



## Unveiling the Uncanny: A Study of Gothic Elements in Jinnistan by Ayesha Muzaffar

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### Abstract

This research explores the gothic elements in Jinnistan by Ayesha Muzaffar. This study utilizes the theory of uncanny by Sigmund Freud as a theoretical framework. Freud explores the word play between the concept of "homely" and its opposite, leading some to associate the unheimlich with the notion of the "unfamiliar." The study also uses Catherine Belsey's textual analysis as an analytical framework. Gothic literature is a worldwide recognized genre. Gothic stories included symbols that symbolically conveyed the inner suffering of their tortured protagonists, such as supernatural phenomenon, unsettling environments, and ruined architectural settings. In Pakistan, gothic fiction is in its emerging phase with only a few writers exploring this genre in their noteworthy writings. Ayesha Muzaffar is a notable author in realm of horror fiction. The analysis of this study focuses on how the cultural elements have influenced the elements of uncanny in Jinnistan. This study aims to get better understanding of the evolutionary progression of gothic elements within Pakistani literature.

**Keywords:** Gothic Elements, Jinnistan, Ayesha Muzaffar, Sigmund Freud, Uncanny

### 1. Introduction

Gothic literature includes themes of death, dread, fear, and anxiety. It also uses dramatic and shocking storylines to create an atmosphere of supernatural mystery and fear. Within the framework of Pakistani gothic literature, authors possess a vast domain in which they can go into the world of their imaginative power. The term "Gothic" grew to be synonymous with concepts such as "dark," "grotesque," "sublime," and "supernatural." The genre of gothic literature emerged in the literary realm with the help of Horace Walpole, who wrote *The Castle of Otranto* and published it in 1764 (Bjerre, 2017). Gothic literature is primarily concerned with evoking emotional terror and creating a tense narrative experience for the reader. (Abedini, 2022).

Gothic stories hold significant cultural and societal relevance beyond mere folklore within the context of Pakistan. The prevalence of exchanging horror narratives, myths, and urban legends across Pakistani society signifies a growing affinity for the genre, indicative of a dynamic cultural landscape. Parables featuring djinns, churails, and pichal pairi have always constituted an integral component of the literary heritage in South Asia (Kanwal, & Mansoor, 2021). Several writers within the Pakistani context have utilized the element of gothic to offer readers an enjoyable experience of horror that resonates with our collective experiences. One notable individual is Shazaf Fatima Haider who through her literary work titled *Firefly in the Dark*, skillfully invokes a profound sense of nostalgia. Another esteemed author is Ayesha Muzaffar, who is an accomplished author recognized for her recent highly acclaimed literary works, including *Jinnistan*, *Bhabhis of Lahore*, and *Abu's Jinns*. The Pakistani gothic genre can be explained by the use of Sigmund Freud's theory of the uncanny as it explores the elements of familiar and unfamiliar, deeply rooted traumas, and hidden realities.

Sigmund Freud established the foundational framework for the conceptualization of the uncanny. His essay "The Uncanny," published in 1919, played a significant role in the categorization of the term as an artistic category (Masschelein 2011, 3). Sigmund Freud's "The 'Uncanny'", explores the psychological phenomenon of seeing strangeness within the realm of the ordinary and familiar. The German term for "uncanny" is *unheimlich*, which can also be interpreted as "unhomely." Freud posits that the concept of the "uncanny" is unquestionably associated with elements that evoke fear, dread, and horror (Freud 1919, 219). Freud's theoretical concept of the uncanny within the literary context of Ayesha Muzaffar's writings serves to heighten the reader's fear and highlight the gloomy atmosphere of the underlying themes.

Ayesha Muzaffar is a highly acclaimed novelist with a significant presence on the national bestseller lists, known for her literary works that explore themes related to the unseen. The author is primarily recognized for her paranormal short stories, which extensively delve into the cultural ideas inherent in South Asian society. The narratives exhibit elements of the supernatural and employ creative techniques while simultaneously portraying individuals and settings that mirror the socio-cultural landscape of present-day Pakistan. The genre of horror stories in Pakistan, namely those published in English, is currently in its developing stage. Muzaffar's narratives serve as a valuable contribution to the emerging wave of horror literature.

The genre of gothic fiction has constantly received acclaim for its ability to arise fascination and stimulate intellectual investigation on an international level. The horror fiction genre in Pakistan is currently evolving. The present study explores the gothic characteristics that are evident in Ayesha Muzaffar's novel *Jinnistan*. This research endeavor aims to enhance and broaden understanding of the evolution and adaptation of the gothic genre within Pakistani literature.

