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**The Uncanny of Nefisa's Deficiency: an Impact of Material and Social Issues in
Naguib Mahfouz' the *Beginning and the End***

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Abstract:

As escaping the oppression of poverty culminates multiple renunciations, Nefisa in Mahfouz's *The Beginning and the End*, (1949) portrays a moment of moral uncertainty and instability. Our aim is to underline important aspects that Sigmund Freud related in his *Uncanny*, (1919) in which he explores moments of strange experiences, loss of control and moral uncertainty. In this light, we attempt to examine Nefisa's case in experiencing the notion of uncanny under intense materialistic hardships that developed her impulse of renunciation and change.

Hence, exploring the female protagonist's personality in accordance with her great change will be the trajectory of this scientific paper to conceptualize the sense of uncanniness in relation to the female protagonist's endeavour to escape the reality of her family's indigence while a certain mechanism is imposed.

Keywords: Uncanny; poverty; renunciation; change.

Introduction:

Naguib Mahfouz's *The Beginning and the End* was published in 1949 and translated into English in 1989 remains one of his masterpieces that discusses the

constraining connection between the individual and his society. The story's characters such as Nefisa, Hassan and Hassanein are strongly put to face their fate against the harshness of several conditions such as poverty and perversion. In the realm of their journeys towards seeking change and salvation, luck unexpectedly betrays the protagonists' credence in making suitable choices. The significance of highlighting the characters' degeneration lies much in discussing the way such characters are gradually driven from salvage to degeneracy.

The aftermath of the three characters' journeys reflects their invigoration to quench their thirst in scoring stability and getting rid of the oppression they were living in. Change is strongly evoked to fight against life instability on the one hand and personality's renunciation is forthwith captured to be the main premonition on the other hand.

The purpose of this article is to study one of the novel's characters, who aimed at optimising viewing conditions throughout life: Nefisa is Mahfouz's female character who is put to face poverty and society's degeneration but has eventually been victimized due to external factors and internal as her sense of experiencing uncanny. This time, it is for Nefisa to experience both materialistic issues and strange moments of uncanniness because of the harsh conditions that pushed her to seek salvation and change.

1. Material Constraints in Limiting the Protagonist:

1.1 The Conundrum of Poverty in the Cairene Society

Mahfouz's novel as it depicts the human life to have a destined end goes on covering the human life's harshness throughout reflecting the Cairene society's vexation and discomfort. Above all, Mahfouz's masterpiece exemplifies what Ramsis Awad argues to be "clearly [reflect] a reflection of the deep concern of the Egyptian petite bourgeoisie with the material security, its worry about the morrow, its conformity to the system, and its distinction to challenge the authorities or the powers that be" (Mahfouz, Introduction, p. 7).

The story's setting, then, explores life and fate vicissitudes in which the three protagonists are found to contest against convulsive conditions, notably poverty. The Egyptian petit bourgeois family suffers from material issues into which the whole family is thrown during the Second World War. Not surprisingly, as Mahfouz's novels and stories cover the simple life Egyptians were living, we find all his characters of an ordinary persona. Mahfouz's choice remains pivotal and critical the way his characters are put to reflect modern and controversial struggles in the literature of heroes.

For the purpose at hand, the depiction of the old quarter of Cairo keeps the reader enthusiastically acquainted with the Egyptian stereotypes and culture in general. Hence, the realistic author cannot neglect his diligence in portraying the reality of the life Egyptian middle class endures during World War II. The novel as it revolves around a middle class family whose sole breadwinner dies unexpectedly, substantially reflects the

challenges and furious conditions by which the family is faced. The characters in the novel under study evoke a deep observation to the way their stories transmit an extension to social and material problems which eventually have to culminate the pathos of spirituality.

Therefore, we find it inevitable to cover the Egyptian family's main material problem as poverty without scrolling the journey as a process of an escape from social, cultural and material constraints. In other words, the significance of establishing the corpse of this article lies in the apparatus of our analytic endeavour to discuss the individual's own conspiracy to break all the constraining forces which may extort their liberty.

