed his opinions. Heidegger in 1927 had investigated into the

“Only this clearing grants and guarantees to human beings a passage to those entities that we ourselves are not, and access to the being that we our-selves are” (Dreyfus, 1997:44) That explores the existentialist thinking that leads to the tension between the individual and the society, this tension relation which mentioned above has emphasized an attraction to anxiety, situated, death, nihilism and nothing in the character of human thought and reason, all above that lead to the main problem in the development of existentialism as a philosophical problem.

According to Heidegger, he believes that the categories left by the philosophical tradition of existentialism for understanding an individual who can suspect his or her being is insufficient for that traditional thought decorated with a subject with self-consciousness, misunderstand our fundamental character, “being-in-the-world” (Brandom,1983:397). Through these phenomenological categories, Heidegger was considered as the reluctant father of existentialism. While other nineteenth-century philosophers, like Friedrich Nietzsche and Søren Kierkegaard have seen the movement of “Existentialism” was as much a literary phenomenon as a philosophical one; One can find expectations of existential thought in many situations, for example, the irony in Socratic, and moralistic in Augustine, however, the contemporary significance problem of the of existence lies in the work of Kierkegaard and Nietzsche. Likewise Webber Jonathan has pointed out that:

existentialism is the ethical theory that we ought to treat the freedom at the core of human existence as intrinsically valuable and the foundation of all other values. It is grounded in a theory of what it was to be human Sartre summarized in the slogan 'existence precedes essence (2018:2)

Through this definition above that gives a clear image in recognizing the gaps within the “Existentialism” in the broad knowledge. Also, it can ground sophisticated contributions to the philosophy of mind, psychotherapy, social psychology, moral philosophy, and cultural theory. Finally, Bertens Hans asserts that “It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness” (2017: 81)

1.4. Textual analysis of *The Bagger* novel

Mahfouz depicts the crisis of the protagonist who is a rich ex-socialist lawyer, lover and poet who lives in a post-Nasser revolution Cairo that a fact that plays a pivotal role in his predicament until he has been seen his success worthless in order to break his boredom. He leaves his family to indulge himself in many sexual affairs that could not save him from his apathy. The protagonist of the novel is the lawyer named Omar Al-Hamzawi, he seems enclosed in his quiet life. The doctors are helpless, because he appears in good health, although he is being attacked away by worry and a feeling of meaninglessness in his own life. There are many questions that appear in *The Beggar* which makes the reader asking some questions such as: is the protagonist of the novel going to the meaning of life? Or not? And, is the existential protagonist going forever? Through the thought that the crisis of the protagonist leaned upon, and one of the features of the existential protagonist with others on the one hand and the request of unity to root his being and sculpted through experience, on the other hand, means that this is what distinguishes him from them, that appears in some texts related to the primary and secondary characters, like Mustafa Al-Minyawi when he refers to the meaning of life when he says after a long discussion between Othman, Omar and him:

Othman looked inquiringly at Omar, but his head was still turned toward the Nile." As if he's searching for his soul, "... ." Wasn't it he who lost it? ... So it's all ended in philosophical meditations. "Mustapha " I've often felt that he wanted to revive his dormant impulse to write, and he continues to try. ... Can you be more explicit? "Omar turned toward them." ... just consider it an illness. "Othman...," Perhaps it really is a disease, for you've lost your old vigor. "Mustapha said," or he's searching for the meaning of his existence (Mahfouz 1990:118)

Here, the features of the existential protagonist include the philosophical existential, while Omar Al-Hamzawi seemed to have strange sorrows and exoticism behaviour in exclusivity and distinction from his closed friends especially when Othman asked enquiries why “his head was still turned toward the Nile” (Mahfouz 1990:118) As if he’s searching for his soul, or in another sit he had solved all his inquiries by these words he

gets the existential meaning of life “You’re looking for ecstasy, or perhaps for something called absolute truth”(Mahfouz 1990:118) But, it seemed at the previous quote that is a significant one, Omar Al-Hamzawi maybe his feelings as if he gets rid of a financial tumour. Although he did not hide his personality, for that, he asks with irritation:

