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**Socio – Pragmatic approach:
A Comparative study of indirectness
and politeness in selected works of
Naguib Mahfouz and Charles Dickens**

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Abstract

This paper affirms the function of the pragmatic approach, regarding the use of language and playing a rather efficacious role in social communication. It also paws indirectness as a lineament in the branch of pragmatics. We can perceive indirectness when there is an uninterrupted flux of mismatch between literal meaning and intended meaning. Thus, we should apprehend both of what the hearer deduces and what the speaker says. As a matter of fact, there are multi diverse phases of indirectness. Moreover, it aims at scrutinizing such a pragmatic feature in both English and Arabic discourse through depicting the whole properties of indirectness in some utterances elected from two English novels: Dickens' *Oliver Twist* and *Great Expectations*, and two Arabic novels: Mahfouz's *Midaq Alley* and *Miramar*. Occasionally, the assumption is to manifest the features of literary composition associated with linguistic terms, portraying style of both oriental and western writers so as to bid social norms and cultural traditions.

مستخلص البحث

يسعى هذا البحث الذي أحسبه مقدمة للقارئ لاستنتاج بعض الموروث النقدي والمصطلحي سواء العربي أو الغربي من منظور لغوي ومعجمي، دلالي وتنظيري بما يكفل الوقوف مع كل من التحليل، والنقد، ومصطلحات كل علم تالية له في الوجود. ومن ثم كلما تقدم العمل إلا وتمت مصطلحاته، وتحددت معانيه مما يفرض على العلم حتمية الرجوع إلى ذاته لتأملها ومساءلتها بمناقشة تصورات ومصطلحاته، وإذا لم يفعل ذلك فالتاريخ كفيل بأن يقوم بهذا العمل مما يفضحه أمام ذاته وأمام الآخرين. وهنا، نحن جميعا أمام تعريف للنص والذي بات أن يكون أقرب إلى الخطاب والتحليل قد يحمل في طياته الإخلال كما يحمل الموضوعية في حال عدم اكتمال معالمه ومناهجه واستقرار مصطلحاته والبعد التام عن الظواهر السلبيه ومن أهمها (التضييق، والتحيز، والمعيارية) ولا بد من التركيز على العلاقات النحوية وطريقة الأداء اللغوي والدلالات المركزية والهامشية والاجتماعية الكامنة في الأثر الأدنى من النص.



1. Introduction

The distinctive relation between sociolinguistics and pragmatics explores sociology of language. Its main focus is languages' effects on society, including the study of indirectness and politeness. From this linguistic perspective, the research implicates what is indirectness, types of indirectness, and motives for indirectness. Simply, it accords the pragmatic element in persuasive message preferring intrinsic over extrinsic benefits. Languages functions or speech acts are immanent from daily life. An assortment of speech acts is conducted to accomplish communicative goals such as apologies, requests, complaints, refusals...etc. Thus, most novelists prescribed in an incoherent and syntactically unorthodox way, which was employed to provoke the fluidity that spouts the quality of language to intricate thoughts and intimate impressions. Particularly, I shall dispute that politeness and indirectness are correlating in the case of conventional indirectness, but not always in the case of non-conventional indirectness. Over and above, it might very well be the case that the nature of combination will mutate across cultures.

2. Purpose of the paper

Meaning is not unprecedented as a notion since it lies beneath all the actions humans do, and all what they vocalize. Hence, the study of meaning is not novel, but it chaperons the evolution of human civilization. Studying meaning in ancient times was connected with philosophy. Subsequently, studying and analyzing meaning became a central concern of linguistics. Hence, theories of linguistics were dispersed according to this criterion. This paper describes the use of language that relies on the relationships established between utterances, context, and interlocutors.



Moreover, it indirectly indicates to theories of pragmatics which assumes that words do not have meaning by themselves. Furthermore, relevance theory presumes that the meaning of any concept is a subtotal of its implication for the sake of conceivable observations and actions. In addition, cooperation theory is the method in which people attempt to originate conversational flow. Otherwise, argumentation theory interdisciplinary study how humans do pertain conclusions throughout zonal cogitation. Briefly, the objective of Pragmatics is to expound how the fissure between sentences meaning and speaker's meaning is bridged. The Semiotics endeavours to detach "objective" definitions of the structure and meaning of words and sentences in syntax and semantics either from the internal/subjective senses or context subsidiary Senses in pragmatics. Semiotics is the study of the science of signs; **Charles Morris** differentiated there branches of semiotics: syntax (the claims formal relations of signs have to one another), semantics (the relation of signs to what they designate), and pragmatics (the relation of signs to their users and exponents).

Supremely, the semantic approach regards both of lexicology and stylistics. According to **de Saussure**, the linguistic sign is made up for a signer and a signified, which represents more accurately a sound image and a concept. This theory, meaning as a behaviour, was submitted by the American linguist L. Bloomfield by the renowned anecdote of Jack and Jill. Such a theory reckons that the meaning of a word is acquainted by observable behaviours, or the meaning of any linguistic expression leans on or comes from the ramifications of the behaviours aroused by the expression, which is plainly sketched on Psychology.