To understand the protagonist's position of weakness, we attempt to shed light first on multiple subjects of vital components that involve the scrutiny of observing his life. In other words, poverty remains a conjunctive destiny in the aftermath of Naguib Mahfouz's characters to project the nature of the lives they endure, as well as highlighting social impacts and opportunities under the production of moments of vexation and instability. This time, Nefisa, Hassan, Hassanein and Hussein are all gripped by the force of poverty. Egyptian society is not only put under British control but also uncovers the living squalor at the time wherein Egyptian society was put to project human compassion.

In addition, to emphasize Mahfouz' powerfully tragic vision of life, all of Samira's children, Nefisa, Hassan, Hussein and Hassanein, are put under different stages of life's experiments to either confirm their steady soul of reliance and certainty or assert their morbidness and infirmity. Hence, the story manifests itself to be the story of an Egyptian middle-class family stricken by the death of the father, the sole breadwinner, who leaves three sons and a daughter. As a result of the father's demise the family's middle-class status gradually slips from them, which is the point to analyze in this phase.

To reflect the four characters' culmination of suffering and sorrow, we attempt to present an important stereotype of the female character, Nefisa. Therefore, it appears clearly approved of the way characters are oriented in their paths as a result of being under the pinch of poverty.

As in the example of Nefisa, things appear vital to conceptualize under materialistic observations. Hence, poverty is essentially portrayed in the current story to practically draw a social cliché of the real misery the family lives in. In fact, it remains powerfully represented the way we, as readers, are invited to observe the development of events throughout the novel.

In the very early scenes, the novel reveals the death of the father, which will soon expand to discover the misfortune the death causes. Soon, the four children are given a portion of wretchedness the way their multiple stories are largely exposed. As far as family synthetic textures are concerned in the novel, we perceive the kindred cognation that exists between the four characters that has to prove the common fate of tasting the squalor and truculence under the conundrum of poverty.

1.2 Between Social Oppression and Humiliation:

In this context, Nefisa is found compelled to evade the harshness of the living conditions so as she finds the suitable social environment. Escaping the reality of poverty interprets the way Nefisa has to fight against the stream of social constraints that reveal the drastic reality of being poor. She is working as a needle dressmaker, a work that is seen, typically by her brother and society, to be a source of humiliation and inferiority. As oppressed by her family's conditions in life, the girl becomes eager to find a solution so as to be solved from misery and misfortune. Pain of deficiency remains fundamental as far as hard conditions are well exposed in her life; she finds it inevitable to accept the financial recession she, and her family, eventually live in.

Although she is "Overwhelmed by shame and humiliation" (1949, p. 53), Nefisa does not cease to remind herself that each "*melime*" of money is needed to save the whole family. She is made aware that their stability becomes gradually threatened as her father's retirement will not help much. However, Nefisa appears to be victimized soon the way her dissatisfaction appears early in the story, notably as she is convinced that her ugliness will not serve her real wishes: She seems always eager to live a respectful life wherein she shares beautiful moments with her, always imagined, husband.

The awareness of her physical ugliness reflects another fundamental factor which has to depict her sorrow and impulse towards dishonest behaviours. In other words, Nefisa as is living hard conditions appears to renounce her societal canonical malaise and awkwardness wherein the female is always limited to act respectfully to always strengthen her loyalties to the same canons of society. As a result, the renouncement harshly appears as a dynamic change to reveal the dissidence between Nefisa before and after her father's death.

2. The Individual's Impedance to disintegrate the Constraints:

In the realm of reading Naguib Mahfouz's novel, we become more aware of life's conspiracy as the individual is ineluctably put to clench. In other words, the novel as it discusses the protagonists' awkwardness to reach the simple life they deserve provides a realistic depiction of their journeys towards salvation and comfort, which will be discussed in the current paper to be ultimately critical and vital.

The protagonist's journey, then, theorizes the way "naturalism justifies the behaviour of characters by attributing it to determinism" (Lehan, 2005, p. 17). The engrossing details of Kamel's family's battles remain the microcosm of the whole Egyptian nation's birth pangs in gaining independence. Mahfouz as he discusses the plight of the Egyptian woman in the 1940s to be complex has truly opened the bracket for multiple discussions while observing his melodramatic prose and description.

