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La revue IMAGO Interculturalité et Didactique (ISSN : 1111-3936 - EISSN : 2661-7722) est une revue annuelle internationale gratuite à comité de lecture en libre accès éditée par la Faculté des Langues Etrangères, Université d'Oran 2 Mohamed Ben Ahmed, Algérie, depuis 1998. La revue est dotée d'un comité éditorial international et d'un comité scientifique international et accepte les articles en mode d'examen en double aveugle. L'objectif principal de la revue IMAGO Interculturalité et Didactique est de contribuer de manière significative à l'ensemble des connaissances en fournissant une plate-forme intellectuelle aux chercheurs nationaux et internationaux, y compris les étudiants de troisième cycle, les professeurs et les chercheurs opérant dans les universités, les ministères ou les institutions socio-économiques afin de promouvoir les études interdisciplinaires en sciences humaines, langues et sciences sociales. La revue se concentre sur la littérature et les civilisations étrangères, l'histoire, les sciences politiques, la linguistique contrastive, la didactique des langues et couvre de nombreux domaines de recherche tels que la langue et la linguistique, la traduction et l'interprétation, l'analyse du discours et les études religieuses. La revue s'engage à publier dans une variété de langues, dont l'arabe, l'anglais, le français, l'espagnol, l'allemand, le russe, l'italien et le turc. La revue est publiée en version imprimée et en ligne; la version en ligne est libre d'accès et téléchargeable. La revue cherche à publier des articles originaux, des rapports et des critiques de livres, et accueille des recherches exceptionnelles. Des numéros spéciaux consacrés à des sujets importants en sciences humaines et sociales seront publiés occasionnellement.

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Exploring Literary Genre Overlapping in Arabic Fiction: Examining the Novel of El-Sayed Hafez "Plain Coffee" as a Model.

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ABSTRACT: *The present research paper aims to scrutinize the overlapping between narrative text and diverse genres within El-Sayed Hafez's novel "Plain Coffee." The novel, being a highly adaptable literary form, demonstrates a capacity to incorporate the traits and techniques of other genres, arts, and discourses, whether literary or non-literary. This expansion beyond traditional boundaries underscores the genre's creative flexibility while retaining its distinctive characteristics. Upon examining instances of these overlappings in El-Sayed Hafez's novel "Plain Coffee," where the novel engages with various arts such as theater, poetry, and popular literature, we observed that these interactions significantly impacted the overall textual coherence. While enriching the narrative, this influence sometimes overshadowed the fundamental perspectives from which both the novel and the play originated*

KEYWORDS: Overlapping of genera; Plain coffee; El-Sayed Hafez; narrativization.

Introduction

The novel's distinctive literary versatility and capacity to assimilate various literary genres stem from the ample creative space inherent in narrative techniques. The novel interacts with the technical elements of construction, blending seamlessly with the artistic properties of other literary genres. As a flexible and expansive concept, the novel permits overlapping and pluralism, implicitly acknowledging the existence of literary genres and underscoring their significance in literary studies.

The study does not deny the inherent connection between the texts of the novel and its substance; instead, it seeks to contribute a fresh perspective to this relationship. It aspires to extract a new paradigm for understanding the diverse nature of the novel, drawing closer to genres like poetry, drama, and theatre. Each genre possesses a unique approach to representing reality, shaping it, and forming its narrative, making their methods fascinating in their portrayal of the world.

Through this study, we seek to answer the following questions:

What is the concept of narrative?

What are the reasons for its appearance in Arabic literature?

What is the concept of the genre overlapping?

What are the manifestations of the overlapping of genders in the novel (Plain Coffee)?

2 . Definition of narrativization and the reasons for its appearance:

We can characterize "narrativization" as the transformative process of adapting a narrative work, structured around storytelling, into a theatrical text suitable for presentation. This entails intentionally aligning the narrative structure with the dialogic structure, ensuring that the prerequisites for theatrical presentation are fulfilled. The message is conveyed in a literal sequence where the two formulas—narrative and theatrical—coexist. They unfold consecutively, skillfully extracted by the discerning features (Khashab 1993). " In the late 19th century, luminaries like Hardy and Flaubert were prominently featured in Western literature. However, as the 20th century unfolded, Joyce emerged, signaling a need to dismantle rigid classifications in literary genres. This impulse to break free from stagnant social and political norms was spurred by the emergence of economic and social variables, particularly due to the Industrial Revolution at the end of the 19th century. In this context, Flaubert embraced narrativization akin to his play "The Temptation of Saint Anthony," challenging entrenched templates and endorsing a fusion of narrative and theatrical elements (Khashab 1993).

