



## Women's Third Prison: Adaptation and the Gendered Image-Nation of Egyptian Women (in) Cinema

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### Abstract:

This paper deals with the scopic enactment and negotiation of the scalar dynamics of gendered nationalism and their implication for women's third prison in the Egyptian post-independent setting. The paper particularly tackles the questions of the gender politics of nationalism and their scopic drive underpinning the cinematic adaptation of the gender story of the nation from text to screen along two historical contexts—the period of developmental and global modernity. Adopting a multicultural feminist approach, the paper examines three cinematic adaptations of two novels and a play. These are Idris' (1962) (*Al'ayb: Disgrace*), al Zayat's (1960) *l-Babal-Maftouh* (Open Door) and alAsaal's (1982) *Segnal-Nisa* (Women's Prison). The paper approaches the adaptations – Idris and Khalifa's (1967) *العيب* (*Al'ayb: Disgrace*), Youssef Issa and Latifa alZayat's (1963) *al-Babal-Maftouh*, Abu Zikri and Naoum's (2014) *SegnalNisa*—through both McClintock's framework on the gender politics of nationalism (1997), Hutcheon's notion of “the context of creation ... and reception” (Hutcheon 2006, 15) and Mulvey's take on the visual pleasure of narrative cinema. The paper capitalizes on the medially induced turn in Translation Studies (Littau 2011) with its attention to context and media as parameters and venues for constructing the self-image of national cultural identity. The

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paper endeavors to address the following questions:

- 1- How is the national story of gender difference narrated and adapted within the scopic regime of developmental and global modernity?
- 2- How are nationalist violent technologies meted out through cinematic adaptation of the developmental and global modern?
- 3- How are the scopic enactment of the scalar dynamics of gendered nationalism naturalized through the visual pleasure of national cinema and the implication for women's third prison in women's cinema and the cultural dynamics of the global modern?

One man's imagined community is another man's political prison. (Appadurai 1996, p.32)

All nationalism are gendered; all are invented; all are dangerous ... [representing] relations to political power and to the technologies of violence ... through which social difference is both invented and performed ... [where] gender difference between women and men serves to symbolically define the limits of national difference and power between men ... women are subsumed symbolically into the national body politic as its boundary and metaphoric limit ... constructed as the symbolic bearer of the nation but are denied any direct relation to national agency. (McClintock 1997, 89-90)

## 1. Introduction and Problem Setting

Nationalisms are fraught with scalar dynamics that mete out technologies of violence, marginalization, borderization and othering in pursuit of national imagining and image-suturing. These technologies of violence produce the political imprisonment of the othermen, who are politically placed outside the masculine community of nationals because they neither submit to a unitary vision of nationhood and national identity nor acquiesce to the statist mega-rhetoric and large-scale politics/policies of nation building. The latter is spurred by the statist hegemonic enforcement of unanimity in the name of unity "(Thomas 1997) through narrative construction of the threat of an external enemy that becomes "more real than the threat of its own hegemonic strategies" (Appadurai 1996, 32).

For women, these technologies of violence enact women's third positioning and third prison<sup>1</sup> specifically due to their subject non-signification in the political field furnishing the invented national sphere of action, and the scalar dynamics of gendered nationalism—meted out on the domestic sphere. Imagined within masculine binary logic, the national and political field (with their inherent paradox) is structured as a male domain of consensus or dissent--depending on the position on the power spectrum and push/pull between unity and diversity. Women are subsumed in the national body-politic through their relegation to the social domestic sphere, which mushrooms into the social sexual filiations (contracted through marriage) and the Middle Eastern specific social familial relation (contracted through kinship). The latter produces what Joseph's identifies as political familism where women's political-national enfranchisement is predicated on the power of her kin filiation (Joseph 2011).