Do you think the question will die when the dictatorship of the proletariat is established? ..., . Scientists search for the secret of life and death through knowledge, not through illness. ... At least you shouldn’t throw the dust of wailing and lamentation in the faces of the workers." Mustapha said, "You’re hurling some strong language at our friend at a time when he really is in pain (Mahfouz, 1990:118-119)

That is also clear when he refers to the renunciation of existential material and tendency to isolation and the practice of sports in retreats that come out from the real world to the unknown world. This setback also appeared in the sense of the protagonist in health as it is a mystical meaning through a bright signal illuminating the path of hope in the mystic of the saviour from the astray of Ghazali. It appears through the metaphorical style in the novel, Mahfouz repeats the important quotation within the speech of the protagonist of the novel four times especially when Omer Al-Hamzawi said that “Don’t we live our lives knowing that our fate rests with God?” (Mahfouz, 1990: 42,46,52,77). At the same quotation, he had emphasized the extensional meaning in addition, in the same quote he mentioned it but he had followed another phrase: “everything seemed to disappear” (Mahfouz 1990:42). And position followed the word “alienation” which means a “loneliness” at the same quotation which repeated four times. At this point, he has repeated these phrases above which refer to the meaning of life and the existential dilemma by these words “even in alienation” (Mahfouz, 1990:46).

Furthermore, he had felt himself a dead man among the natural existence, in any event, when he had met his old militant leftist friend Othman Khalil who leaves the jail later, he also can not discover himself. At the same time he shows admiration towards the energy of his friend, whose activist enthusiasm times in jail do not have anything to calm him except Omar Al-Hamzawi is ruined from inside seems a body that has

not natural impulses nor will. And to do Omar Al-Hamzawi in strong and wonderful connections. However, the heroic crisis did not stop with existentialism like is the absurdity of mixing Mustafa with Othman, while Samir bounced to the ground, taking Osman's head as his head and then heading towards him, and he was dismayed, and the compound being of Samir and Osman followed him. When Omar has given up his poetry before while Mustafa had read an old piece Omar had written before the Nasser's revolution, it appears through his words he begs impossible and he wants to utter silence and death on the brink of creation. Although he is a radical avant-garde poet, romantic, an extremist poet who wants all and he has seen nothing in his own life that appears through his the last poem which he wrote before renouncing poetry indicates this intuitive imagination:

Because I neither played in the wind
 Nor lived on the equator
 Nothing charmed me but sleeplessness
 And a tree which doesn't bend to the storm
 And a building which doesn't shake (Mahfouz, 1990: 119-120)

These lines indicate Omar's disdain for his existent in the entire world including shows his pessimism with the environment which was around him. In this state, his previous written words are an illustration of his psychological struggle and unhealthy thoughts also he emphasises that the word "sleeplessness" in the poem and the character's depiction of passivity in it also shows his own poverty of the movement and actions that he is abstaining from in his own life, as Khalifeh suggests:

This is may be why he moves to an isolated place at the end of the novel away from any social being in order to transcend... . In his exile, he is connected to the symbolic world only It is a maternal, pre-linguistic place where Omar relapses into the imaginative where he could only encounter abject, incomprehensible creatures. One horrible scene Omar hallucinates seems like one presented in an absurd theatre (2014:901)

