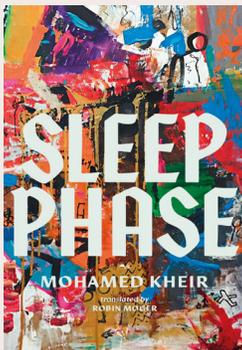


SLEEP PHASE

Mohamed Kheir, translated from Arabic by Robin Moger

1. Early in the novel, Warif says that he's drawn to the idea of life as "a simulation" (pg. 17). How does taking this perspective into account impact the reading experience?
2. Warif uses landmarks and memory to navigate Cairo only to discover that many places he once knew are different. What practices of gentrification, erasure, and segregation does Warif's wayfinding draw attention to, and how does he mark the changes?
3. Warif writes the Facebook post about tourism during "a brief window" following the Arab Spring, "when everyone could speak their minds" (pg. 26). What literary and/or rhetorical techniques does Warif use to comment on society in his writing? What is the novel's perspective on free speech and its opposition?
4. How does *Sleep Phase* represent incarceration and post-incarceration life?
5. Who are the bureaucrats in the novel's version of post-Arab Spring Cairo? How does *Sleep Phase* represent the experience of navigating bureaucracy?
6. Warif often occupies liminal spaces—between languages, between dreaming and reality. What significance does Warif's former job as a translator have on his perspective and on the novel's plot? What language and literary techniques does *Sleep Phase* employ to create its liminal effect?
7. At the end of the novel, Sally tells Warif that his "madness was beautiful...all that greenery and music" (pg. 183). What role does Sally play in Warif's life, both in and outside of prison?
8. The idea and practice of transforming desert environments into garden paradises or modern cities has a long, and often colonial, history. How does *Sleep Phase*, as a literary text, relate to and complicate this history?



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