Between the sexual and kinship contracts, women are positioned in third space and third prison denied the preview of the political-national and barred from direct engagement with the national politics through their objectification in the discursive construct of authentic national culture. The latter, functioning as the terrain for the transposition of the inherent paradox of the political-national,

becomes the purview of women with the masculine imagined vision of nationhood transposed on women's bodies and attires furthering women's indirect relation to the nation through their symbolic codification as national fetishistic spectacle (McClintock 1997). Thence, qualifying McClintock's binary gendered thesis on nationalism<sup>2</sup>, women's scalar confinement within the national body-politic is not just pillared on "the binary logic of the Manichaeic dialectic" (McClintock 1997, 96). Rather, their incarceration is constructed along a trilateral barbed wired grid structuring women's third prison through the dialectics between political-national and social (sexual and familial) propelling a *modus vivendi* onto the authentic culture scheme. The latter, mired in nationalist-specific chrono- and scopic politics, sets the *modus operandi* for the enactment of the scalar dynamics of gendered nationalism (and their meted out violent technologies) through respectively freezing women in atavistic national time as harbinger of tradition and their selective enlistment and objectification in the orchestrated "organization of collective fetish spectacle" (McClintock 1997, 102). Their national functionality is reduced to the task of projecting image of modernity—fixated on women's symbolic codification in the gendered metaphors of the nation and visually signified through emotive politics of dress (McClintock 1997). Through this elaborate intersectional grid, the violent technologies of nationalism is enacted on women reproducing their object positioning and attributing equivocal subject-positioning through what McClintock identifies as "a designated agency—an agency by invitation only ... bereft of historical motivation ... [due to being] passive offspring of male agency and the structural necessity of the war" (McClintock 1998, 98).

Ever inmates in the social di-fold structure and ad hoc relation to the political-national, women's figuration as the centerpiece for the projected image-centric national identity (set in face of the Western Other) signals the yet to be charted terrain of women's third prison within the nationalist regimes of modernity/ global modernity where Western-styled nationalisms are conceived within an inherent paradox between the nation and the state setting the discrepancy between the cultural politics of the nation and the political culture of the state. This discrepancy is transferred on the realm of fetish taking women as an easy panacea for national-political problems, projecting the modern, preserving the tradition, and suturing the schism through occupation of the hyphen linking the nation and state. Western-styled nationalisms are also infested with East/West identity politics which set another discrepancy (love/hate relation) between the nation and the state with the states honed to the catch-up paradigm of developmental modernity vis-à-vis their former colonizer and the nation led by the nose to configure their cultural parameter in concession to the epistemic privilege of Western knowledge and thence their secondary masculine defeat—not to mention psychological castration. The psychological

toll of this Western styling (along with the colonist genealogy of nationalism) wreaks further havoc on the hyphen between the nation and the state that is transposed onto the fear for the social of the national body and family through women. The latter, placed on the front line of East/West identity politics and psychologically epitomizing the fear of castration, are not just contained in their social functioning as mothers, wives, and daughters to control the potential of trespass and further havoc to the social order and peace. They are instrumentalized in the gendered economy of national spectacle within the realm of scopic politics of fetishism<sup>3</sup> to alternately extract reassurance and visual pleasure, and exercise control over women as “impassioned object” (McClintock 184, 1995); women are politically conferred selective subject visibility on account of their subscription to their allotted space within the national visual storytelling and their cinematic enactment of the abstraction of cultural authenticity.

An abstract projection of the past onto the present, the conception of cultural authenticity fulfils what Laclau and Mouffe qualify as empty/floating signifier (Laclau, Mouffe 1985), whose meaning is acquired and configured in accordance with their contextual placement within a discursive space and form with antagonism as the mechanism of the formalistic discursive construction. In the Arab Middle Eastern context, cultural authenticity was conceived in the cultural literary field through the input of the avant-gardes literati, who placed the debate within the discourse of *asala* (authenticity) in face of the antonym *maasara* (contemporariness). This was done in pursuit of imagining and imaging alternative category for modernity and modernization (conflated with Westernization). The debate centered on culture, politics and nationalism and was spurred by the adamant pursuit of redefinition of language, tradition, society, and women's place. This debate (preliminarily conducted on the discursive literary field) was transposed into and supplemented by the spectacle fetishism of nationalisms in the post-independent era, with the new nation-states re-imagining and re-imagining their nation in face of their former colonizer and late power regimes, along the visual medium, especially in light of the new state's entry into the scopic regime of modernity with its cinematic technologies of image-construction and dissemination.