In addition, after reading the poem, Mustafa discusses with Othman that the role of the artist's post-revolution, at the same time Omar stills silent

about this subject because of Omar treatment with poetry in his former life as a poet and post-revolution. He has changed his new life as a lawyer who advocates the importance of science, however, though he is attempting to defend for the cause, his dismal endeavour to believe in science is more of renunciation of accepting a part of his self-identity that he has lost amidst all actions which happened in Egypt. The Doctor has remembered him in the passive poem also thus, he had negatively thought such as “ill-omened weather”, and “really like the past” (Mahfouz, 1990:16). Then Omar voluntarily leaves the art thus, still silent without comments towards them. Mustafa says that “the crisis of an artist who is fed up with his subject matter and searching for new form” (Mahfouz, 1990:120). In other words, the other inside him destroy and imprisons him which is clear when Omar have a question on the threshold of madness. He is not psychotic yet, but he is a phobic oscillating between the existentialism of his 'Id' and not the 'Id'. His psychic borders are threatened by the existential dilemma, through his doctor friend diagnosis him well but he is constantly defending his borders from the existential dilemma, in order to survive, a manner that causes his suffering. He is trying to find meaning in his own life by purifying the conscience that holds to him. But the more he does so, he realizes himself sunken in filth:

Disgust has sprouted in a fetid swamp choked with traditional platitudes and household management. What wealth and success you've attained offer no comfort, for all is consumed by decay. Your soul is sealed in a putrid jar like an aborted foetus, your heart suffocated by apathy and by the grimy residues. The flowers of life, withered and fallen, will come to rest on the garbage heap (Mahfouz, 1990: 66)

This seems obvious in *The Beggar* and the extent of the novel's commitment to references since the first feature, like the spiritual crisis of the protagonist in various states by the sequence of scenes of the novel. Especially, when Mustafa Al-Minyawi had lost the dream of a corrupt Aramaic and focuses on the two centers of the slap and the sanctity of success for Zainab on the one hand, generally lost, it is clear through his the reply of the protagonist until he seemed lost in the main

cadence of the novel confirmed by Al-Hamzawi saying: "Really, we're all going to pieces, one after the other" (Mahfouz, 1990:73). He tries, to escape from the routine of daily life, he plans to do everything that is unaccepted with criteria of respectable married life, maybe he can find the way to discover his illness. In last, he loses himself in licentiousness and sexual desires. Still, disappeared from all his pleasure nightly adventures in the light of morning, he feels his own life is absent in the entire world, he wishes to have got a loved one.

Undoubtedly, the character of "Omar al-Hamzawi" fills the space of the textual of *The Beggar* as the main character that carries visions and ideas about the life and existence and, an individual personality in the narrative act called the problematic hero who dictated with the controversy of certainty, suspicion and renewed failure from one experience to another. Therefore, one can note the character of "Omar al-Hamzawi" alone carries an idea of the modern world such as a sense of injustice and alienation, it attracts the man and thinking about it. However, his idea that has a unique tendency to art and poetry at the same time, that can not coexist with the mind or science, a person is either a poet or a scientist, and there is no combination of science and poetry, that is, there is no combination of ideas.

Indeed, Mahfouz in *The Beggar's* account demonstrates a commitment to the absurd mystical existential dimension and a manifestation of his career's failure to respond to the conditions of existential adventure. Certainty, that is contrary to the principle of the process of existentialism thus, Omer Al-Hamzawi did not achieve a lofty goal about his own life in his country, where it improves them from their dream of doing with an epic inscription of the descendants of art, whereby the sense of existence and reality is intertwined with the metaphor of reality. The reader can sense a touch of urge for the truth through the title of the novel *The Beggar* on the one hand and shifting in the life of the protagonist from an ambitious poet who reaches at nihilism and with the end of the story shifts into a static bourgeois character shows that begging and seeking for the truth and searching the man's essence by the writers under the

influence of the Western culture are held the results in a kind of frustration and nihilism on the other hand (Gunduz, 2017).

Therefore, Mahfouz presented these mental philosophical connotations and that existential dilemma through the stages of love, sex, and mysticism. In addition, the idea of suicide that specific to the protagonist of *The Beggar* in order to get rid of his state of desperation, in an attempt to seek a cure for his loneliness. Still, it should be recognized that the protagonist was not getting rid of his state of loneliness. Therefore, one can recognize Omer Al-Hamzawi's extreme loneliness and isolation by an image of the separation of the individual of his own behaviour through the existential dilemma by the modern man which is represented the art of characterization by Mahfouz who has presented the main thematic as the modern man's loss of the meaning of life.

