

Bronte's *Jane Eyre* in Egyptian Cinema: Hilmy's Adaptation as *The Man I Love*

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Abstract

The present study explores the production of films based on foreign literature, a popular trend among Arab filmmakers and producers. In an attempt to shed light on this phenomenon, the paper draws on Linda Hutcheon's theoretical framework. The focus lies on the analysis of the adaptation of Charlotte Brontë's renowned novel, *Jane Eyre* (۱۸۴۷), which was adapted in Egypt as *The Man I Love / Haza Al Rajol Oheboh* by Hussein Hilmy. During the ۲۰th century, a period of modernization in Egypt, the local film industry successfully integrated Western literary works into movies. *Jane Eyre* was chosen as the subject of analysis due to its popularity among Arab readers and the director's impressive ability to blend this ۱۹th-century British novel with Egyptian cinematic ideals. This research undertakes a comparative analysis between Hilmy's adaptation and the original novel. By examining Hilmy's adaptation and appropriation techniques, the similarities, differences, and significance are highlighted. Ultimately, this investigation concludes that the director adeptly tailored the film to suit Egyptian society, traditions, culture, and beliefs, while simultaneously introducing Western ideals. Furthermore, the works of both Brontë and Hilmy shed light on the issues women faced during the ۱۹th century in Britain and the ۲۰th century in Egypt, eloquently reflecting the doctrines of feminism. The production of films based on foreign literature was popular among Arab producers. Russian, German, and English novels were frequently adapted in the Arab world. The Egyptian cinema adapted Western literature from different periods as movies during the time of modernization in the ۲۰th century. Brontë's *Jane Eyre* is being chosen not only for its popularity among Arab readers but also for the director's ability to amalgamate the ۱۹th-century British novel with the ideals of Egyptian cinema. This study compares the adaptation with the original novel by examining Hilmy's adaptation and appropriations of the novel. It focuses on the similarities between the film and the novel, the differences, and their significance. Eventually, we conclude that the director tailored the film for the Egyptian society, traditions, culture, and beliefs while introducing Western ideals simultaneously. Moreover, both Brontë and Hilmy revealed the same problems that women faced in ۱۹th-century Britain and ۲۰th-century Egypt reflecting on the doctrines of feminism.

Keywords: Adaptation, Appropriation, Brontë's *Jane Eyre* (۱۸۴۷), Hilmy's *The Man I Love / Haza Al Rajol Oheboh* (۱۹۶۲), Egyptian Cinema.

۱. Introduction

This paper undertakes a thorough examination of Brontë's acclaimed novel, *Jane Eyre* (۱۸۴۷), as adapted by Hilmy in the film *The Man I Love / Haza Al Rajol Oheboh* (۱۹۶۲) in Egypt. To achieve this goal, the lens of Linda Hutcheon's theory of adaptation is employed, aiming to explore the transcultural shift that occurred during the process. It is worth mentioning that Russian, German, and English novels were frequently adapted in the Arab world, which adds significance to this analysis.

Drawing inspiration from renowned critics such as Leitch (۲۰۰۷) and Sanders (۲۰۱۶), this research offers a particular focus on the questions Hutcheon's theory of adaptation raises—namely, “where” and “when.” By delving into the historical backgrounds of both Egypt and Britain, this paper provides readers with comprehensive insight into the socio-cultural realities of the respective societies during the periods in which Brontë's *Jane Eyre* and Hilmy's *The Man I Love* were created.

Given the transition from ۱۹th-century Britain to ۲۰th-century Egypt, Hilmy was compelled to make substantial modifications to align Brontë's novel with the Egyptian cinematic context. Key changes include altering the language to Arabic and Egyptianizing the names of the characters. As Hutcheon and O'Flynn (۲۰۱۳) highlight, adapters often update the timeframe of a film to narrow the temporal gap between the narrative and its audience (p.۱۴۶). Consequently, in his adaptation, Hilmy indigenized the story, shedding the Christian, Victorian history of the characters and replacing it with Egyptian and Islamic references that matched the context of ۲۰th-century Egypt.

This paper proceeds with a comprehensive comparative analysis, exploring the social perspectives of ۲۰th-century Egypt and Victorian Britain. This entails providing a thorough overview of the social history of both regions, encompassing distinctions in family dynamics, social classes, and cultural traditions. Subsequently, Hilmy's *The Man I Love / Haza Al Rajol Oheboh* (۱۹۶۲), as an adaptation of Brontë's *Jane Eyre* (۱۸۴۷), is closely examined to ascertain how Hilmy successfully transposed a Victorian novel into a modern Egyptian setting. It is crucial to note that the changes implemented by Hilmy revolved primarily around cultural and religious elements. By accentuating the indigenization (Egyptianization) of Brontë's novel, an analysis is presented against the backdrop of a society grappling with similar challenges faced by women in both British and Egyptian contexts. Moreover, the ۲۰th century witnessed the rise of feminist movements in Egypt, influenced by European counterparts. Consequently, Hilmy deliberately adapted and appropriated Brontë's feminist ideologies to critically examine the patriarchal society prevailing in Egypt.

۲. Socio-Historical Background in Britain and Egypt

Egypt has a very ancient civilization and history. Ancient Egypt witnessed the first growth of writing, agriculture, organized religion, and central government. Egypt is well identified by its rich cultural heritage, and is known for its iconic monuments like the Giza necropolis and its great sphinx next to the pyramids (Hobbs, Subbanthore & Gritzner, ۲۰۰۷, p.۳۸).

Hobbs, Subbanthore and Gritzner (۲۰۰۷) add that Egypt had “a meteoric growth”; in ۱۹۰۰, its population was only ۱۰ million people while now it has more than ۸۰ million residents. The most important reason of high growth rates is the high rate of birth, because in Egypt, parents believe that giving birth to more children will help them to have a better life. For instance, when a family has more children, it would mean that they have more hands to work in the fields within the rural communities, or to work in the factories. This is due to the lack of laws which prevent children from working in Egypt. At the same time, there was a decline in death rates; people lived longer lives while fewer children died; the developments in the medical care and technology which led to better food production and better health care was another reason for these improvements (Hobbs, Subbanthore & Gritzner, ۲۰۰۷, pp. ۵۳-۵۴).

