REFRAMING CHARACTER ROLES: DEFAMILIARIZATION OF PROTAGONIST AND ANTAGONIST IN AWAL DAN AHIR BY NAGUIB MAHFOUZ

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ABSTRAK

Defamiliarisasi adalah studi tentang bagaimana karya sastra menjadi terasa asing, berbeda dari yang lain. Studi deskriptif kualitatif ini menggunakan teori Defamiliarisasi Victor Shklovsky untuk melihat karakter oposisi yang diciptakan oleh Najib Mahfudz dalam Awal dan Ahir. Hasil dari penelitian ini adalah bahwa Najib Mahfudz menciptakan karakter unik seperti Nafisah, seorang ibu yang ditinggalkan oleh suaminya dalam menghadapi situasi sosial dan ekonomi dengan keempat anaknya setelah revolusi di Mesir. Karakter protagonis seperti Samirah, Hasanain, Husain, Nafisah, Bahia dan Farid Affandy, mewakili karakter khas yang diciptakan oleh Mahfudz bersama dengan situasi sosial dan psikologisnya. Demikian pula, karakter Antagonis begitu unik diciptakan oleh Mahfudz. Situasi sosial, ekonomi politik dan psikologi masyarakat Mesir juga mewarnai karakter cerita yang khas. Tokoh-tokoh yang diciptakan Najib Mahfudz, baik antagonis maupun protagonis, sangat menarik secara struktural. Tokoh-tokoh yang dibangun oleh protagonis dan antagonis tidak saling berhubungan secara langsung, melainkan bertemu dalam bentuk hubungan sosial yang berbeda, yang berbeda dengan novel-novel lain pada umumnya. Najib Mahfudz tampak sangat piawai dalam menciptakan beragam karakter sehingga seolah-olah karakter-karakter tersebut hidup di hadapan pembaca.

KATA KUNCI
Oposisi, Defamilasi, Karakter, Antagonis, Protagonis

ABSTRACT

Defamiliarization is the study of how the literary work becomes strange and foreign, differs from the others. This qualitative descriptive study uses Victor Shklovsky's Defamiliarization theory to see the opposition characters created by Najib Mahfudz in Awal dan Ahir. The result of this study is that Najib Mahfudz creates unique characters such as Nafisah, a mother who was abandoned by her husband in the face of social and economic situations with her four children after the revolution in Egypt. The protagonist characters such as Samirah, Hasanain, Husain, Nafisah, Bahia and Farid Affandy, represent the typical characters created by Mahfudz along with his social and psychological situations. Likewise, the Antagonist characters are so uniquely created by Mahfudz. The social situation, political economy and psychology of Egyptian society also colour the distinctive characters of the story. The characters created by Najib Mahfudz both from the antagonist and the protagonist are very interesting structurally, the characters built by both protagonist and antagonist are not directly related but meet in other forms of social relationships, which is different from other novels in terms of generally. Najib Mahfudz seems very good at making different characters so that it appears that these characters come to life in front of the reader.

KEYWORDS
Opposition, Defamilization, Characters, Antagonist, Protagonist

INTRODUCTION

Every human being is blessed with different characteristics. These characteristics can also be a gift from God or come from the environment and family that surrounds them. The manifestation of characteristics of every human being can be reflected in their Behaviours, attitudes, and thoughts, both in the form of words and actions of the human being themselves. The characteristic itself is generally referred to as traits or characters that exist in humans. (Tim Redaksi KKBI 2008) defines characteristics as psychological traits, morals and characters that differentiate one person from another person. In this way, the character traits of each human being will be different from those of others. Characteristic differences can be influenced by human biological and environmental influences that shape them, both by the family environment and the community environment. This is as stated by (Cervone and Lawrence A. Pervin 2011) that a person's personality is influenced by many things, which can be divided into two, namely genetic factors and environmental factors.

In literary works, each character is depicted differently. This is done to further strengthen the characters of the story intended by the writer. The characteristics of these characters are usually known from the role that each character plays in the story.(Stanton 2007) states that characters in literary works refer to individuals in the story who are depicted in the Behaviours or nature of the story. Edgar V. Robert (Roberts 1995) states that characters in a story are human representations of the story structure through thoughts, speech and Behaviours displayed. In prose, mainly the presence of characters with characteristics created by writers serves to enliven the storyline, so it would be difficult to imagine how a literary work, especially prose, would be created without the presence of certain characters with various existing characteristics. (Yakob and Saini 1997) state that the quality of a literary work (short story) will be largely determined by the author in bringing to life the character and characteristics or personality of the characters created. So the stronger the characters created, the stronger the story will be, and vice versa; the weaker the characters created by the author, the weaker the story will be.

