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Ibtesam Abu Khalaf says

[illegible]

Ahmed Alaa El-din says

[illegible][illegible]

Reda Shokr says

[illegible][illegible]

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UmAzzan Al Riyamia says

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Ahmed Saad says

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האם תוכלו לכתוב לי מכתב? ... תודה רבה על המענה.

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Youssef Elbrawy says

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Reem Rajab says

Ayman Agour says

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[illegible]

Anas Bettamer says

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bayan aljuhani says

[illegible]

Summer says

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የሕግ አደጋ የሚባል ሁኔታ በአጠቃላይ ለሀገር ይፈጥራል፡፡

Steve says

The Artistes lets us question whether a troupe of performers or their admirers are more skilled at getting

what they want during the month of Ramadan.

In *The Radium of Happiness*, the author learns that familiarity with the unknown removes its magic, thus canceling its artistic potential as a subject of interest.

In *the Tavern of Life*, Love is the waiter, Satan a patron, and Death the barkeep. Love burns the author and Death's chill frightens him, so he turns to Satan for help.

Al-Hakim stands accountable to Prisca, a character from one of his stories, in *Visiting the Angry Princess*. She hates him for writing the death of her lover, and he imagines that if a mortal were to meet God, the encounter would be much the same.

In *By the Marble Basin*, al-Hakim visits Shaharazad, another of his creations. She questions whether he created her husband or vice versa. They decide that no one is real.

Ash'ab, Banan, and Risha concoct *A Devilish Scheme* whereby they steal men's clothes and money. The governor arrests and punishes them, more severely when Ash'ab tries to talk his way out of the punishment.

The Tree of Earthly Rule outlines a hypothetical situation wherein half a dozen people with connected fortunes forsake the cause of Eternal Egypt for their own interests.

In *My Donkey and Hypocrisy*, a donkey accompanies his master to a beach resort where their discussion proves that, of their two species, humans are the true blind asses.

When the groom learns that his new wife loves another man on their Wedding Night, he does all he can to divorce her and let her save face so she can have the man she wants. His kindness wins her heart, so they have a true wedding night rather than divorce.

Shaykh Alish is Expelled from Paradise when he dies because he never faced temptation in his ascetic life. So he relives his life as a pimp, Alawi Bey, until pure love for a good woman changes him again into a new and devout man, Shaykh Aliwa. The question of whether he enters paradise this time around is left to the angels.

The World's a Stage examines some complexities of the theory of reincarnation. A couple in love demand to be reunited in their next life only to demand to be separated once they have played opposite one another again in different roles.

Satan Triumphs over a holy man by changing the man's motivation from that of fighting for God to fighting for his own interests.

Destiny brings a man to his soul mate when she nearly kills him with her car.

Al-Hakim speculates about Romeo's future if he hadn't died at the end of Shakespeare's play in *The Life of a Literary Character*. Romeo finds a woman to love, but she never believes that he has forgotten Juliet, so she never gives him peace.

In *Show Me God*, half an atom of God's love overcomes a man when the man attempts to appease his only child's desire to see God.

The Letter Carrier is supposed to deliver luck. The author meets him on a beach one day and is too taken by the inequality of luck's distribution to take any for himself.

After a young woman repeatedly saves the life a young man bent on suicide, she asks him if he doesn't wish to embrace death. When he agrees, she says, "I'm Death!"

In *Confederation of Sparrows*, a father sparrow demonstrates to his son that sparrows should be happy because they do not share man's greatest weakness: greed.

In *the Year One Million*, death itself is extinct and unknown. A religious movement in favor of experiencing death sweeps the world because people are happy to experience the ups and downs of life that accompany it.

I am impressed by al-Hakim's ability to fit consistently so much meaning into short stories shorter than any other Arabic author I read could produce. His stories read more like fables or campfire tales than like polished literature, yet I find the style refreshing after the contemplative brooding of writers like Mahfouz and Idris. Al-Hakim gives his characters wit and teaches a lesson in each story rather than trying solely to evoke moods or feelings in the reader. Throughout most of the time I spent reading his stories I forgot he was an Arabic author.

?Ahmed AboELkheir says

האדם הזה הוא אדם רגיל, כמו כל אחד מאיתנו. הוא לא מיוחד, לא מוכשר, לא מבריק. הוא פשוט אדם. הוא לא יודע יותר מכל אחד מאיתנו, הוא לא עושה יותר מכל אחד מאיתנו. הוא פשוט אדם. ..

הוא לא יודע יותר מכל אחד מאיתנו, הוא לא עושה יותר מכל אחד מאיתנו. הוא פשוט אדם. ..

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- "הוא לא יודע יותר מכל אחד מאיתנו, הוא לא עושה יותר מכל אחד מאיתנו. הוא פשוט אדם."