Although, Nefisa's parents are respected, wise and controlling, their daughter, Nefisa, remains one important character to be irresponsible, reckless and precipitous. Her physical ugliness is reflected to be a virtual death sentence, the fact which harshly puts her under the reality of struggling with different social vexations. The writer's description is predatorily redolent the way the female character is extremely ignored;

“Nefisa, too, has the same thin oval face, short, coarse nose and pointed chin. She was pale and a little hunchbacked” and adds that “She was far from handsome, indeed almost ugly”. (Mahfouz, p. 23)

While her skill at needlework becomes a source of embarrassment, it sounds dispensable to respect customs and control one’s behaviour. Therefore, escape appears, for Nefisa and others, to be smoothly substantial to reach better conditions, or at least evade the harshness of the living conditions around. In the example of Nefisa, poverty requires being skilful at different domains the way she is illiterate and can’t sit for any job.

The daughter not only appears to fight against the stream of the social and economic deterioration of her family after the death of the sole breadwinner, but also plunges into an intense sensation due to her physical ugliness. The mother has always feared her daughter’s conditions, as she always reminds herself that her daughter is “a girl of twenty-three, without beauty, money, or father” (Mahfouz, p. 24).

2.1 The Character’s Aversion to Poverty: Disorientation and Psychological Uncertainty

On this topic, we find Nefisa’s own experience an actual condition that is truly narrated in Mahfouz’s novel which would likely look similar to other real cases in our world. The daughter, as oppressed by her conditions in life, keeps repressing her father who lately passed away. While seeking salvation, Mahfouz’s female protagonist gradually sinks into what Sigmund Freud calls a repetition compulsion, the way she does not cease to retrieve her memories with her father.

It remains absolutely constructive if we turn, then, our discussion to Nefisa’s own misfortune and misery. In the light of reflecting Nefisa’s social instability, we argue that the case under which the protagonist is confronting life does not only affect her inner species of mind but also will create myriad reasons to defect.

In other words, and more precisely, after the death of the father, Nefisa seems to struggle against different streams. Poverty remains the fundamental factor to orient the protagonists in Naguib Mahfouz’s *The Beginning and the End*. Nefisa was not well oriented for her whole family was feeling the same pain of loss and deficiency; poverty put her under strange forces and hard conditions.

Lack of orientation in the life of the novel’s female protagonist reveals in a way her intellectual uncertainties through which a reflection of her psychological mind would be afforded in the current study. Ernst Jentsch’s essay “*On the Psychology of the Uncanny*” in 1906 reads uncanny as an embodiment of intellectual uncertainty that results from lack of orientation.

To capture the very essence of Nefisa’s uncanny in the novel; we should first stick to Freud’s and Jentsch definitions of Uncanny. Hence, the concept of uncanny refers to human experiences of being disconcerted. The feeling and the experience of strangeness is the individuals’ hallmark to undergo anxiety and other sensations. Freud

asserts that “the experience of the uncanny, from a psychoanalytic perspective, is the result of a sudden linkage of a perception of the outside world with an internal primitive and repressed perception” (1949, p. 15).

In other words, the definition of the neologistic concept has been widely discussed in the linguistic German wording and etymological spectrum between *Heimlich* and *Unheimlich*. Whereas the term *Heimlich* embodies the dialectic of privacy and intimacy as we find it associated with private parts too, the *Unheimlich* refers to the unfamiliar and unknown. More precisely, the Uncanny is in reality nothing new or alien, but something which is familiar and old- established in the mind and which has become alienated from it only through the process of repression as far as Giorgio Agamben puts it to argue then, what has been repressed is an emblematic form.

2.2 Nefisa’s Experience beyond the Pleasure Principle

Anticipating his work in *Beyond the Pleasure Principle*, Freud goes on describing involuntary repetition: “a compulsion powerful enough to overrule the pleasure principle, lending to certain aspects of the mind their daemonic character [...] ‘this inner compulsion to repeat’ is perceived as uncanny (p. 238). Hence, factors such as involuntary repetition are highly concerned with what Freud practically considers a fact that turns something frightening into something uncanny. (Freud, 1919, p. 243).