In literary analysis, one way to see the strength of characters in a literary work, especially prose, is to use Victor Shklovsky's theory of the Defamiliarisation of Russian Formalism. Defamiliarisation is part of the concept of structuralist theory. Structuralism is a literary study that focuses on the structure of literary figures. Structuralism contains certain values that can be seen, clearly, in the structuralists' response to epistemological problems, especially in the relationship of the human subject to his system of perception and language, and to the objective world (Scholes 1977). Peaget in (Endraswara 2013) states that structuralism contains at least three main things, the first is about the idea of the whole, the second is the idea of transformation, the third

is the idea of order which is independent, in this case does not require understanding from outside to maintain the transformation procedure, so that this autonomous structure only focuses on itself.

On the other hand, Claudi Levi-Strauss said that the objects of structural sciences are things that show the properties of a system, namely all entities in which one element cannot be changed without changing all the other elements (Todorov in (Bann, Stephen 1973) In structuralist theory, language functions to criticize the problems that exist in the text as a literary language (Jefferson and Robey 1982). More clearly, Stanton (Rachmat Djoko Pradopo 2003) states that what is meant by structure in a literary work includes the theme, story facts, literary devices, plot, characterization and setting. In this case, the focus of this research is the characters in the novel Awal and Ahir. The analysis of these characters is very interesting to study because it will determine the realization of the story in a literary work.

Defamiliarization is a concept promoted by Formalists, especially Shklovsky, to make it strange, unfamiliar or extraordinary. Selden (Suarta and Dwipayana 2014) stated that we can never maintain the freshness of the expression of objects, thus, the demands of normal existence are necessary for them to become a large number of things that are automated. In this case, formalists focus their analytical attention on literary texts to display the oddities that exist in the literary work, this is what is unique about the literary work which is different from everyday life. Literary works are formed in such a way in various ways to display oddities, one of which is characterization. This oddity is what differentiates literary works from everyday life, even though literary works also contain characterizations and main problems taken from portraits of everyday life.

In this study, the researcher will focus on the characteristic aspects of the characters in the novel *Awal dan Ahir*. For researchers, this structural aspect of character is very interesting to study, because Najib Mahfoudz, Naguib presents various characters, both antagonists and protagonists, with really interesting physical and inner characters. The characters created by Najib Mahfoudz, Naguib are essential to bring the story alive. Without strong characters displayed in a story, the success of the story will be questionable.

Research on defamiliarization was also carried out by (Utomo 2020) in the novel *Pulang*, Utomo focuses more on the defamiliarization of power and historical myths used by the author in the novel. (Intan Zuhrotun Nafi'aha 2019) in their study looked more at the techniques used by the author in the novel *Akar*. Nafiah saw that the use of foreign languages such as English and Thai was widely used to further strengthen the aesthetic value in the novel. (Akbay and Memmedova 2020)'s study of defamiliarization in the work of Penelope Fitzgerald (1916-2000) is more focus at the author's way of carrying out the

defamiliarization technique, this is because Fitzgerald is famous for her distinctive and elegant style, apart from that, He is also famous for the mysterious concept of ostranenie. Zargham, A., & Dastyari, E. (Qalam 2021) in their study of the architecture of Muhammad Siyah Qalam's works explains that there is a unique use of language in his works, personification, new combinations and unconventional painting techniques in his works. Research (Dita and Ridho 2019) regarding the characters of Antoine De Saint Exupery's *The Little Prince*, Zakiah saw that children's stories have their uniqueness, especially in telling the characters of the child stories that he created. There are many differences the researchers found with previous research particularly because this research look into the characters created by Naguib Mahfoudz, Naguib, both antagonists and protagonists. These characters are in dynamic opposition to one another, and what makes this story unique is that the antagonist and protagonist do not meet each other face to face.

