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**Appearance versus reality: A psychoanalytic
Jungian reading of Naguib Mahfouz's Trilogy**

Mohamed F. Helaly

Department of English Language and Literature, College of Arts
and Science, Prince Sattam Bin Abdulaziz University, Kingdom of
Saudi Arabia

Email: profhelaly2020@gmail.com

<https://orcid.org/0000-0002-8415-2639>

Abstract

This study examines Naguib Mahfouz's Cairo Trilogy from a psychoanalytic perspective, focusing on the character of every human being as a combination of consciousness and unconsciousness. The study uses Carl Jung's Theory of Self-individuation to provide a detailed analysis of the novel. The character of Sayid Ahmed, the protagonist, is examined through the Persona archetype and the Shadow archetype. The Persona archetype is examined in relation to Sayid's relationship with his family and the outer community, while the Shadow archetype is examined in relation to his private life with dancers, prostitutes, and a group of playful friends. The study is drawn to the binary in the protagonist's character due to his ability to maintain integrity while leading a dissolute life in reality. The study aims to underscore that the character of every human being is a combination of consciousness and unconsciousness, with "Appearance" and "Reality" as inseparable sides.

Keywords: appearance, Cairo, *trilogy*, jung, persona, reality, shadow, archetype, self-individuation



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Public Interest Statement

This study provides a profound understanding of the psychoanalytic approach in light of Carl Jung's Theory of Self-Individuation in examining the duality in character that a person adopts in his/her attempt to cope with his/her situation through playing contradictory roles in reality (private life) and appearance (general life). Here, Jung's Theory can be seen as a gateway for the reader to consider how people appear not as what they really are in order to live a life of transgression of the prevailing conventions in reality. It is of a primary concern for the researcher to pinpoint how Mahfouz in his portrayal of the characters of Sayed Ahmed presents a model of so many people who adopt contradictory approaches to lead private lives of moral corruption while appearing as leading a life of integrity.

Introduction

The degree of perfection cannot be achieved by ordinary human beings. Also, leading a life of fulfillment and integrity cannot be easily obtained. Having a dark and a bright side is typical of human nature. The essential moral in human nature is that both goodness and evil are two contradictory aspects that exist in man's life. Like anything in the world, human psyche has two sides: one is bright and the other is dark but this contrast is proportional. It differs from one person to another according to how he/she decides his/her existence in a given community. Generally, people spontaneously tend to apparently conduct themselves in a way that is acceptable by their society regardless of what they really hide. This is simply because the society reacts to what they show rather than to what they hide. That's to say; they react to what they appear to be rather than to what they really are. As such, people are more concerned about how they are seen by the society than about what they consider as their private lives. This is to avoid the risk of becoming vulnerable and liable to losing certain social positions in the society on account of disapproval of any unexpected change. This is so natural about human life that people sometimes forget about themselves.

It goes without saying that people always seek to actualize themselves through showing what the society wants them to be so as to be fit to live in it and to fulfill its demands. The human psyche operates on both the consciousness and the unconsciousness the mind. The part of consciousness is acquired as a means of adjustment to the society and its dominant norms. It always relates to the outer world for the sake of approval by that society. On the other hand, the unconscious part of the human psyche is that part which is not acquired but instinctive and is not projected by the individual. Yet, it is unconsciously hidden in one's actions and thoughts while the individual is not aware of how it is hidden. It is that part of which the person is ashamed to bring to consciousness. Contrary to the consciousness of human psyche, its unconsciousness does not necessarily comply with what is accepted in the society. People are spontaneously reluctant to show to avoid denial by the society.

The present study aims at analyzing the main character in Naguib Mahfouz's Cairo *Trilogy* in light of Carl Jung Theory of Individuation with a special focus on the idea of archetypes through his conduct with his family, friends and his private life.