In the light of discussing Nefisa’s inner state, we should first depict the way Freud initially defined the concept and went on relating it to different clinic cases, for the latter sustained that the uncanny “is that class of the frightening which leads back to what is known of old and long familiar” (1919, p. 220).

In the same line, we find Roosevelt arguing that during an analytic process, there may be times when the analyst feels like he is losing control, as though he were manoeuvred by something strange and feels frightened by what was happening to him. He has the impression to experience something akin to what Freud called the uncanny. In this paper, we will be looking at Nefisa’s similar situation to those described by Freud, which occur when the protagonist, herself, experiences strange sensations the way she leaps to adopt the newness of unfamiliar recurrences.

The sudden substitution of the familiar, for the unknown, is indicated in Nefisa’s different stations while she is put to undergo harsh conditions just after the death of her father. While the familiar may even appear self-evident, the unfamiliar can create uncertainty and disorientation, and threats to the everyday sense of intellectual mastery. It is in this way where we find Nefisa struggling in her life to find the best solution to all her materialistic problems.

If we go back to Freud’s statement as he opens his work by giving a definition of what “uncanny” is asserting that “belonging to all that is terrible, to all that arouses dread and creeping horror” (Freud, p. 1), we notice that he uses the two words to first create a barrier between their meanings, but as he continues on the two merge to create a meaning behind what the “uncanny” really is. The latter describes the barrier between the two as previously mentioned, *Heimlich* meaning familiar, and *Unheimlich* meaning something

which is concealed or kept out of sight (Freud, p. 3). This barrier is what then brings the two together to form the “uncanny” – when something unfamiliar gets added to which is familiar.

The objective of this essay is to give an insight to what Freud has previously linked in his studies to be called uncanny with what was happening to Mahfouz’s female character in the realm of her putrefaction. The perception will be a portion of Freud’s psychoanalytic study since it will be an inception to understand the inner state of our female character, her visions and her reactions towards certain social parameters.

Freud asserts that the uncanny is linked to the enigmatic unrepresented core of one’s self, derived from contact with the enigma of the *other* and that brings a sense of ‘*alienness*’. In short, this enigmatic core can be practically found at the root of the terror of psychosis and in the uncanny.

Similarly linked, the daughter starts out as a dressmaker, a hobby which meets the demands of her family to gradually turn to a full-time occupation. She often goes out to realize pre-wedding clothes and satisfy a huge number of brides in her village. However, as far as dignity is concerned in the novel, Nefisa’s brothers, notably Hassanein, refuses to be a dressmaker’s brother since he thinks that his sister’s job is merely a source of humiliation.

It is clear enough that Nefisa’s work remains only an idea to save the family’s financial recession for she, herself, barely accepts working out. In fact, Nefisa was experiencing a doubled sensation of both confusion and shyness each time she manages to sew a bride’s dress: the girl feels obliged to find a job since the family’s sole breadwinner is dead. Her shyness arouses the way she becomes completely aware of the materialism in such social classes. She is, now, “overwhelmed by shame and humiliation” (p. 53) the way she was hugely convinced that “[she has] to train [herself] to accept the inevitable” (p. 53).

Again, Nefisa as she went on accepting working day and night in dressmaking comes to reflect another cliché of what Naguib Mahfouz tried to address in his novel. The idea here goes to stereotype the uncanniness of Nefisa and her perception towards her society. As poverty threatens the stability of the whole family, Nefisa is found compelled to accept all kinds of the abasement resulting from her new work. Instead, the pain of enduring shame becomes one of Nefisa’s premonitions, if not more stronger than the pain of poverty itself.

For instance, after holding her wage while realizing any dress, Nefisa feels confused the way such women treat her over pity and affection. Her dissatisfaction concerning her wage becomes clear each time she holds money and eventually turns to a kind of conciliation because, as simply as it appears in the novel, she is convinced that her fate is that way “and there is no alternative to it” as she asserts (p. 53). Now, it becomes more clear how society; notably due to social class struggles, went on affecting Nefisa the way she feels disturbed and disoriented while she seems to be fighting to survive.