In the novel *Awal dan Ahir* by Naguib Mahfoudz, Naguib, there are 10 characters shown with their name mentioned in the story, namely Samirah, Hasan, Hussain, Nafisa, Hasanain, Farid Afandy, Bahia, Salman Jabir, Ahmad Bey Yusro and Mahrous (Masadi 2009). There are also several figures mentioned without names who represent their respective roles, such as a wife, police, thug, neighbor, office friend and others. Characters who appear without names usually only appear at certain times and only represent several events as a complement to the story.The ten characters mentioned above are the core of the story in the novel, especially the characters Samirah, Nafisa, Hasan, Husain and Hasanain who are members of the family. These characters are also divided into antagonists and protagonists who will be of concern in this research.

The practical benefit of this research is to provide an overview and knowledge to readers about the unique characters presented by Najib Mahfoudz, Naguib in the novel *Awal dan Ahir*. The characters created in the antagonist and protagonist figures are the result of the author's magic or creation to bring a literary work to life so that the work becomes a unique and intriguing for readers. The strength of character displayed by Naguib Mahfoudz, Naguib is a value for the success of an author in creating a literary work. Another benefit that can be taken is that in every human being, there are the same characters as those shown in the novel, so through this research readers can learn lessons related to good human characters (Protagonist) and bad characters (Antagonist) in the novel, this is because the characters created by Najib Mahfoudz, Naguib must be inspired by characters taken from a real-life reality.

From the explanation above, this research attempts to reveal the characteristics of the Protagonist and Antagonist characters in the novel *Awal dan Ahir* by utilizing Viktor Shklovsky's Defamiliarization theory. The

characterization of each character in the novel will be of greater concern to researchers, considering that defamiliarizatio is one of the techniques used by writers to make a literary work more alive, with various characters brought to life by a writer so that the literary work is different from the reality captured by the writer. Writers make the literary work look strange and alive, so this is what makes readers more interested in reading a literary work.

METHODOLOGY

The method used in this research is a qualitative descriptive method with a structural approach called an objective approach. The structural approach in literary studies itself is an approach that analyzes based on its intrinsic elements and looks at the interrelationship of these elements to produce the meaning to be achieved (Nurgiyantoro, 2010: 37). The material object of this study is the novel Awal dan Ahir by Najib Mahfoudz, Naguib which was published by the Indonesian Obor Foundation in 2000. In this research, the researchers used the theory of Defamiliarization from Russian Formalism. Data collection techniques (Faruk 2012) are a way to collect empirical facts related to research, so the techniques used are reading, listening and taking notes. The researchers focused this research on analyzing the characters structurally by utilizing this theory.

Viktor Shklovsky's theory of defamiliarization, which belongs to Russian Formalism, is employed to examine the forms of defamiliarization that emerge in the characterization of figures in the novel Beginning and End by Naguib Mahfouz.

The research was carried out through several systematic stages. First, the researcher conducted a thorough reading of Naguib Mahfouz's novel Awal dan Akhir (The Beginning and the End) to obtain a comprehensive understanding of its narrative and thematic structure. Second, the researcher identified and determined the main protagonist and antagonist characters within the novel. Third, each character was described in detail, encompassing both physical attributes and psychological traits to capture their complex characterization. The fourth stage focused on examining the aspects of defamiliarization that appear in the portrayal of these characters, exploring how Mahfouz presents ordinary experiences in unfamiliar or strikingly new ways. Fifth, the study analyzed the contrasts and oppositions between the protagonist and antagonist characters, highlighting their differences in values, perspectives, and roles within the narrative. Finally, conclusions were drawn based on the overall analysis, emphasizing how defamiliarization functions in shaping the characterization and contributing to the artistic and thematic depth of the novel.

RESULT AND DISCUSSION

Defamiliarization of Protagonist and Antagonist Characters in Novel Awal dan Ahir

Defamiliarization study is an approach that focuses on estrangement within a literary work. Such estrangement manifests in various forms, both structural and linguistic, whereby elements that appear ordinary in everyday life are reshaped and presented by the author in literature as something unfamiliar, unconventional, and strange

In this chapter, we will discuss defamiliarization in the characters of the protagonist and antagonist in the novel Awal and Ahir. The study of defamiliarization is part of Russian formalism by Victor Shklovsky, so this study is a structural study that focuses on the characteristics created by Mahfoudz, Naguib, both in protagonists and antagonists. After the images of the Protagonist and Antagonist characters were found, the researchers then focused on conclusions about the differences between these characters.