3. Theoretical Framework

Brown and Levinson's model foresees a vigorous linkage between politeness and indirectness, based on a hierarchical



paradigm of politeness strategies which presumed a face threatening act. According to this paradigm, the speaker possesses the next preferences: (1) to perform the act baldly, "registered", without rehabilitation: (2) to use affirmative regressive act, e.g. to "Confer face" by elucidating in some way consistency with the hearer (positive politeness): (3) to use negative regressive act by employment of techniques that neglect the addressee an "out" and warrant him/her to notify non-Coerced and esteemed (negative politeness); and finally: (4) the speaker might intend to be taken "off record", i.e. to make the act in a way that will cement him or her to eschew taking over the responsibility. The model subtracts a Progression of directness from on record pragmatically diaphanous ways of doing act, to the off record pragmatically occult ways or doing act through negative and Positive Politeness strategies. Hence, politeness is substantially a function of regressive action with a correlative relationship with indirectness.

Moreover, Brown and Levinson claimed that: (1) in requests, a distinction should be pictured between two basic types of indirectness, each running out a diversified process of interpretation; (2) considerations of the length of inferential process imposed for interpretation function a major port through the assessment of the prescription comprised degree in making the request in a definite way; (3) lengthening the inferential path beyond regional limits enhances the degree of imposition and hence diminishes the level of politeness; (4) the norms enjoining what constitutes regional or reasonable limits are submissive to the situational and cultural constraints; and Finally (5) minimization of the imposition involved in lengthening the inferential process beyond conservative restrictions, namely, moving down on the indirectness scale, is as essential a component of politeness as other forms of minimization.

It pursues that the processes of interpretation involved might differ with variance in the type of indirectness. It is by now



well established that in all interpretations of indirectness in discourse, the hearer must match information encoded in the characteristics of the utterance with pertinent features of the pragmatic context. There two major types of indirectness, conventional and non-Conventional and the intentional indirectness. Nevertheless, sometimes it can be incontrovertible if the action of implying a meaning beyond the literal sense of what is explicitly stated is intentional or unintentional breeds linguistic inadequacy and performance error.

Explanation of the consequences of pragmatic may bring about the miscommunication between "native and non-native, menace the speaker's face (Coffman, 1955), output unintended offence or flattery, enthrall social relationships, come from scarcity of cultural grasp, helm to lack of confidence in oral academic discourse, and participate stereotypical labelling of language learners as insensitive or insolent (Elennell, 1999). Interlocutors in intercultural reciprocal influence barely make up a "Social Community". George R. Lakoff urges that conversational implicature plays a major part in our personal interactions. In conversation, we ordinarily derive what others are saying even when people do not convey a thought or a feeling in words or by gestures and conduct. Further, Grice's explores the cooperative principles fleetingly, he Feigns to avoid monotony by the following procedures; no Obscurity (rebound in the middle of narration without any introduction), no ambiguity (uncertainty or in exactness of meaning in language), be brief, and orderly. Moreover, the elliptical syntax and parenthetic phrases procure defects Such as Lock of harmonious Synthesis and Sweet melody.

Joking as indirect speech act of expression especially at the very beginning of a speech breaks ice between the speaker and the audience. As Brown and Levinson indicate (joking is a basic positive technique). Tennen (1986) discusses power connected with involvement and independence. He lashes out for three



types of Power; they are: (A) Legitimate Power (one person rejoices the right to determine or petition on for certain things by morality of role, age, or status), (B) Referent Power (one person has the power over another because the other enamors and desires to be like her/him in some respect), and (C) Expert Power (one person has some special Knowledge and know-how or expertise which the other needs).

However, it leads up to social distance such as Spenser proclaims. Social distance is a composite of psychological authentic factors (degree of intimacy) which rebates the outright degree of respectfulness within a given speech situation. In a society, where people are susceptible to the rank order, indirectness is employed by people of higher status to control people of lower status.

Indirectness also investigates syntactic features of idiomatic language. We should make a visible stain or impression that the syntax entrenches the coordinated system of form and meaning. Any motif in language can be expressed in different forms, sometimes two semantic descriptions in a sentence transpire: real or concrete, idiomatic or figurative. Outwardly cherishing to symmetry of the syntactic structure, the carried out analysis in the same sentence relying on the context shows itself differently. Noam Chomsky claims transformational generative grammar and deep structure paved the way for many important linguistic theories. **Bornstein 1977** says that in transformational generative grammar the information is always approaching in an explicit and mathematical form. It reverberates the lexical relationships, sometimes the hierarchical diagram called Taxonomy; Lester comments on the prevalence of generative grammar to phrase structure grammar: One of two Prime discrepancies between phrase structure and transformational grammar is that one is imitative in one line of structure analysis and the other has two-stage analysis is that it is



better inverted by our intuitive or conjectural knowledge of ambiguity and paraphrase relations between surface sentences.