#### 1.1. Research Objective

1. To explore how cultural elements in Ayesha Muzaffar's *Jinnistan* influence the Gothic elements and the uncanny

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### 1.2. Significance

The study's significance is rooted in the understanding of the evolutionary progression of gothic elements within Pakistani literature. Also, this study contributes to the overall understanding of gothic literature and the concept of the uncanny by presenting conclusions derived from the analysis of Jinnistan.

### 1.3. Research Question

Q1. How do cultural aspects present in Ayesha Muzaffar's Jinnistan impacts the Gothic elements and the concept of the uncanny?

### 1.4. Research Gap

The existing scholarly literature related to my selected topic reveals a notable absence in the usage of elements of uncanny in the works of Ayesha Muzaffar, as well as a dearth of substantial research conducted on her body of work. Furthermore, there is a noticeable lack of literature exploring Pakistani authors in terms of gothic elements and gothic literature. Hence, the present study aims to investigate the gothic aspects present in Muzaffar's work.

## 2. Literature Review

Gothic literature is characterized by use of gloomy and picturesque landscapes, startling and melodramatic storytelling techniques, and an overarching atmosphere of exoticism, suspense, fear, mystery and dread. Frequently, a gothic novel or narrative will focus on a substantial, ancient house that harbors a dreadful hidden matter or functions as a refuge for an exceptionally menacing and a threatening character (Yousuf, 2018). According to Fischer (2019), the prominent characteristics of Gothicism, include horror, demise, fester, madness, lunacy, and awfulness.

Sigmund Freud's essay about the concept of the uncanny sheds light on the unsettling and disturbing aspects inherent in the phenomenon of colonization. The Freudian idea of the uncanny helps us weave the narrative elements into a logical pattern (Gunday, & Birlik, 2022). Freud (1919, p.224), suggests the need to relive one's painful past arises from a repetitive pattern of familiar experiences, which serves as a source of comfort but also contributes to the development of neurosis. This phenomenon entails the return of deep memories, evoking a sense of repressed terror that captures the conscious processes of the mind, leading to a never-ending cycle wherein the unfamiliar gradually transforms into the familiar.

According to Fuchs (2019), the uncanny can be phenomenologically characterized as an environment of defamiliarization that envelops the affected individuals with a profound and omnipotent impact. The intangibility and ambiguity of this effect immerse the individual in existential uncertainty, anxiety, and horror. Simultaneously, it emerges as the result of an underlying deliberate desire, an unidentified or transcendent force, whose eventual manifestation and behavior are predictable. Fuchs has outlined a variety of scenarios and patterns in which this ambience can manifest and consolidate. Situations or objects with multiple facets that are cryptic and difficult to comprehend are particularly well-suited for generating and fostering the perception of the eerie.

Royle in his book *The Uncanny* stated that the concept of "uncanny" extends beyond a mere encounter with unfamiliarity or detachment. The phenomenon under consideration manifests itself as the occurrence of a familiar entity unexpectedly emerging within an unknown and unfamiliar setting, or alternatively, as the emergence of an unfamiliar entity unexpectedly within a familiar setting (Royle, 2003, p.1). He further stated that the concept of the uncanny pertains to several unsettling phenomenon, particularly those associated with gloom and horror, such as death, corpses, live burial, and the resurrection of the dead. However, it is also possible for this phenomenon to manifest as something remarkably captivating, approaching a state of euphoria ('exceedingly ideal'), or uncannily evoking a sense of familiarity, similar to *déjà vu* (Royle, 2003, p.2).

The Freudian concept of the uncanny holds significant importance in both aesthetics and psychoanalysis, as it serves as a shared experience between these distinct domains. The relationship between the artistic object and the psychoanalytic object is characterized by a complex interplay of familiarity and unfamiliarity. The reception of an artwork has the potential to elicit several states of mind, such as uncertainty, anxiety, alienation, silence, opaqueness, aloneness, and doubt. Psychoanalysis might require similar engagement to these states of mind (Kohon, 2019). The uncanny is a central concept in Gothic theory and aesthetics, particularly in its fiction, which focuses on the private or intimate aspects of family relationships. It achieves this by making something familiar feel frightfully alien and exposing something unsettling within the essence of home (Correa, 2019).