Generally, Self-individuation is a process that is experienced by everyone. It enables one to realize his/her true self. It is a life-time process to realize both the consciousness and the unconscious part of everyone's self. Self-individuation is a term introduced by the great psychologist Carl Jung in his theory of analytical psychology. This theory of Individuation can be considered as a Jungian contribution to our thinking about the self and the dynamics on which it operates. It is the cornerstone of Jung's psychology. It is also a process that everyone should experience to realize one's true self. It is a process of self-discovery of the meaning and purpose in life. It requires the integration of both the personal and the collective.

In the context of Jung's theory, a psychologically healthy personality should acknowledge the unity

of both the consciousness and the unconsciousness of his/her psyche. In other words, a normal person should acknowledge the relationship between the (ego) conscious part and the self (unconscious) part of one's psyche. The conscious part is associated with the outer world while the part of unconscious is associated with the dark or hidden side of this psyche, and it includes many complexes. Here, Jung introduces two distinct archetypes of the Self-individuation namely: *Persona* and *Shadow*. Practically, and according to Jung, the life of every human being is a Journey of self-discovery that undergoes a lot of sufferings and challenges.

Again, according to the Jungian concept of Self-individuation, both consciousness and unconsciousness are the two aspects on which the human psyche operates. Jung contends that human consciousness can be collective as well as personal. The personal type of consciousness comprises the repressed feeling of the individual. He asserts, "Unconscious includes disturbing factors that disturbs consciousness control and acts as a disturber of peace". (Jung) On the other hand, the collective consciousness has different modes of behavior that are almost the same everywhere. It is shared by people as it is "universal" and it originates from past experiences. Such experiences develop and, in the passage of time, they form what is known as archetypes. Such archetypes remain in the unconscious and form images associated with universal themes that are familiar to all people.

Jung sees that for a person, to be mentally sound, one should have access to the various parts of one's self. If not, he/she becomes unaware of the different aspects of one's psych. Here, it is the role of the process of Individuation to enable people to connect all the parts of their true selves. Kellick defines Individuation as "becoming a single, homogenous being, and in so far as individuality embraces the innermost and incomparable uniqueness, it also implies becoming one's own self. We could, therefore, translate Individuation as coming to selfhood or Self-realization". (Kellick)

In fact, Jung's Theory of Self-individuation comprises five archetypes: *Persona*, *Shadow*, *Anima*, *Animus* and *Manna*. Here, the present study focuses on *Persona* and *Shadow* as two major archetypes in the analysis of the character of the protagonist in the novel in question. To Jung, *Persona* is the most important archetype. It simply refers to the mask that everyone wears to conduct himself properly in society and control him/her relationships with the community in which he/she lives. Jung defines *Persona* as "that archetype which in reality one is not, but which oneself as well as others think one is". (Jung) In other clearer words, *Persona* refers to that ideal image that a person forms for one's self to please the society. Therefore, each person spontaneously creates his/her *Persona* depending on what the society expects his/her to be. As such, the *Persona* archetype is concerned with approval and perfection. To Jung, the person who identifies himself with the *Persona* is nothing but the role he/she plays in the outer society. Hence, a person of this sort never lets his actual character develop. As McDonald asserts "He remains simply a mask and his powers fail". (McDonald)

Again, *Persona* is mainly associated with the outer world for the sake of approval by the society. The individual wears a fake mask in order to be approved by that world. In her book, *Key Figures in Counselling and Psychotherapy*, Casement states:

The definition of *Persona* is that it represents aspect of an individual which is in relation to the outer world. It is derived from the Greek word for "mask" and denotes those masks that were worn by actors in performing comic/tragic part in Greek plays. The less acceptable parts of the personality are kept hidden behind the *Persona*. A well-differentiated person develops a well-fitting *Persona* and the latter is essential for survival. (2001, p. 142)

Shadow as the other Archetype of character.