On the other hand, British community was agricultural through the late ۱۸th century and the first decades of the ۱۹th century; men were in the fields, while most women were busy weaving woolen goods and cotton by hand. Agriculture and handmade clothes were the sources of income for the majority of people. The approximate population in Britain was ۱۲ million in ۱۸۰۰. Steinbach (۲۰۱۷) traced the population rate in the ۱۹th-century Britain, stating that Victorian Britain's population rapidly began growing: ۲۴ million in ۱۸۳۱, ۳۰,۵ million in ۱۸۷۱, ۳۷,۷ million in ۱۸۹۱ and ۴۱,۵ million in ۱۹۰۱ (p. ۳). She also mentioned that these numbers of growth averages would be shocking regarding the decrease in the birthrate, aside from millions of people who emigrated along with “infant mortality”; this issue points out that until ۱۸۹۰, more than ۳۰٪ of children died before their ۵th birthday (p. ۳). The rapid growth of population was not fully understood. However, there were studies which showed women were having their first baby a year or two earlier than before (D’Cruze, ۲۰۰۴, p. ۲۵۵).

Another main feature of the Egyptian society was the social stratification among the classes; there was *Al-Khassa* (i.e., the elite of Islamic society) as an institution which forced the traditional and cultural values; on the other hand, there was a group named *Al-Amma* who were known as the general public or the common practitioners (Hobbs, Subbanthore & Gritzner, ۲۰۰۷, p. ۴۷). *Al-Khassa* was more dominant among the rural populations because the laws and local administrations were much more important, shaping the lives of the common citizens. There was an endless struggle between *Al-Khassa*, the more established and older system, and *Al-Amma*. People associated this struggle with the heritage of British occupation, resulting in a cultural clash between the Western lifestyle and the Islamic values and traditions (Hobbs, Subbanthore & Gritzner, ۲۰۰۷, p. ۴۷).

Since the Egyptian economy improved with the rise of industrial Egypt, a new community appeared after the revolution of ۱۹۵۲, consisting of businessmen who gained their wealth after the revolution of ۱۹۵۲; they considered themselves as an aristocrat or elite of the Egyptian society. Although all the aristocrats would imitate the Westerns in detail, the aristocrats before the revolution were more inclined toward Egyptian culture; because of their high esteem for themselves and their direct connection with the west, they were more conscious of the deficiencies of the western life; thus, holding on to Egyptian values was not regarded primitive as it was for the post-revolution aristocrats (Amin, ۱۹۹۹, pp. ۱۰۷-۱۰۸). Pre-revolution aristocrats celebrated their parties with Arabic singers like Um Kalthum's

or Abdul Wahab's song and discussed political speeches written in formal Arabic (Amin, ۱۹۹۹, p. ۱۰۸). However, the new speakers were not shy of mixing English vocabularies within their speech.

On the other hand, different classes of the British society (i.e., aristocracy and gentry, middle and working classes) lived different lives; the classes were highly distinguished and stratified by their appearances, material possessions and leisure. The upper class was the smallest, wealthiest and most powerful of all. They had either title, wealth, land, or all. The largest part of the upper class was aristocracy or nobles, who were titled, including those who sat in the House of Lords; they had highest titles (i.e., baron, viscount, earl, marquess, or duke). Their families spent their lives between London and the country by spending half of the year participating in the parliamentary and social seasons in London, and the other half at their country palace.

The gentry class was below the nobles; it included the lowest titles like baronets and large landowners without any title; they were probably about several thousand people. Besides, the gentry were not active in national politics; they could not afford properties in London; still, they owned lands; while they led local lives and since they were wealthy and influential locally, they were locally active in politics (Steinbach, ۲۰۱۷, pp. ۶-۹). The aristocracy and gentry together owned most of Britain.

In Egypt, the economic state was improving during the ۲۰th century; thus, the bourgeoisie was capable of creating the Bank of Egypt as the first step of initiating the capital state in this country. The bank started an industrial movement by creating companies and factories, and enabling them to inherit the foreign economic activity in the region (Ramadan, ۱۹۹۵, pp. ۲۷-۲۸). Subsequently, the economic status of Egypt gradually improved. Before this, the rural community would send their children to the city in order to work full time. The majority of the servants at that time were ۱۰-year-old girls, living in the house of the family for whom they were working.

In Egypt, after the ۱۹۶۰s this condition changed. The servants were married women or grown-ups who worked for a limited time for a specific payment; the servants' payments were doubled compared to their previous status (Amin, ۱۹۹۹, pp. ۱۲۳-۲۴). Gender separation was enforced at every phase of life in Egypt, boys and girls were often educated separately, and public facilities were often isolated by sex. This separation was due to following the general Islamic laws and values of honor or decency.

On the other hand, members of the working class in Britain were working for long hours with low payments and often in dangerous conditions. These people had neither time, nor money for leisure; the piano was for the elite (Steinbach, ۲۰۱۷, p. ۶). The working-class members were different from one region to another and there were some respectable skilled workers who were different from the unskilled workers (Dentith, ۱۹۹۸, p. ۵۴).

By the ۱۸۵۰s, the British society became more industrialized and urbanized, leading to the middle-class growth. Also, the middle class became richer and more powerful by establishing themselves culturally (Steinbach, ۲۰۱۷, p. ۷). The mass production, printers, and the steam press made the Victorians able to afford different goods like the piano to perform their identities through consumption and appearances; the Reform Acts of ۱۸۶۷ and ۱۸۸۴ provided

the working class with the ability to be politically involved. Therefore, Britain became a middle-class nation (Steinbach, ۲۰۱۷, p. ۹).

Due to the legalization of what is called “protective labor”, female workers and children were restricted, and families tried to increase their “wage-earners” in order to support themselves. Later in the ۱۹th century, the industrial economy became stable; therefore, living standards improved, and many working families could acquire home supplies by which the quality of life at home improved. Thus, the limitation of fertility became possible and reasonable (D’Cruze, ۲۰۰۴, p. ۲۵۹).

This industrial revolution and the transformation of the English society that accompanied it put the new dominant class in control; the bourgeois were running the leading divisions of the economy (i.e., in cotton, iron, and steel) not the aristocracy as it was the case with the beginning of the era when the elite was in control on every sector in the country, including the army and navy. The newly controlled class was different in their rule; they were less happy with the self-confessedly exclusive forms of government that were run by the aristocracies (Dentith, ۱۹۹۸, p. ۶).