In Arab literature, the pioneer of the narrative art is recognized as Tawfiq

Al-Hakim, notably for his work "Bank of Concern" in 1966. However, Elsayed Hafez is the visionary behind the most extensive Arab project in this realm, showcasing his mastery through seven works that serve as a tangible and comprehensive application of narrative art. Due Critics are the reason for its emergence to me:

- 1- Desire in tradition the West.
- 2- Striving to extract semantic richness from the interplay among my discourse, theatrical performances, and novels.
- 3- The necessity to break free from inflexible templates in categorizing literary genres.

After parting ways with Al-Hakim, the distinguished author of the narrative novel "Bank of Concern" along with Louis Awad, the creator of "The Trial of Isis," and Youssef Idris, the author of the later narrativized piece, "New York 1980," the creative landscape seems on the verge of forgetting the literary genre that seamlessly blends theatrical techniques in "Al-Misrawiya." or narrativisation.

"Bank of Concern" harmonizes the narrative and theatrical elements sequentially. This resulted in narrativisation being composed with narrative chapters that closely follow a complete theatrical narrative from beginning to end. The sagacious approach of the author involves a fusion of novel and theater, earning his work the classification of "meso-narrative," as depicted on the cover of the books.

ElSayed Hafez's literary works serve as an extension of himself, intricately woven around the profound concerns of a writer deeply engaged with the challenges of Arab society, spanning political, social, and intellectual dimensions. Consequently, his writings emerge as provocative, challenging the political and social realities while simultaneously addressing cultural aspects. Hafez's exploration encompasses a myriad of issues, ranging from human rights to ethics, and delves into the intricate social contradictions arising from the ruptures in the open reality of Arab society. (Ben Aisha 2005, p. 02) ”

3- Reasons for the Appearance of narrativization in Arabic literature:

The term "narrativization" can be defined as the process of converting a narrative work rooted in storytelling into a theatrical text suitable for presentation. In this transformation, the intentional overlap between the narrative structure and the dialogic structure ensures that the conditions for theatrical presentation are met.

Tawfiq Al-Hakim is credited as the pioneer of narrative art in Arabic literature, notably exemplified in his 1966 work "Bank of Concern." This piece seamlessly sequentially blends narration and theater, with narrative chapters intricately following a complete theatrical narrative from beginning to end. Al-Hakim's innovative approach is encapsulated by the term "meso-narrative," highlighting the fusion of novel and theater in his work. Similarly, ElSayed Hafez stands as the architect of the most extensive Arab project in this realm. His seven works serve as practical applications of the art of narrative, showcasing a rich and diverse exploration of the interplay between storytelling and theatrical elements. It appears that the emergence of this concept is attributed to several factors, largely influenced by critical considerations:

1. Desire to Embrace Western Tradition:
2. Semantic Exploration through Pluralism:
3. Breaking Rigid Literary Classifications:

In the narrative-theatrical experiment of the novel "Plain Coffee," the author adopts theatrical techniques, utilizing dialogue as a tool to express the characters and events within the story. The writer daringly employs stage techniques to amplify the impact of dialogues, effectively enhancing the narrative. This work belongs to a genre characterized by its reproductive nature, generating secondary stories within the main narrative or framing story, such as "Sahar," "Love," and "The Moon." Amidst these, the character of Sheherazade emerges, playing the role of the narrator who recounts sub-anecdotes, with the most significant being the tale of "Akhenaten and Nafar." This sub-story holds particular prominence among Scheherazade's narratives, thereby theatrically folding the narrative text.

The novel "Plain Coffee" by AlSayed Hafez introduces a fresh style to the landscape of Arabic literature, departing from the Western imitation and prevalent traditionalism that has characterized narrative art in the Arab world for approximately half a century. Within the pages of "Plain Coffee," we delve into the tales of Sahar, Love, and the Moon—a romantically titled narrative that unfolds with meticulous care and precision, intertwining feminine maturity with the backdrop of poignant events, such as the resignation of the iconic leader Jamal Abdel Nasser.