According to Mahmood, Abbas, & Rehman (2023), Ayesha Muzaffar's *Jinnistan* can be seen as a manifestation of the contemporary class struggle within the context of capitalist horrors rather than being solely regarded as a work of art that provides moments of solitude and enjoyment. This can be observed in various instances, such as the affliction of Noor in *Jurwa Behnein*, the demise of Falak in *Blue Khussas*, the abduction of Anum in *Mithae*, and the undesirable and altered lifestyle experienced by Abida and Suleman in 'Odd Stories from the Streets of Pakistan'. In the book review 'Of Ghosts and Ghouls: *Jinnistan* by Ayesha Muzaffar', the book reviewer claims that Muzaffar's stories ultimately elicit a sufficient level of terror, prompting the reader to react impulsively to every peculiar sound. It is desirable that this results in the development of a remarkable literary tradition that aims to frighten readers from the Subcontinent in innovative and captivating ways (Shaharyar, 2020).

### 3. Methodology

A qualitative research method is used in this study. The analysis focuses at the gothic elements in *Jinnistan* by Ayesha Muzaffar. Sigmund Freud's theory of the uncanny is used as a theoretical Framework for analysis. In his essay titled "The Uncanny", Sigmund Freud delves into the intricate examination of a psychological phenomenon wherein individuals perceive a sense of peculiarity and unfamiliarity. The German term "uncanny" is commonly referred to as "unheimlich," which can also be understood as "unhomely." Freud delves into the linguistic manipulation involving the term "homely" and the opposite, prompting certain individuals to link the unheimlich with the sense of the "unfamiliar." According to Freud, the notion of the "uncanny" is undeniably linked to variables that elicit feelings of fear, dread, and terror.

In this study, Catherine Belsey's textual analysis is used as an analytical framework for this study. According to Belsey, a comprehensive textual analysis relies on a thorough understanding of the process through which meaning is constructed. The individual does not have control over the meaning, and contrary to what common sense might suggest, meaning is not determined by purpose or a fully developed and isolated "idea" before it is expressed in writing. The acquisition of meaning is derived from external sources, specifically from a language that existed prior to our individual existence (Belsey, 2013, p.163). Belsey further remarks that since meaning is derived from language, the creation of words is possible, but their significance is dependent upon the comprehension of these words by others.

#### 3.1. Delimitations and Limitations

The scope of this study is limited to the analysis of a single novel by Ayesha Muzaffar. This limited emphasis establishes the boundaries and constraints of the research.

### 4. Discussion and Analysis

Ayesha Muzaffar's novel *Jinnistan* is rich in cultural influences. Muzaffar's narratives effectively portray the multifaceted nature of Pakistani society, encompassing both its diverse aspects and Islamic practices and beliefs. The cultural aspects of Pakistan are evident in the instances in the story about clothes, footwear, and family relationships; for instance, 'she's been with me since my khussaas (cultural shoes) size was three' (p. 39). Another instance could be, 'It was a February night. The lawn fever had started, and Fatima was ordering herself Zarah Shahjahan's Dhoop Kinaray prints (Pakistani lawn brand) online' (p. 46). References to local products also create a cultural impact in the novel; for instance, 'National Foods', 'Spacer Toffee' (p. 113). The use of Urdu in her English narratives is also evident. 'Yawar sat there peacefully, chaunkri mar kay (desi way of sitting down)' (p. 6), 'It's possible that the purasarar (supernatural) issues extended beyond Zania's room. The salan (gravy) in the kitchen started going bad; the lights started to go out, and no one seemed happy' (p. 25). Another example could be, 'The beating did not stop. Azaan said it would. But then he decided that Warda was indeed a chawal aurat (it is an urdu slang which means idiot or stupid), a naish (worthless) being, and a manhoos biwi (unlucky wife)' (p. 29). The use of words and phrases like 'chawkri mar kay', 'pursarar', 'salan', 'chawal aurat', 'naish being', and 'manhoos biwi' shows the use of Urdu in the narratives, which creates a sense of homely and unhomely at the same time. Code-switching enhances the impact and establishes a stronger connection with the narrative. The stories also make reference to many cities in Pakistan, like Karachi, Lahore, Quetta, Hasipur, and Islamabad. The mention of jinns (djinn) and churails (witches) also emphasizes the folklore culture of storytelling, contributing to the eerie, dreadful, and horrifying mood. The stories also show the references to sarcasm that Pakistani people or South Asians in general typically show. For instance, 'Beta, McDonald's ki delivery nahin hai kay main call karoun or ajaiye' (It is not McDonald's delivery that I will call and it will come) (p. 33). The novel also makes frequent references to dark magic and its consequences; for instance, 'She was fond of the dark arts. She had started with an ustaad (teacher) and wazifae (an Islamic religious practice which involves recitations of different Quranic verses) twelve years ago, and now she had with herself a baby jinn who took the form of a young boy' (p. 116). In addition to calling to prayer, the act of reading the Quran at moments of horror, fear, and dread serves to underscore the cultural ideals and values inherent in Islam; for instance, 'He could see men crowding in the masjid but not hear the words of God' (p. 9). The inclusion of the calling of prayer, imam (religious scholar), or moulvi (religious man) of the masjid (mosque) in the narratives contributes to the incorporation of cultural components, which creates a feeling of uncanny. The use of these cultural components enhances the eerie atmosphere in the novel by establishing a connection between the characters and the readers of Pakistan. These occurrences provide a context for a comprehensive understanding of the situations, as the majority of the Pakistani population is familiar with the narratives of Jinn (djinn), Bhoot (ghost), and Churail (witch) and their possessions throughout their lives. Our parents and grandparents have passed down these stories to us through generations, imbuing them with significant cultural significance and creating an eerie feel. Such an example can be found in the novel as, 'When Mariam had been young and gullible, chacha (paternal uncle) had fed her stories of pichalperi (supernatural being), dayans (witches), and women with sweet-toned voices who hung from banyan (*Ficus indica*) trees' (pg. 119). Such cultural elements in the novel add to the gothic elements present in the story and create an uncanny feeling.