4. Corpus

4.1 Mahfouz Bibliography

Mahfouz (1911 – 2006) is born into the pulp of middle class. His luminous reminiscences of old Cairo can be considered as a perpetual fountain of revelation for his works, his direct and simple style spawned generations of imitators. Mahfouz is a didactic writer; distilling on historical novels included thematic epic characters. In his novels, timetable intersection has been common; he mirrors the present into the past in order not to impart from past but Mahfouz intends to create reconciliation of intellectual gap between communities with a high awareness of orient society's traditions.

4.2 Midaq Alley and Miramar

Zuquqal-Midaq foreshadows a socio cultural analysis. It has been followed by Trilogy, talking over the issue of poverty. *Midaq Alley* deals with thoughts overrunning Cairene circumference and being rapport to Egypt if not the Middle East entirely. *Midaq Alley* Virtually defined fragmented perspective of aesthetics of both modernism, using symbols and ironies to manifest these themes, such as re-enactment of the East-west dichotomy and Values.

Sex penetrates Naguib Mahfouz's novel *Miramar*. DeFacto, Alexandria provides the fundamental for the novel Miramar. Using Four-first person versions to picture inner complex world of characters regarding unconventional sexual practices, each of the narrators, Amerwadi, WosnyAllam, Mansour Bahy, and Sarhan al-Behiery retraces his own independent version, reflecting unrivalled standpoints created by age, social standing, and vocation. Symbolism plays a major role



in Miramar, the character Zohra has been contemplated to designate the ideal modern Egypt. She is painstaking and sincere but philistine, and overcome being dragged by different forces. Among those enthralling her and Egypt are Europeans, Egyptian nationalists, the wealthy upper-class, the Abdel Nasser regime and its followers, and the Muslim brotherhood.

5. Charles Dickens' bibliography:

Dickens is 19th century writer who harnesses novels, essays, and short stories so as to fetch to illumine social inequity against the poor. Through his art, Dickens also mirrors the amplitude and leverage of poverty on the society in this period. He is born into middle class family; Dickens urges that the society has an inequitable bureaucracy or officialism whose intrigue or machinations made the life for the poor roughly intolerable, and Dickens provides information about the resulting utilization of the Poor. He indicates the flaws of greed for money and snipes the neglect of the poor such as through the book *Oliver Twist*. In his political expression, Dickens shows his indignation at the chief ship for letting declination and criticizes the poor laws that transcribe public charity.

5.1 Oliver Twist and Great Expectations.

Dickens, throughout *Oliver Twist*, uses many of his techniques of description to make his point on the conditions of the poor in London. Dickens' *Oliver Twist* enables us to touch the cases of work houses, prostitution, and burglary. He also embodies attributes of characters such as Rose Maylie and Mr Brownlow to set up examples of good morals. Aiming at portraying how forlorn it could make people like Bill Sikes and even Fagin. *Oliver Twist* depicts life in 1830 is full of the good, bad, and ugly as Oliver is to be saved from a certain and lonely death by the charity and compassion, By this way, Dickens' epigrammatic images extremely superfast for the constant duplication of death.



Great Expectations is the thirteenth novel by Charles Dickens and his penultimate replenished novel; a bildungsroman that pencils the solitary growth and development of an orphan nicknamed Pip. It has been Dickens' Second novel, after *David Copperfield*, to be perfectly narrated in the first person. The novel is set in Kent and London encompassing Dickens' most memorable scenes such as the very opening in a graveyard, where the young Pip is accosted by the eloped grappler, Abel Magwitch. *Great Expectations* is full of ultimate imagery poverty, prison ships and chains, and fights to the death. It has colourful infusion of characters which pave the way to enter popular culture. Simply, *Great Expectations* includes eventual triumph of good over evil.

Investigating the narrative similarities and assertive differences between Naguib Mahfouz and Charles Dickens. Although eighty Seven years, sundry countries and language disperse Naguib Mahfouz's *Cairo Trilogy* and *Midaq Alley* from Charles Dickens' *Great Expectations*, there exist dandy similarities between their narratives. This is particularly vivid in the personalities and relationships of the author's competent semi-autobiographical characters. Mahfouz's excellency found Charles Dickens' work not clear enough to read or illegible, making impenetrable propinquity of Dickens' renowned character Pip to his character Kamal ravishing. Within analysis, focus on the specific relationship between characters and their mutual love interests. Finally, this contractive comparison emphasizes each relationship's result and how these differences exemplify the author's individual styles and literary dogmas.

6. Critical Perception (analytical Study)



Both writers utilize technique of ticking clock scenario – is the threat of in – the 0 wind Scourge that often used in a dreadful or thriller; it is a play, novel or movie with an exciting plot; typically involving crime or espionage – where salvation and escape are substantial elements. It is as clear as crystal that quibble has been fully applied in selected works – is a plot device based on an altercation that on endorsement's purposed meaning persists no legal value, and that only the delicate, literal words agreed on apply.