This novel provides a glimpse into the reality of Samar and her family, as well as the unspoken love of Ali Kazem, her Arabic language teacher. The storytelling navigates these events with spontaneity and sincerity, casting the narrator as a "storyteller of his time." As a reader, one is seamlessly transported from one scene to another, experiencing narrative ease that is not merely accessible but is a result of the adept adaptation of language, content, and scenes, encompassing every intricate detail.

ElSayed Hafez's "Plain Coffee" unfolds across approximately three hundred and ninety-three expansive pages. The narrative is strategically crafted to continuously captivate the reader, employing a dominant trend of shock that permeates the storyline. The narrative flows seamlessly, oscillating between the past and the present with swift movements, demonstrating a keen sense of evasion. Against the backdrop of dramatic developments, the narrative threads of "Plain Coffee" ascend, revealing a diverse tapestry that interweaves the ancient historical past with the complex and politically charged modern Arab present.

4 - Overlapping of Genres:

ElSayed Hafez possessed a profound understanding of Arabic literature, navigating through various shapes and models that allowed for the convergence of different literary genres. His mastery extended to the intersection of narrative and drama, the overlap between narrative and theatrical elements, and the intertwining of stagecraft with the novel. His notable contribution, "Al-Masrawiya," became a focal point for studying the intricate interplay of literary genres. In the contemporary literary landscape, the once rigid borders between these genres have become

more flexible, allowing for a seamless integration of adjectives and interferences between them.

Despite the modern relativism surrounding the term "literary genre," the concept of dividing literature into genres is ancient, tracing back to the days of Aristotle. In his seminal work "Poetics," Aristotle established distinctive properties for each literary genre, serving as a fundamental reference for critics and creators alike. Over time, these properties evolved into steadfast laws that critics and creative individuals are expected to adhere to. Aristotle's classification, particularly his differentiation between lyrical, epic, and dramatic genres, has become a cornerstone in understanding and categorizing literary works (Hamada 2014).

In lyric poetry, the poet directly expresses personal emotions and experiences, embodying the voice of the poet. In epic poetry or novels, the poet maintains a personal presence within the narrative, speaking in their voice, and allowing characters to engage in direct dialogue, creating a blended narrative style. Conversely, in plays, the poet assumes a hidden role behind the theatrical characters, guiding the narrative through the personas on stage (Wellick 1987).

In the early decades of the 20th century, certain critical voices emerged, advocating a departure from the traditional emphasis on genre purity. These critics rejected proposed divisions and challenged the established categorization. Notable figures in this movement included the French critic and writer Hugo, and it reached its zenith with the Italian critic Benedetto Croce. In his work "The Summary in Philosophy of Art," Croce invited a reconsideration of the idea of genre partition, marking a significant shift in critical perspectives. The controversy surrounding literary genre theory intensified in the post-modern era, coinciding with the advent of concepts such as relativity and deconstructionism. Jacques Derrida, in his article "The Law of Genre," presented new dimensions to genre theory, asserting that literary texts do not exclusively belong to specific genres but instead contribute to and transcend them. This perspective marked a paradigm shift in understanding the nature of literary genres (Yahyaoui 1994, p. 26).

Critics turned to the principle of genre purity, inspired by the perceived limitations of the old genres associated with figures like Plato and Aristotle. This reliance on the purity principle became more significant, especially in the context of the evolving European societies transitioning from feudalistic to new social structures (Talima 2013, p. 249).

The experimentation in the novel revolves around breaking down the traditional boundaries separating literary genres to the point of almost complete identification. It involves acknowledging the interplay and overlap between genres, leading to the creation of a hybrid genre that carries shared characteristics. Additionally, novel experimentation embraces the incorporation of various textual elements already established, enriching the new narrative with interpretive structures that challenge the reader to decipher and engage. This approach can also involve metaphorical inventions, introducing novel forms and a multitude of technical, artistic, intellectual, aesthetic, and cognitive structures. These innovations disrupt established norms and rules, allowing the novel to assert its right to speak through the proclamation of experimentation.

