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## TYOLOGY IN NOVELS

“WINTER 62” BY ISMAIL FASIH AND “MIRAMAR” BY NAJIB MAHFOOZ

### TIPOLOGÍA EN LAS NOVELAS “INVIERNO 62” POR ISMAIL FASIH Y “MIRAMAR” POR NAJIB MAHFOOZ

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#### ABSTRACT

It may be said that personality is the most important element of the story in dealing with other elements of the story, as all elements affect the character and change its identity. In the present article, the author attempts to examine the personality styles of these two authors with respect to the type of payment character. Therefore, it has been chosen two novels that are considered as personality novels, namely, among the story elements. The character is prominent in these two novels and can be considered as symbols of different types and strata of Iranian and Egyptian society. On the other hand, Ismail Fasih and Najib Mahfooz are two prominent and influential authors in Iranian and Egyptian fiction. The winter of 62 and Miramar have analyzed the demographic and sociological hard periods of Iranian and Egyptian society. These two novels have symbolically focused on the problems of the people at that time. The Winter 62 characters are symbols of the personality traits of Iranian society during the war with Iraq. Miramar also cites the political life of the five revolutionary figures and the wretched cultural situation of the time in the narrative of the lives of five prominent personalities. Choosing the angle of view and other techniques of these stories also help to highlight this content.

**Keywords:** Miramar, Winter 62, personality, symbolism.

#### RESUMEN

Se puede decir que la personalidad es el elemento más importante de la historia al tratar con otros elementos de la historia, ya que todos los elementos afectan al personaje y cambian su identidad. En el presente artículo, el autor intenta examinar los estilos de personalidad de estos dos autores con respecto al tipo de pago de caracteres. Por lo tanto, ha elegido dos novelas que se consideran novelas de personalidad, a saber, entre los elementos de la historia, el personaje es prominente en estas dos novelas y puede considerarse como símbolos de diferentes tipos y estratos de la sociedad iraní y egipcia. Por otro lado, Ismail Fasih y Najib Mahfooz son dos autores prominentes e influyentes en la ficción iraní y egipcia. El invierno de 62 y Miramar han analizado los períodos demográficos y sociológicos de la sociedad iraní y egipcia. Estas dos novelas han abordado simbólicamente los problemas de las personas en ese momento. Los personajes de Winter 62 son símbolos de los rasgos de personalidad de la sociedad iraní durante la guerra con Iraq. Miramar también cita la vida política de las cinco figuras revolucionarias y la miserable situación cultural de la época en la narrativa de las vidas de cinco personalidades prominentes. Elegir el ángulo de visión y otras técnicas de estas historias también ayudan a resaltar este contenido.

**Palabras clave:** Miramar, Invierno 62, personalidad, simbolismo.

## INTRODUCTION

Personality is the format through which the author can convey his thoughts, ideas and aspirations to readers and explain and influence the way he views the world. The character can communicate with each of the elements of the story and manifest the effects of those elements. For example, open or closed spaces, or different historical periods, the personality needs to fit. It is important to choose the type of character and even consider the number of characters that will advance the plot according to the central theme of the story. In other words, the role of characterization is to believe the mental images in the author's mind and to bring the reader into the labyrinth of the author's mind and to embed the story in his mind into reality. In this article, the author attempts to study the personality styles of these two authors, which are considered and influential in Iranian and Egyptian fiction literature.

Therefore, he has chosen two novels that are considered as personality novels, that is, among the story elements, the character is prominent in these two novels and can be symbolized by different types and strata of Iranian society and Egypt. Character novels often address social issues and emphasize the element of dialogue on the one hand and the element of confrontation on the other, namely the two social types that confront each other and with the attitudes they draw upon throughout the story. They reveal the nature of their beliefs and political and social approaches. So the main question of the paper is what are the authors' concerns about creating a social space and designing appropriate characters and what tools have they used to express their goals?

In the field of character creating and typecasting, much has been written in Persian fiction, but comparative research in this field is scarce and the work of these two authors has not yet been compared.