Naguib Mahfouz uses narrative hook, the story opening that attracts readers' attention to continue reading. Otherwise, Charles Dickens makes use of Ochi, a sudden hindrance of the word play flow elucidating the end. Mahfouz and Dickens are analogous and comparable, but with little differences. Dickens' subjective reality came to be identified with the technique of MacGuffin – a plot device in the format of some goals, coveted objects, or other motivator that the protagonist keeps trace of little or no narrative caption as to why it is considered highly remarkable. Each of the two writers appoints Eucatastrophe – a climactic episode through which the protagonist brightens up to be tending to deal with situations in an aggressive way; hostile or argumentative. However, this change does not incarnate or materialize and the protagonist finds himself the almsgiving of such a climactic event; contrast periphery. Most of Naguib Mahfouz's works manifest the conflict by a means discrete from the story (e.g. good appears and settles every things). This technique dates back to ancient Greek theatre, but can be a gauche method that discomfits the audience.

Dickens' use of poly asyndeton is the use of several conjunctions in akin succession, this prolongs a sense of over statement purposed to scuff the audience. An example of this is in the first chapter of *Great Expectations*: "A man who had been saturated in water, smothered in mud, and lamed by stores, and depressed by flints, and bitten by nettles, and ruptured by briars;



who crippled, and trembled, and grumbled; and whose teeth twaddle in his head as he sized me by the chin". Leitwortstill in Charles Dickens' writings is to express a motif or theme important to the story. Usually using oxymoron such as a "terrible beauty" to deliberately convey the opposite of each word. Pathos-emotional appeal, it is one or three techniques of lobbying in rhetoric, which the author uses to insufflate sorrow or grief towards a character typically does not equiponderate the target character's tribulation with a positive effect; such as *Oliver Twist*. Dickens employs satire to scotch the dominated society by indirect referent including polyp ton – words derived from the same root in a sentence; such as "Not as a call to battle though embattled we are".

Cynical device is the inconsistency between expectation and reality occurs in situational irony, where a situation displays an incongruity between what is expected and what is actualized. Mahfouz and Dickens embody this gender to transmit the cryptic circular. Furthermore, Dickens urges that verbal irony and sarcasm is exquisitely fluffy and often discorded. The concept of irony is too often misused in Popular. Regrettable circumstances and haphazard do not assign irony. Another mode in Naguib Mahfouz's novels is a thematic patterning-dispensing chronic thematic concepts and moralistic strains among assorted incidents and shell of the story. Within a nicely crafted tale, thematic patterning may underline the consolidated or unifying argument or eminent idea and dissimilar frames have in common.

Another concerted item between Dickens and Mahfouz is to be pathetic fallacy-reflecting the Character's (generally the protagonist) mood in the atmosphere or inanimate objects. Obviously, regarding with anthropomorphism and projection. For example, the settling in Naguib Mahfouz's *Midaq Alley* which mirrors Kirsha's mental deterioration. By using defamiliarization-writing about something describing character's panic and stupefaction. For instance, the character travels to a peculiar land.



He writes letters to someone home. Both Writers endeavor to bid the style of breaking the fourth wall-character addresses the readers directly to accept or admit the existence or truth of fiction; unfortunately, they used indirect address to provide the illusion that they are included in it. Up to the hilt, readers handle the author surrogate in Dickens and Mahfouz ' novels-characters which are based on authors, usually often to bolster their personal visions. Sometimes a designedly or unintentionally idealized processing of them.

Magical realism incarnation-describing actions and events in real world setting (London and Cairo) but with charming trappings, predominantly incorporating domestic customs and simulated beliefs. Various from urban fantasy in that the magic itself is not the focus of the story. Dickens and Mahfouz crap unreliable narrator who is not sincere or introduces an alignment or favoritism in his narration and supposedly inveigles the reader, purloining or diminishing events, characters, or motivations.

Such on the trajectory of analysis, *Midaq Alley* is a novel about specific place or location. It is about a small alley, off the Sandiqiyya street in the old Cariene district (al-Husayn) which is composed of two houses with three flats either, and five shops of unlike sizes and business pursuance. From the very topography, Zuqaq denotes the realm which it coils. The Zuqaq's inlet is more incommodious than that of a capacious modern building in the fabulous Sharif pasha street constructing the image of darkness to resemble persuasive features. Its only aperture is on Sanadiqiyya Street. Subsequently, the Zuqaq al-Nidag has been at Whet both segregated, here with constituting a universe in itself; joint to the Outside world through a narrow exist. It can punctually be the chasm between what is known by the world of *Midaq Alley* and the world beyond *Midaq Alley* which constitutes the utmost themes of the novel. These two worlds are altogether sovereign and interactive and Mahfouz's mastery accomplishments is his ability to sketch them from the perspective of the in habitants of



Zuqaq from the anterior exegesis. We can excavate the style of aphorism—a brief saying embodiment, a compact statements of a descent or a behest given in pointed words. Some critics bustle literary defect for Dickens and Mahfouz; they eject doppelganger "double walker" from their works to express passion of fiction. But they excel circumlocution the application of longer phrasing in place of a possible more scrubby form of expressions; a circuitous or indirect manner of writing as the *Murder of Roger Ackroyd*. Malapropism has duly been used by both writers, it cannot be taken as a weakness: not at all but so as to confuse the readers about the words that have similar sounds. Both give us a social stratification, concerning epochal creative topics to win the minds and hearts of the readers. Their style of writing has been famed by elasticity called "Anastrophe" where in the order of noun and adjective in the sentence is exchanged. On usual parlance and writing the adjective comes before the noun but on employing anastrophe occurs the opposite to find out a mighty impact and traverse weight to the description offered by the adjective.