Shadow is the other archetype of Jung's Theory of Self-individuation. It refers to the evil side of the character of every human being. In his *Art, Psychology and Psychosis*, Fordham defines Shadow as:

Shadow is the personal unconsciousness; it is those uncivilized desires and emotions that are not compatible with social standards or with an ideal personality, all that we are ashamed of, all that we do not know about ourselves. It follows that the narrower and more restrictive is the society in which we live, the larger our Shadow will be". (Kellick)

Shadow refers to the negative belief that the person feels ashamed of bringing to consciousness. It is the dark side of everyone's self. Rothgab defines Shadow as "The archetype which is composed of the dark elements of the personality". (Rothgab) Shadow exists in every individual's character. Freud asserts that "Everyone carries a Shadow, and the less it is embodied in the individual conscious life, the blacker and the denser it is". (Freud) Contrary to Persona, Shadow does not comply with what is expected in the society. It is that aspect of the character that most people feel hesitant to show or to admit. Hence, the prohibitive content of Shadow is not approved by the society.

Again, Shadow is that side of the personality which the person feels ashamed to show because it includes those aspects of personality associated with manners that the society does not accept. Casement points out that, "Archetypal Shadow is identified with the darker side of the self. It is the archetypal shadow that Jung was referring to when he talked about the existence of evil". (Casement) Shadow always tends to act against or breaks the social standards or rules. In his book: *The Shadow Effect: Illuminating the Hidden Power of Your True Self*, Chopra states:

Ignoring or repressing our dark side is the norm; the sobering truth that running from the Shadow only intensifies its power. Denying it only leads to more pain, suffering, regret and resignation. If we fail to take responsibility and extract the wisdom that has been hidden beneath the surface of our unconscious minds, the Shadow will take charge, and instead of us being able to have control over it, the Shadow winds up having control over us, triggering the Shadow effect. (Chopra)

Naguib Mahfouz as a distinctive Arab writer.

Naguib Mahfouz (1911-2006) was born to a middle-class family in one of Cairo famous districts named Al-Gamaliah. He received his Bachelor degree at Cairo University. He started writing early on. In his writing, he articulated the reality of the Egyptian society during his time. He was influenced by French Realism and he demonstrated this in depicting the Egyptian society. He could, successfully, bring realism to the main stream of Arabic fiction. In his novels, Mahfouz has shown a great concern about highlighting the evil phenomena in the Egyptian society. He vividly delineated sexual oppression and the oppressive male-dominance. As Abdulrahman Hezam remarks, "Mahfouz represents a traditional society in which patriarchy operates through religious and cultural socialization to justify the male-illtreatment of women". (Hezam) Mahfouz was awarded the Nobel Prize in literature in 1988. After winning the Prize, he became the most famous Arab writer and storyteller. Mahfouz's books have been translated into many languages. His novels reflect deep socialism and commitment. He was of the opinion that the job of a writer is to articulate the needs of his nation. In his portrayal of the characters of his novels, Mahfouz has adopted an approach that has given his novels different social and cultural dimensions of both the history and culture of the Egyptian society.

Cairo Trilogy as a Realistic Novel.

Cairo Trilogy is Mahfouz's masterpiece. It is a family saga that revolves around a middle-class conservative family that consists of seven members including the parents. The story of the family spans three successive generations throughout the first half of the twentieth century. The story is mainly concerned with the domestic life of the middle-class Egyptian family and the dominant social conventions where the father represents a high example to the members of his family as well as to the outer community. It is an old-fashioned family that adheres to the different conventions that governed the Egyptian society throughout a quarter of a century as that witnessed a lot of political, social and cultural changes between the two world wars. It depicts the everyday life of the members of the family while touching upon issues associated with marriage, love, politics and the authority of a domineering strict father.

Again, Mahfouz's *Cairo Trilogy* is a saga that is realistic in presentation and panoramic in scope. It is a true reflection of the time when and the place where he lived. Moreover, most of the characters in the novel are real people that Mahfouz knew well. In this novel, Mahfouz vividly documents the period in which he lived by giving lively pictures of the rituals associated with socialization at the domestic level. At the outer community level, it depicts the relationships between the father and his children, on the one hand, and between the husband and the wife on the other. In her PhD, Mona Bedir remarks "The novel is a family saga that deals with the nature of the relationship between the husband and the wife, the relationship between the father and the children, the method of social upbringing within the family, and the role of the society and the determination of its children males and females". (Bedir)

Sayid Ahmed as a problematic character.

