

The Family Theme in Naguib Mahfouz's and Ba Jin's Trilogy: A Comparative Study

Saffana Alsied¹, Liang Bin²

¹Hunan Normal University. E-mail: sf-alsayed@hotmail.com

²Hunan Normal University. E-mail: 379396309@qq.com

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ABSTRACT

Family is an ancient literary subject. From primitive myths and legends to works of contemporary magical realism, generations of literati and writers have tirelessly told the family's story to the world. This research examines the theme of family in the Naguib Mahfouz and Ba Jin trilogy from the perspective of cross-cultural studies and aims to point out the multiple connections between both trilogies by means of illustrating their similarity and differences. This research reveals that Naguib Mahfouz and Ba Jin describe family life from an almost similar perspective. The similarities are wrapped in the form of the roles in the family, the patriarchal hierarchy, the dictatorship over children, the culture metaphors in patriarchal narration, the unhappy women, and the fact that each of the two writers wrote the novel to talk about his real world. On the contrary, the differences lie in the idealism in family, the use of family background, the complexity of China, the simplicity of Arab, and the different political circumstances.

1. Introduction

Societies have never remained unchanged. They have undergone consistent changes, and literature, particularly novels, is a medium for recording these changes. Religious teachings, myths, legends, and lullabies, are, originally recorded in novels. Popular fictional movies, moreover, are expressed this way. In the 20th century, third-world countries passed through transitional periods from colonialism to independence, from tradition to modernity. Third-world novelists have tried to chronicle the historical development of their countries (Hezam & Al-Moghales, 2016). The economic, social, and political changes have forced themselves upon the novelists' consciousness. Two of these writers are Naguib Mahfouz (1911-2006) and Ba Jin (1904-2005). This research aims to examine how these two writers used two of their major works, the Cairo Trilogy and Torrents Trilogy, to depict family life in their countries during the pre-independence era.

Several previous research on Naguib Mahfouz's Cairo Trilogy has revealed some interesting points. Moussa-Mahmoud (1981) conducted research entitled "the outsider in the novels of Naguib Mahfouz". It was revealed that The Cairo Trilogy offers a large-scale study of an alienated personality. Alienation here is rooted in disappointment and frustration brought

about by the mere process of growing up and disillusionment, religious, social, and emotional.

Early in this decade, Sazzad (2013) found out that Mahfouz's Cairo Trilogy is a remarkable humanistic work. She figured out that Mahfouz is not only a master "storyteller" of Cairo but also a great resistance writer. Since Mahfouz remains obsessed with the presence of power in human life, his central struggle is to demystify the hegemonies related to race, gender, class, religion, and success to de-effectuate them from a deeply humane perspective and assert his intellectual freedom through the process.

Exactly the following year, Srouji-Shajrawi (2014) investigated the shadow of Hegel in The Cairo Trilogy. She examined two aspects namely time and the relationship between men and women. It was found that Mahfouz seems to echo Hegel's idea that the effect of time and history on society is different from the sum of their effects on individuals. However, Mahfouz does not follow Hegel in depriving women of a role equal to men in changing the social norms. She concluded that Mahfouz, in his Trilogy, grasps and contemplates the past of his people with a vision toward a better future for humanity.

Furthermore, Telman (2020) studied the phenomenon of Naguib Pasha Mahfouz's works. He emphasized that Mahfouz's works are mostly about social development in the context of interdependence and the unity of the world. He also related Mahfouz's works are the consequences of the two world wars, the collapse of the colonial system, and growing globalization. He also added that Mahfouz spoke mainly from the standpoint of historicism and realism.

Still in the same year, Naem and Janoory (2020) studied the Cairo Trilogy from an existential perspective. Existentialism is a philosophical movement to draw an analysis of the way the behavior of the major characters. That's why the research focuses on the character and the inner psychological conflicts in these characters. It's found that the Cairo Trilogy has images of frustration, repression, and the conflicting desires of father-son relationship that all contribute to existentialism. Moreover, it includes many aspects of existentialism through the motive of betrayal and frustration of the protagonist who lives a double life.

Nukhrah et al. (2021) conducted more in-depth research focusing on the depiction of women in the selected novels of Naguib Mahfouz. The research focuses on the concept of feminism in the era of Mahfouz and portrays a micro picture of women in Arabian society. It was found that Mahfouz attempts to examine in his novels male dominance and female resistance in Arabic society, mainly in Egypt and how women have been marginalized and relegated as secondary to men through the established traditions. Eventually, the research sheds light on how Mahfouz depicted the women who are subjected to exploitation and oppression. These women stand for the submissive wife, the sex object, and the self-sacrificing women.