۳. Transcultural Shifts in the Egyptian *Jane Eyre*

Hutcheon and O’Flynn (۲۰۱۳) identified adaptation as “a repetition without replication” (p. ۱۴۹); since changes are inevitable for different causes, including the audience, adapters, form and context, adaptation is always set in a context. So, it is supposed to portray a specific time, place, culture, and language (pp. ۱۴۲-۱۴۵). Context always modifies meaning; context of reception is as significant as the context of creation in adaptation; in fact, there is a dialogue between both the novel and its adaptation. Besides, another dialogue happens between the works and the society that received them. The transcultural shift in adaptation is not a translating process; however, the social and cultural aspects need to be conveyed and adjusted to the new context. The story is conveyed through aural and visual elements (Hutcheon & O’Flynn, ۲۰۱۳, pp. ۱۴۶-۱۴۹). The changes in the culture, philosophy and religion would create what is called as the “gaps that need filling dramaturgical considerations that are as likely to be kinetic and physical as linguistic” (p. ۱۵۰).

Despite several changes, Hussein Hilmy’s adaptation as *The Man I Love* is a reproduction of Brontë’s *Jane Eyre*. When a story travels in time, place, or both, it would be obligatory for the adapter to modify the story and elements like values and fashions so that it suits the context of reception (Hutcheon & O’Flynn, ۲۰۱۳, pp. ۱۴۲-۱۴۳). This was the case in *The Man I Love*. Hilmy transferred the story in time and place, because the novel was set in the ۱۹th century Britain while the film was set in the ۲۰th-century Egypt. Along with this historical change, the approach of the society toward social calls, women and marriage has been changed to suit the new context.

To adjust the story to be an Egyptian film, Hilmy changed the language to Arabic with an Egyptian dialect, and the characters’ names were transformed into Arabic as well. He also altered the traditions and values in Brontë’s *Jane Eyre* to reflect the Egyptian society. This Egyptian director used different accents within the Egyptian dialect through which the audience could recognize different social classes. He also used different signs to distinguish the

social classes in the film, such as various costumes, jobs, gestures, houses, and decoration (Figures ۴, ۶-۹). Through *The Man I Love*, the audience can distinguish the social stratification of the film characters (Figures ۱-۵, ۶-۷, ۹-۱۰). This section examines the characterization of such roles as Murad who is an upper class member of the society, Sabreen and Muhsin as two middle class members and also Mahroos and his wife, Khazra who belong to the lower class.

The upper-class traits can be clearly recognized in Mr. Murad's characterization. Murad represented the upper class with his gestures and attitude. The actor, Yehia Chahine (۱۹۱۷-۱۹۹۴), who played the character of Murad was a well-known Egyptian actor who produced and acted in a great number of films and series for more than ۵۰ years. Most often, he played the role of a rich men; he was dignified, and the way he walked or spoke and smoked in addition to the expensive kind of cigarette he smoked signified his upper-class status (Figure. ۱). Hilmy tried to use different languages for each character. For instance, Murad's dignified diction shows his superiority and distinguishes him from the other characters like Mahroos and Khazra. Moreover, Murad used foreign words through his sentences significantly, a missing case in the lower classes' characters.

Through the name of "Al-Rashayda", Hilmy emphasized the importance of Murad's family heritage and his aristocracy. The palace and the Western decoration of the house reflected the status of the Egyptian upper class who were influenced by western traditions (Figure. ۲). In addition to Murad, other upper-class characters of the film were involved in certain scenes, like Hiyam and her mother or other rich guests who came to Murad's New Year Eve's party. Jeanette Gergis al-Feghali (۱۹۲۷-۲۰۱۴) known as Sabah was a famous Lebanese singer who sang more than ۳۰۰۰ songs and acted in about ۱۰۰ films (Sayidity, ۲۰۱۴). Her role was significant to the musicality and popularity of the film. Sabah sang and danced in the musical party of New Year's Eve, which also included alcohol and the midnight kiss, representing the westernized upper-class of the ۲۰th-century society in Egypt (Figures ۵, ۱۰).

Hilmy also portrayed the upcoming middle-class through characters like Sabreen, an orphan who became a teacher in the same orphanage; then, she started to work as governess to Mr. Murad's daughter Adela. Magda Al Sabahi (۱۹۳۱-) is an Egyptian reputed actress who acted in about ۶۰ films in her forty-year career. She earned the title of the "Virgin of the Screen/ Azra'Al Shasha" and "The Dove of Arabic Screen /Hamamt Al Shasha Al Arabia" (Hillauer, ۲۰۰۵, p. ۹۸). Sabreen, Muhsin and his sister Zainab were standing in the middle of class stratum; they were neither like Mahroos and Khazra nor like Murad and Hiyam. Both Sabreen and Muhsin worked as teachers and symbolized the middle class in Egypt.

Besides, we can distinguish other differences in clothes and attitudes. It is noticed that the dresses that Sabreen wore show less skin compared with Hiyam's dresses while it was similar to Khazra's dresses (Figure. ۳,۴,۵). Also, the language that Sabreen used was less westernized than Murad's language. Nevertheless, it is dignified with an educated diction. Other signs of middle-class status were noticed in Muhsin's house. For instance, the decoration and furniture was simpler than Murad's house which reflects a lower economic state. In addition, Muhsin's house was

decorated with Arabic traditional beautifications, the walls were decorated with paintings of verses from holy Quran and ancient Pharaonic statues (Figure. ۶). Contrary to Murad's palace, Muhsin's house was clear of alcohol and parties.

Mahroos and Khazra represented the lower class in the society. They were a married *Saidi* /Rural couple who worked in Mr. Murad's palace as full-time servants, a common job for the lower class community to earn money and a place to live in. Their dresses were simple; they wear *glabia*, a dress which people in the countryside and mostly the farmers commonly wear (Figure. ۷). They spoke in a different accent, the *Saidi* accent like all the farmers' class at that time; their language was simple and uneducated. Hilmy intended to express a sense of humor through these two characters and lower-class (Figure. ۷).