The present study examines the archetypes of Sayid Ahmed's character namely: Persona and Shadow in light of Carl Jung's Theory of Individuation through examining his private life, on the one hand, and his conduct with both his family and the outer community on the other in Mahfouz's *Cairo Trilogy*. Sayid Ahmed adopts various roles. He is a husband, a father, tradesman, libertine, companion of a playful group and a committed friend of prestigious people. The novel centers on Sayid Ahmed Abdelgawad and his family.

Sayid Ahmed is a tradesman who adopts two contradictory characters in his conduct with his family and his private life. He claims a integrity to maintain his stature with his family and the outer community. On the other hand, he leads a private life of hedonism. He is the very product of a man centric culture. He is a commander who has an absolute power over the whole family including his wife Amina.. In other words, while he is a very strict and domineering father and husband who keeps the whole family under a tight grip, strict rules and a very confining and repressive routine, he leads a life of cheerfulness and hedonism at the personal level. As Rezk points out, "Sayid Ahmed is a depot over his family, his will is to be acknowledged not addressed, prevailed upon, comprehended or assuaged. He is just to be obeyed and adored". (Rezk)

The duplicity of Sayid Ahmed's character lies in the binary of his conduct and manners at home and outside. He is leading a life full of contradictions between what he really is and what he appears to be. Jomier remarks, "Sayid Ahmed has a dual personality: one that of a tyrannical father and the other is of an amiable gentleman..... He is a character straight from *The Thousand and One Night* where virility was considered a superlative trait". (Jomier) Sayid Ahmed is the master of his family in a patriarchal society. He oppresses his wife and children while granting himself absolute freedom. He has a fragmented character. He is so traditional and patriarchal in his relationship with his wife Amina. Despite his awareness of his unacceptable behavior in his private life, he never admits it to his family nor is he willing to change it. As Ali Naem puts it, "Sayid Ahmed is a double personality type of man that functions in two different bodies.

One is dedicated for friends and women, and another is utilized for his family and the world". (Naem)

In his book; *Naguib Mahfouz: The Pursuit of Meaning*, Rashid El-Enany describes the character of Sayid Ahmed saying:

He is a bundle of contradictions: a stern, authoritarian, much feared patriarch at home, but a cheerful witty, much-loved friend and businessman outside, a true believer and pious worshipper in daytime, but at night a devoted libertine given to drink, women and merrymaking. Yet, all these contradictions live inside him in a harmony worthy of God. (El-Enany)

Though he is strict and domineering at home, he gives himself unlimited freedom in having different kinds of pleasure with women at night clubs. She is such a shameless character that he is not ashamed of his erroneous activities. He thinks that he has good deeds, as a committed Muslim at home, that can wash all his sins off. He justifies his situation saying, "Why it is wrong for me after that to refresh myself with a little fun, harming no one or for me to overlook one rule? Nothing forbidden in these things". (Mahfouz)

Sayid Ahmed's *Persona*.

Throughout his life, Sayid Ahmed has been identifying himself with his *Persona* archetype as the most domineering father and husband. He wears the mask of the strict and authoritarian husband and father while hiding the other side of his character from his family. Over years, Sayid Ahmed develops a very strict *Persona*. As a domineering husband and father, he imposes strict rules on his family in their different activities at home: the way they are dressed, the way they eat, the way they greet him while leaving and coming back from outside and the way they speak and show respect to him. Such rules should be followed and respected. He believes that under his command, there is no scope for mistakes without thinking about his *Persona*.