This defamiliarization study is primarily intended to examine the strength of characterization as crafted by an author. Characters constructed through defamiliarization differ from those found in empirical reality; however, the power of such defamiliarized characters is employed to reinforce the narrative or novel, thereby enabling it to exert a strong influence on the reader.

Defamiliarization of Protagonist Characters in Novel Awal dan Ahir

In this study the researchers will focus on the defamiliarization of the protagonist character (Burhan Nurgiyantoro · 2013) provides a definition of the Protagonist character as a character who is admired and is the embodiment of ideal norms for society. Defamiliarization in this study seeks to find descriptions of the characters created by Najib Mahfoudz, Naguib, both from the physical charactersistics and the inner characteristics created. So based on the definition above, the researchers determine the protagonist characters as follows:

1. **Samirah**

Samirah is a single parent in her family, her husband died so she became a single mom raising her four children, three sons and a daughter. Samirah's strength is her determination to look after her family. Samirah has a thin and skinny physical characteristic due to being an only parent in her family and has a tired and pale face. The physical characteristics strength is created by the author (Mahfoudz, Naguib). By giving a physical description of the character Samirah who has had a thin and skinny body since her husband left her, the description of Samirah gives physical characteristics strength to a woman who has to bear the burden of life by caring for her four children (Mahfoudz 2000). The burden of life borne by

Samirah causes her to be physically thin and skinny, so this is where the strength of character (Defamiliarization) created by Najib Mahfoudz, Naguib can successfully influence the reader.

In terms of character, Batin Samirah is a woman who is very strong, determined, and very firm towards her children, she was able to manage her family's life after her husband died, one of which was that they had to move from their previous apartment to a humbler flat (Mahfoudz 2000). Samirah also sells a lot of goods at home to cover her economic needs. Samirah also asked Hasan (eldest brother) and her daughter Nafisah to look for work (Mahfoudz 2000).

Samira said plaintively, "Mother hopes that you are earnestly seeking employment."(Mahfoudz 2000)

Samirah's firmness, even though it can be seen as a little harsh, was shown when she intervenes her two children when they were arguing by giving her two children a few blows. Samirah's inner characters shows that she has a character that is dominated by fatherly traits rather than the typical motherly character who acts gently towards her child (Mahfoudz 2000).

Samirah's inner character strength created by Mahfoudz, Naguib is showcases as the character of a mother who was abandoned by her husband. Samirah raised her sons and daughters strongly, firmly and act harshly towards her children. Samirah immediately sold her furniture and ordered her son Hasan to work to help his family's economy. Samirah also plans to educate her son Chasanain with a higher education to improve the family's economy. Najib Mahfoudz, Naguib created a distinctive inner characteristic to strengthen the family's social situation after the death of her husband. Samirah's characteristics is the character of a mother from a middle-class family in Egypt who faces the social situation that occurs.

The character of Sammirah created by Naguib Mahfouz, both in her physical and psychological dimensions, produces a strong effect of defamiliarization. Her physical image after being abandoned by her husband presents her simultaneously as a mother and a father figure, marked by firm and decisive choices. Sammirah carefully organizes her household and the lives of her children; both her physical and inner representations, as defamiliarizing effects crafted by Naguib Mahfouz, depict a mother who is strong rather than weak. The social character constructed is likewise marked by firmness, clearly portraying the image of a middle-class family permeated by economic conflict, particularly one that depends on the figure of a male breadwinner.

2. Hussein

Hussein is the second son of Samirah's family. Hussein's character is most similar to his mother compared to the others. Physically, Hussain has a taller figure than his older brother Hassan. He also has a handsome face like his brother and sister Hassanain.

Between the two, Hussen was the wiser, whereas Hassanein was the stronger.(Mahfoudz 2000)

Hussein has patience, loyalty and willigness to sacrifice like his mother. Out of his three brothers, Husen is the most mature among the others. Hussein also has a strong heart and is firm and wise almost like his mother. Husein's wisdom was seen when he advised Hasanain. He advised Hasanain to maintain his honour because he had seen that his younger brother was blocking Bahia's path rudely after Bahia had finished leaving the chicken coop to feed him (Mahfoudz 2000).

Hussein's wisdom was also seen when he graduated from school. Even though he wanted to continue his education at a higher level, he thought about his family's future so in the end he preferred to work to help his family economically (Mahfoudz 2000)

Hussein is also a gentle and polite person. After he finished his studies and wanted to look for work, his mother told him to come to Ahmad Bey Yousry to ask for help in finding work. His soft and seemingly exaggerated words invited sympathy from Ahmed Bey Yousry (Mahfoudz 2000).