7. Applied work; Practical applications:

Putting to practical use as opposed to being theoretical. It can be sectioned into two segments: the implementation of the adopted pragmatic pattern on Mahfouz and Dickens' novels and the application guaranties the anatomy of subsistence, role and version of the pragmatic element of indirectness taken from selected works. Within this division, the analysis of each example will comprehend the co-textual elements or pragmatic delineations availed by S (Al speaker) to finalize indirectness (e.g. modality, hedging, symbolism, metaphor, etc.). In addition to sociological factors and culture bound elements. Hence, colloquial language is one of the defects from which Egyptian people suffers; seeking to converge on some of the phonetic exemplification of the analysed utterances, in a trial to envisage



how some characters speak in conformity with the barbarous vulgarity of such an Egyptian Social schnitzel.

8. Performing a Face–Saving Act:

8.1 In *Midaq Alley*, we can find the following examples

Radwan El-Husseiny to Kirsha: *"The fact is that what I have seen of some of your habits has distressed me very much, for I do not think them at all worthy of you... I have not brought the matter up to offend you, or to make you feel ashamed. God forbid! "* In the prior quoted excerpt, both Ss (the/speakers) are performing while producing their enunciations, a face-saving act, even though in different ways.

8.2 In *Miramar*, we can find out many examples of face saving acts. For example, **Zohra to her relatives:** *"It is none of anybody's business... I am going back. Not even if they lead themselves come out of their graves"* (Mahmoud: 30). Here, Zohra tries to save her own negative face (e.g. she desires to be autonomous and not to be mandatory by the others), rejecting her relatives' desire to over bear and decide on her own future, whilst she has no unrestraint.

8.3 In *Oliver Twist*, the very famous attentiveness by Oliver to his master in the Workhouse is an example of a face-saving act. (ch1. p.10) **Oliver:** *"Please, sir, I want some more"*. Oliver addresses the workhouse master, using some degrees of indirectness to convey his message. He declines social distance between him and his master but Oliver's willingness to make his request more polite mingled with outcome of his fear and help lessens; it leads him to be more indirect and, thus, less majestic. Oliver uses the First person pronoun *"I"*, and not the inclusive *"We"*. Moreover, the indicative mood is employed instead of imperative mood. Oliver sets forth *"his master"* optimality through the phrase *"some more"*; briefly, he imagines himself as a beggar.



8.4 In *Great Expectations*, We can notice the following example. (ch8. p.53) **Pip to Estella:**

"I should think I could, miss". Pip does his best to save his own face. When (Estella) submits to drink without hurt all the strong beer... (Page 106); he makes such an indirect acceptance-there is a high degree of indirectness represented in such hedging and the polite title **"miss"**.

Ethnography of communication, the study of cultural differences in the acts of communication. This is an inclusive term which suggests simple differences in language to enshroud supplemental talus such as formulaic use of language (e.g. in greeting or parting rituals). Both writers express proxemics (the use of distance between co-partner in a conversation) and kinesics (the study of body movements used in communication): As in the following: Radwan to Umm Hamida **"the marriage of a man like Alwan to a girl like your daughter is bound to bring problems which will make her unhappy"** (page 145).

Honorific use of language to voice observance or deference in a social context. This can hedge discriminatory pronominal and fixed titular phrases such as Mr, Mrs, Mrs... etc., leading to idiolect language of individual, which means to refer to society multilateral knowledge of language spoken by its members. Thus, we can epitomize the linguistic stigma with pidgin arising from the need to communicate between different social classes. It results polysynthetic language which has large complex words through which several grammatical categories are amalgamated together.

Neogrammarian hypothesis shifts gradually on a phonetic level but affects all words with the sounds succumbing the charge simultaneously. For example, **"Our country is pitiful and so are the People"** (Hussain Kirsha, page 247), by amplifying figurative language with lexical diffusion the assumption innervates behaviorism, which is contrasted with nativism which



postulates that the knowledge of language is the innate prospect behind generative grammar view of language acquisition.

Colloquialism – is the formal words in a conversation, so the colloquial language means everyday language or register which we adopt when chatting to our relatives, friends, or neighbors. Thus, slang is a certain form of colloquial language used by particular social groups; e.g. *"Hey that's some cool dude there!"*. In *Mirmar*, Naguib Mahfouz says *"the two of us naked in a car to stick your tongue out of the entire world"*. Sometimes, it causes the language death; it can be known by ephemeral elision of language. It paves the way presupposition – a sentence which can be estimated false or true. Another example in *Great Expectations*, *"Dear Magwitch, I must tell you, now at last, you understand what I say ... A stranger pressure on my hand"*. From the prospective of lexical meaning, the specifiable independently of these words or context is to show that inner goodness, loyalty, love are more important than social nomenclatures. From the previous instances, we can get the notion of reflexiveness, using language to create discourse about the language itself; this is one of its delimiting features with reverence to other communication systems. Cohesion and coherence are codes applied in discourse analysis and text linguistics to term the peculiarities of written texts.