Similar to Mahfouz's Cairo Trilogy, Ba Jin's Torrents Trilogy has also attracted many researchers. Su (1990) figured out that the trilogy is written both as a loving memorial to those who died struggling against the monstrosities of the old family system and as an angry outcry on behalf of those who managed to escape from its imprisonment and survive in new found freedom and self-worth. Su concluded that it is only through courage and self-

assertion that young people, both men and women, can slowly and painfully come to grips with their destiny.

Jian-ke (2007) investigated the role of character features in Ba Jin's Torrents Trilogy. Grandpa Gao and Keming are fierce, cruel, sham, and obsolete. The grandchildren were depicted as agony and helpless not until Juewei and others showed their infantility and scruple. Their main character's features are brave and resistant.

Seeing from a different angle, Kaiyue (2012) conducted research that focused on the use of figurative language in Ba Jin's Torrents Trilogy. The research examined the simile, metaphor, and parables rhetoric used in the trilogy. Furthermore, the rhetorical characteristics were also analyzed. It was found that metaphor is the most widely used in the trilogy.

Furthermore, Ping (2019) analyzed the female character in the trilogy. The research focused on the influencing factors of sexual consciousness and female writing. It's vividly reflected that the life status and mentality of women in society at the beginning of the 20th century were under oppression within the feudal family in the society. Because of this oppression, the women awakened their consciousness to fight against repression and persecution. That's why the role of women in modern Chinese literature is important and influential.

In the following year, Hougang (2020) found out that Ba Jin's Torrents Trilogy is full of contradictions. The notion of "contradictions" here is related to the symptom of an era that eventually can lead to a deeper understanding of the work. Furthermore, it's concluded that the theme of the trilogy is the denigration, impact, and escape of the younger generation from the feudal court.

Still in the same year, Gui-ju (2020) studied the trilogy from the perspective of script literature and drama stage. In other words, the research investigated the drama adaptation of Ba Jin's Torrents Trilogy. It was noted that the similarities and differences between the adapted dramas by Cao Yu, Lin Ke, and Li Jianwu and Ba Jin's original works in literature recognition and perception of the time reflect the literati's ecology and symptoms of the time in the transformation of modern Chinese society and culture.

In recent research, Yingxue (2021) analyzed the inheritance and breakthrough on *The Dream of Red Mansions* by Ba Jin's Torrent Trilogy. Interestingly, in the research, Ba Jin's trilogy is viewed as his anti-feudal declaration of war. Ba Jin draws many lessons from the creation of *A Dream of Red Mansions* from many aspects, such as ideological theme, structural design, plot setting, characterization and fighting style, obtaining both form similarity and spirit similarity in most cases.

Apart from such dichotomy, several comparative studies on novels have also been conducted by some researchers. Hezam and Al-Moghales (2016) compared Punjab Trilogy written by Mulk Raj Anand an Indian writer to the Cairo Trilogy written by Naguib Mahfouz an Egyptian writer. The analysis suggests that both Anand and Mahfouz have a strong commitment to society and they have wonderfully combined the private stories of their characters with the socio-political development of society. Both developed their philosophy of life that incorporates many western philosophical trends and eastern values.

Omar and Alhassan (2020) researched a socio-pragmatic analysis of women and gender roles in John Galsworthy's *Forsyte Saga* and Naguib Mahfouz's *Cairo Trilogy*. The research

investigated the treatment of women and gender roles in both novels from a socio-pragmatic perspective. The results indicate that social and political aspects are key elements for understanding women and gender issues in both novels. This research leads to the conclusion that socio-pragmatic approaches can be usefully used for a better and deeper understanding of literary works.

The comparative study of Ba Jin and Mahfouz's works was done by Juntong (2019) and Guangli (2020). Juntong (2019) compared the trilogy of Ba Jin and Mahfouz from the perspective of patriarchy. It was highlighted that both writers simultaneously wrote the "trilogy" representing the highest level of modern literature in their respective countries. Both Ba Jin and Mahfouz wrote the novels to reflect their thoughts and feelings when their countries are experiencing changes and contradictions, showing deep sympathy for the oppressed and humiliated people. Both writers try to express their cultural ideal of rebuilding social order and personal spiritual beliefs.