## DEVELOPMENT

The author's complete mastery of the types and dimensions of the characters in the story, as well as the actual processing of the characters, plays an important role in drawing them, characters that must be true to the story, manifest in reality and acceptable to the reader. *"Examines characters from different angles and deals with all sorts of types such as principal and secondary, value and non-value, dynamic and static, conventional and stereotyped, allegorical and formal, simple and complex, constant and expanding"*. We refer to this personality type:

### A. Dynamic Personality

"The characters are divided into static and dynamic as much as they play a role in the story and gain a new identity. A dynamic personality is one who undergoes change throughout the story and changes one's personality, beliefs, and worldview or one's character and character. This transformation may be profound or superficial or limited; it may act to build the character or to destroy it, in order to exalt it, or to destroy it, which is a fundamental and important change". (Mirsadeghi, 1998, p. 177)

#### *Character Dynamics Terms*

How do characters evolve? What is the reason for their evolution and what is the path and destination of their evolution? The character in the story must have an incentive for his behavior and his actions must be in the account and in the book, and if there is a difference in the story, it must be clear to the reader, acceptable and subject to the following conditions:

"1- Changes must be as much as possible to the person who makes these changes. 2. Changes must be sufficiently effective in the circumstances in which the character is placed. 3- There must be enough time for those changes to be made in the sense of importance to the unbelievable". (Mirsadeghi, 1993, p. 96)

Character dynamics entail paying attention to the character throughout the story and creating events to advance the final dynamics; in other words, although the point of focus of the story's characters is at the end of the story and the opening of the story nodes. But such a change requires the author to provide the reader with a final acceptance of the characters. Thus, *"the dynamics are not limited to the post-crisis stage of the story and require foregrounding so that the reader, upon receiving these backgrounds and information, makes the final dynamics of the characters acceptable and reasonable"*. (Taslimi, 2003, p. 308)

### B. Static Personality:

*"It's a character that will either never change or accept only a little change. In other words, at the end of the story it should be the same as it was at the beginning and the events of the story will not affect him or if he will affect, be small and tangible"* (Mirsadeghi, 2001). The author's storytelling skills, storytelling abilities, and the complexity of storytelling are influenced by the character's storytelling.

Sometimes, instead of character and characterization, the author deals with the hero, the heroization and, in a word, typecasting.

*“Type refers to a group of people who are socially situated in a base, with their own behaviors, behaviors and norms. These people are defined by their particular appearance, speech, attitude and language. The dominant element for identifying these individuals is sharing”* (Asgari, 2010, p. 55). According to Forrester, typical people, *“in their pure forms, are built around a single thought or quality; they can be expressed in one sentence. One of their benefits is that when they appear, they are easily recognizable and that readers are later reminded of them with ease”*. (Forrester, 1990, p. 73).

Static characters fall into other categories of personality as well, such as the contractual character, the mediator character, and the opposing personality, which we will describe below.

#### *Contractual Character:*

“The contractual characters are well-known people who always appear in plays and stories and have a traditional and established character. One of the characteristics of these characters is that they are not new in character and therefore their behavior and actions can be predicted in advance”.

#### *Intermediate Character:*

There are characters that appear only once in the story, but play a key role in changing the relationships and story line of the main characters”. (Bishab, 1995, p. 236)

#### *Matched Character:*

“The protagonist is one of the characters in the story who is entrusted with the protagonist and tells the hero of his secrets; the protagonist is either a companion or a close friend or a close friend whose main character is his own private affairs (Mirsadeghi, 1998, p. 182) To examine the characters and concepts that the author seeks to instill in the reader, we must first familiarize ourselves with the outlines of these two novels:

#### *Summary of Winter 2:*

Winter 62 is a book with a psychic prose set in an atmosphere of imposed war, sacred defense, immigration, and class distance. The first person is Jalal Aryan, a retired employee of the Oil Company, and the second person, a newcomer, Mansour Farjam, who is far from the war mood and is always happy. Coincidentally, along with Dr. Farjam, a computer expert from the United States, he goes to Ahwaz to find his servant son Idris, who was missing during the war. He then becomes acquainted with Dr. Farjam Young, who wants to set up a computer center for

the oil company. Dr Fajam gets involved with bureaucratic regulations and qualifications, gets discouraged, and then goes to the front line to become a martyr rather than a soldier to save the life of a soldier whose eyes look like his deceased candidate. Aryan, who is forced to marry her expediently to rescue Maryam Shadman from a ruthless religious man named Abu Ghaleb, eventually disrupts Idris in the war. Finds and returns to Tehran with him. At the end, Jalal Aryan wondered why he should have gone to Ahwaz with computer expert Mansour Farjam and now return with his handicapped cigarette Idris.

#### *Miramar Summary:*

Miramar is an old and prosperous boarding house in Alexandria. A few passengers at this boarding house get a chance to tell their story. The composition of the guesthouse is very similar to a miniature society. An old journalist, a maul, a young radio presenter, who is in charge of a pessimistic textile company, have made up this iconic community.