According to what is generally assumed or believed, cohesion is savvied as the use of frank linguistic agents to tick relations between sentences and parts of texts. These cohesive items are phrases or words which enable the reader associate previous clauses with ulterior ones. There are five general procedures of cohesive devices that indicate coherence in texts, they are: reference, ellipsis, substitution, lexical cohesion, and conjunction. In *Oliver Twist*, *"the shop – boys in the neighbourhood ...; Noah had borne them"*. Reference in the previous quote is endophoric; regarding anaphoric referential cohesion-it mentions names or groups and them refers to it. In



Great Expectation, lexical cohesion plays a major role in grammatical structures; antonymy in: "***There was a long hard time when I kept far ... the broken heart. You think you will die, but you will just keep living day after terrible day***".

The textology here used the contraction between life and death to deliver the readers' level of understanding that the world itself might be without meaning. By Charles Dickens "***being coarse and common***" (chapter 17 , ***Great Expectation***) He employs synonyms – a word or phrase that means exactly or nearly the same as another word or phrase in the same language aiming to coerce the idea of corruption and putrefaction such as polysemy which illustrates the coexistence of many possible related meanings for words.

Several types of connectors are exercised in these selected words either by Mahfouz or Dickens. Essentially, they replicate the use of coordinators with its major and minor classifications. In ***Midaq Alley***; "***He was a narcotics peddler and accustomed ...***" (45). The coordinator's type in quote is syndetic – connects between two items. "***He was a veritable, willing to cringe...***" (66). The comma here is known by linguists as a syndetic – the connector is omitted. "***The barber is young and Mr. Alwan is old; the barber is of same class as Hamdia and Alwan is not***" (145); the coordinator here is polysynthetic, the repetition of connector is to focus the central idea of quote.

As for the applied work, it is to be divided into two sections:

The application of the adopted pragmatic model on Mahfouz's novels and on Dickens' includes the analysis of the existence, role and interpretation of the pragmatic element of indirectness, in the extracts taken from the selected novels. The analysis is to be divided into several categories corresponding with the motivations underlying indirect utterances. Within such a division, the analysis of each example will include the contextual elements (linguistic forms), or pragmatic strategies



exploited by S to accomplish indirectness (e.g. modality, hedging, symbolism, metaphor, etc.). In addition, it will also include any contextual features involved in the utterance (e.g. situation, setting, participants, etc.). This is besides such sociological factors related to the participants of the interaction as gender, age, social class, authority, etc., and any other culture-bound elements (i.e. social norms, taboos, beliefs, proverbs, etc. connected with the culture of the society).

In dealing with the English material, the recent research uses the original texts of both *Oliver Twist* and *Great Expectations*, resorting, now and then, to some books about Dickens and his literary career, and some critical studies of the two novels. As for the Arabic material, the research depends mainly on the authentic Arabic texts colloquial Arabic (in pronouncing the letter "ق" as "q" not "q", in most, not all, cases, for in some words, the letter "ق" cannot be pronounced as "q" (e.g. "qit ah" (a piece), etc...; in pronouncing the letter "ذ" as "Z", not "ô"; and also in pronouncing the letter "ث", and, sometimes, the letter "ص", as merely "س") is very common among nearly all Egyptians, of all social classes, not only among illiterate, or inadequately educated Ss. Another example of such a colloquial vernacular is an expression which is expected to be uttered by Umm Hamidaa – a match-maker in the alley – like this (See:P.69): "kan allah fu:nik كان الله في عونك" (Ch.2, P.19), ("May God come to your aid") (Le Gassick:17). Such an expression could have been pronounced in standard Arabic as: "kna alla:hu fi awnik". In Miramar, the following utterance, made by Zohra, can illustrate the use of the colloquial vernacular (See:P.77): "lan ?arga wlaw rigi el-?amwat "لن أرجع وإن رجع الأموات" (Ch.1,P.71), ("I am not going back. Not even if the dead themselves come out of their graves") (Mahmoud:30).

On the other hand, in Midaq Alley, such a character as Radwan El-husseiny – a religious scholar who has received a great deal of his education in Al-Azhar – may use standard



Arabic in most, if not all, of his utterances. Perhaps, we can also find standard Arabic in the utterances made by Ibrahim Farahat – the Parliament Candidate. Moreover, in Miramar, the pension comprises a variety of such educated, and, perhaps, highly cultured residents as: Amer Wagdi, Tolba Marzouk, Sarhan Elbeheiri, Mansour Bahi and, even, Mariana – the Pension-owner who is a non-native S of Arabic. Therefore, I can rely on the standard variety in transcribing the utterances made by those characters. For instance, in Midaq Alley, Radwan El-husseiny makes the following utterance in, a rather, standard variety (See: P.59):

"كلنا أبناء آدم فإذا ألحت عليه الحاجة فأقصد أخاك، والرزق رزق الله والفضل فضله"

“Kulluna ? abna?? ?adam fa ?iãa ?alahhat alayka el-hagah faqSud ?axa:ka wal riZqu riZqu alla:h wal faDlu faDluhu”. (Ch. 1, P. 11).