Many adapters update the time of the adaptation in order to reduce the gap between the early works and the audience and create a work that is welcomed by the contemporary audience (Hutcheon & O'Flynn, ۲۰۱۳, pp. ۱۴۲-۱۴۵). Hutcheon and O'Flynn (۲۰۱۳) pointed out that changes might happen as a response to the form, audience, adapters and "the contexts of reception and creation"; they also added that sometimes changes were made in order to avoid copyrights lawsuit (p. ۱۴۶). When Hilmy adapted a Victorian novel into the Egyptian cinema, he modified the story to make it suitable for the Egyptian audience. *The Man I Love* (۱۹۶۲) was set in ۱۹۳۵ and ۱۹۵۰ that is a century after the novel. This shift in time was necessary to adjust the film to the near past, a past the target audience had lived before or at least they could identify with the characters, recognize the events, fashion and architecture; for that reason, Hilmy forwarded the time of the story to the ۲۰th century.

Hilmy has mentioned at the beginning of the film that "this film is based on *Jane Eyre* novel written by Charlotte Brontë" (Figure. ۸). Furthermore, all the changes were applied by Hilmy because of the transcultural shift. Hutcheon and O'Flynn (۲۰۱۳) claimed that when a work is transferred from the telling mode to the showing mode, changes would bring differences in general culture, philosophy, religion, gender and race; this can create gaps which the adapter will fill; besides, gestures, facial expressions, clothes, and the architecture could convey the cultural information of the context of reception (p. ۱۵۰).

Adnan Madanat (۲۰۰۵) once declared that the Egyptian society was divided into two parts, extremely religious people who rejected the idea of cinema and the open-minded people (p. ۱۱). Therefore, the cinema was inclined towards the love and romantic stories in addition to the atmosphere of drinking wine and parties which was the center of western atmosphere; the Egyptian directors adapted to the westernization of Egyptian cinema; this led to the expatriation of the Egyptian cinema (Madanat, ۲۰۰۵, p. ۲۷). One can notice how Hilmy focused on the romantic relationship between Jane (Sabreen) and Mr. Rochester (Murad) while ignoring other themes and aspects of the novel.

The other point is related to the shift between two different cultures that required a shift in language and the characters' names, too. When we focus on Hilmy's choice of names, we could recognize a significant meaning that

provides the audience with specific information about each character. Hilmy chose the name "Sabreen" to replace Jane. Sabreen means 'patience', and this meaning was used in one of Sabreen's lines in the film "Sabreen or Supair, it comes out of patience"; along with the name, patience was a permanent feature in this character. Sabreen was a patient character who waited to gain Murad. Hilmy chose Murad Al-Rashayda to replace Edward Rochester. "Murad" means the "goal" or "what is intended to gain", just as the goal that Sabreen waited to win. On the other hand, "Muhsin" is a name which was chosen by Hilmy to replace St. John Rivers. It means "philanthropist" which is the core of Muhsin's character, since he sacrificed himself for charity and helping the poor.

According to Hutcheon and O'Flynn (۲۰۱۳), there are different methods to indigenize a story; in fact, they listed three types of transformations, i.e., Historicizings/Dehistoricizings, Racializing/ Deracializing, and Embodying/ Disembodying (p. ۱۵۸). Hilmy dehistoricized *Jane Eyre* in different aspects; for example, he replaced the ۱۹th-century British context of creation with the ۲۰th-century Egyptian context of reception. In this trip between those contexts, the story is radically indigenized. Hilmy also removed the background of Jane totally, and started the film by handing her as a newly born baby to an orphanage, while in the novel she was sent by her uncle's wife to a boarding school. Hilmy cut a number of characters and events to build a new historical context and present Sabreen hardship similar to that of Jane. Moreover, Hilmy casted one of the most beautiful Egyptian actresses of the time to act the role of Sabreen; however, Jane was, according to Brontë, plain.

This step of dehistoricization led to the other type of indigenization as deracialization in which Hilmy changed the race of Sabreen, because Jane was British, while Sabreen was Egyptian. By dehistoricizing Sabreen's historical background, Hilmy adapted Jane to Egypt, changing her history, identity, and race. He gave her an Egyptian name and dressed her like an Egyptian young lady. In this move from the ۱۹th-century Britain to the ۲۰th century Egypt, certain things had to be changed like language, setting, names, and cultural traditions. As the majority of people in Egypt are Muslims, Hilmy had to replace *Jane Eyre's* Christianity with Islam in *The Man I Love*. To do so, Hilmy set the film in the Islamic context of Egypt, framing Islam in the background.

Islamic beliefs can be very well noticed in the movie. For instance, the marriage ceremony of Murad and Sabreen was prepared according to Islamic traditions: the *Ma'zoun* (a religious man who is specialized in marriages) came to officially wed the couple according to the Islamic shari'a; Meanwhile, the bride and groom, Murad and Sabreen, were holding each other's hands and putting a white handkerchief on their clasped hands according to Egyptian traditions (۱:۱۴) (Figure ۹). Another Islamic sign in the movie is the call for Adan, the dawn prayers, that Sabreen heard when she left Murad's house (۱:۲۸); Adan background sound reflected the Islamic setting and the existence of mosques. In addition, one can notice Islamic calligraphy in Muhsin's house, like paintings of verses from the holy Quran or several characters with hijab (Figure ۶).

Although Hilmy embodied religion in the movie, he disembodied it in certain aspects. St. John River in Brontë's novel was a priest, however Muhsin was not *Shaikh* (a clergyman); nevertheless, he was philanthropic and religious

in soul and action. Hilmy also embodied the saint-like qualities in Muhsin, although he was only a teacher belonging to *Al- Amma* (the commons). One can notice that Sabreen did not represent the stereotypical image of a Muslim woman wearing hijab and covering her body like Amina, Mabrooka, Khazra or the other servants. By following Islamic traditions in the wedding, Murad embodied religion; however, by throwing parties, dancing and drinking alcoholic beverages, he disembodied religion (Figure. ۱۰).

The change from *Jane Eyre's* Christianity to *The Man I Love's* Islam led to other alterations, too. The most significant change was the relationship between Jane and the first wife of Mr. Rochester. In *Jane Eyre* polygamy is illegal; however, Egyptian laws and Islam allow men to have up to four wives. Hilmy was forced to put a more suitable obstacle to prevent this marriage. To achieve this goal, he used Sabreen (Jane) as Buthaina's sister (Murad's first wife), making it impossible for Murad to marry her because marrying two sisters is banned in Islam. Hilmy made Sabreen the younger sister of Buthaina (Bertha), lost and found after a long time. After she understood about the father, Sabreen left Murad.