1. 5. Literature review

This study tries to concise the philosophical concept of "Existentialism" at many philosophers like the father of existentialism in the 19th century Jean-Paul Sartre, who believes that the man as humankind is destined to the psychological trial for shaping themselves which lead them to return to the main source the philosophical of existentialism that is 'existence' leads to the meaning of life. Furthermore, Sartre defines that as it agrees :

What is meant here by saying that existence precedes essence? It means that, first of all, man exists, turns up, appears on the scene, and, only afterwards, defines himself. If man, as the existed "existentialist conceives him, is indefinable, it is because at first he is nothing. Only afterwards will he be something, and he himself will have made what he will be (qtd. in Baird 2016:1162)

While Soren Kierkegaard has established three categories that refer to the evaluation of human existence which provide the virtue of the meaning of life. The first one, which is the aesthetic one gives the self-satisfaction, the second one, the man has an identity-struggles to certain free ideals in order to control himself. However, in the third category, Kierkegaard asserts that if the human seeks to achieve the real meaning and existence value, they must have been helped by God's providence.

There are several existential crises phenomenon as a philosophical problem in English Literature at the large for instance, the existential dilemma in *Oedipus Rex* (429.BC) by Sophocles, Shakespeare's *Hamlet* (1599), both heroes had lived the psychological struggle for achieving existential-self at the end. Moreover, other literary works which are including existentialism, the phenomenon as the main topic within it, especially in select famous literary works of writers of the 19th century for instance, *Either/Or, Part I* (1838) by Søren Kierkegaard, *Crime and Punishment* (1866) by Fyodor Dostoyevsky, *Thus Spoke Zarathustra* (1883) by Friedrich Nietzsche, *The Metamorphosis* (1947), *The Trial* (1925) by Franz Kafka, *The Stranger* (1946), *The Fall* (1956) by Albert Camus, *Nausea* (1938), *The Wall* (1939) *The Reprieve* (1945), *The Age of Reason* (1945), *Iron in the Soul* (1949) by Jean-Paul Sartre, *Waiting for Godot* (1952) by Samuel Beckett is the pioneer of the theatre of absurdity, shows waiting for someone who never comes and *Irrational Man: A Study in Existential Philosophy* (1958) by William Barrett. In addition, one can find the apparent resemblance between the story of "Zabalawi" in *Dunia Allah* (1963) and the play of Samuel Beckett's *Waiting for Godot* (1952). Both are concentrating on the unreasonableness and irrationality of the existence of the human and absurdity as a sharing thematic in both works. Moreover, Mahfouz also is close to numerous other authors like playwright and novelist Albert Camus, the French existentialist philosopher, especially, Mahfouz in *The Thief and The Dogs* (1961), and Albert Camus in *The Strange* (1946). Both have shared the same viewpoint that the human state is illogical especially when the characters live a state of self-identity crisis, unsatisfactory life, nihilism, alienation and logic.

Given that the main topic of "Existential Dilemma" constitutes a major theme in this study, the researcher tries to shed light on the features of existentialism rooted in the patterns of the select texts for the present study. Therefore, the researcher has chosen "Existentialism" as the main topic in this study because it is the modern philosophy of the 20th century until our present days which concentrates upon the inquiry of existence and the way in which people achieve themselves in the true life. Hence, Mahfouz was succeeded in drawing a meaningful portrait of the Egyptian

identity especially in the post-Nasser's 1952 revolution, for the life's meaning that depicts certain theories of philosophy, religion, and modernity. For that reason, the study tries to indicate some textual analysis as the examples of the existential dilemma in Mahfouz's *The Beggar*. Hence, the significance of the current study proposes a philosophically perspective exploring these things in *The Beggar* to bridge the gap given by other criticism thus, this study examines the condition of individuals along with existentialism.