5- Overlapping genres in the novel Plain Coffee:

5. 1- Overlapping with popular heritage:

The novel is filled with the use of popular motifs, through the following elements:

1-1- Title:

ElSayed Hafez's selection of the title "Plain Coffee" for his novel delves into the profound depths of Arab heritage, steeped in backgrounds that hold intricate knowledge for those familiar with it. The title is crafted as a noun phrase, "Plain Coffee," subtly signals to the reader that the text embodies a fusion of dialogue, narration, description, and a touch of movement. This stands in contrast to the typical sentence structure that implies action and unfolding events. The writer's deliberate choice of a nominal sentence for the title suggests a commitment to nominalism, avoiding the creation of a semantic structure with a fixed, definitive nature as conveyed by the meaning codes inherent in the nominal entity. This approach diverges from activity-based titles and embraces the

temporal and kinetic characteristics associated with its nominal form (Haddad 2002).

The writer, embodying the passionate persona of Fathi Radwan, holds a deep affection for coffee. He cannot fathom parting with it, even when advised by doctors. For him, coffee serves as a soulful kiss, providing the necessary lift. From the writer's

perspective, the preparation of "Coffee Gentlemen" serves as a cautionary ritual, alerting both the mind and soul, particularly for males in the Sufi tradition. It is a reminder to turn one's thoughts towards God, fostering complete awareness and contemplation.

The human inclination for self-assurance is evident as the narrator expresses, "And the morning without coffee is dangerous." This sentiment is emphasized when the doctor attempts to discourage coffee consumption, with the writer vehemently asserting his refusal to give it up. He rejects the idea of his spiritual connection being ignored and his mind ceasing meditation, concluding with an apologetic note to "Oh Nahed (Hafez 2012, p. 266).

1-2 - The Use of code:

A- worm Silk:

The symbolic code of spinning and veto, embodied by the character Fathi Radwan in the novel "Worm Silk," finds its incarnation in the last scene. In this poignant moment, a worm spins its cocoon with precious silk, lying dormant until it transforms into a butterfly. Despite the inevitable aspect of death represented by the cocoon, the butterfly leaves behind its flirtatious, silky, and precious remnants, only to return and complete the life cycle. Projecting this code onto the worm silk, the writer emerges as a beacon of hope in the youthful journey of life. The narrative begins with a reflection on the interplay between literature and politics, where the past influences the present, providing valuable lessons and sermons for the contemporary experience we are living (Nabil, November 2016).

B - The lover bird:

ElSayed Hafez portrays a bird as a symbol of a devoted lover who stays awake throughout the night. The bird becomes a commentator on love, its heart infused with affection and its senses attuned to the fragrance of the night. The poet rises late in the morning only to find the bird still awake, never having slept throughout the night. The bird stands in the shade, vigilantly watching throughout the night, even when the poet, looking into its eyes, perceives a faint image of the bird trembling. It's as if a genie has assumed the form of a bird, adding an enchanting dimension to the scene. (Hafez 2012, p. 19)."

He chose not to leave, that bird dedicated to staying up late. One day, it became disoriented and opted to linger near the window, continuing to stay awake through the night. Almost as if drawn to her, it quietly makes its way into her room during the night. (Hafez 2012, p. 25)". Hafez was not content with his fondness for staying up late; he also appreciated the night vigilance of the canary bird, which he referred to as his friend B. The canary didn't merely stay up alone; rather, it formed a flock that soared above it wherever it went. As the birds and the canary circled above the surface of his house, they seemed to accompany and follow him, creating a lively spectacle as they journeyed along the road, resembling a flock soaring above (Hafez 2012, p. 81). The soul of the first, named "Nafar," was adorned with the same captivating beauty and alluring fragrance. After it departed from her body like a navigator, she emitted a resounding roar for three days. During this time, birds gathered above her body, and she cried out (Hafez 2012, p. 292).

2-Overlap with Literary Heritage:

ElSayed Hafez invokes the model of Scheherazade as a form of divination, a name well-known and renowned in stories. Scheherazade is depicted as a significant character, holding the keys to narration. She serves as the primary mask worn by the writer to present his narrative world, combining elements of both the real and the imaginary.

A possible connection emerges between the Scheherazade personality in "Plain Coffees" and the character of Scheherazade in "One Thousand and One Nights." Both exhibit exceptional storytelling abilities, capable of presenting worlds of tales spanning various ages and times. What binds

them together is a shared experience of human struggle, encompassing themes of good and evil.