The term "uncanny" has gained widespread recognition as a commonly employed descriptor for phenomena that are unfamiliar and transcend logical comprehension. Freud's 1919 article on the "Uncanny" provides a definition of the uncanny as something that encompasses all that is horrifying and evokes a sense of dread and ominous terror (Freud, 1919, p. 219). The heightened terror associated with uncanny things stems from the underlying idea that certain animate entities possess the potential to be alive or haunted. Jentsch asserts that a highly effective technique for generating uncanny effects in storytelling is to deliberately create ambiguity regarding the identity of a specific character, whether they are a human or an automaton (Freud, p. 227). Freud, however, affirms that the concept of the uncanny originates from the theme of the double, which pertains to the division of the self, shadows, and spirits. The inherent ambiguity between the realms of reality and illusion shapes the concept of the uncanny. The novel *Jinnistan* exhibits numerous occurrences that evoke an unsettling sensation.

In '3 Men 3 Stories,' Yawar's interaction with the 'siren been wali aurat' (supernatural entity) and subsequent love contact with her contribute to the establishment of a gothic ambience within the novel. This forbidden love had a religious influence on him. Ever since his meeting with the 'siren been wali aurat', he has been unable to hear any word of God, and every time he attempts to listen, pus ozes out from his ear canals (pg.9). This elicits feelings of discomfort, remorse, and an uncanny feeling.

In Nagma's story, (pg. 14) a dupatta (scarf) getting delivered on its own serve as a prime illustration of the concept of the uncanny. The context of this situation is that the main character, Nagma, left her dupatta (scarf) at the park following a disturbing and unpleasant incident involving her stepdaughter and the seesaw. However, on the next day, Nagma's maid found her dupatta (scarf) at the gate. 'Baji (helpers in Pakistan call their mistress Baji), gate se atka hua tha apka laal dupatta' (your red scarf was stuck on the gate) (p. 13). This occurrence creates an eerie and unsettling encounter. The use of the term 'laal' (red), denoting the color red, also alludes to the existence of danger. The utilization of the term "dupatta" signifies the inclusion of a cultural dimension, as the shalwar kameez dupatta (traditional dress of Pakistan) holds the status of being the national dress of Pakistan. Muzaffar has employed cultural allusions and themes in her novel to establish a connection between her narratives and the readers of Pakistan.