It is a rural girl who escapes forced marriage, unwilling to become the wife of an old man, he bravely rebels against the traditions, flees the village, takes refuge in a boarding house, and gives himself a job. The men in the story each have a unique definition of this girl. One paternal lover; one pursues pleasure; the other wants him to form a family; the other has no regard for him. The maiden is a symbol; a symbol of the sacred word of the homeland. In Miramar we have different views on revolution, capitalism and social status. The novel focuses on the political problems of Egypt after the post-revolutionary cultural upheaval, and on the cafés and workshops, which became a place for spreading corruption, as well as on corruption and wine-making and the exploitation of women and the economic situation, trafficking and ... will pay. Mahfouz (2007), in Miramar shows the negative impact of a corrupt society on its people in bite and jelly atmosphere.

#### *Winter Review 2:*

The community built by Ismail Fasih in the winter of 62 is full of stresses, disorder, economic weakness, mourning, suffering and suffering, blood and martyrdom, pens and feet, eyes that are out of shape (Idris And other martyrs), dark and illusionary nights, Laabali and two-faced men, thieves and crooks (Masoud Edalatfar), illiterate and holistic (palm brother of Shaflaqi ...) flattering, flattering and opportunistic And the world of Biggler), the cruel fascists (Abu Ghaleb and Yaran), even the brother of Lavasani, who shows the most positive image of the ruling system, thinking of sending his thirteen-year-old son to study abroad and escape military service. In the meantime,

only the words of Jalal Aryan (the narrator of the story) seek the right way, not only to unravel their work and their creations, but also to young people who go hand in hand, blindly, or out of love for the heart. The feeling of Jalal Aryan (story telling) is a fatherly compassion for his unlucky child. A father who by no means blames himself for his son's misfortunes. Jalal Aryan in response to the question of Mansour, what do you do for a disabled child? "I'm looking for it, but if I didn't find it, I wouldn't commit suicide," she says. Or, if I found him, and longed to become a martyr. I want to become a martyr. *"To know Jalal Aryan's view of society, let's get to know him better... live a little, crazy... a time to live, a time to die, a time to go from Kot Abdullah, a time for Jalal Aryan, a time for love and the present, a time to pursue a handicapped kid on the front of the struggle against the vicious, a time to fight Janice. I am not made of light and of faith. I am from the dust ... and my battlefield is elsewhere, such as in bed"*

Jalal Aryan speaks about a newspaper advertisement when hundreds of "Labeik or Khomeini" militant groups are sent to the frontlines every day and when they hear television news that they are almost well and good on the borderlines, the situation of the people of Tehran is as follows: "Of course, the people of Tehran today are not entangled in happiness and laughter these days. They are just like everyone else, waiting for something. Waiting for buses or waiting for laundry bread or waiting for passports or waiting for their kids out fronts or waiting for chicken coupons or waiting for oil coupons. Or wait for something ... and thank God. The people of Tehran are always thankful for God. But now, if the electricity goes out for two hours, they say, "Daddy, it's good for two hours." At all, Brood says, "daddy is now good for oil. If not oil, they say, 'Daddy is now good for not having money.' They are thankful and spend their time in the Islamic homeland. "In fact, this is Fasih's (1987), general view of society, and therefore the first character of his novel cannot be overwhelming for such people. In a nutshell, Ismail Fasih is, from the perspective of Jalal Aryan, a frustrated society whose smell of blood and death, murder, illusion, and fear are everywhere, a society that is not rooted and does not consider causes. But also the appearance.

From the point of view of Mansour Farjam, the society is also in a state of disorder and disarray, although all this, he says, is the natural turmoil of a storm, but he is optimistic and eager to try his religion. To serve his community. From his point of view, war is a pressure exerted on Iran by the superpowers, and so it owes itself to hospitals, clinics, centers for the disabled and wounded, and even to the front, and owes itself to this devoted generation. "Sir,

their activities are not weak and childhood but is legendary, but why?"

But this Mansour farjam fails with honesty under the pressure of choice, ideological tests, disorder and harmony, and the pressure of thieves and crooks of society. Ismail Fasih seems to be in conflict; on the one hand, he wants to be a part of Mansour's character in this great (war) experience, though he needs a motive apart from the usual motives and on the other hand a meticulous and careful view. The curious Jalal Aryan sees so much in the ugly society that the only way to escape the deadlock is to breathe oxygen in his Greek friend's bed. In the end, Arian Jalal regrets why he had to go to war so that Mansour, a Ph.D., would go to bed and continue living like Idris Al. Iran in the winter of 62 is a realistic novel in terms of the underlying structure of the text.