Sayid Ahmed is particularly interested in wearing the appropriate mask of the most disciplined and committed father to his children and the most caring husband to his wife Amina in a way to conceal any inappropriate conduct or action. Sayid Ahmed is very particular about hiding his real personality through wearing the dress of respect and integrity. He is keen enough to maintain integrity with his family through wearing the mask of *Persona* while taking precautions not to seem other than what he appears to be. Integrity and perfection are the crucial principles on which Sayid Ahmed's *Persona* is built. He thinks that through imposing strict rules on the members of his family, he can maintain his domination and grip. Nevertheless, deep down, he admits to himself his inappropriateness as a husband and a father. It is this inappropriateness that is hidden behind his perfect and dignified mask of hypocrisy.

The relationship between Sayid and the members of his family is characterized by fear and terror, yet, it is also characterized by respect and love. Here, love is not a natural one that is based of mutual affection; rather, it is one based on a cultural ground. It is more associated with culture than with affection and sentiment. Commenting on this the narrator of *Palace Walk* says, "As for love, each member of the family loved the man to the extent of worship. This love for him seeped into the heart of the youngster due to the impact of the environment; however it remained a gem hidden in a closed container of fear and terror". (Mahfouz) Sayid Ahmed leads a life characterized by sticking to the traditions. He is such a conservative master that he leaves no scope for change. He is so strict that he considers any deviations from traditions as nonsense. The family have to blindly obey his commands and instructions considering him as their high-model as a husband and a father. As the narrator states, "Sayid Ahmed had been appearing before his family wearing the turban of the most authoritative Muslim, legal scholar -the Sheikh Al-Islam and carrying the

sword of Caliph, the commander of Muslim". (Mahfouz) He uses religion as a disguise at home to hide his reality and deceive his family.

Sayid Ahmed's *Persona* in his relationship with his wife.

he husband-wife relationship between Sayid Ahmed and Amina is not one based on mutual respect or affectionate love. Rather, it is a relationship characterized by being one-sided love and respect. As the narrator tells, "The husband is the only commander and his actions are not liable to dispute no matters what their nature is". (Mahfouz) Amina leads a life of submission and obedience. As the narrator explains "She wakes up at midnight to wait for her husband's return from his evening entertainment. Then she would serve him until he went to sleep. She set up in bed resolutely to overcome the temptation posed by sleep. (Mahfouz) Amina always thinks of Sayid Ahmed as a perfect husband. She is always appreciative of all that she gets from him. Moreover, she sees it as her obligation to obey, serve and love her husband.

Amina is not allowed to openly express her opinion in matters related to her family in front of her husband. She is oppressed and her feelings are repressed by him. She is not allowed to go out without his permission. If allowed, she should be accompanied by him. As the narrator tells, "She finds an innocent pleasure in sharing the freedom of other living creatures. It is the pleasure of someone who has spent a quarter of a century imprisoned by the walls of her house". (Mahfouz) However, Amina is not allowed to express her feelings because if she tries, she will be rebuked by Sayid Ahmed. As Abdulrahman Hezam remarks, "Amina is rebuked and not allowed to have an opinion of hers. Her duty is only to serve her master and please him regardless of her desire and feelings. She maintains respect to her husband's instructions both in his presence as well as in his absence. According to the instructions, she is not allowed to visit the shrine of some religious symbols like Al-Hussein Mosque.(Hezam) The narrator explains, "Her eyes would fix on the minarets of Al-Hussein Mosque. Her yearning mingled with sorrow that pervaded her every time she was not allowed to visit the grandson of the prophet of God even though she lived only a minute walk from its shrine" (Mahfouz)