On the other hand, Guangli (2020) analyzed the intellectual and artistic contents of the Mahfouz and Ba Jin trilogy. The research focused on bringing the two different cultures around the description to embody the value of literature and the importance of the novel. Furthermore, the research examined the similarities and differences between both trilogies in the scope of environments, cultures, traditions, and customs. The results of the research revealed the creativity of the writers in terms of the accuracy of photography dealing with important topics in society and expressing aspirations and hopes among the novelists.

Previous research above has mostly described both Naguib Mahfouz's Cairo Trilogy and Ba Jin's Torrents Trilogy separately from different perspectives. However, there has been only a small number of research that compared the Cairo Trilogy and Torrents Trilogy (e.g., Juntong, 2019; Guangli, 2020). The variable of family theme in both trilogies has not been examined in detail in the previous research and requires further investigation. The present research aims to address this gap and adopts a more comprehensive approach by examining the theme of family in the Naguib Mahfouz and Ba Jin trilogy from the perspective of cross-cultural studies. The findings of this research are expected to depict vividly the family and the relationships between all its members, such as the father-son relationship, the husband-wife relationship, as well as the relationships between men and women in general. There are three research questions in this research as follows:

- What is the perspective of Naguib Mahfouz's *Cairo Trilogy* about the family-related theme?
- What is the perspective of Ba Jin's *Torrents Trilogy* about the family-related theme?
- What are the similarities and differences between both trilogies?

2. Research Methodology

Cross-cultural studies focus on the systematic comparisons of different cultures, aiming to understand and explore relationships between other forms of cultural expression (Matsumoto, D. & Juang L, 2003). In this research, the qualitative method is used to achieve the goal and illustrate the key ideas in order to contribute to science. according to Ary, *et al.* (2010: 772), the qualitative analysis concept is the way to organize data and classify them, find words and present them to the public. The source of data in this research is based on information mainly collected from the *Cairo Trilogy* and the *Torrents Trilogy*. In addition, the

information is also supported by the researcher's own experience as an Arabic race as well as a student in China for three years. The data were carefully analyzed using the content/document analysis method and interpreted carefully.

3. Findings and Discussion

3.1. The Similarities between both Trilogies

Naguib Mahfouz and Ba Jin are two important writers with internal relations. The family theme in their works is a subject of great research value. The parent-child relationship is highly analogical in the works of Naguib Mahfouz, which reflects the convergence of the two people. However, the relationship between husband and wife is tacit and harmonious in Ba Jin's work, but it becomes fragmented in Naguib Mahfouz's work, which also reflects the differences between the two people. These phenomena are closely related to the life experience and value orientation of the two writers, as well as the cultural traditions of the two countries (Stapleton, 2018).

3.1.1 The Roles in Family

The Zhao family includes the lifestyle of large families living together, family figures with complete roles, various family activities with varied and constant rituals, and courtyard buildings of different styles designed specifically for these activities. The most outward sign of a large family being a large family is the way they live together (Tian: 2016, 132-140). The Zhao family made up of four generations and five bedrooms, lived this way. Ba Jin said that in the Gao family there are nearly twenty elders, more than thirty brothers and sisters, and forty or fifty male and female servants who occupy a lot of lands and have a lot of wealth from exploitation. A "Small Condensed Society" and a "Despot Big Kingdom" live in the Zhao Palace.

While the family of Mr. Ahmed Abdel Gawad represented a small family in the Arab community. It consists of seven members living in an Arab house with a medium-sized courtyard (Xie, 2016: 245). This small house represented the kingdom of Mr. Ahmed Abdel Gawad, in which the family lived all the daily life rituals and religious rituals without the slightest right for individuals. His family is demanding personal freedom. All those details that the writer draws in separate paintings are summarized in one painting, the Great Family, which are the same details that he rearranges in Kamal's painting, so you see him flip the single event, on his faces represented by the characters, then hear its echo and show us its impact on one of them.

3.1.2 The Patriarchal Hierarchy in Family

This is the most stable part of traditional Chinese family culture. Zhu Xi said: "The ethics must be rectified, so that fathers and sons, brothers and sisters, husbands and wives, have the position of order and dare not to detour, and then the big and the small are intimidated, and the upper and lower are maintained". This sentence is an excellent summary of the feudal hierarchy and the essence of etiquette in the traditional family culture. In order to vividly reflect the hierarchy in the traditional family culture, the *Torrents Trilogy* deliberately constructed a pyramid-like feudal patriarchal hierarchy. picture. In this picture, at the top are the founders and entrepreneurs of the Gao family, Mr. Gao, the second level is the unsuccessful businessmen Keming and Juexin of the Gao family, and the third level is the unsuccessful elders of the Gao family. The second generation is represented by Ke'an and

Keding, followed by the third and fourth generations, the male and female servants at the lowest level.