- We are all Sons of Adam. If poverty descends on you then seek help from your brother. Man’s provider is God and it is to God that any excess is due”. (Le Gassick: 8).

In Miramar, Amer Wagdi is expected, due to his culture and social position, to speak in a, more or less, standard vernacular, saying (See: P.73):

"ماتزال الدنيا بخير وستكون كذلك إلى الأبد !"

“mataZal ed-dunya bixayr wasataku:n kaZalik ?ilal-?abad”.(Ch.5, P.279).

(Although Amer Wagdi Speaks in a rather standard language; he - like nearly all Egyptians -may pronounce the letter “ذ” as “Z”, not “a” ‘life is still good. And it will always be so’).

(Mahmoi.id: 128).



Hence, it is obvious that although Mahfouz uses standard Arabic, either in his own narratives or in the dialogues among his characters; his language can be easily understood, freely express his intended meanings, and convey his implied messages. Nevertheless, I want to stress the fact that I will resort to the colloquial vernacular of the Arabic language, just when transcribing an utterance made by a character that is expected to speak such a colloquial vernacular.

Conclusion

Thus, it is then obvious, after this that indirectness is generally a pragmatic phenomenon which, now and then, appears in social interactions. It has been made clear that indirectness is more or less a characteristic feature of all natural languages, including both the Arabic and the English languages on which the study has focused. In addition, indirectness, as it has been shown in the applied section of the study, is largely affected by such various social dimensions and sociological factors as: age, gender, social class, social distance power or authority, etc. not only is indirectness affected by such social components, but also it equally depends on such culture and religion-bound elements as: background knowledge, social norms and taboos, religious beliefs, and concepts, etc.

Besides, through the study, I have also arrived at the conclusion that indirectness, in any language, can be motivated by several underlying motivations. However, whatever the motivation underlying an indirect utterance is, indirectness itself has become a necessary element in social communication, for it can enable S to accomplish his/her intended goal, without being obliged to state what (s)he wants to convey, directly and flatly. Another point which the study has clarified is that there are varying degrees of indirectness, which relies on the social distance between both S and H, and on other social factors. Generally speaking, indirectness can play an effective role in the



pragmatic use of language, and its effectiveness depends on the success of both S, in producing it, and H, in interpreting it, as well as on the situation in which indirectness is used.

Through the analysis of the selected samples from Mahfouz's *Midaq Alley* and *Miramar*, it has been pointed out that indirectness is a phenomenon widely spread in the Egyptian street, particularly, in the Egyptian back alleys, in everyday so communication among the inhabitants of those purely Egyptian districts, *Midaq Alley* and *Miramar*, represent two different stages of the Egypt's modern history, and, also, two different phases of Mahfouz's literary career: *Midaq Alley* deals with Egypt between the World War I&II, while *Miramar* highlights Egypt after the 1967 Naksa. In addition, in *Midaq Alley*, nearly all the characters come from the same social slice (the lower middle-class), while *Pension Miramar* comprises persons from rather different social slices. Despite such differences between the two levels, they both reflect Mahfouz's rather perfect use of indirectness for conveying his subtle messages, during a period when some political and social points of view could not be frankly and directly expressed.

The analysis of the selected examples from both literary works can manifest that indirectness, in the Arabic language, and, more particularly, in the Egyptian dialect, can be motivated by manifold factors. A desire, on the part of S, to behave politely; to save his/her own, or even the H's, face; to avoid hurting H's feelings; and to be less imposing on the H; etc., has been one of the outstanding motivations underlying indirect utterances, even if it is an inborn, or spontaneous desire. Absolutely, such a tendency towards politeness appears mostly among those innately polite, sympathetic characters, such as: Mr. Radwan El-husseiny and Abbas El-helw in *Midaq Alley*, and Zohra, Mansour Bali and Amer Wagdi in *Miramar*. Other motivations underlying indirect ways of expression can be, as had been made clear in the applied section: maintaining the social distance



between S and H, expressing subtle political points of view, and social and religious norms and taboos, creating irony, evading awkward situations, and producing flattering remarks.

The analysis of the selected material from the two English texts illustrates that, like the Egyptian culture, the English future is marked by a tendency towards an indirect use of language, in order to convey what S cannot say directly. Again, this can be motivated by various motivations. Politeness and face-wants constitute one of the most prominent motivations underlying indirect utterances. Maintaining the social distance, that separates the two interlocutors from each other, is another motivation. Dickens' desire to expound such social evils, which prevailed in the English society, during his own time, as: corruption, hypocrisy, oppression, etc., is a pre-eminent motivation underlying lots of indirect utterances in the two novels, and notably in *Oliver Twist*. Irony, satire, flattery and evasion are other motivations which appear in the analysed samples.