In the chapter 'Muhabbat and Jinns', Zania's encounter with an individual bearing resemblance to her mother, but in an unconventional manner, produces an eerie atmosphere. Freud's concept of the double serves as an interpretive framework for the protagonist's perception of her mother. However, the unconventional manner in which she perceives her mother gives rise to a disturbing situation. The observer witnessed her mother's doppelganger positioned on the fan, exhibiting white eyes, an open mouth, and a sitting posture reminiscent of that of a frog (pg. 26). It creates a haunting mood and evokes a sense of unease and apprehension. The occurrence of such distressing experiences in Zania suggests the existence of a supernatural and haunting phenomenon. Zania's elucidation of the events in Urdu underscores the significance of cultural values, as Muzaffar seeks to enhance the intricacy of the event. Muzaffar's incorporation of uncanny in her stories is also evident through her use of *déjà vu* in her story 'Darwaza khoul dou baby.'

'Darwaza khoul do baby and other stories,' explores an eerie atmosphere, evoking a sense of unease, apprehension, and terror that penetrates into the readers. In this story, the protagonist, Fatima, questions her husband about the incident that occurred the previous night. However, her husband remains oblivious to her words. The night before, Fatima received a call at midnight from her husband, as he was habitually late he used to call her wife to open the door. But the previous night was an unusual one. She received the call from her husband to open the door five times in the night. Every time she received the call, her husband said, 'Darwaza khoul do baby' (open the door baby) (pg. 44, 45, 46). Freud's theory of the uncanny, which heavily emphasizes the concept of *déjà vu*, provides a clear explanation for this particular incident. Fatima's experience of the supernatural alludes to the phenomenon known as *déjà vu*. It establishes an atmosphere characterized by apprehension and a disquieting encounter. Similarly, same feelings are evoked through a number of instances that are present in *Jinnistan*.

The visit of Mr. Suleman to Yasmeen in 'Horror Stories for Children,' wherein he advised her to bring her daughter to an alim (a religious scholar), and his subsequent demise the next day, present a disquieting situation marked by enigmatic, perplexing, and terrifying components. An alim, in an Islamic cultural setting, refers to a religious Islamic scholar. In the Pakistani cultural setting, it is considered that an alim or moulvi (religious man) possesses the knowledge and skills to effectively handle malevolent spirits, jinns (djinn), bhoot (ghost), and churails (witches). The dead body of Mr. Suleman exhibits signs of uncanniness since it deviates from the usual appearance of a human dead body, as evidenced by the presence of dried urine on his Friday namaz attire (pg, 104). This case exhibits an uncanny aspect, as Friday is regarded as a sacred day for Muslims, during which they wear tidy and clean clothes for their jummah (Friday) prayer. The appearance of broken bones and bitten-off nails (pg, 104) serves to emphasize the existence of something unusual, thus producing an unsettling atmosphere. Mr. Suleman's ears were covered with velvet cloth due to his daughter's claim of hearing giggles coming from her father's ears. This particular scenario contributes to the gothic ambience of the narrative, intensifying its dreadful and frightening nature.

In 'Nae Naweli Dulhan,' the lines 'the first time Majid touched his wife, her skin appeared to be wet, as if her hand was placed under running water. The first time they made love, Majid thought that he was drowning in the

tubewell in his gaoun,' (pg, 115) exemplify the sensation of the uncanny, as defined by Freud. During their love making, he experienced a sensation like getting drowned in the tubewell in his gown. The narrative's reference to tubewell adds a cultural dimension to the story, given that people typically associate tubewells with rural water wells. The juxtaposition of Majid's act of making love with drowning in a tubewell evokes a sense of the uncanny, since it appears unusual to perceive the sensation of one's wife's skin becoming wet and the act of making love as comparable to drowning in a tubewell. This particular scenario alludes to the existence of a supernatural element within Majid's wife, indicating something unfamiliar. Muzaffar's incorporation of cultural elements in her stories enhances the elements of uncanny and gothic atmosphere.

The Moulvi's (religious person) conversation with an unknown creature in 'Jurwa Behnain' evokes a sense of the uncanny and the existence of a supernatural force that is inherently malevolent and sinister. This is evident through the goosebumps everyone experienced upon witnessing Noor's state. The inclusion of moulvi, dadi's (grandmother's) red shawl, Noor's jhumkas (earrings), Murree (city of Pakistan), jinn (djinn), and barat (procession) alludes to the cultural aspects, particularly those of Pakistan, such as the mention of Murree's sarak (street) (pg, 147). The amalgamation of various cultural allusions produces an eerie sensation and a mood of apprehension, terror, fear, and disquietude within the narrative. The possessed jhumkas (earrings) further emphasizes the cultural aspect, hence enhancing the unsettling atmosphere in the novel. The mystical entity, resembling an elf figure, traversed the walls (pg, 147), evoking a sense of fright and fear among both the story's characters and the readers. Muzaffar adeptly incorporates cultural and religious themes into her narratives, creating an explicit atmosphere of unease and terror.