The *Cairo Trilogy* built a feudal system similar to the patriarchal hierarchy. In this picture, at the top, there is Mr. Ahmed Abdel Gawad, and on the second level are his sons Kamal, Fahmy, and Yassin. The second generation is represented by the grandson Ahmed and Abdel Moneim.

From this patriarchal hierarchy chart, we can see that in the feudal family, from the parents to the members, from the elders to the children, from the master to the slaves, from the heir to the concubine, all were included in a very clear pattern like a miniature map of the feudal patriarchal kingdom.

3.1.3 The Dictatorship over Children

Master Gao, an authoritarian feudal parent, also had his own views on Juehui's entering school. He believed that reading was to read Confucian classics and some ancient poems. He did not need to go to any school to learn a foreign language at home. Schools and student associations at that time had attracted his attention. Such activities would cause young people to rise up against society and traditional ethics, which would not benefit them personally. If this continued, no one would listen to him and no one would obey him (Song, 1992: 180).

Like the Chinese feudal parents, the Arab feudal parents decided to choose schools for their children: Ahmed Abdel Gawad arranged for Fahmy to study law so that he could achieve an official career in the future, but the child refused his father, determining to devote themselves to education, and registered for the Normal College. Ahmed had a strong opinion of Fahmy's participation in the student movement and kept his son at home. As soon as he heard that Fahmy was taking part in activities outside, he called him back and told him not to go out to participate in them. Fahmy followed his father's words meekly. The children wanted to do something for the independence of the motherland, but their father only wanted their children to listen to them.

Marriage was also very cruel in feudal society. It caused many tragedies both in China and Egypt. Master Gao planned to choose a wife for Juexin, just because "Grandpa hopes to have a great-grandson". In this way, a sentence ruined Juexin's future, ideal, and love. The old man also decided to choose a wife for Juemin, but Juemin refused to accept a such arranged marriage. Unfortunately, grandfather proudly told him that there would be a wedding one day in two months. Master Gao did not know that this would ruin the happiness of his grandchildren. He just wanted to maintain his dignity without caring about the future of the children, only to ask them to obey and endure.

3.1.4 The Cultural Metaphors in Patriarchal Narration

Since "Father" works as a cultural symbol in a broad sense, as an authority and a social norm, the expulsion and absence of "father" also mean the collapse of social order. After breaking the restraint, the descendants are in a state of suspension and fall into rootless anxiety and fear. Therefore, by recalling the blood of the family, they try to eliminate this anxiety and try to fill this ideological gap.

However, in the family narrative, parents are given more color of authoritarian domination and become the symbol of authoritarian power, which is related to the context of the creative era. In the early family narrative, grandparents or fathers appeared as heroes. They defended their families and their country, establishing meritorious deeds, and leaving behind their prestige and prestige. In the modern family narrative, parents are the symbol of the feudal autocratic order. They undertake the task of criticizing the feudal autocratic rule. Their cruel and trivial images are metaphors for the gloomy traditional cultural order and the inevitable collapse. At the turn of the century, the image of the grandfather has changed again, which represents the traditional spirit and personality style, demonstrating the current society's recognition and call for the essence of tradition in the collapse of value and disorder.

The theme of "father and son" often constitutes a conflict between tradition and anti-tradition. Parents often represent tradition, while descendants represent a deviation from tradition. The material, spiritual and cultural shock brought about by the Western colonial invasion has made social order increasingly chaotic and the traditional social structure increasingly disintegrated, which has brought about the crisis of families and the decline of the "father", who represents the authority of the feudal patriarchal system. A father is no longer a decent parent, but an unrestrained force in the sea of personal pleasure, which results in the contradiction and conflict between "father" and "son", and the hatred of "father". In the patriarchal narrative, the writers' cultural ideal of rebuilding social order and personal spiritual beliefs is placed in it.