۴. The Role of Women in Hilmy's *The Man I Love*

With the beginning of the ۲۰th century, a group of women revolted against their restricted role in the society and asked for freedom (Amin, ۱۹۹۹, p. ۹۶). They initiated the feminist organizations and magazines to fight for their rights. In ۱۹۱۹, a great revolution happened in which all the classes of the Egyptian society have participated; this revolution was considered as the first event in which a large number of women had participated. During this revolution, two women fell as martyrs to their goal. These women's participation was managed by Huda Al Sha'rawi (۱۸۹۷-۱۹۴۷), an Egyptian social activist, who motivated women to fight for freedom and equality. Women's contribution to this revolution was an important turning point for the Egyptian women (Amin, ۲۰۰۰, p. ۳۵).

The ۲۰th century also witnessed the first school for girls. By ۱۹۴۵, two-hundred and thirty-two schools were built for females' education with about forty-four thousand students (Amin, ۱۹۹۹, p. ۹۷). This step increased the role of women outside. Women could work and earn extra income for their families. The marginalization by the Egyptian constitution in ۱۹۳۲ made women more motivated to fight for their goals and rights; they were also motivated to establish political parties in order to defend and demand their rights. In addition to political parties, feminist magazines were established for inviting and motivating women to publish a typical Egyptian woman's image in the world and show her passive and marginalized role (El Saadawi, ۱۹۷۵, p. ۵۲۰).

In her book, *The Woman and Neurosis* (۱۹۷۵), Nawal El Saadawi stated that the role of women in Egyptian society was much lower than the role of men; therefore, women's share of medical care was much less than men's, physically and psychologically. Thus, a psychological illness for women would not be an important issue in most of the Arab families, and only if it did not allow her to fulfill her duty as a housewife, her illness could be regarded important (p.۵۳۱). Furthermore, she discussed the issue of the marginalization of women in the upper class as well, she points

out that the care, which the women of the upper class receive, is more than the care that those of the working class are receiving (El Saadawi, ۱۹۷۵, pp. ۵۳۱-۵۳۲).

The upper class women would be more comfortable and more important in the family; their medical condition was important for the family since their medical status and beauty was under everybody's looks; therefore, that was socially significant for these families that their women were beautiful, healthy, stylish and dignified. This issue was of higher importance especially for the women whom were rich, because they would be the ones paying for their expenses. However, that happened only in limited cases because with the pressure of religion, traditions and cultural standards, men would control their wealth and salary (El Saadawi, ۱۹۷۵, p. ۵۳۲).

In one of her interviews, El Saadawi noted that they were living in a capitalist, classist and patriarchal society, with religion as an instrument to suppress women. She continued discussing that "the free and smart woman is like a rugged mountain which is difficult to climb while the ignorant women are easy to be climbed by any man (Interview by Daboor, ۲۰۱۵). El Saadawi rebelled against the Arabic and Egyptian society's traditions in her book *Women and Sex* (۱۹۶۹) by standing against the standards of measuring the social ethics and women's honor. As a medical doctor, she considered the Egyptian families as the worst families because of the oppression and injustice towards their woman (p. ۲۶). She described the Egyptian society as a wild society, filled with monsters and the weapon which all the women were expected to have was the weapon of "brain" and "self-confidence". Hence, she would know how powerful she was to stand against this brutal society; according to El Saadawi, most of the Egyptian women had lost this weapon when they were young and when they were convinced to be useless without a man (Interview by Daboor, ۲۰۱۳).

In *Jane Eyre*, Brontë focused on the character of Jane who aimed to preserve her freedom and identity in a patriarchal society unlike the women of her age. With the beginning of the novel we can distinguish her strong character; she would talk back to the people who treated her badly, starting with her cousins and aunt. When her aunt punished her unfairly in the red room, she had the courage to defy her aunt. Through the novel we can trace Jane's quest for autonomy. Jane refused to be Rochester's mistress despite her love towards him, since she rejected the idea of being unequal or below his social status and dependent.

She also rejected St. John Rivers' proposal, since she refused to marry just to help him in his humanitarian and missionary profession. She knew that she would live a loveless relationship with him. When she finally married Rochester, she became his equal, since she became economically independent. In addition, Bertha had died in the fire and Rochester became blind. Therefore, Rochester became dependent on her. Jane also refused to be classified by wealth or objectified, even by the man she loved and stated that "the more he bought me, the more my cheek burned with a sense of annoyance and degradation" (Brontë, ۱۹۸۶, p. ۲۵۵).

In *The Man I Love*, we can trace Hilmy's characterization of women in different characters. Sabreen as the main female character of the movie represented a strong personality who stood for her beliefs and rights. When everyone

in Murad's house was afraid of him, she stood in front of him with no fear, and spoke with a strong language without any compliments or degrading herself; she acted just like she believed that they were equal. Along with Sabreen, Hilmy used Hiyam as a representative of the common type of women who thought that the aim of their existence was to become a wife. Since Hiyam was an upper class woman, she was beautiful and wanted Murad to ensure her future with his money.

Hilmy also focused on women's oppression by women themselves; we can trace this issue in two situations, the bad treatment of Mrs. Nowras as the orphanage's administer of the girls and her preventing the little sick child to take rest which finally led to her death (Hilmy, ۱۹۶۲, ۳:۰۰). The other case is related to Mabrooka who kept Buthaina locked in the attic. Mrs. Nowras and Mabrooka represented the power under the supervision of the patriarchal administration, with Murad and Halim Basha, who repressed women's autonomy.

We can conclude that Hilmy focused on different feminist issues in his adaptation since it presented the same problems that existed in the Egyptian society. In addition, the ۲۰th century witnessed the rise of the feminist movements in Egypt which were affected by Europe. Therefore, Hilmy adapted Brontë's feminist characterization in order to criticize the Egyptian patriarchal society.

The upper class traits can be clearly recognized in Mr. Murad's characterization. Murad represented the upper class with his gestures and attitude. The actor, Yehia Chahine (۱۹۱۷-۱۹۹۴), who played the character of Murad was a well-known Egyptian actor who produced and acted in a great number of films and series for more than ۵۰ years. He played the role of a rich man quite well; he was dignified, and the way he walked or spoke and smoked in addition to the expensive kind of cigarette that he used signified his being an upper-class person (Figure ۱).