Generally, Sayid Ahmed is a dictator who keeps his wife Amina under a tight leash. With her, he is short-tempered and his conduct is indisputable. There are many situations in the novel in which he demonstrates his full grip on his family. Sayid Ahmed is in the habit of coming back late at night every day. Amina, by nature, is not happy with this habit on the part of her husband. She knows that his behavior is not liable to criticism; therefore, she is reluctant to reveal her complaint. Eventually, she decides to show her resentment in a polite way. Yet, he never accepts her remark and considers it against his manliness and masterhood and a transgression of the domestic constitution set by him. As the narrative tells, "He held her by the ear and said in his powerful voice at a high pitch and a resolute tone, I am a MAN, the absolute MASTER, I do not accept any comment on my actions. You have only to obey, be careful not to make me obliged to discipline you". (Mahfouz) One night, while in his way back to his house, he was cheerfully engaged in a fit of laughter with some of his friends and is heard by Amina and his children. Nevertheless, the moment he steps into the house and, to the surprise of his family, he changes his attitude immediately. "She and the children were used to nothing but prudence, dignity and gravity from him. How did he come by these joyful, jesting sounds, which flowed out so merrily and graciously". (PW 66)

Amina rarely thinks about the possibility of Sayid Ahmed's being in a relationship with another woman as she is isolated from the outer world. She always thinks of him as a sincere and a perfect committed husband. She appreciates everything about him. One day Fahmy approaches his mother to speak to his father about a married proposal on account of falling on love with their neighbor Maryam. Contrary to his deep and hidden interest in women, Sayid embarks in a fit of rage against the issue that he scolds Amina for trying to raise it without enough deliberation before trying to consult him. The narrator tells:

Sayid: What are you saying, woman? Repeat what you have just said.

Amina: It is just a question sir, with the decision left entirely to you.

Sayid: What is this pampering? A mother like you will ruin her children. If you were the kind of mother you ought to be, he would never have dared to discuss such insolent nonsense with you. (Mafouz)

From the conversation, it is clear that he never allows any discussing affairs associated with women even if it is marriage. As Marlin Schmidt asserts, "He is tyrannical that member no can argue or express his/her opinion freely and must show blind obedience". (Schmidt)

Sayid Ahmed's *Persona* in his relationship with his children.

Sayid Ahmed's relationship with all the members of his family is characterized by ambivalence of respect and love. They respect and love him but they fear him. Yet, this kind of love is not one based on affection nor is it mutual. To them it is just as a sign of obedience and submission. "It (love) remained hidden in a closed container of fear and terror". (Mahfouz) Sayid Ahmed is so strict and adamant with his children that he has made of his house a prison for the whole family. Moreover, both his daughters and wife are not allowed to look at the street even through the window. He allows neither his wife nor his daughters to go out to see his son Fahmi after being killed in a demonstration against the British troops in the streets of Cairo. Sayid Ahmed does not allow this as it requires their going to the hospital.

In his relationship with his children, Sayid Ahmed is short-tempered that he gets furious for the slightest reason. He verbally assaults any of his children not for a major issue. As Ali Naem clarifies, "His infuriation at home grants him a bit of relief from the endeavor he exerts to others as he tries to show self-control, graciousness, tolerance and worries for other people's feelings and affections. Sometimes he understands the irrationality of his domestic temper, yet he never regrets it". (Naem) Therefore, in the course of the incidents of the story, it is observed that the children try to avoid their father at home. Every day they wait for the moment of his leaving the house by smelling his perfume in the air while quitting. They are emotionally and psychologically detached from him. They see him as a jailer whose company at home is not at all desirable and whose departure is a blessing.

Again, in his conduct with his children, Sayid Ahmed appears very repressive, obstinate and unrelenting. It is a conduct characterized by instilling terror and fear in them. He is conventionally of the right to inflict any kind of punishment on his children. There are situations across the novel in which, instead of rewarding his children for certain actions, he repeatedly scorns, chides and threatens them to always keep them under control and surveillance. For example, he once threatens his youngest son Kamal to cut this (his hands) off for cleanliness. Furthermore, Sayid Ahmed is a despot who is very keen on keeping the same grip on his children's activities and their future that he intervenes in their sense of nationalism and belonging when they want to follow the current of the nationalist activists in their struggle against the British troops at that time.