3. Retrieving Memories as Nefisa's Obsessional Ideas:

3.1 Freud' Concept of Repetition Compulsion:

In another set of Nefisa's experiences, we observe her close relationship with her father as she keeps recalling his being along the story. His death has truly affected her mental stability since he was the only one to admire her presence, her beauty and feelings. The father's death appears to be Nefisa's only preoccupation and absorption. While lamenting her new life, the picture of her father does not cease to be daily recalled in Nefisa's memory, recalling it seems much more a refuge that is used to escape life's harshness and ruthless conditions than a mere elegy.

Although clear enough, Nefisa's preoccupation and "conversation revolved about the troubles of life" (p. 54), which gradually drove her to accept and be accustomed to her circumstances. As "austerity in food was no longer as disturbing as it had been at the beginning" p54, the whole family began to show conviction, notably Nefisa who almost worked "to adapt herself to her new occupation, yearning, with some humiliation and a great deal of hope, for new customers" (p. 54).

Therefore, the repetition compulsion in Nefisa's mind concerns her father's death as much as she keeps comparing her ancient situation with her current life after his death. Nefisa's omnipotence of thoughts reflects the drastic burden that life implanted to eventually turn her leisure to misery and tribulation.

In the light of understanding Freud's conception of uncanny, we find it inevitable to refer to his study as he conceptualizes the way any individual's affect "arising from an emotional impulse is converted into fear by being repressed", (*Uncanny*, p. 154). Whereupon the conversion is occurred, the feelings among which are felt to be frightening should then detect such elements that have been repressed and now returned. In all ways, the species of frightening would virtually constitute the uncanny.

While setting down the essential points at which he introduced his short study, Freud focused on several situations that his patients underwent. He concluded that the sentiment of uncanny maintains close links between the German dichotomy of the familiar (das Heimliche) and its opposite, the uncanny, (das Unheimliche), for he asserts that the usage of the term goes on defining the uncanny element to be actually "nothing new or strange, but something that was long familiar to the psyche and estranged from it only through being repressed" (p. 148). This is at the root of psychical reality that establishes a close image to the life of neurotics, a blurring image which underlies the gruesomeness of excessive stress.

While uncanny can be found in both fantasy and reality, borders are mechanically established to be distinguished in the two cases. Whereupon spirits, supernatural entities and animistic beliefs are adopted in fiction, notably referring to literature, the author is compelled to either present a world that conforms to the reader's familiar reality or deviate from the natural lucidity. It happens when the author himself chooses to respect the thread of reality in his writings, less fantastic, but alternatively goes on setting the

uncanny effects of the sort. Such variations are essentially related to the species of the uncanny which arises from a superannuated mode of thoughts.

In fact, the uncanny that is posited in imaginative literature may appear more interesting than the one we find in our life experience for it remains a shooting of what is wanting in real life. The upshot of improving this is akin to this “is that many things that would be uncanny if they occurred in real life are not uncanny in literature , and that in literature there are many opportunities to achieve uncanny effects that are absent in real life” (Freud, p.155-156). The liberty that a writer can allow himself while creating his literary piece is to depict a harmonious atmosphere for his characters to adjust to the same world.

Toward the end of his argument, Freud wishes to draw a categorical distinction between “the uncanny that we experience and the uncanny that we merely picture or read about” (1919, p. 247). In the psychoanalytic account, the work of art produces real effects in the perceiving subject and so is something that, to quote Freud against himself, “we experience.” Freud indicates as much when he comments on the hypothetical writer whose stories take place “in the world of common reality” (p. 250): “We react to his inventions as we would have reacted to real experiences” (p. 250-5 1). Throughout his writings on artists and artworks, Freud assumes that the practical reality of spectatorial effect ensures that the aesthetic experience is no less nor more real than any other experience.’

The foregoing discussions explore the notion of Freud’s uncanny in relation to different aspects which are demonstrated in his study. Based on such explorations, psychoanalytic ideas are applied to understand humanity and intellectual processes. Thus, it leads us form a direct bridge between our academic writings and substantial theories that are devoted to ultimately fostering intellectual inquiries.