Figure ۱ Yehia Chahine playing the role of Mr. Murad (Mr. Rochester)

Hilmy tried to use different languages for each character. For instance, because of his more dignified diction than the other characters which shows his superiority and distinguishes him from the other characters, Murad's dialogue is different from Mahroos'. Moreover, Murad used Foreign words through his sentences significantly, a missing case in the lower classes' characters.

Through the name of "Al-Rashayda", Hilmy emphasized the importance of the family heritage for the aristocratic class. The palace and the western decoration of the house reflected the

status of the Egyptian upper class who were influenced by western traditions (Figure ۲).



Figure ۲ The westernized decoration of Murad's house

In addition to Murad, other upper class characters of the film were involved in certain

scenes, like Hiyam and her mother or other rich guests who came to Murad's New Year Eve's party. Jeanette Gergis al-Feghali (۱۹۲۷-۲۰۱۴) known as Sabah was a famous Lebanese singer who sang more than ۳۰۰۰ songs and acted in about ۱۰۰ films (Sayidity, ۲۰۱۴). Her role was significant to the musicality and popularity of the film. Sabah sang and danced in the musical party of New Year's Eve, which also included alcohol and the midnight kiss, representing the westernized upper class of the ۲۰th-century society in Egypt.

Hilmy also portrayed the middle class through characters like Sabreen, an orphan who became a teacher in the same orphanage when she became older; then, she started to work as governess to Mr. Murad's daughter Adela. Magda al Sabahi (۱۹۳۱-) is an Egyptian reputed actress who acted in about sixty films in her forty-year career. People called her the "Virgin of the Screen/ Azra' al Shasha" and "The Dove of Arabic Screen/ Hamamt al- Shasha Al Arabia" (Hillauer, ۲۰۰۵, p. ۹۸). Sabreen, Muhsin and his sister Zainab were in the middle; they were neither like Mahroos and Khazra nor like Murad and Hiyam. Both Sabreen and Muhsin worked as teachers and symbolized the middle class in Egypt.



Besides, we can distinguish other differences in clothes and attitudes. It is noticed that the dresses that Sabreen wore show less of her body compared with Hiyam's dresses while it was similar to Khazra's dresses (Figures ۳,۴,۵).

Figure ۳ Magda Al Sabahi is playing the role of Sabreen (Jane Eyre)



Figure ۴ The Khazra, the maid in Murad's house



Figure ۵ Jeanette Gergis al-Feghali, the popular Lebanese singer known as Sabah, is playing the role of Hiyam (Miss Ingram)

Likewise, the language that Sabreen used was less westernized than Murad's language. Nevertheless, it is dignified with an educated diction. Other signs of middle-class status were noticed in Muhsin's house. For instance, the decoration and furniture was simpler than Murad's house which reflects a lower economic state. In addition, Muhsin's house was decorated with Arabic traditional beautifications, the walls were decorated with paintings of verses from holy Quran and ancient Pharaonic statues (Figure ۶).



Figure ۶ Verses of Quran decorating the walls in Muhsin's house

Contrary to Murad's palace, Muhsin's house was clear of alcohol and parties.

Mahroos and Khazra represented the lower class in the society. They were a married *Saidi* (rural) couple who worked in Mr. Murad's palace as full-time servants, a common job for the lower class community to earn money and a place to live in. Their dresses were simple, they wear glabia, a dress which people in the countryside and mostly the farmers would commonly wear (Figure ۷).

Figure ۷ Mahroos and Khazra, the servant couple in Murad's house



They spoke in a different accent, the *Saidi* accent like all the farmers' class at that time; their language was simple and not educated. Hilmy intended to express a sense of humor through these two characters.

Many adapters update the time of the adaptation in order to reduce the gap between the early works and the audience and create a work that is welcomed by of the contemporary audience (Hutcheon & O'Flynn, ۲۰۱۳, pp. ۱۴۲-۱۴۵). Hutcheon and O'Flynn (۲۰۱۳) pointed out that changes might happen as a response to the form, audience, adapters and "the contexts of reception and creation"; they also added that sometimes changes were made in order to avoid a copyrights law suits (p. ۱۴۶). When Hilmy adapted a Victorian novel into the Egyptian cinema, he modified the story to make it suitable for the Egyptian audience. *The Man I Love* (۱۹۶۲) was set in ۱۹۳۵ and ۱۹۵۰ that is a century after the novel. This shift in time was necessary to adjust the film to the near past, a past the target audience had lived before or at least they could feel the events, fashion and architecture close to them and not strange; for that reason, Hilmy forwarded the time of the story to the ۲۰th century not the ۱۹th.

Hilmy has mentioned at the beginning of the film that "this film is based on the international novel *Jane Eyre* by Charlotte Brontë" (Figure ۸).



Figure ۸ The opening credits of the revealing that movie adaptation of *Eyre*

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Hilmy because of the transcultural shift. Hutcheon and O'Flynn (۲۰۱۳) stated that when a work is transferred from the telling mode to the showing mode, changes would bring differences in general culture, philosophy, religion, gender and race; this can create gaps which the adapter will fill; besides, gestures, facial expressions, clothes, and the architecture could convey the cultural information of the context of reception (p. ۱۵۰).

Adnan Madanat (۲۰۰۵) once declared that the Egyptian society was divided into two parts, extremely religious people who rejected the idea of cinema and the open-minded people (p. ۱۱). Therefore, the cinema was inclined towards the love and romantic stories in addition to the atmosphere of drinking wine and parties which was the center of western novel/ atmosphere; the Egyptian directors adapted to the Egyptian cinema; this led to the expatriation of the Egyptian cinema (Madanat, ۲۰۰۵, p. ۲۷). We can notice how Hilmy focused on the romantic relationship between Jane (Sabreen) and Mr. Rochester (Murad) while ignoring other themes and aspects of the novel.

The other point is related to the shift between two different cultures that required a shift in language and the characters' names, too. When we focus on Hilmy's choice of names, we could recognize a significant meaning that provides the audience with specific information about each character. Hilmy chose the name "Sabreen" to replace Jane. Sabreen means 'patience', and this meaning was used in one of Sabreen's lines in the film "Sabreen or Supair, it comes out of patience"; along with the name, patience was a permanent feature in this character. Sabreen was a patient character who waited to gain a proper life. Hilmy chose Murad Al-Rashayda to replace Edward Rochester. "Murad" means the "goal" or "what is intended to gain", just as the goal that Sabreen waited to win. On the other hand, "Muhsin" is a name which was chosen by Hilmy to replace St. John Rivers. It means "philanthropist" which is the core of Muhsin's character, since he sacrificed himself for charity and helping the poor.