In the Middle Eastern Arab postcolonial context, this was translated into a synergy between nationally produced literature and national cinematic adaptation (propelled by the statist mobilization of the cultural field and investment in soft power of the visual medium) engaging in negotiating, configuring and new imaging of the authentic national cultural identity—in repertoire with the developmental modern scheme of nation-imaged building. These cinematic adaptations sought to un-place the entrenched hold of tradition and old ways and re-place the atavistic account of authenticity with its gendered metaphors and bounded premise of authentic national identity with a new paradigm

for the gender story—pillared on socialist ethos and the re-placement of women and culture out of their positioning in the domestic private sphere onto the virtual glamour of the cinematic screen. In the Egyptian post-independent setting (through the nationalization of cinema industry), this involved new selection criteria for women representation in cinema and new codification for the gender story of the new nation within the cultural legacy of tradition and authenticity and outside its prior ideological package that was still haunting social ethos. It also involved astute engagement with the set antagonism between authenticity and contemporariness through unpacking the scalar dynamics of gendered nationalism and visually enacting and negotiating their gendered regressive scheme along the new nationalist ethos. This compound engagement with the gender story of nationalism was manifested through the changing transmutation policies that selectively used the socially and socialist-appropriate national literature and adapt its radical politics to the propriety of both the socialist scheme and societal sensibility. Paradoxically, through unpacking and re-packaging women's incarceration in the social scheme of nationalism, Egyptian cinema of the sixties came to redefine and transmute the code of cultural authenticity only to re-phrase the kinship dimension of older generation onto the sexual social citizenship—in tune with the nuclear-family structure. This formulation of the gender story was configured in the new millennium with the intervention of women's cinema, which starts imaging women's gender specific in the kin and sexual contract and unpack the muted gender story of national imagery. Indeed, examination of the gender expansive story of Egyptian nation across time sheds light on the shifting cultural politics of the adaptation from text to screen in national cinema and the underlying changing transmutation policies for women's representation in cinema and their development in women's cinema. It also provides for a venue for decoding the changing parameters for the enactment of the scalar dynamics for women's third prison that propels the imaging of the gender story of the Egyptian nation and the image-nation of women (in) cinema. Ultimately, the examination of the inter-temporal and cross medial transposition of the gender story crystallizes the negotiated re-instatement of the scalar dynamics of gendered nationalism in accordance with the scopic regime of modern/global moderns and through the instrumentalization of the set visual pleasure of national cinema. Out of this grid, women's cinema comes to strike a subversively alternative representation regime upending the constructed stasis in the hyphen separating the nation from the state and re-signify women's third prison within the scopic regime of global modernity.

## 2. Objectives, Questions and Methodology

This paper deals with the scopic enactment and negotiation of the scalar dynamics of gendered nationalism and their implication for women's third prison in the Egyptian post-independent setting. The paper particularly tackles the questions of the gender politics of nationalism and their scopic drive underpinning the cinematic adaptation of the gender story of the nation from text to screen along two historical contexts—the period of developmental and global modernity. Adopting a multicultural feminist approach<sup>4</sup>, the paper examines three cinematic adaptations of two novels and a play. These are Idris' (1962) (*Al'ayb: Disgrace*), al Zayat's (1960) *l-Babal-Maftouh* (Open Door) and alAsaal's (1982) *Segnal-Nisa* (Women's Prison). The paper approaches the adaptations –Idris and Khalifa's (1967) العيب (*Al'ayb: Disgrace*), Youssef Issa and Latifa alZayat's (1963) *al-Babal-Maftouh*, Abu Zikri and Naoum's (2014) *SegnalNisa*—through both McClintock's framework on the gender politics of nationalism (1997), Hutcheon's notion of “the context of creation ... and reception” (Hutcheon 2006, 15) and Mulvey's take on the visual pleasure of narrative cinema. The paper capitalizes on the medially induced turn in Translation Studies (Littau 2011) with its attention to context and media as parameters and venues for constructing the self-image of national cultural identity.<sup>5</sup> The paper endeavors to address the following questions:

- iv. How is the national story of gender difference narrated and adapted within the scopic regime of developmental and global modernity?
- v. How are nationalist violent technologies meted out through cinematic adaptation of the developmental and global modern?
- vi. How are the scopic enactment of the scalar dynamics of gendered nationalism naturalized through the visual pleasure of national cinema and the implication for women's third prison in women's cinema and the cultural dynamics of the global modern?

## 3. Beyond the Bi-Polar Orbit:

### Adaptation, Modernity Scopic Regime, and the Third Prison of National Cinema Visual Pleasure

Beyond the bi-polar orbit of ST and TT, adaptation, like translation, has taken long strides away from fidelity and equivalence discourse towards revising adaptation in terms of appropriation, reshaping re-branding and 're-visioning' (Krebs 2014)<sup>6</sup>. In her influential translational take on adaptation, *A Theory of Adaptation* (2006), Hutcheon deals with adaptations as autonomous works as “a product and a process of creation and reception” (2006, p. xvii) entangled in the politics and the context of production and reception. Her call is for re-shifting the focus (away from the equivalence

and fidelity) through a model of analysis attuned to decoding the “many and varied motives behind adaptation” embodied in “what, *who*, *why*, *how*, *when*, and *where* of adaptation” (Hucheon 2006, p. xvii). Hucheon's questions set the compass to the adaptors' politics, engagements with the texts and their structures, and the social spaces they inhabit (who, when why?). They also pinpoint the social spaces and scopic regimes the adapted texts purport to inhabit (what, where how?) within the social narrative (declared or hidden) of the context of reception.

Scopic regime references the specific ways of perceiving encoded by the cultural parameters of vision and visualization of a given society at a given time and place. Coined by Metz (1982) in his formulation of cinema as imaginary signifier, the term was instrumentalized in translation, media, and cinema studies. In translation studies, Littau reformulates the scopic regime of spectator/audience reception in terms of cinemacity, which reference the incursion of filmic language in other art forms. Taking lead from theories of intertextuality and intermediality, Littau's cinemacity seeks to sow the seeds for a medial paradigm for translational adaptation model. The latter is concerned with the question of how new technologies simultaneously are adapted and adapt to the cultural stories of different societies, which in their turn are adjusted and configured along the material environment of the production to produce new forms through the trans-media storytelling. (Littau. 2011, 20). In feminist cinema studies, Mulvey (1989) formulates her take on the visual pleasure of narrative cinema through the scopic regimes of masculine reception environment, which transpose the castration anxiety on the female body along two avenues: voyeurism and fetishistic scopophilia. Voyeurism, underpinned by the sadistic desire to subjugate and control, requires a narrative enmeshed in linear time with a concrete morale that brings social peace into order— “making something happen, forcing a change in another person, a battle of will and strength, victory/defeat” (Mulvey 1989, 22). Fetishistic scopophilia averts the threat of the female presence through turning the female threatening body into atemporal fetish spectacle—iconized looks that is located outside linear time. Together, they formulate both the psychological cinematic mechanism through which the visual pleasure of narrative cinema is enacted and the subtext shaping the scopic regime of the context of production and reception.