It is written in first person language and is not unlike writing travelogues. The narrator of the story, Jalal Aryan, describes the course of his three trips to Ahwaz and tries to get the details on paper with his precise nose. The novel begins at a very straightforward and intimate beginning, as well as most novels that are tackled from the perspective of the first person, easily capturing the reader, and especially the sharp language, the curious, the poetic, and sometimes the narrative poets. It can be so as not to get tired of things. From the very beginning of her story, her reader has felt the fatigue of Ahwaz's long road to Tehran, needing a warm environment and a relaxed and cozy home (now well-to-do intellectuals). The author has been good at describing those spaces.

#### *Miramar Review:*

Miramar is a story with political and social content that the author has portrayed in Egyptian language because of the difficult political situation in Egypt. The place of the events is the story of the old inn called Miramar; travelers and passers-by occasionally reside in the in, the name of the inn symbolizes temporary accommodation in a place that is constantly changing in the mind of the reader. Miramar can represent the country of Egypt, a country composed of different parties and strata. Miramar has several rooms that people enter during the story. Thus, such an inn is a symbol of the Egyptian state structure, which at any time enters into the structure by popular vote or by appointment. In this story, Najib Mahfouz depicts the different signs and symbols of Egyptian society, the changes and disruptions of the situation in the revolution and afterwards, the way different groups deal with the revolution and vice versa, the views of different parties on the popular and weak classes. The separate boarding houses at the same time show the different parties that are active

in Egyptian society, although some have become dim due to changing social conditions and the occurrence of a revolution.

#### *Character and Symbol:*

The language of the story is semiotics is a set of signs that is transmitted to the reader as a sequence of code by the author and the reader decodes the set of encodings, understands the transmitted information, and contributes to the author's information. It shows reaction (Bart, 2008). In these two novels, we examine and decode the symbols in order to uncover the motives of the two great writers in writing these novels.

The characters, depending on their social status and circumstances, pay attention to particular issues and question other concepts, and from this perspective, Miramar can be expanded to a much wider context than a declining boarding house. Abandoned also generalized. The dramatic structure of the effects of our needs is taken from the events and where we are treated to a suspended murder of one of the guests of the boarding house. This possibility and controversy surrounding Zohreh, maid servant, suspension and competition also draws on this small community and gives rise to various speculations that will unfold at the end of the novel. After all, Najib Mahfouz's writing is rich in writing because he can be considered the heir to Shahrzad, who hates the art of imitation and holds the Arab storytelling tradition as an endless reserve and always in his tales. He has established a friendly relationship with texts such as the Koran and the Holy Scriptures and Greek philosophy (Soleimani, 2008).

The statue and icon of the Virgin Mary and the sea have been repeated many times throughout the story. The statue of Mary is a symbol of chastity, in the opening part of the story, which introduces the character of Amer Wajdi, repeatedly refers to the statue of Mary, and introduces the reader to the character of pure Amer Wajdi who cares about his homeland and community without greed and hatred. It has been, though in some places this chastity has been mocked by other characters in the story. Where some Miramar characters speak of the statue as: "Pointing to the statue of Mary and saying, 'Lady, why did God consent to the crucifixion of her child'" and Marianna's answer "made a long laugh" (Mahfouz), 2: 1) that is to say, since the era of the conscience has passed, their pure and sincere intentions have become a play on the hands of some other parties. The sea is a symbol of the boom and bust that our fictional character, Amer and other conscience, has lost. "**He gave me the key to Room 6 which was not facing the sea**" (Soleimani, 2008, p. 8). A bubbly personality

in the past has now become a secluded and isolated human being.

Mariana is one of the other symbolic characters in the story that paves the way for criticism of the story. Najib Mahfouz describes Mariana as: "**elegant tall, golden hair, and frail, hands with blue lines, a 65-year-old personality**". (Soleimani, 2008, p. 6)

Marianne is a symbol of colonialism and exploitation in the story, one that has lost its power after the revolution, killing the last breaths in Egypt. The colonists have been in Egypt for many years and have been exploiting it. If we consider Egypt a boarding house and Mariana owns it, it means that the Egyptian state and all its parties were fully colonized, but a time has changed and a revolution has taken place. "**It is better to change the western radio program. To be honest, I don't think there is any sound other than my own voice**" (Soleimani, 2008, p. 13). But the author goes on to say, "**Western music is not cut off, and this is the most outrageous condemnation of my solitude**" (Soleimani, 2008, p. 18). Who is a revolutionary does not pay any attention? Mariana's response to Amr Vajdi's request illustrates this.