Scheherazade in "Plain Coffees," like her counterpart in "One Thousand and One Nights," excels in capturing the imagination of Shahryar, holding his interest and leading him from one tale to another. With each passing anecdote and night, Shahrayar becomes accustomed to her presence in his life, fostering a connection between them akin to an affinity that acts as a protective collar, shielding her from Saif, the pleased swordsman (Saad 2016).

In "Plain Coffee," Scheherazade assumes the role of herself, staying up late with different motives and reasons. The writer provides numerous clues and descriptors, creating a vivid depiction of her character. She is divinely beautiful, with blue eyes, white skin, and a green chin tattoo.

This portrayal of Scheherazade in "Plain Coffee" serves as a model for divination, embodying mastery over women's hearts and holding a significant place in their lives. She becomes a memorable personality, fitting into a classification that is fundamentally a sign sharpening the reader's awareness of a historically known wisdom rooted in heritage. Clad in the narrative dress of the story, she invokes the famous saying, "It was, Oh what it was." Scheherazade recounts, "It was, Oh what it was, in old times and during the Pharaonic age, a girl named Nafar (Hafez 2012, p. 205).

3- Overlapping with poetry:

ElSayed Hafez has traversed various and diverse literary influences, breaking numerous thresholds. These include the thresholds of writers like Gibran Khalil Jubran, Nizar Qabbani, Michael Naima, Adonis, Youssef Al-Khal, Mahmoud Darwish, Abdul Merciful Al-Abnoudi, Hafez Ibrahim, and others. He incorporates quotes from these literary figures alongside references to Quranic, evangelical, and Akhenaten's quotes. Moreover, he introduces thresholds related to narrativization heroes like Fathi Radwan Khalil. The text, exemplified by the poem "The Last Bird," showcases a wide range of influences, including a nod to its original owner, Nizar Qabbani, in the case of "Out from Granada."

Oil lies happily under the drowsy trees

And between the harem's breasts
This is the one who has come to us
In the garb of an accursed devil
This oil is semen
Not the nationalist
Not the Arab
Not the popular one (Hafez 2012, p. 203)

The text aligns perfectly with the affluent individual known by the fitting title "savior," the bridegroom who stays up late. This wealthy man is a respected member of a family, engaged in business in an oil-rich country. Scheherazade predicted that he would stay up late and, as a result, venture into a Wonderland filled with wealth and luxurious cars.

In truth, these diverse thresholds necessitate a separate artistic study due to their abundance. The reader derives enjoyment and adds aesthetic value, breaking the potential monotony that an excess of narration might cause. Commas are strategically placed between aesthetic enjoyment and cognitive technique. This recalls another poem by the Egyptian poet Ahmed Fouad Negm. In the aftermath of the setbacks in 1967 and the tyranny of the military and Abdul Nasser, Negm uses his poetry to convey the meaning of the word "tyrant," quoted within the commas.

Keep you with us, Boss because takhlik maeana ya rays eashan

Without your real presence we will be lost
wamin ghayr
wujudik haqiqiun nudjije

It's enough for us, Chief, we'll see you
nishufuk (Hafez 2012, p. 111)

kifaya ealayna ya rayis

4- Overlapping with Bibliography:

Within the novel, secondary tales are crafted, serving as a curriculum for the writer who adopts the persona of the character "Fathi Radwan Khalil." These tales are then woven into the narrative framework, adding subjectivity. The writer, donning the mask of "Fathi Radwan Khalil," engages in first-person narration, providing a unique perspective. The character becomes the main narrator in dialogue, expressing thoughts such as, "Oh Nahid, write and make up for it. I have some days of my life stolen by the motherland. I will go on alone before God, and carry with me what you wrote until I am forgiven for what I did (Hafez 2012, p. 236)."

In his intellectual observation, he vividly depicts Egypt, gesturing to the complex happenings within the country. Drawing inspiration from Alexandria, he presents a miniature model that mirrors the broader situation in Egypt. With an informed perspective, he documents the contradictions and totalitarianism present in various aspects. Nahid stands as a symbol of Egypt, particularly in Al-Abita, a city within Alexandria that is intricately connected to the broader Arab homeland. Streets are named after both killers and the murdered, reflecting the historical narratives embedded in Cairo's neighborhoods, such as the Olive district. Streets commemorate heroes resisting Ottoman occupation, juxtaposed with others memorializing those who fell in the same struggle. Egypt, he notes, encompasses two distinct minds - a great one and a bit mind. Even in Luxor, two temples stand, one dedicated to the god Osiris and another to the formidable Osiris Six-Killer. The choice of prayer, whether for good or evil, is left to the individual, and he firmly declares himself neither the killer nor the murderer (Hafez 2012, p. 235)."