Yet, the concept of uncanny is reconfigured as an ontological concept premised on different fields, and has a profound impact in at least one particular field of study, namely, literary criticism. Indeed, Freud’s and others’ claims require more evidence than can be marshalled in a single article, but in order to follow the tracks of our interest, a narrower focus is needed. Thus, as uncanny is an ultimate psychoanalytic concept sourced from Sigmund Freud’s remarkable 1919 essay and his precursor, Ernst Jentsch, our interest goes on exploring the uncanniness of the being in Mahfouz’s female character in his *The Beginning and the End*.

3.2 From the Heimliche to the Unheimliche:

Nefisa’s life is considered an essential point to be initially discussed. Her harsh conditions were always behind her sadness, alienation and passivity. Although women are portrayed to be strong and independent in his fiction, Nefisa appears to be weak and worthless in Mahfouz’s 1951 novel. She and her family are derived from the lower class strata of society, she keeps fighting but futilely.

As a result of losing hope, Nefisa’s faith in men takes a beating as her lover, the local grocer’s son, betrays her. He cheated her into sex then went on marrying another

woman. The incident is perfectly adequate to turn Nefisa into a woman who sleeps with strangers just as an impulse to retaliate and earn money as well. Hence, Nefisa after acquiring such a sensation appears to successfully jump into the realm of sexual lustiness for she is no more able to forget nor able to control her urges. Her fate, hereafter, turns from forging a constant essence into deluging with susceptible sexual surges.

In the realm of observing Nefisa's set of despairing moments, we predominantly meet her inner envy and animosity towards the brides she meets daily. She knows well that she is good at making bride dresses but not good at showing blustery things because she keeps dreaming of her marriage. As "Happiness almost radiates from her eyes" (p. 74), Nefisa recalls her father's most famous sentence that "a sweet temper was more precious than beauty" (p. 74) to merely bolster up her mettle. Her despair makes her believe that chance only knocks on the doors of beautiful ladies, and she is, rather, deprived of it the way she lies dead in *Shubra*, as she usually admits in her deep thought process (p. 74). The burning desire for love that she holds in her heart keeps reminding her of her adversity, notably as she hates her physical ugliness.

The daughter is conscious enough that her body or her "feminine instinct was the only part of her that was free from blemish" (p. 75). Her sexual thirst gets into light just after the scene she witnessed in the house of one bride, wherein the couple allowed themselves to show love and clutches. Although she was shaken cruelly, it was inevitable to resurrect her profound bitterness and remind herself about her family and her dignity which appear essential in her society. The daughter's captive urges interpret her deep despair as to find a lover who would fascinate her in the aftermath.

As a result, Nefisa appears to be refreshed by Soliman Gaber Soliman's words as he shows his deep interest in her, his love was her saviour from her profound despair and frustration that is why she is convinced "to degrade herself and accept the worst" (p. 99).

As already intimated, this article unearths the subject of Nefisa's uncanniness in Mahfouz's novel. Her world appears to be a province of dreadful, terrible and repugnant feelings just after the death of her father. His death becomes a point of the family's disorientation and misshood. As uncanny is defined to undoubtedly belong to all that is terrible, which creeps dread and frightening as feelings of unpleasantness and repulsion, the example of Nefisa in the novel conforms to our endeavour to comprehend the experience of uncanny within literary segments. The daughter's unpleasantness is enclosed with her rushing inducement to find an immediate solution. In the middle of her family's indigence, she considers the occupation of dressmaking a sort of degradation for her and humiliation despite the fact that it would help them all evade poverty.

In psychology, the experience of uncanniness is regarded as a symptom of multiple diseases that needs oversight to be identified and approached. Thus, the case of Nefisa conceptualizes it in a literary form wherein the author, deeply, provides an

excessive description about the character's hardships and inner fluctuations that are, psychologically, symptomized to be a confirmation of "surmounted primitive beliefs". Freud writes: "an uncanny experience occurs either when infantile complexes which have been repressed are once more revived by some impression, or when primitive beliefs which have been surmounted seem once more to be confirmed" (1919, p. 249).