According to Hutcheon and O'Flynn (۲۰۱۳), there are different methods to indigenize a story; in fact, they listed three types for such transformation (i.e. Historicizings/Dehistoricizings, Racializing/ Deracializing, Embodying, Disembodying) (p. ۱۵۸). Hilmy dehistoricized *Jane Eyre* in different aspects; for example, he replaced the ۱۹th-century British context of creation with the ۲۰th-century Egyptian context of reception. In this trip between those contexts, the story is radically indigenized. Hilmy also removed the background of Jane totally, and started the film by handing her as a newly born baby to an orphanage, while in the novel she was sent by her uncle's wife to a boarding school. Hilmy cut a number of characters and events to build a new historical context and present Sabreen who lived a similar story like Jane. Moreover, Hilmy cast one of the most beautiful actresses of that time in Egypt to act the role of Sabreen; however, Jane was, according to Brontë, not beautiful.

This step of dehistoricization led to the other type of indigenization as deracialization in which Hilmy changed the race of Sabreen, because Jane was British, while Sabreen was Egyptian. By dehistoricizing Sabreen's historical background, Hilmy adapted Jane to Egypt, changing her history, identity and race. He gave her an Egyptian name and dressed her like an Egyptian young lady. In this move from the ۱۹th-century Britain to the ۲۰th century Egypt, certain things had to be changed like language, setting, names, and cultural traditions. As the majority of people in Egypt are Muslims, Hilmy had to replace Christianity that we see in *Jane Eyre* with Islam in *The Man I Love*. To do so, Hilmy set the film in the Islamic context of Egypt, framing Islam in the background which reflected the religious status at the time of the film's production.

Islamic beliefs can be very well noticed in the movie. For instance, the marriage ceremony of Murad and Sabreen was prepared according to Islamic traditions: the *Ma'zoun* (a religious man who is specialized in marriages) came to officially wed the couple according to the Islamic shari'a; Meanwhile, the bride and groom were holding each other's hands and putting a white handkerchief on their clasped hands according to Egyptian traditions (۱:۱۴) (Figure ۹).



Figure ۹ The *Ma'zoun*, religious man, Murad and Sabreen in their wedding ceremony

Another Islamic sign in the movie is the call for Adan, the dawn prayers, that Sabreen heard when she left Murad's house (۱:۲۸); Hilmy used this in order to reflect the Islamic

nature of the place and to point out the existence of mosques. In addition, we can notice Islamic calligraphy in Muhsin's house, like paintings of verses from the holy Quran or several characters with hijab. Although Hilmy embodied religion in the movie, he disembodied it in certain aspects. St. John River in Brontë's novel was a priest, however Muhsin was not *Shaikh* (a man of religion); nevertheless, he was religious in soul, and loved to help people. Hilmy also embodied the saint inside Muhsin, although he is only a teacher who belongs to *Al- Amma* (the commons). We can notice as well that Sabreen did not represent the stereotypical image of a Muslim woman wearing

hijab and covering all parts of her body like it was the case with Amina, Mabrooka, Khazra or the other servants. By following Islamic traditions in the wedding, Murad embodied religion; still, in some other parts including his alcohol drinking, he disembodied religion (Figure ۱۰).



Figure ۱۰ Murad and Hiyam holding cups of alcoholic beverage

This radical change of religions led to other changes, too. The most significant change was the relationship between Jane and the first wife of Mr. Rochester. Unlike what can be seen in *Jane Eyre* according to which it is illegal for a man to have two wives at the same time, Egyptian laws and Islam allow men to have up to four wives. Hilmy was forced to put a more suitable obstacle to prevent this marriage. To achieve this goal, he used Sabreen (Jane) as Buthaina's sister (the first wife), making it impossible for Murad to marry her because marrying two sisters is banned in Islam; Hilmy made Sabreen the younger sister of Buthaina, from her father, whom she did not know about, a fact that led Sabreen to leave Murad.

۵. The Appropriation of Women in *The Man I Love*

With the beginning of the ۲۰th century Egypt, a group of women revolted against their restricted role in the society and asked for freedom (Amin, ۱۹۹۹, p. ۹۶). They initiated the feminist organizations and magazines to fight for their rights. In ۱۹۱۹, a revolution happened in which all the classes of the Egyptian society have participated; this revolution was considered as the first event that a large number of women had participated.

During this revolution, two women were recognized as martyrs to their goal. Huda Al Sha'rawi (۱۸۹۷-۱۹۴۷), an Egyptian social activist, organized women's participation in the revolution and motivated them to fight for freedom and equality. Women's contribution to this revolution was an important turning point for the Egyptian women (Amin, ۲۰۰۰, p. ۳۵).

The ۲۰th century also witnessed the first school for girls. By ۱۹۴۵, two-hundred and thirty-two schools were built for females' education with about forty-four thousand students (Amin, ۱۹۹۹, p. ۹۷). This step increased the role of women outside. Women could work and earn extra income for their families.

The marginalization by the Egyptian constitution in ۱۹۳۲ motivated women to fight for their goals and rights; they were also motivated to establish political parties to defend and demand their rights. In addition to political parties, feminist magazines were established for inviting and motivating women to question the stereotype of Egyptian woman, her passivity and marginalized role (El Saadawi, ۱۹۷۵, p. ۵۲۰).

In her book, *The Woman and Neurosis* (۱۹۷۵), Nawal El Saadawi stated that the role of women in Egyptian society was much lower than the role of men; therefore, women's share of medical care was much less than men's, physically and psychologically. Thus, a psychological illness for women would not be an important issue in most of the Arab families, and only if it did not allow her to fulfill her duty as a housewife, her illness could be regarded important (El Saadawi, ۱۹۷۵, p. ۵۳۱). Furthermore, she discussed the issue of the marginalization of women in the upper class; she points out that the care, which the women of the upper class receive, is more than the care that those of the working class (El Saadawi, ۱۹۷۵, pp. ۵۳۱-۵۳۲). The upper-class women would live more comfortably because they were more important in the family; their medical condition was equally important since their medical status and beauty was under the public scrutiny.