#### *Typology of Characters in Winter 62*

The story's main characters are fewer than one's fingers, and the minor characters aren't big enough to be missed. Ismail Fasih, especially in the context of paying attention to some of the characters, has been mistaken. Enlightened and educated types, including Fasih himself, are well-established and acceptable characters. The writer knows them well, and is familiar with their behavior, their mannerisms, their mannerisms, their games, their entertaining and their conversations. It is a cliché, in fact it makes typical characters. Idris al-Matrood speaks in vain, though he says the same thing that is commonplace. A soldier who examines the identities of Aryan Jalal on the road to Ahvaz Abadan is awkward and superficial. Negative behavior is displayed. This mistake is probably because Jalal Aryan was less associated with this group, and perhaps because the palm trees were no longer able to speak, say, laugh and mimic, and had to constantly write slogans and slogans. At the same time, Ismail Fasih is well acquainted with types such as the Thais and the world of Bigari, and has presented tangible personalities to them.

#### *Typology of Characters in Miramar Story:*

But the noble story has many characters, as it tries to portray different segments of Egyptian society in its novel. The noble story begins with Amer Wajdi, an old journalist who works with the Egyptian People He has been involved in the struggle against colonialism; a disillusioned person,

a migrant from Cairo has entered Al-Azhar and has been involved in politics through journalism (Asgari, 2010, p. 123), a supporter of the 1919 revolution, was a supporter of the revolution's leader, Saad Zoghoul. In his story, Najib Mahfouz has shown his efforts to show the honor and struggle of Amer Wajdi, but now Amer Wajdi enters a period that he no longer cares about. "*O lowly people - of the people of Lot - Is there no worth and dignity for you if you are not a footballer*" (Asgari, 2010, p.1), because he leaves Cairo's conscience, which is at the heart of his political activities and struggles, because he no longer forgets Has been. He intends to travel to Alexandria, whose description reminds him of sweet memories of the past.

Hosni Alam is Miramar's second character from the Marzouq tabloid class, which is feudal. It has suffered more than the revolution. The author has introduced Hosni Alam as a shameless, shy person, and disinterested in others. Hussein Alam is a symbol of the affluent class that distinguishes itself from the general public. Butt's storytelling style changes with his personality. The sentences are shortened in structure, with much emphasis on the events of the story (Asgari, 2010, p. 55).

Hosni Alam seeks to defame Zohreh, symbolizing the character of the poorer class of society and making accusations against him even though Zohreh's malice has been repeatedly revealed. The third character is Mansour Bahi, a symbol of a group of revolutionaries who have abandoned their revolutionary cause under the pressure of the ruling powers. He has a thoughtful look at the residents of Miramar and views them as a symbol of their community. His look at Amer al-Wadi is a look at the great man who has played a major role in Egyptian history, and in this sense their shared view of the weak and afflicted is revealed. In Zohreh 's sense of weakness in the story of the cortex's symbolism, fear and worry about his future are evident.

Sarhan Bohairi is one of the most important characters in the story. He is the leader of the revolution, of those revolutionaries who have benefited from this revolution.

Woman is one of the main characters in the low-lying, low-key stories, and a world full of inferiorities lurking in them. In the story of Miramar, Zohreh plays this role. In this story, Zohreh symbolizes the weak, toiling and popular strata of people that are always having a hard time in life; perhaps the choice of a woman as a symbol of the weaker stratum is because of their vulnerability to the opposite sex. A man who lives without any fuss. "I opened the door like a rustic girl with a crown on her head and a black face on her face with genuine lines and markings, very penetrating and affecting with a sweet, waiting look. (Same: 1).

Mr. Mahfouz's description illustrates the simplicity of the general public against such figures as Hosni Alam, who has a thousand layers, who are concerned about the seizure and exploitation of the poor and consider themselves slaves. On the other hand, the author, by inserting Zohreh into the story, wants to show the reader the attitude of the different characters, each representing a party and the spectrum of society. People like Amer Wadi who are fond of the poor stratum of society are not at all satisfied that Zohreh is at the service of Mariana, saying "*that you don't deserve a pension*" (Asgari, 2010, p. 57)

#### *Character Language:*

One of the typing techniques is the language of the characters. By creating a unique language for each character, the author tries to showcase their jobs, education, and mental states. The characteristics of these people are reflected in their dialogues.