The defamiliarized characterization constructed by Naguib Mahfouz in the figure of Hussein reflects a compliant and relatively introverted child. In principle, defamiliarized characterization would be expected to be embodied in the main protagonist. However, what is striking is that Naguib Mahfouz does not position Hussein as the central character; instead, he assigns this role to his younger brother, Hassanein, even though Hassanein does not fully meet the conventional criteria of a protagonist.

3. *Hasanain*

Hasanaian is the central character of the story in the novel *Awal and Ahir*, almost all aspects of the storyline concern Hasanain's life (Masadi 2019). "Naguib Mahfouz positions Hassanein as the main character, endowing him with an unstable temperament, in contrast to his elder brother Hussein, whose character is more stable and composed. The defamiliarized characterization crafted by Mahfouz is highly distinctive, as Hassanein lacks the conventional traits typically associated with a protagonist. His instability marks a deliberate departure from other novels that center their narrative focus primarily on a single, idealized main character. Through this strategy, Naguib Mahfouz appears to redirect the

reader's attention, encouraging them not to concentrate solely on the protagonist, but also to closely observe and evaluate the characterization of each figure within the narrative.

Hasanain himself is a child from the Samira family, he is the third child of the Samira family who is considered the smartest and most handsome out og his older brothers. He then became engaged to Bahia, who was the daughter of Farid Afandy. Hasanain is one of the children that Samira is proud of because he graduated from the Egyptian Military Academy. Physically, Hassanein is taller than his older brother and has a more handsome face, fair skin and a dashing body.

Hasanain's inner characteristics tends to be somewhat rude and emotionally unstable. One of Hasanain's rude characteristics was when he forced Bahia to kiss him (Mahfoudz 2000).

Unable to endure the young man's gaze, she turned away and left. Hassanein quickly followed behind her. She turned toward him with a grim expression and said, "Please, leave me alone and go away."(Mahfoudz 2000)

Hasanein's unstable spirit was described by Najib Mahfoudz, Naguib as representing the social and political impact that occurred on Egyptian urban society during the 20 years between the two world wars. The realism of society and social inequality at that time attracted Mahfoudz, Naguib's attention to be depicted in the figure of Hasanein.

Hasanein's unstable attitude was also visible when he broke off his engagement to Bahia. He did this after graduating from the military academy. Hasanein feels that his social position is higher than that of Bahia and Farid Afandy's family. Even though his engagement to Bahia was based on his wishes and the approval of his family.

The peak of Hasanein's rude nature and unstable soul was when he found out that his older sister Nafisah had been caught by the police for prostituting herself. Hasanein felt that his reputation as a captain had been destroyed after finding out that his sister was a prostitute, so he felt that everything was over (Mahfoudz 2000). The incident ended with Hasanein asking Nafisah to commit suicide. Hasanein never thought or looked for the cause of the incident that happened to his brother (Mahfouz 2000).

4. Nafisah

A strong form of defamiliarized characterization is also evident in the figure of Nafisah. Her physical defamiliarization is represented through her portrayal as an unattractive and weak woman, a depiction that significantly shapes the trajectory of her life. Psychologically, Nafisah's characterization—marked by frailty, lack of physical beauty, the loss of her father, and persistent economic hardship—reflects the severity of social

conditions of the period, particularly for women. This defamiliarized portrayal renders Nafisah's life experiences strikingly realistic, as she endures a series of misfortunes culminating in her being forced by her younger brother, Hassanein, to commit suicide by jumping into the Nile River.

Nafisah is the only daughter in Samirah's family. After her father died, she worked as a tailor to help support her family financially. From her sewing activities, she met several men who took advantage of her weakness. Nafisah has a face that is not beautiful (can be said leaning towards ugly) when compared to her older sister and two younger siblings, her hair is black with short strands and her body is tall and slim (Mahfoudz 2000).