In the chapter 'Part me, Part jinn' during the protagonist's attempt to engage in Ruqyah, an Islamic practice for spiritual healing, her lips ceased to move. Ruqyah is the name given to the healing practice based on the Quran and hadith, which includes reciting the Quran, seeking refuge, remembering, and praying in order to treat illnesses and other issues (Ahmad, Ramli, & Rahman, 2016). However, as she attempted to listen to the surahs of the Quran, her jaw began to tighten as if someone were attempting to break it. Additionally, her hands and feet started to rotate (pg, 167). These occurrences evoked a sense of the uncanny within the main protagonist, ultimately resulting in feelings of terror, dread, and horror. The inclusion of cultural aspects contributed to the heightened sense of unease and fostered an environment of fear. Engaging in Ruqyah suggests the existence of jinn, churail, or a malevolent entity. However, the protagonist's endeavor to engage in Ruqyah proved futile, as she was afflicted by a malevolent entity, rendering her incapable of performing the ritual. The presence of the supernatural entity terrified her to such an extent that she lost consciousness and was incapable of finishing it. The inclusion of Islamic cultural components in the novel evokes a sense of apprehension and fear in the readers, establishing a deeper connection with them.

Tehmina's fear in one of her rooms in 'Rehmat ka Ghar' introduces an unsettling aspect to the storyline, generating a haunting and suspenseful ambiance. The presence of rats in a room might be interpreted as a symbolic manifestation of deterioration and decay within the premises, given that rats are frequently linked to unsanitary environments and uncleanliness. In the story, Tehmina's increasing displeasure with the rare pleasurable dreams she encounters serves to enhance the gothic atmosphere, implying the existence of supernatural forces that are undermining both the serenity of the family and Tehmina's well-being as a whole. The mention of Sindhi attire alludes to the inclusion of cultural components inside the narrative, hence enhancing the sense of the uncanny in the story. The sensation of the uncanny is evoked through the depiction of little women dressed in Sindhi attire; 'Little women, dressed in Sindhi clothes, dancing to the rhythm of their heartbeats' (pg, 139), engaging in rhythmic dances, while Tehmina is accompanying them, contributing to the establishment of an ominous atmosphere. In Pakistani tradition, the notion of jinn churails, bhoot, and supernatural creatures holds significant prominence. The association between dancing women in Sindhi attire and Tehmina's dance creates an uncanny mood inside the narrative, evoking a sense of enigma.

Muzaffar creates a gothic mood in Jinnistan by combining elements of the uncanny with cultural components. Her utilization of folklore, Islamic allusions, cultural components, and Urdu helps her establish a connection with her Pakistani audience. Because Muzaffar incorporates cultural and societal themes that indicate the presence of the supernatural and the uncanny, her novels evoke a sense of anxiety, unease, and dread. Muzaffar's tales, which include jinns, churails, and bhoots, are representative of Pakistani folklore and custom. The gothic aspects of Jinnistan are further enhanced by Muzaffar's use of themes of death, fear, horror, forbidden love, dark magic, and cult. The employment of these themes draws attention to the unsettling aspects of the book. Jinnistan is a tale that is full of cultural details and disturbing incidents that make readers feel scared, horrified, uneasy, mysterious, and uncanny, as if they are experiencing a world that exists outside of the natural boundaries.

## 5. Conclusion

This research examined the incorporation of gothic themes by Ayesha Muzaffar in her novel Jinnistan. Extensive analysis has been conducted on Muzaffar's work in order to extract elements of the uncanny and cultural components that are prevalent in Jinnistan. This research has been done by the use of Sigmund Freud's theory of uncanny, published in 1919. The research analysis revealed her ability to establish her work within the gothic

genre. Muzaffar has shown a distinctive incorporation of Pakistani culture in all of her stories. This approach establishes a bond between her readers and the stories by leveraging shared cultural and religious beliefs. As a result, her stories strike a chord with almost all Pakistani children who have grown up with jinn, churail, and bhoot stories. The widespread exchange of horror narratives, myths, and urban legends in Pakistani society indicates an increasing strong interest in the genre, reflecting a vibrant cultural environment. In South Asia, the inclusion of jinns, churails, and pichal pairi in parables has consistently been a fundamental aspect of the literary legacy.

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