As a result, it was socially significant for the upper-class families to keep their women mentally and physically healthy, beautiful, , stylish and dignified. This issue was of higher importance especially for the women whom were rich, because they would be the ones paying for their expenses (El Saadawi, ۱۹۷۵, p. ۵۳۲). However, with the pressure of religion, traditions and cultural standards, few women were in charge of their own wealth because men were in control. In one of her interviews, El Saadawi noted that they were living in a capitalist, classist, and patriarchal society, with religion as an instrument to suppress women.

She continued discussing that “the free and smart woman is like a rugged mountain which is difficult to climb while the ignorant women are easy to be climbed by any man (El Saadawi, ۲۰۱۵, Interview by Daboor). El Saadawi rebelled against the Arabic and Egyptian society’s traditions in her book *Women and Sex* (۱۹۶۹) by standing against the standards of measuring the social ethics and women’s honor.

As a medical doctor, she criticized the Egyptian families because of the oppression and injustice towards their woman (p. ۲۶). She described the Egyptian society as a wild society, filled with monsters and the weapon which all the women were expected to have was the “brain” and “self-confidence”. Hence, she would know how powerful she was to stand against this brutal society; according to El Saadawi, most of the Egyptian women had lost this weapon when they were young and when they were convinced to be useless without a man (Interview by Daboor, ۲۰۱۳). In *Jane Eyre*, Brontë focused on the character of Jane who aimed to preserve her freedom and identity in a patriarchal society unlike the women of her age.

From the beginning of the novel, we can distinguish her strong character. She would talk back to the people who treated her disrespectfully, including her cousins, aunt and Mr. Brocklehurst, the headmaster. When her aunt punished her unfairly in the red room, she had the courage to defy her. Through the novel we can trace Jane’s quest for autonomy. Jane refused to be Rochester’s mistress despite her love for him; she rejected the idea of being unequal, dependent or below his social status. She also rejected St.

John Rivers’ proposal, since she refused to marry him just to further his humanitarian and missionary profession. She knew that she would live a loveless relationship with him. When she finally married Rochester, she became his equal, because she was economically and physically independent. Bertha had died in the fire and Rochester became blind. Therefore, the blind widower Rochester was dependent on Jane. Jane refused to be classified by wealth or objectified as a woman even by the man she loved: “The more he bought me, the more my cheek burned with a sense of annoyance and degradation” (Brontë, ۱۹۸۶, p. ۲۵۵).

In *The Man I Love*, Hilmy draws the characterization of Egyptian women. Sabreen as the main female character represented a strong personality who stood for her beliefs and rights. When everyone in Murad’s house was afraid of him and degraded by him, Sabreen stood in front of him with no fear, and spoke with a dignified language without any compliments. She acted as his equal.

Along with Sabreen, Hilmy used Hiyam as a representative of the stereotypical Egyptian upper-class women who thought that the aim of their existence was to become a wife and entertain men. Since Hiyam was an upper-class woman, she was beautiful and wanted Murad to ensure her future with his money. Hilmy also focused on women’s oppression done by women themselves in two occasions.

First, the brutal treatment of orphaned girls by Mrs. Nowras, the orphanage’s administer, especially the little sick child who died because she was not permitted to rest (Hilmy, ۱۹۶۲, ۳:۰۰). Second, Mabrooka who kept Buthaina locked in the attic and treated her heartlessly. Mabrooka and Mrs. Nowras were the active agents of Murad and

Halim Basha; these women represented the power under the supervision of the patriarchal administration directed by men. Both Murad and Halim Basha (Mr. Brocklehurst) repressed women's autonomy.

۶. Concluding Remarks

Hilmy embodied religion in certain aspects of the film. In Brontë's novel, St. John River was a priest, whereas Muhsin, was not a cleric. However, Muhsin was both philanthropic and religious in soul and action. It is worth noting that Sabreen (Jane Eyre) did not conform to the stereotypical image of a Muslim woman wearing a hijab and covering her body, like Amina, Mabrooka, Khazra, or the other servants.

During the wedding, Murad (Mr. Rochester) embodied religion by following Islamic traditions. However, he disembodied religion by engaging in festivities, dancing, and consuming alcoholic beverages. Unlike in *Jane Eyre*, where it is illegal for a man to have two wives simultaneously, Egyptian laws and Islam permit men to have up to four wives. Consequently, Hilmy had to introduce a more suitable obstacle to prevent this marriage.

To achieve this goal, he used Sabreen as Buthaina's/ Bertha's sister. Being an upper-class woman, Hiyam/ Miss Ingram was beautiful and sought Murad to secure her future with his financial resources. Furthermore, Hilmy highlighted instances of women oppressing other women. For instance, Mrs. Nowras, the orphanage's administrator, brutally mistreated orphaned girls or Mabrooka, cruelly confined Buthaina in the attic. Both Mabrooka and Mrs. Nowras were instruments of Murad and Halim Basha (Mr. Brocklehurst), representing the power dynamics controlled by the patriarchal administration led by men.

This paper presents a comparative analysis of ۲۰th-century Egypt and Victorian Britain from a social perspective. To accomplish this, it starts by providing a background on the social history of both countries, focusing on family types, social classes, and traditions. Subsequently, Hilmy's film, *The Man I Love/ Haza al Rajol Oheboh* (۱۹۶۲), adapted from Brontë's *Jane Eyre* (۱۸۴۷), is analyzed to explore how Hilmy adjusted a Victorian novel to a modern Egyptian setting. Hilmy's adaptations primarily revolved around culture and religion.

The study draws on Hutcheon and O'Flynn's theory, particularly their examination of the "where" and "when" questions, to discuss the contextual and indigenous changes made. Additionally, both Brontë's *Jane Eyre* (۱۸۴۷) and Hilmy's *The Man I Love* (۱۹۶۲) address similar issues faced by women in British and Egyptian societies.

The ۲۰th century witnessed the emergence of feminist movements in Egypt, which were influenced by Europe. With the advent of the ۲۰th century in Egypt, a group of women rebelled against their confined societal roles and demanded freedom. In ۱۹۱۹, a significant revolution took place, with participation from all classes of Egyptian society. This event marked a pivotal moment for women in Egypt, as their contribution was unprecedented. Consequently, Hilmy adapted and appropriated Brontë's feminist doctrines to critique Egyptian patriarchal society.

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