> *She pulled at her braid and looked toward the kitchen ceiling, which was blackened with soot and whose corners were covered with spider webs.*(Mahfoudz 2000)

Nafisah's economic situation and attitude towards life which tends to be surrending to the situation makes Nafisah vulnerable to the persuasion of men, one of whom is Salman bin Jabir who persuades her to marry him. Salman Bin Jaber used her for his sexual satisfaction by promising to marry her (Mahfoudz 2000). Nafisah is also a person who easily surrender and unable to put up a fight, this was seen when Nafisah found out about the news of Salman's marriage which had destroyed her life (Mahfouz 2000).

> *Salman bin Jabir spoke. "Do not doubt it. We will marry as I told you. I swear before God." Nafisah listened intently, her heart pounding.*(Mahfouz 2000)

Nafisah's attitude is too resigned to circumstances and weak to temptation. The circumstances of her life after being destroyed by Salman bin Jabir made her mentally down, causing her to fall into sexual crimes and prostitution. Until she was finally caught by the police and chose to end her life by committing suicide.

5. Bahia

Bahia is the daughter of Farid Affandy. She has a younger brother named Salem. Bahia was seventeen years old when she became engaged to Hassanein. After three years of engagement, Hassanein broke off the engagement with Bahia after becoming an officer, Hasanain felt that his rank was higher than Farid Affandy's family. Hussein then succeeded Hasanain in marrying Bahia. Bahia's physical character is described as a beautiful girl. Has smooth skin and a round, white, almost pale and red face, his body is rather short and he has a pair of blue eyes (Mahfoudz 2000).

> *With deep irritation, Bahia pulled her hand away, her face flushed red. In a fit of anger, she stormed away from the doorway.*(Mahfoudz 2000)

Bahia's inner characteristics is described as an energetic, gentle, shy girl and very obedient to her parents. The character Bahia is only depicted in the first few chapters, to connect with the character Hasanain who has an unstable character. The image of Bahia's character as depicted by Najib Mahfoudz, Naguib is that of an obedient woman, with a stable and harmonious family background, like the character of middle-class girls generally in Egyptian society.

6. Farid Affandy

Farid Affandy is a close neighbour of Samirah's family in the same building flat in the narrow alley of Nasr Allah. Their neighbourly relations have gone a long way and the ties of friendship between the two families are strengthened by good manners of helping each other and similar living standards in middle-class families. Farid Ffandi and Samirah's husband are also colleagues at the Ministry of Education.

Physically, Farid Affandi is described as a fat and stout man, with a very large, bloated stomach, and a round face. He is also described as someone who always looks after his appearance and is always neat. Farid Affandi is also described as having a kind nature. This can be seen when Farid Affandy's family always provides Samirah's family with assistance. When Samirah's husband died, Farid Affandy was the first person to express his condolences (Mahfoudz 2000).

Farid Affandi is also described as an introvert and rarely leaves the house unless there is an urgent need (Mahfoudz 2000). Farid Affandi is also described as someone who is family-oriented, someone who love and has a close relationship with his family and children.

> *"Farid Effendi was the kind of person who never left the house except for urgent matters."* (Mahfoudz 2000)

Farid Affandi is also not a dominating figure in this story and only appears in the first few chapters of this story. Najib Mahfoudz, Naguib describes Farid Affandi as the ideal figure of a father from a middle-class family who loves his family and spends a lot of time with his family (Mahfoudz 2000).

Antagonist Characters as the Oppositte Character in Novel Awal dan Ahir

In this study, the Antagonist character in the novel Awal and Ahir will be studied, the analysis of the antagonist character is based on the definition of Burhan Nurgiantoro (1995: 179) that the Antagonist character is a character who causes conflict, this character is usually depicted as a bad and negative character, such as a vengeful, deceitful, liar, justifies any means, envious and envious. The opposition to the defamiliarization of the protagonist includes the

physical structure and inner structure built by the author so that the characters built by Najib Mahfoudz, Naguib come alive.

1. Hasan

An intriguing antagonist in this narrative is Hasan. The defamiliarized characterization constructed by Mahfouz depicts Hasan as a pampered child from a middle-class civil servant family. After his father's death, the domestic situation undergoes a significant transformation; however, Hasan's indolent disposition remains unchanged. He emerges as an antagonistic figure who survives through his association with a café and involvement in drug trafficking. Life in the café brings him into contact with other antagonistic characters, and it is from this convergence that the narrative gains particular intensity, as the defamiliarized characterization of two antagonists intersect and generate conflict.