Although Naguib Mahfouz and Charles Dickens belong to two different cultures, and two distant eras: Mahfouz is a modern Egyptian writer, while Dickens is a Victorian English one, they both use indirectness, in a rather eminently effective way. Dickens had exploited such a pragmatic phenomenon long before linguistic approaches and theories emerged. On the other hand, Mahfouz employs such a technique from a modern perspective, namely: the "Stream of Consciousness" technique, interior monologue and free indirect speech. Yet, indirectness can safely be argued to be a characteristic feature of their discourse, and this has been made clear in the applied work. This may be a clue to the claim that indirectness is a universal phenomenon, i.e. it can be used at a time any place, and within any culture.

Indeed, the link between both Mahfouz and Dickens is latent in the fact that they have both experienced the pain, suffering and bitterness of the middle and lower-middle class



life, and of the back-alleys life. So, they have always been steeped in the local details of their own societies, and have often concentrated on the same social slice, and the same social environment in their works, despite their different cultures, languages and ages. In addition, both Mahfouz and Dickens have been born in popular regions, and, later, moved, at an early age, to more urban districts (Mahfouz was born in Gamaleya, and moved to Abbaseya, while Dicken was born in Portsmouth, and moved to London). However, most of their characters and incidents have realistically been taken from the popular places where they were born. Another common element between the two writers is that they have nearly had the same beginning; they have both started their literary life with a phase of historical novels, inspired by the historical works of Sir Walter Scott. Undeniably, another major common point between them is that they both can be regarded as social reformers who have utilized their pens to reform their own, culturally different, societies. In respect, their use of indirectness has been a helpful tool which has enabled them both to achieve their own aim of reforming the society, in a rather subtle, indirect manner.

Through the analysis of the examples selected from both the Arabic and the English texts, we can conclude that there are many points of similarity, and a few points of difference between the use of indirect language in the Arabic material, and that in the English material, and thus, in a broader sense, in the Arabic language and the English language. One of the points of similarity is that represented in the common motivations underlying indirect utterances in both the Arabic and the English texts. In both languages, indirectness has been exploited as a tool for achieving politeness, i.e. for observing the maxims, or principles of politeness; for saving S's, or H's, face; etc. Another purpose urging S to use indirectness, in both languages, is to maintain the social distance between him/her and his/her addressee. In both languages, a writer or, generally, S may resort to indirectness to create some irony, and to criticize some defects



in a person, or in a society as a whole. Likewise, indirectness can also be exploited in both Arabic and English, in evading awkward situations, or for producing some flattering remarks.

Another point of similarity, which characterizes the use of indirect language, in both Arabic and English, lies in the linguistic tools and pragmatic strategies exploited for accomplishing indirectness in both the Arabic and the English analysed material. It has been clear that some of the most common devices, by virtue through which S can produce indirect utterances, are: modality, edging, symbolism, metaphor, background knowledge, etc. Furthermore, in both the Arabic and the English selected samples, we have found that in both, though different, societies - the Egyptian and the English societies - the use, the degree and the interpretation of indirectness have been, to a far extent, affected by various sociological factors, such as: age, gender, social class, social distance, etc., and in turn obviously affect them.

Despite the outstanding similarities between the Arabic and the English languages, in the field of indirectness, there are some little differences which have appeared through the analysis and application. At first, I want, here, to refer to the point that although indirectness is a characteristic feature of both Arabic and English, I have noticed, through the analysed examples, that the use of such a pragmatic phenomenon in social communication is more widespread in the Arabic than it is in English language. Perhaps, this is due to the structure of the Egyptian society, and the nature of Egyptian people who rather tend to be indirect in their everyday use of language, and who are absolutely different from their English alternatives.

Another difference, between the use of indirectness in the Arabic discourse and the English one, emerges from the difference in some of the motivations underlying indirect utterances. While politeness is a basic motivation, leading S to



employ the element of indirectness, in both Arabic and English, it has been noticed that the English S's observation of the maxims of politeness exceeds the Egyptian S's. Besides, while two of the motivations - underlying the Egyptian S's indirect utterances, which is clear in the selected Arabic texts - are to express some personal political points of view and subtle opinions; and to indicate some culture-bound related to social and religious norms and taboos, I have not found such motivations in the equivalent selected English texts. This may be due to the political conditions of the Egyptian society at that time, the nature of the Egyptian people who often have deep-rooted social norms and taboos, and the well-established religious beliefs, while this is not available in the English texts. This may be found in other English texts belonging to the same Victorian period, and, perhaps, to the same author, but not in our selected texts.

On the other hand, one of the most outstanding motivations underlying indirect utterances in Dickens' novels is his attempt to attack the social errors and evils which prevailed in Victorian England, and, particularly, within such public institutions as: Workhouses, boarding schools, orphanages, etc.

As for in Mahfouz's novels, such a motivation may have been less outstanding, and may have been done through the irony and sarcasm, found in his own narratives, or on the tongues of his own characters. Again, this may be due to the political and social conditions of the changing Egyptian society, which, rather, prohibited open and direct criticism. Anyhow, although the Egyptian society is culturally different from the English one, and, subsequently, the Arabic language is different from the English one, it is clear that indirectness has its own characteristic effectiveness, in conveying and interpreting implied meaning, in both languages.



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