The Language of Winter 62: The Language of Winter 62 is the language of Jalal Arian's personality type, the language of a retired joke master, tipsy, precise and thorough explorer of social-political irony: "He has been asked to design and implement a new computer science training center in conjunction with the company's Vocational Training Center, and adjacent to it. Dr. Yar Nasser jokes: Arabic or English? And Mansour Farjam answers with a smile: "The English language is currently" wearing a veil at home, but not in the rigid mummy-like shape of a four-story building the description in the novel, though low on account of a particular type of angle, is readily and easily understood by the reader with brief explanations of the narrator. Winter 62 has been successful in describing the time-limited events, but seems to be in the narrative of the time. It's a bit exaggerated.

Miramar: The noble language preserved in this novel is Arabic, and even the dialogues are not in Egyptian dialect. Perhaps this noble act is preserved by the monotony of the language and the use of the Fasih Arabic in his dream of uniting the parties present in the Egyptian scene. Because the Arabic language is the elusive, common feature of various Arab countries around the Arab world. Of course, the characters' linguistic levels vary in different parts of the story depending on their social position. As a journalist and writer, Amer Wajdi, for example, has a heavy and literary language. In this story, he is a symbol of a lost personality and at this time no attention is given to him during the story: "The idea of Ali Yadiyyat mentioned in the will of Mummy in al-Mutahif al-Masri", 1: 1) "I looked at my hands reminding me of the mummy's hands at the Egyptian Museum."

Point of View: The Winter Story 62 Although narrated from the beginning to the end in the language of Jalal Aryan, the novel is based on the personality of Mansour. He is, by any pretext, involved in every incident to transform it the way he wants it to. He starts and ends with his memory. The whole motive of the story seems to be Mansour Faraji's legacy, a computer doctor who came to Iran to help with the transformation of the war, deciding to join in. ... He covers the edges of his life so much that this movement is not visible and, in the end, he regrets the reader for the great question of why Mansour Farjam should be placed under such conditions as to survive and set up. The computer center, to testify? In sum, Mansour Farjami is a symbol of Iranian technocrats and educated people affected by propaganda. The rulers settled in Iran and lost their lives. Choosing a narrator for the story may represent a singularity in Iranian society at that time. The story of Miramar has five chapters, each narrated from the language of one of the characters with the omniscient point of view limited to the speaker's mind. Of course, this is sometimes the third person who seems to be telling stories from outside the story. The nobleman's choice of the angle of view of the speaker may be a reference to the selfishness and self-centeredness of personality types and, in fact, the parties and groups in Egyptian society who want to take their seats. Basically, the narrative of the general wiser means to avoid democracy and polyphony.

## CONCLUSIONS

The novels of Ismail Fasih and Najib Mahfouz have both analyzed sociologically difficult periods of Iranian and Egyptian society. These two novels have symbolically addressed the problems of the people at that time. Miramar, an old boarding house, refers to Egypt, which has an ancient history. 62 Winter characters also symbolize the personality traits of Iranian society during the war with Iraq.

The community that Ismail Fasih built in the winter of 62 is full of stresses, stress, disorder, economic weakness, mourning, suffering, blood and martyrdom. Ismail Fasih has created a fraught society with the smell of blood and death, murder, illusion and fear everywhere, a society that does not even consider the roots at the level of the educated and does not consider causes. In sum, Mansour Farjami in the winter of 62 is a symbol of Iranian technocrats and educated people who have been affected by propaganda in Iran and lost their lives.

Miramar refers to the political problems of post-revolution Egypt and the deplorable cultural situation of that era, and to the cafes and cabanas, which were a place for spreading corruption, as well as corruption and wine-making and the exploitation of women and the economic situation.

Trafficking and Najib Mahfouz in Miramar shows the negative impact of a corrupt society on its people.

Generally speaking, the main difference between Miramar and winter 62 is that in Miramar, people are affected by corruption that penetrates deep into society and is apparently not visible, which is hidden beneath the propaganda layers of the ruling regime. But in the story of Ishmael Fasih, the fear of war and economic conditions and the boycott and isolation of the country have put people under pressure.

The point of view in Miramar's story is that of the first person and sometimes the third person. The winter of 62 is also the third person's total knowledge. It is clear that the view of the general wisdom means monolithicism and the avoidance of democracy, which implies the dominance of society, referring to the selfishness and self-centeredness of the personality types. These figures symbolize the parties and groups in Iranian and Egyptian society at that juncture.

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