Mahfouz primarily presents Sayid Ahmed as a dedicated Muslim who shows a lot of commitment to the religious rules and instructions. He is in the habit of offering prayers diligently and with a lot of humility. He does a lot of supplications (Doaa) so that the blessings of God shower him, his kids and his business. On Fridays, Sayid Ahmed is in the habit of offering Friday Prayer at Al-Hussein Mosque in the company of his kids in a sign of believing in the blessings of visiting the shrine to protect him and his family. Besides, reciting Quran is one of Sayid's habits that he asks the kids to follow. Of course, such habits on the part of the father make of him a model to follow for his kids and the milieu. As the narrator explains, "He asks his children to see him as a graceful, an upstanding and exemplary man whose moral conduct is impeccable". (Mahfouz)

The *Shadow* archetype of Sayid Ahmed's Character:

Shadow unconsciously tends to act against or break the social standards or rules. The Shadow archetype of Sayid Ahmed's character refers to that aspect of his character which entails his reality. It entails those actions, deeds, thoughts and feelings that he tends to hide from the outer community as well as from his family. This aspect of his character represents that part that he feels ashamed of and stores in his subconscious. Sayid Ahmed, ironically, claims to be a sincere and a loving husband and a perfect master of the family and this contradicts what he really is. Contrary to what he appears to be in the house, he is a libertine who leads a life of unbecomingness and sexual pleasure. He is a sexual mania who spends his nights with dancers and prostitutes at night clubs. Commenting on this aspect of Sayid's character, Ali Naem states, "In his disposition, Sayid Ahmed Abdelgawad delights in the pleasures of life. He follows every bit of these pleasures with joy, gaiety and passion. Women and wine in his circular life are necessary and compulsory things." (Naem)

Sayid Ahmed is such an audacious man who acknowledges the immoral side of his personality but insists on it. He is such a man who never misses a chance to enjoy his life to the fullest on his own way. He enjoys his life without experiencing any conflict between his piety and sensuality. He is proud of his ability to maintain a balance between his appearance and his reality. Commenting on his binary, Sayid proudly states, "I do what I want and still I'm Alsayid Ahmed. That's all to it. What a fine idea it is for me to try breeding my children to be high-example of rectitude and purity, since it will be different for them to keep balance between my life style and my honor and rectitude". (Mahfouz)

Sayid Ahmed is aware of the duplicity of his character, and he is never willing to change it. He does not have that sense of guilt about his shameful acts. He leads a life of merriment and pleasure outside the house with dancers and singers while mired in excessive drinking and sexual pleasure. Contrary to his conservatism at home, he is that liberal and funny that he can create jokes to make all the companions burst on laughter and make sarcastic comments on the behavior of others. He is such an addict of hedonism and dissoluteness that he is ready to have affairs with a dancer or even with a widow of a neighbor when it comes to sexual pleasure. Throughout the first novel, the narrator gives a detailed description of the nature of Sayid's affairs at night clubs with Zubayda, Zanuba and others. He turns to be a singer and a playboy and a merry-maker who plays the tambourine.

To Sayid Ahmed, women are like commodities or objects that he is free to act with as he desires. Contrary to the way he treats his wife and daughters, women can be enjoyed by him one after another as objects of pleasure that can be traded off against one another. Jalila, one of his old mistresses with whom he has ended his affairs, is not invited by him to the wedding of his daughter Aiysha. He has deserted her for another mistress, Zanuzba. While the celebration is on, Jalila invades the privacy of the host's (Sayid's) congregation and decides to avenge her desertion by disclosing her past secret affairs with him in the presence of his guests. He tries to pacify her, but she is unrelenting. She uncovers the dark side of his character to scandalize him at his house. She furiously says, "Gentleman, you're my witnesses. See how this man, who used to get angry if he could not stick the tip of his moustache in my belly button, is not now welcoming me at his house". (PW 265)