In this novel, Naguib portrayed Hasan as the eldest brother in the Samirah family. Hasan was initially expected to take over his father's position after his death to support the family and earn a living. But in reality, he was unreliable. Hasan lived from café to café, becoming a thug and getting involved in the illicit drug trade. Hasan then became a fugitive from the police and left his mother's house in a state of being robbed and never returned.

Physically, Hasan is described as having a height and body size almost identical to his father's. Hasan also has a handsome face like his two younger brothers. His character is depicted as a lazy young man, possibly the first child and spoiled by his father, making Hasan a lazy child. Hasan's laziness is very apparent when he is asked to find a job after his father's death (Mahfouz 2000).

> *"His hair appeared peculiar, as it was allowed to grow long, thick, and voluminous, giving the impression of a second head placed atop his real one. His face was as handsome as his younger brother's; moreover, his body was tall and muscular, with broad, prominent bones."*(Mahfoudz 2000)

Hasan's laziness is also evident when he spends more time in cafés than working; his acquaintance with Mr. Ali Sabri leads Hasan to live in the nightlife, becoming a singer in cafés, engaging in gambling, and using narcotics. (Mahfouz 2000). The climax of Hasan's story is depicted by Mahfoudz, Naguib when he successfully defeats Mahrous the Negro (Mahfouz 2000). By defeating Mahrous, his name becomes renowned and respected by the café owners. Like most antagonistic characters who meet a bad fate, Hasan's story ends with him becoming a fugitive from the police and returning home in a severely injured state due to a robbery.

"'The fight earlier was unavoidable,' Hassan murmured with confidence. A servant approached and said, laughing, 'They call you "the Head" because you brought him down with your head.'"(Mahfouz 2000)

The depiction of Hasan by Najib Mahfoudz, Naguib primarily portrays him as a lazy young man trapped in a dark nightlife, where cafés are his daily haunts filled with prostitution and narcotics. Hasan becomes a social symbol of the dark café life characterized by prostitution and drugs.

2. Salman Jabir

Salman Jabir is depicted by Najib Mahfoudz, Naguib as a young man who works at his father's store. His encounter with Nafisah led him to exploit her solely for his sexual desires. Salman seduced Nafisah, praised her, and took advantage of her unstable emotions for his sexual needs, only to leave her when his father arranged a marriage for him with another girl.

Physically, Salman bin Jabir is described as having a tall and thin body, like most store clerks. It can be said that Salman bin Jabir was an unattractive person. He has a somewhat dark complexion with an elongated face and narrow eyes. Salman bin Jabir also has a short and thin moustache. The inner character of Salman bin Jabir is depicted as cunning, and skilled at seducing by exploiting the unstable psychological state of Nafisah (Mahfoudz 2000).

"So, we are to remain in darkness?' she asked, with a mixture of astonishment and anger. 'The radiance of your beauty is more than sufficient,' the young man replied in a coaxing tone."(Mahfouz 2000)

Salman bin Jabir exploits Nafisah's unstable psychological state and seduces her to satisfy his sexual needs, promising to marry her. After Salman bin Jabir got what he wanted, he then left Nafisah because his father arranged a marriage for him with another girl. (Mahfouz 2000). The inner strength created by Najib Mahfudh illustrates that Salman bin Jabir possesses a character that is truly cunning, cowardly, and very quick to betray what he once promised.

3. Mahrous

The character Mahrous is depicted by Najib Mahfoudz, Naguib as a thug who causes trouble at Café Ali Sabri. Mahrous represents the lower social class and becomes the antagonist in the *Awal dan Ahir* story. The character Mahrous only appears in episode 39. Mahrous is also depicted as someone who likes to visit other cafés at will without paying, and no one dares to ask him for payment even after he has eaten and drunk there. (Mahfouz 2000).

The depiction given by Najib Mahfoudz, Naguib of Mahrous is a troublemaker with dark skin, dreadlocked hair, a large and strong body, and

sharp eyes that suggest cruelty and violence. The depiction was given to reinforce the impression of Mahrous as a thug who causes trouble in every café. The character Mahrous dies in a fight with Hasan at Café Ali Sabri.

> *"A café employee approached Ali Sabri and whispered in his ear, 'This man is Mahrous, known as "the Negro," a troublemaker; everyone in this area is afraid of him.'(Mahfouz 2000)*

Mahrous is one of the characters introduced by Najib Mahfouz to illustrate the economic disparity occurring in Egypt. The difficulty of finding a job, as experienced by Hasan, led Mahrous to choose to become a thug rather than struggling to find employment.