In the context of national cinemas, these multifarious takes furnish parameter for decoding the scopic enactment of the scalar dynamics of gendered nationalism propelling the imaging of women's carceral positioning, specifically considering the scopic regime of modernity. This regime transcends the bi-polar orbit of written/visual, cultural/political, source/target (with their gendered underpinnings) to set spectacle-oriented scheme for national narration reworking textual meaning(s) in line with both intertextual dimension of the shared cultural script and the intermedial scope of production



technologies. The result is trans-media story-telling that effects the visual pleasure of national cinema through the cultural premises of cinematic adaptation (in subversion of technological determinism thesis). This narrative national pleasure is structured to tune with the fetish scopophilia of national imagery through what McClintock qualifies as entrenched the binary logic of the Manichaeic dialectics of mechanical nationalism where legitimacy claims are tied to "the august figure of inevitable progress inherited from Western societies it seeks to dismantle (McClintock 1997, 96).

### **3.1. Transmedia Storytelling: Fetishistic Scopic Politics and the Manichaeism of National Image**

As a terrain for East/ West politics, the gender story of the mechanical nationalism figures as a socio-cultural narrative wrought in schism between the publicly declared and domestically naturalized account of gender relations and negotiating the schism between the state and nation through the gendered premises of nationalism. This gendered premise takes its lead from the Victorian middle-class family trope of modern nation-state. The latter sought to supplant the dominant culture of filiations with affiliation (familial and non-familial) transposing the inherent paradox onto the family as

indispensable figure for sanctioning social hierarchy within a putative organic unity of interests ... a metaphoric after-image, reinvented within the new orders of the nation-state ... legitimizing exclusion and hierarchy within non-familial(affiliative)social formations such as nationalism ...[through] the prior naturalizing of the social subordination of women and children within the domestic sphere" (McClintock 1993, 64).

This colonialist paradox of Western nationalism was translated into the postcolonial nation-state through the "binary logic of Manichaeic dialectics" that played out the gendered binaries of public/private, political/social, and global/national onto the domestic sphere, which figures as the sanctuary for the social terrain defining gender relations and women's place in society (McClintock 1996, 96). Women's designated agency and bracketed visibility became the battle ground of East/West identity politics and the terrain for the play-out of both the subjugating effect of the family metaphors of modern nation and the anti-colonial incentive of dismantling colonial legacy; "the Manichaeic agon of decolonization is waged over the territoriality of the female, domestic space" to structure women's subsumption within the national body-politic "as boundary and metaphoric limit" (McClintock 1996, 90), and paradoxically the fetishistic icon of national unity and progress/exclusionary hierarchy.

Oscillating between voyeurism and fetishistic scopophilia, the gendered fetish scopic politics of Western-styled nation-states enact the scalar dynamics of nationalism and negotiate their politico-culturally specific paradox between tradition/modernity, unity/hierarchy, and East/West through the gender story of the nation. The latter is cinematically narrativized within the paradigm of cultural authenticity (in satiation of voyeuristic demand), and through fetishistic iconic fashioning of modernity—hinged on “the intense emotive politics of dress”(McClintock 1996, 97). This paradoxical mobilizing structure not only locate women within the equivocal object/subject positioning of nationalist rhetoric, but it also locks women within the entrenched binarism of social norms and the symbolic semiosis of national difference with their visual and verbal encoding scheme. Furthermore, it effects women incarceration within the gender metaphors of nationalism as a symbolic signifier of national difference and the display terrain for the fetishistic regime of nationalist scopic politics with its androcentric scheme to re/draw the boundaries of national cultural identity. The Bikini/Burkini debate is a testament of the scopic binary grid reproducing women’s Third prison within image-nation. Driven by trans-nationalist fetishist scopophilia, this gender third prison is played out on the Manicheanism of national image through the politics of dress that centerpiece the corporality of women’s body. This is done to encode the crisis-ridden value system of nationalism of new postcolonialism visually-verbally where the gendered driven fetish spectacle of the trans-nation recodes women politicized socio-political functioning as signifiers of national difference within the technologies of global modernity and through the emotive politics of dress<sup>7</sup>.