Thus, what Nefisa experiences about her surmounted primitive beliefs make us provide a relative interpretation of her own case. According to the theory, the uncanny is the feeling of anxiety that arises when something repressed in the mind is revived by some impression. Nefisa, as being a girl who endures multiple social and personal problems, becomes aware about her physical ugliness which makes men reject her as a girlfriend. The sensation of ugliness is only displaced in Nefisa's unconscious mind in moments of hope and stability. However, the complex of ugliness continues to exist in the mind of the protagonist but is sometimes barred from entering her conscious awareness.

As a result, the protagonist appears to form a kind of compromise whenever her desire for sexual satisfaction arises in her brain. In other words, in the stage of Nefisa's own desire to fulfil sexual urges, the complex of ugliness is repressed and recurs from time to time, which Freud argues to be an instance that "gives rise to uncanniness" (p. 241).

After all, to understand the theory, then, we need to explore three things: the nature of the thing that is repressed, the nature of repression according to the psychoanalytic model, and the manner in which what is repressed is revived such that it elicits the feeling of the uncanny. In the case of Nefisa, the female protagonist seems more conscious about her physical ugliness and each time she endures a certain situation of bleakness, the complex of lacking beauty recurs or a compulsion to repeat the moment arises in her mind each time she makes a social contact.

At the scene of meeting Hassanein's girl, Bahia, Nefisa starts to address, sarcastically, some critiques about the couple "you with a figure like a lamppost, and your 'lady' only a few inches tall, her sour temper announcing the presence of both of you!" (Mahfouz, p. 259), the mother, then, did not miss the chance to remind her daughter about her ugliness "with your defects, you're in no position to find faults" (p. 259). Therefore, such words can only be defined as a floody and candid manner to revive the repressed sensations of admitting Nefisa's distortion.

This can be similarly seen the way Nefisa keeps saying to her lover, Soliman Gaber Soliman, that she is not beautiful and his interest is merely on her body. The way Nefisa, herself, is convinced that she is a disturbing looker, reflects to what extent she is living a fresh uncanniness that is revived each time she endures a moment of weakness and bleakness.

In a broad sense, the effect of uncanniness in Nefisa's case arises to be an interpretation of the framework of her complex, which draws a typical picture about the hardships she is living in. Nefisa's plethora in arguing that her face is not attractive as

her body explains the way the content, by which we mean the belief of ugliness, becomes unconscious and is highly transformed through a conscious process as in Nefisa's social stages to eventually activate the context of Nefisa's repressed complex in her mind.

Conclusion:

The effects of Nefisa's sense of uncanny make us understand the way the protagonist is highly disturbed as far as change is concerned. In other words, Nefisa's recurrent belief in her physical ugliness surmounts the idea that men might show interest in her. Hence, as the story progresses, Nefisa moves from suffering bitter despair to following her lecheries.

This time, Nefisa, thoughtlessly, jumps into an absolute degeneration the way she accepts accompanying a passerby to merely reach her sexual desires. As the passerby starts to praise Nefisa as a way of declaring his sexual envy, she disapprovingly recites recurring words as "I am not at all beautiful" (p. 241) to only make him conscious about her total awareness to accept the truth of her ugliness. Again, the sense of Nefisa's uncanny in always reviving the complex of her physical ugliness appears as a pretext that is recurred in her mind to merely justify the path of searching a safe refuge throughout her sexual thirst.

Nefisa's degeneration appears in the novel to be an effect of her sense of uncanniness that is typically caused by her current feeling of complexity. In short, we observe that Sigmund Freud's conceptual definition of Uncanny may appear different in literary texts but has to absolutely show the same parameters as Freud's investigations on his patients.

Therefore, Nefisa's uncanniness implies the complex of her physical ugliness which pushes her to escape all the religious, social and cultural ties that condemn behavioural degeneration and prostitution. The different points highlighted in the sections of the current paper demonstrate the possibility of mingling different areas of psychological segments with multiple interpretations that literature affords as an interlinked context to comprehend the significance of acknowledging previous provinces of research.

Contextually, Nefisa's case reflects the power of using Freud's conceptualization of uncanny in the mind of the individual which interprets the way his psychoanalytic perception is of a paramount importance. His theory of uncanny locates the strangeness in the ordinary, expanding on the idea that Jacques Lacan has previously explored, arguing that uncanny places us "in the field where we do not know how to distinguish bad and good, pleasure from displeasure".

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