In the novel, the writer openly reveals facets of his personality, expressing, "Bound in white, I unveil myself, a secret adoration for the violet. (Hafez 2012, p. 231) "He holds strong opinions and possesses a high level of culture. Moreover, he maintains transparency, eschewing the distortion of facts and valuing innocence and sincerity, qualities

symbolized by the purity of white. He indulges in romance and wide-ranging imagination, revealing them through the expressive hue of violet."

ElSayed Hafez, portraying Fathi Radwan Khalil's character, is deeply engaged in national concerns and the intellectual realm. He expresses, "I know that there are times when I cannot act, but I grasp the pen to feel its force. When I put the pen down, I find myself in tears, longing to cleanse my soul. It is a moment for crying out holy (Hafez 2012, p. 232)."

5- Overlapping with the Theatre:

The theatrical text aligns with the novel in strong harmony in the work of Elsayed Hafez. It reflects a definite legitimacy in overlapping the play and the novel, so the deep structure of the text is formed in amazing theatrical contexts that carry surprising expressions in the scale of knowledge and general understanding of history. Where Akhenaten, calls for the worship of the one god Aten, the family clashes in his kingdom, and the dispute over power between the priests and leaders.

The author initiates the narrative with an introduction by "Scheherazade," informing Sahar that she is embodying the spirit of a Pharaonic girl named "Nafar." This marks the commencement of the story of Akhenaten, with "Nafar" emerging into the scene of events. Scheherazade continues the tale of "Plain Coffee," adopting the persona of the original Scheherazade spirit, stating, "Once upon a time, in the past, during the Pharaonic era, there was a girl named Nafar." This transition from narration to theater occurs in the story of "Akhenaten with Nafar," accompanied by a new dedication to the author's late brother, "Ramadan Hafez": "The breath of the soul when the universe becomes dark (Hafez 2012, p. 282)."

The narration moves from the present to the past, and with this spatio-temporal transition, the narration techniques move to the theater techniques, and it begins by presenting a theatrical work that completes the artistic features of the play, of which dialogue is the most important and distinctive element. We mention from it the dialogue between Queen Tiye and Semengkare, Akhenaten's brother. Queen Ti was in her palace

at that moment... and in front of her was the prince... (Semeng Kara), drinking grape juice. He stood up and kissed her hands:

- Your Majesty, Queen (T).

Tell me, I hope I find in you my desired dream: that you realize that we are in a difficult time because the Pharaoh brought a new religion... the religion of monotheism. Storms surround us from every direction.

- I believe in this religion and support my brother strongly.

The writer leaves this theatrical scene and returns to the narration with great intelligence, interrupting the time of the sub-story, and returning to the story of Sahar.

And love and the moon, and he continues the stories of Fathi Radwan, after which he returns to the play again. "And here Scheherazade realized that time had passed... and time had passed, so she sighed and collected the coffee cups and said to Sahar: "Tomorrow we will continue the story of Nefar... Sahar left Scheherazade's house and headed to their house (Hafez 2012, p. 231)" And so every time she tells the play and then ends with, "Here the rooster has crowed, and tomorrow we will continue the story, Sahar..." (Ahmed 1982).

6. Conclusion:

After examining instances of diverse interactions within Elsayed Hafez's novel "Plain Coffee," involving various art forms such as theatre, poetry, and popular literature, it becomes apparent that these interactions contribute to the overall textual coherence. Despite the novel's engagement with theatrical elements, the strong interconnectedness and harmony among narrative components establish it as a unified and highly cohesive work.

This overlapping of elements not only overshadows the traditional boundaries between the novel and play but also results in a single, harmonious entity. The narrative seamlessly weaves together scenes, providing the reader with a powerful engagement with their present, past, time, and place. ElSayed Hafez's remarkable craftsmanship has led to the creation of distinguished work and a unique perspective, marking a new era in the realms of both theatrical and novelistic art. The novel emerges as a profound and vibrant creation, breaking free from literary monotony.

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