Sayid Ahmed's eldest son, Yassin, like his father, is interested in sexual pleasure. In his endeavors for sexual pleasure, he comes across his father's immoral behavior. To his shock, Sayid Ahmed is discovered by Yasin who is also shocked to find out that both he and his father are the same. He said to him "Congratulations father. Today I have discovered you. To me, today is your birthday. What a day and what a father, who before taught me was lost to me. Drink and play the tambourine as you wish." (Mahfouz) Yassin has affairs with Zubaida, who is also admired by his father. Sayid Ahmed is in the habit of paying special visits to her. Yassin decides to report this to his step-brother Fahmi, and the latter is really shocked to see his father in

such a situation. Pondering upon the situation, Yassin comments saying, "What an amazing situation. It would never have occurred to me. Here I am with Zabuba and my father is in another room with another woman. Both of us are in the same house". (Mahfouz) On the other hand, Fahmi, upon knowing about the secret erroneous activities of his father, comments, "My father gets drunk and commits adultery. Is my father deprived or is licentiousness a virtue?" (Mahfouz)

Sayid Ahmed is around character that develops the incidents of the story that spans three generations. The aspect of time is an essential one in this development. It gives it different dimensions. In the course of the story, Sayid Ahmed is greatly affected by the death of his son Fahmi that he changes his attitude toward his family and gives up the old habits of having affairs with women at night clubs. It takes him five years to return back to his past erroneous activities and hedonism. In the course of the incidents of the second novel of the *Trilogy -Palace of Desire-* Sayid Ahmed changes his approach toward the surrounding world. At home, he relaxes the rules of his mastery over his family. Amina is allowed to go out to Al-Hussein Mosque. He also starts to regret his past experience of infidelity and unbecomingness.

However, in the passage of time, he gradually develops through a desire to go back to his past immoral practices as a perfidious husband and a hypocrite father. The Shadow archetype of his character is active again. He resumes his nights at night clubs with his old mistresses with excessive drinking as a man of wants. He becomes even more infatuated by Zabuba, the lovely singer lute player. Zanuba is youthful and beautiful enough to attract him. Initially, she rejects his advances and this rejection maximizes his agony and infatuation by her. He sees her rejection as insulting and degrading. He floods her with gifts and spends extravagantly to win her satisfaction. Sayid Ahmed is again back to his old habits. He carries on his nights at the night clubs with singers and prostitutes. He no longer regrets his immoral acts. He lives under the veil of piety and it remains till his death.

As the course of the story takes us to the conclusion, in the third novel –Sugar Street- Sayid Ahmed's health deteriorates. He is no longer able to climb the stairs and has to stay downstairs. He uses the same stick to walk on. It is the same stick that he has been holding since his old days. It used to be a symbol of power and elegance. Now, it helps him as he moves. Things have changed. Amina is no longer scared of Sayid Ahmed. She can express her opinion openly. Sayid Ahmed has died, though his death is tragic for Amina, it is also liberating for her. She is no longer confined to her house that she attends his burial and says the final prayers for him in his funeral.

Conclusion

In writing Cairo *Trilogy*, Mahfouz has succeeded in building a unique narrative associated with the laps of time through different periods. In his portrayal of the Persona and the Shadow of Sayid Ahmed's character, Mahfouz has artfully succeeded in creating an unprecedented fictional character in the history of Arabic literature given the reality that the character of Sayid Ahmed is an ambiguous problematic character that has adopted contradictory approaches in life. The novel is a saga of self-deception in which the protagonist's Appearance is in contradiction to his Reality. Sayid Ahmed has striven to gain perfection that eventually leads to his ruin given the hidden reality of his character. In sketching the character of Sayid Ahmed, Mahfouz could skillfully draw a line between the two archetypes of his character: Person and Shower. It is a journey of self-discovery that centers on a process of Self-individuation. It is a process that everyone should be aware of to realize one's true self. It is a lifetime process that comprises both the conscious and the unconscious aspects of everyone's psyche.

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Biography

Mohamed Fathi Helaly is currently working as an Associate Professor of English Literature at Prince Sattam bin Abdulaziz University in KSA. He has accomplished a considerable number of research papers in American, African and English Literature. He is particularly interested in literary theories namely such as Feminism, Womanism, Existentialism, Postcolonialism and Existentialism.

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