3.1.5 The Unhappy Women

Women and their placement in the marriage dynamic are treated as commodities to be traded for one another. Brides are like tomatoes and meat expensive today. Despite the stereotypes that plague her, the role of women remains strong. Emphasizing her role as a mother to the bitter end, it is Amina's voice that says the last prayers for her husband, as she lays his body to rest. There is an obvious change in the narrative as Mahfouz gives us Amina's monologue. We experience her inner monologue, psychological manifestations, thoughts, and opinions that she was previously unable to express because of her role as a woman. Her husband's death, though tragic, is also liberating, as she gains a voice and can present it as a discourse separate from every other character in the novel.

Ironically, the woman who lived after them all was Umm Hanafi, the maidservant of Jawad's house she is the mistress of our house, surpassing all things in health and virtue, despite her status as a handmaid. With Amina's eventual death, the architecture also reflects the family's loss of a mother.

This is another common theme, which is the unhappy woman. Each author presented this unhappiness as an indication of the unfortunate state of the family. In both novels, girls are seen as property and their status is linked to their male relatives. Women's education is a much-discussed topic in both novels.

Both accounts indicate that under the traditional state, women suffer because they are owned. Certainly, in Naguib's novel, Amina is freed from her husband. But her emancipation is as much the result of his incompetence as Malik's husband as it is of her perseverance. Besides, in Ba Jin's novel, Ming Feng's suicide shows the extent to which society fills her

destiny; it is being held to be given by Mr. Gao as a gift to one of his friends. The idea of property.

3.2. The Differences between both Trilogies

It cannot be neglected that the existence of differences between the two works is due to the difference in thought and culture. The clear difference can be seen when they describe the family social relationship. This is done because of internal and external reasons for life experience and its value.

3.2.1 The Idealism in Family

Looking further, the familial themes depicted in the works of Ba Jin and Mahfouz are essentially alienation. Opposing the patriarchal relationship, the separation between loved ones, and traditional marriage are all extreme ways of expressing feelings of alienation. Although Ba Jin portrays the relationship between husband and wife as intimate at times, his intention is in no way to celebrate compatibility, but rather to view their estrangement from the perspective of the husband and wife as a whole. This type of alienation is the alienation of man from the world. At this point, Mahfouz and Ba Jin have reached an inner spiritual connection.

However, there are some differences in their positions. No matter how severe the alienation was, Ba Jin had a glimmer of hope to restore order. Specifically, in his works, although the two sides of the conflict are sharp and incompatible, there is always one side biased towards the most reasonable side and the other towards the least rational side. He does not exclude the possibility that with a change of the analytic angle, the judgment of the reasonable and the unreasonable can be completely reversed, but this still does not eliminate the coexistence of the reasonable and the unreasonable. Therefore, since rationality is still there, it means that there are still paradigms to be followed and goals to be pursued. Mahfouz's position can be complete despondency, he believes that idealism has been shattered and that reconstruction is just a dream. What is shown in the works is a collection of failed photos. None of them represented the rational side, the bright side, they were all weak. In his world, rationality disappeared, and people could no longer find the right direction.

3.2.2 The Use of Family Background

In Ba Jin Trilogy, no one is the protagonist. The conflict is caused by two opposing factions, and the representatives of that faction are indispensable. The family as a whole is the protagonist, and all of the author's efforts are focused on portraying the full picture of this old family, its relationships, and its struggles. The author deliberately depicts a representative family to show the period of great change between the old and the new, the opposition and conflict between the old and the new.

In Mahfouz Trilogy this is not the case, with the creation of characters as the core. The family life of the protagonist, and the fate of the family, do not constitute the center of the novel. The writer focuses on the characters. The unfortunate family life is to express the misfortune of the protagonist. The existence of the child Radwan is to highlight the heroine's inner feelings. The emergence of contradictions and family scenes provides a profound background for the development of characters and the presentation of psychological conflicts. Its contradiction is the conflict between the individual's desire to

pursue individual liberation influenced by bourgeois ideology and the people around him who are shrouded in the old system, specifically the pursuit of individual liberation and personal happiness and the conflict of traditional moral sense.

3.2.3 The Complexity of China, The Simplicity of Arab

For comparison, the shape of the family in the house is more complicated. First, this complexity is manifested in the complexity of family members. The Zhao family of four generations and five houses live in the family. In the Zhao Family, there are roughly twenty elders, more than thirty brothers, and sisters, and forty or fifty male and female servants. They occupy a lot of lands and have a lot of wealth from exploitation. An intensive small community large tyrannical kingdom lives in Gao Palace. The family in Anna Karenina is much simpler, usually a small family bound by marriage, and the marital relationship is its essence.