1. 6. Methodology

This study depends on the descriptive-analytical method. It investigates existential dilemma from as a philosophical scope, discourses analysis of the linguistic, social aspects and an ideological of the protagonist character in *The Beggar* novel. The researcher has supported the present study by two types of sources; primary sources that improve the arguments and discussion with examples and supportive textual analysis, and secondary sources that are involved in the analysis of Mahfouz's *The Beggar* to illustrate the themes related to "Existential Dilemma". Furthermore, the researcher has discussed the main topic of "The Existential Dilemma as a Philosophical Problem in *The Beggar*" by using a theoretical framework of philosophy with qualitative textual analysis in order to present interpretations of the theory and the concepts that work as the tools of analysis for this study. The approach of existential which prevails in the most of Mahfouz' novels in general and *The Beggar* novel in particular one, is not reflected the mood of the novelist himself, rather than he depicts the real life of Egyptian society after the Second War World that he targets the life's meaning during the employment of the characterizations, plot, settings and behaviours of the primary and second characters in *The Beggar* novel which usually emerges the dilemma in a various form such as a moral dilemma, religious dilemma and existential dilemma that had stayed in the Egyptian minds before survived an unstable era.

1.7. Conclusion

This study has discussed the concept of the “Existential Dilemma” as a philosophical problem in “The Beggar” novel. The researcher also has discussed how the protagonist of this novel, Omer Al-Hamzawi, searching for existence and the meaning of his own life from a new philosophical descriptive. He believes that life is without meaning. Mahfouz has reflected the life of Egyptian people especially, after Nasser’s revolution in 1952 when the socialist matter was bigger than the cultural, and individual and social changes were undertaken. Consequently, Mahfouz draws his protagonist on how he wants to stand with the Egyptian revolutionaries. Then, he searched for his lost self-identity and the real main reason for existence. As a result, the researcher portrayed the sense and behaviour of Al-Hamzawi who had found himself alone in a broad world and the study has discussed the multi-cultural which is belonging to foreground the points that belong to the other and distinguish the man from it, the crisis of hero that did not stop with existentialism that leads him the existential dilemma, in order to survive, a manner that causes his suffering by trying to find meaning in his own life. In summing up, *The Beggar* has narrated omniscient point of view, and the protagonist of the novel in it is a strict man who is presented as a revolutionary man with an appreciation of poetry, looking for reviving Islamic glory but at the end of the tragic scene in the novel, Osman is set free from prison and get marry Omar’s daughter, Bothineh and the scene of handcuffs on Osman’s hands and a bullet in Omar’s dead body.

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المعضلة الوجودية كمشكلة فلسفية في رواية الشحاذ لنجيب محفوظ

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المستخلص

الشحاذ (1965) قصة عزلة وكآبة كتبها الروائي المصري نجيب محفوظ الذي يعد ابا الأدب العربي في العصر الحديث. على وجه التحديد ، يشير في روايته الرائعة المسماة "الشحاذ" إلى أن الرجل غير قادر على تحقيق الانتعاش النفسي بعد ثورة عبد الناصر، فقد ضحى الرجل بوظيفته وعائلته من أجل رغبة تزيد من مشاعر الاغتراب والاكتئاب لديه مما يؤدي به إلى صرخة عاطفية ضد اللامبالاة. الهدف الرئيس من الدراسة يسلط الضوء على مفهوم المعضلة الوجودية مشكلة فلسفية وأزمة شخصية لبطل رواية الشحاذ عمر الحمزاوي الذي تقبل الموت بدلاً من العيش في الحياة الواقعية ونتيجة لذلك كان يبحث عن معنى الحياة والوجود وتهرب من حقيقته من خلال البحث عن قيمة جديدة تجدد معنى الحياة التي قادته للا شيء ليجد نفسه يعيش في شخصية مزدوجة ولا يستطيع التخلص منها في نهاية المطاف.

كلمات مفتاحية: نجيب محفوظ ، الشحاذ ، المعضلة الوجودية ، معنى الحياة ، الهوية الذاتية