In the old post coloniality of Egyptian modernity, the Manicheanism of national image was not fought on the emotive politics of dress or the territoriality of women’s domestic space. Rather, its chief waged battle was the re-territorialization of women within the public space through visual-verbal recoding of the boundary and metaphoric limit of gender relations in line with the social hierarchy of nationalism. Capitalizing on modernity technologies, women’s thirdly positioning was enacted through cinematic adaptation of literary works, specifically composed for the burgeoning national cinema. The Egyptian national cinema (sequestered from the private sector in the aftermath of nationalization) was established and instrumentalized as a soft power state apparatus designed to configure the social order in tune with the mega-rhetoric of developmental modernity. Though a short-lived statist enterprise, the literary cinematic production of Egyptian national cinema was oriented towards image-production and projection of Egypt’s third way stride to modernity beyond the metaphysical binarism of East/West politics and along the Third path scheme of Third World politics and cinema. The matter of cinematic production was the adaptation of social value system and smoothing out the paradox between filiations

and affiliation to naturalize the nuclear-family base national structure. The means was the re-narration of the gender story and trans-media story telling of women's place and identities in line with the power gaze and under the scopic regime of Western eyes—with its power legacy of scopic modernity.

### 3.2. Under the Modern Gaze:

#### Women in National Cinema and the scopic regime of mega-nationalist order

Under the gaze of Western-styled nationalism and developmental modernity, the post-independent Egyptian state established the General Organization of Egyptian Cinema (GOEC) in 1961. Part of the statist socialist reform and scheme for resource nationalism, the nationalization of film industry and the state regulation of cinematic production was designed to foster the new regime socialist ethos and venture into developmental modernization. The new regime specifically realized the soft power of cinema and arts in the aftermath of the 1956 Suez crisis (labelled Tripartite Aggression in Egyptian official discourse) specifically after a series of documentaries enunciating the solidarity of the Egyptian people with the army and their steadfast resistance in face of imperialism. Saad Nadim's documentary (فليشهد العالم) *Lets the World Witness* (1956) on the atrocities of the Tripartite Aggression was shown in Britain during the aggression spurring British headlines "Prevent the Smoke fire from hitting Britain" (المصري اليوم, 2009). Fiction film production prior to that date was a highly private enterprise largely controlled by capitalist entrepreneurial politics reflecting their class/elitist and profit orientation and propagating a feudalist world-order where women figured as a cosmetic embellishment fashioned after Hollywood icons. Apolitical in nature, the forties cinematic productions were largely melodramatic escapism borrowing from Italian White-telephone films technique steering away from engagement with hardcore issues of class struggle, disenfranchisement, and labor exploitation. This near to absolute disengagement with politics was the focus of reform by the GOEC in the sixties. During its primetime (1965-1971), the GOEC produced around thirteen films and adaptations in six years. Its production output was geared towards engagement with topics of workers' exploitation, youth problems, aspiration, and women disenfranchisement and rights (Desouky 2014). Steering away from the apolitical melodramatic escapism of earlier times, the new statist cinema sought to foster the statist scheme for resource nationalism through negotiating the schism between politics and culture (the political culture of state and the cultural politics of its constituencies) and specifically engaging with the gendered taboo stories of the nation. The aim was unpacking the social taboos that hinder the deployment of the female labor force as part of the national resources—in line with the socialist ethos with its equal mobilization of males and females (Debian 2016). The outcome was a re-imagination/re-imagining the new nation at the crossroads into developmental modernity. This was largely done through

adaptation of literary works and visual narrativization of taboo social norms, namely العيب (disgrace), الاصول (orthodox norms), (الحرام) (forbidden) and الباب المفتوح (open door)<sup>8</sup>.