Secondly, this complexity is manifested in family relationships. The reason is quite simple, the more people there are, the more complex the relationship. However, due to the ancient feudal patriarchal hierarchy in China, the founder and entrepreneur of the Zhao family, Mr. Zhao, is at the top level, and Qimeng and Guixin, failed businessmen of the Zhao family are at the second level, the third level. The incompetent elders of the Zhao family, the second generation represented by Qian Wuqing, followed by the third and fourth generation, male and female servants are at the lowest levels. From the scheme of the patriarchal hierarchy, we can see that in a feudal family, from parents to members, from adults to children, from master to slaves, and from heir to concubine, they are all included in a very clear pattern. It is like a miniature map of the feudal patriarchal kingdom. There is no doubt that the family in Mahfouz's trilogy is simpler in terms of the house and the number of family members across generations.

3.2.4 The Different Life and Political Conditions

Ba Jin points out the failures of the traditional system of relations and repressive government, and he envisions possibilities for a new future. Ba Jin's vision for the family's future is based on a new generation of young people rather than transforming older generations.

He criticizes the older generations not as a catalyst for change but as a lesson for the younger generations to sensitize them to change. On the other hand, Naguib Mahfouz refers to customs, traditions, political and social details, and national issues that affected three generations. Naguib Mahfouz's vision is based on the revival of an entire world of people. He refers to the suffering of the Egyptian family under British colonialism, which exploited the First World War to harm the population.

The author's main character, Juehui, talks about how unlikely his older brother, Juexin is to reform. It was a tragic truth that for people like Juexin there was not a shred of hope; they were beyond saving. Bringing new ideas to them, and opening their eyes to the true aspects of the world only intensified their misery. It was like resurrecting a corpse and letting it view its putrefying flesh.

This indicates the association of the older generation with ideas of stagnation and dependence on formal structures, while the younger generation is portrayed in terms of its flexibility and vitality. Here the writer stresses that the old must be destroyed to build the

new. The younger generation of the Zhao family was working in Youth New magazine and the brothers participated in the dissemination of ideas progressive through their newspapers to suggest new ways of looking at politics.

Unlike Naguib Mahfouz, who was critical of Western colonialism and demanded its departure from Egypt and called for a revolution against it, Ba Jin appreciates the positive influence of the West on the new generation, the younger generation is the first generation to be educated outside the walls of the family complex.

Through Western influence, Ba Jin imagines a new society completely different from the one in which he lives, a progressive, educated family, and most importantly, an ideal family that respects the emotional needs of all its members. It will not be built on the foundation of the Confucian system but will be newly conceived as the institution of the future.

From all of the above, we conclude that Naguib Mahfouz was calling for a return to the ancient Egyptian dynasty, while Ba Jin encourages a move toward a liberal Western concept of the ideal family.

4. Conclusion

The Naguib Mahfouz and Ba Jin trilogy explores the crimes perpetrated by the feudal despotic family and is highly critical of the ancient moral system. However, if we read their trilogy, we will find in it that this hatred arose out of love. Hatred is the rational nature, and love comes from passion, and this is the contradiction that appeared in their trilogy. It comes from knowing the family intellectually. They know the dangers of the feudal tyrannical family and criticize the physical and psychological damage that comes from the feudal system. This passion between hate and love reveals to the writers a deep love for traditional cultures. We can say that the sad person was not hurt and complained without anger. This eastern cultural style forms the lingering feelings of this novel. In their trilogy, Naguib Mahfouz and Ba Jin adopted the traditional matching method in Chinese and Arab literature and the total counterpoint. Their trilogy is full of intense counterpoints between the old and the new, between hatred and love such as tyranny within the family, and freedom of youth outside the home. The old generation Ahmed Abdel Gawad and Mr. Gao, and the youth Ju Hui and Fahmy, and this counterpoint between these things clearly express the similarity of the author's position Ba Jin and Naguib Mahfouz in love and hate, both in right and wrong. Like Juehui's description in Ba Jin's trilogy of enthusiasm, boldness, radicalism, and freshness, and Fahmy's description in Naguib Mahfouz's trilogy of integrity, courage, the spirit of sacrifice, and so on. All of this makes the characters described by the writer more vivid and lively. In the end, it can be seen that Ba Jin and Naguib Mahfouz have inherited the original and clear traditions of Arab and Chinese novels in the art of language.

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