Defamiliarization Opposition of Protagonist and Antagonist Characters

The opposition of defamiliarized characterization examined here addresses the ways in which antagonistic and protagonistic figures are set in opposition to one another. Following the preceding discussion of the defamiliarized characterization of both antagonists and protagonists created by Naguib Mahfouz, the researcher proceeds to compare and analyze the distinctive forms of defamiliarization that operate in mutual opposition. Generally, in most novels, antagonistic and protagonistic characters are constructed in clear binary opposition; however, Naguib Mahfouz does not appear to adhere strictly to this convention. Instead, the defamiliarization of each character is carefully crafted in alignment with a uniquely structured plot, thereby distinguishing the work from other novels.

What is interesting in the novel *Awal dan Ahir* by Najib Mahfoudz, Naguib is the opposition of the character's strengths from the characteristics he created. The main character in the protagonist role is played by Hasanain, who has a characteristic with an unstable psyche. Najib Mahfud did not create the main character (Hasanain) as a super protagonist, capable of protecting and solving problems like typical protagonists. Hasanain as the main character is also not the problem-solver in this story. Hasanain even becomes a source of trouble when he tells his sister Nafisah to jump off the Nile River bridge to commit suicide. Hasanain does not provide a solution to the problems his sister is facing but instead adds new psychological pressure until she commits suicide. Knowing that his sister jumped from the Nile River and died, Hasanain then jumped from the bridge over the Nile River, following his brother to commit suicide. (Masadi, 2009: 85).

The ideal protagonist as the main character is generally one who dominates the story and is capable of solving problems, as is typical of the main characters. In this story, Najib Mahfouz introduces the character Husain, Hasanain's brother, as a character with main traits. Husain, although not dominating the story, possesses main character traits such as kindness and

wisdom, unlike the main character Hasanain. The interesting figure in the Protagonist character here is Nafisah, who also almost dominates the entire story from the beginning to the end. Nafisah's character, who is not physically beautiful and also has an unstable psyche after her parent's death, becomes trapped by men's seductions and is sexually exploited until she ends up in prostitution. Nafisah is also the one who ends this story by jumping from the Nile River bridge at the request of her brother Hasanain, who is ashamed of his sister's actions.

In addition to creating the protagonist character, Najib Mahfouz also created important antagonist characters such as Hasan and Mahrous. Hasan is the first brother who is lazy, spending much of his life in cafés, prostitution, and the drug business. Interestingly, Najib Mahfouz then brings Hasan together with Mahrous, who is a thug in the cafés of Cairo.

The most compelling aspect of the defamiliarization employed by Naguib Mahfouz is does not directly connect the protagonist (Hasanain) and the antagonist (Mahrous), but connects them with other characters such as Nafisah (Protagonist) and Salman Jabir (Antagonist) or Hasan (Antagonist) and Mahrous. (Antagonist). The protagonists and antagonists created by Najib Mahfouz are so natural that it feels as if the readers are witnessing and directly experiencing the story played out by these characters.

CONCLUSION

Through reading the novel Awal dan Ahir by Najib Mahfoudz, Naguib, we are presented with interesting character figures. Najib Mahfoudz, Naguib builds the characters, both antagonists and protagonists, in such a way that the characters presented are very natural and alive. The character Hasanain, who is the main protagonist because he dominates almost the entire story, is not depicted as a superhuman who solves problems. Additionally, Najib Mahfoudz, Naguib does not directly confront the antagonist and protagonist in the conflicts that occur, but rather the characters he creates are interwoven and interconnected, which makes the story even more interesting.

Reading this novel by Najib Mahfoudz, Naguib titled Awal dan Ahir will provide a basic understanding of the characters created by the author. A writer should ideally be able to create unique characters that will impact the quality of a work being composed so that the story presented is unique and tends to avoid monotony.

Both theoretically and practically, this study contributes to the discourse on how an author should carefully construct characterization. Defamiliarization, as a technique of estrangement, offers writers an alternative strategy for producing literary works that are distinct from others.

For future researchers, this study provides an alternative framework for inquiry that moves beyond a general and normative focus on defamiliarization techniques, opening opportunities to examine structural forms of defamiliarization in plot, setting, and other narrative elements, which may ultimately contribute to the development of literary studies and research on literary works.

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