#### 4. At the Crossroads of the Developmental Modern:

##### العيب (*Al'ayb: Disgrace*) and the Social/ Political of Nationalism Gender Metaphorics

العيب (*Al 'Ayb: Disgrace*) is a novella written by the renowned Egyptian playwright, journalist and short story writer Yusuf Idris. The father of Arabic short story, Idris's cultural input and literary style, reflecting his medical training, is characterized by his dissecting gaze to social issues and the condition of underprivileged and disenfranchised. His socialist scheme, marked by acute disillusionment with the status quo and power-play, was marked by sharp individualism that influenced his character construction, who figured as individuals in isolation struggling in face of unending abstracted social norms preying on the individual and defeating him/her. His cinematic literary style is attentive to details and frames with plain direct language characterized by exacting precision and graphic description of the details of each character in their struggle with their sordid impoverished realities. This cinematic discursive composition is specifically structured to foil the reality of their positioning against the abstraction of code of respectability of official discourse playing out their disjunction and ruthlessly bursting the bubble of propriety through "[unending] respectability politics in Egypt" (Fishere June 2020).

In العيب (*Al'ayb: Disgrace* 1962), Idris fleshes out the abstracted gender-specific concept of *Al'ayb* through visual narrativization of the story of Sanaa. Sanaa is a middleclass university graduate, who is appointed along with five other girls in a state-run institution in tune with the state scheme for women's enfranchisement, empowerment, and institution of asexual gender norms. Sanaa's entry into the male-dominated work force triggers threatening anxieties among her male colleagues. The anxieties were "not just out of gender bias rather because of the improbability of the conception of women's presence and placement within a masculine populated and male exclusive workplace ... the institution is after all a masculinity den" (Idris 1962 p. 6 translation mine). Deemed pleasurable nuisance, Sanaa's feminine presence simultaneously constitutes a reminder of their thwarted masculinity and a materialistic threat, specifically in light of the office's black-market vocation centered on securing illegal permits for aspiring capitalists. Initially kept in the dark with respect to the corrupt dealings, she is dragged to enter the cycle and starts issuing illegal permits in exchange of bribes. Her breaking of the taboo-barrier of al-'ayb brings her into further disgrace and leads her to conduct an extra-marital sexual relation with Mohamed al Guindy, whom she initially abhorred. The novel ends with Sanaa replying to al Guindy's query about her change of heart with "don't bother"—a catch phrase that she

would become her marking ethos after her lapse into *al-'ayb*. Part and parcel of the "unabashed realism" of the New School with its commitment to "painfully expose the corruption and decay in society"(Cross 2009, 2), Idris' endeavor is designed to liberate the concept of the shame from its gendered leaning onto a comprehensive vision of morality. Honor, the antithesis of *al-'ayb*", is not the chastity centered taboo regulating women's behavior; rather it encompasses lying, stealing, raping of other right and disrespect for the law that leads to the destruction of the Taboo barriers bringing one's eventual fall and ultimate decadence.

Against this scathing realism, the state-sponsored film comes to co-opt Idris' vision within its gender symbolic politics and administer a visual re-narration of Sanaa's story through the regime of national cinema visual pleasure re-coding filiation through social conjugal affiliation to construct woman as the mother and the moral compass of nationals. Sanaa' adamant refusal to join the crooked office handling epitomizes her role as the carrier of authentic moral and cultural values of the nation. Her combatant role to corruption and the lure of materialist enrichment simultaneously iconizes her watch dog of cultural norms and boundaries and sets her agentival capacities as the mother-wife of national body-politic entrusted with the socio-cultural role of fighting the forces of corruption and decay and bringing the male nationals to their authentic Cultural Self. More importantly, Sanaa is not constructed as a fetish, and the Western-styled dress code does not figure as an issue of contention. Rather, configured within the scopic regime of modernity, her spartan-like dress code (non-revealing and militarized after the fashion style of the global sixties) transcodes the fetish scopophilia of cinematic visual pleasure onto the linear-timed story morale, which ends with the moral victory of the protagonist and her containment within the conjugal sexual contract. Sanaa informs on her male co-workers, marrying al Guindy after placing him on the path of righteousness and paying his due to the state.

Such reproduction moralizes the story line and transposes its existentialist thrust and scathing social critique onto evil/ good reductive scheme with the natural triumph of the latter over the former. It also allocates Sanaa a designated agency, necessitated by her subsumed identity within gender metaphors, to safeguard the sanctity of cultural boundaries and national wellbeing as befitting his structured role as the mother of the nation. More specifically, reversing the subject individualist position in the ST, Sanaa in the cinematic adaptation is depicted in her social relation to the androcentric nationals. Sanaa is initially ascribed the subject position as the family caretaker and sole bread-winner—considering her father's death. This subject positioning is reversed to construct her objectified affiliation through her socially contracted relation to alGuindy, whom she reforms

and brings back in accordance with the scopic reception pole. This nationalist-structured reception pool reworks the ST individualist leaning to construct the nuclear family structure as the centerpiece of modern nation-state through Sanaa conjugal relation to Guinidi--the national political citizen conceived in masculine terms to which the female functions as the cultural counterpart. Thus, the binarism of the Manichean dialectic logic is sealed with the political harmonized with the cultural in a social formula that configure the schism and impart visual pleasure in line with the national narrative cinema with its Egyptian manufactured scopic fetishistic regime—hinged on the culturally specific gender politics of inclusion through designated agency within social sexual affiliation.

##### 5. الباب المفتوح *al-Baba-IMaftouh*:

##### **the Open Door and the Domestic/National of Women Designated Agency**

Along a similar stratum, *al-Babal-Maftouh* (1963) structure women's designated agency through the transfer of the social kin filiation onto the sexual affiliation with the transmutation of alZayat's (1960) Open Door onto the path to national and gender liberation along the companionate love marriage of the upcoming nuclear-family based national state. A feminist text written by an Arab woman activist and academic, *al-Babal-Maftouh* does not succumb to the existentialist leaning of the New School unabashed and scathing realism—hung as it is on nationalist reconstruction of the Egyptian authentic character that more often lapsed into romanticized polemic self-reflexive style (Cross 2009). Rather, emerging from the narrative location of national feminist politics, the novel represents what Amireh posits as an expression of a "newwave ... that combines poetic realism with committed literature" and nationalism with feminism (Amireh 1996). The novel unpacks the abstract category of the social kinship structure of Arab patriarchy through cinematic discursive representation of the cultural dictates of *الاصول al- aousoul* (orthodox norms). The remit of the orthodox behavior is the gendered territoriality of the feminine private space and body signified through women's posture, gesture, demure and dress code prescribed by society and enacted by good elder women—the watchdog of patriarchal norms. Engaging with the binarisms of the public/private and national/domestic, al-Zayat negotiates a way out of the Manichean binary logic through the metaphor of the open door. This constructed open door metaphors visually image a path for women's existence and input in the national body-politic—predicting national liberation on gender emancipation and sealing the conflict between self and collectivity through a liberatory unity that is cognizant of individuality.

Layla, the protagonist, is a young woman from a Cairean middle class family with a conservative outlook. Layla is put under constant surveillance to regulate her tacit observance of the middle-class morality code encoded in *al-ayb* (Disgrace) and *al- aousoul* (orthodox norms). Upon menstruation,

Layla realizes that she "had entered a prison with marked boundaries.... where life becomes painful for both: the guard and the prisoner. The guard is fearful of border trespass and the prisoner is yearning for freedom ... for exiting the bars"(alZayat 1960,31 *translation mine*). Her prison bars were encoded in her mother's tripartite dictum— *ميصحش* *maysahish* (not socially acceptable), *مش اصول* *mish aousoul* (not socially encoded) and *ميلكش بيتت ناس محترمة* *maylikishbibintnaasmuhtarmah* (not befitting the behavior of well-bred respectable lady). These catchphrases were the defining grid of Layla's barred existence and out of which she sought a reprieve in school life. The latter not only opened new horizons for expectation and imagination, but it also gave her the treat of freedom from "the prison hole of the self" onto the collective anti-colonial national struggle. Joining the anti-British demonstration, Layal felt that she has been "fused in a whole ... [with] a new voice merging her past, present and future and unifying her with the collective"(al-Zayat 1960, 61). Despite the setback triggered by failed love relation and spurred by her parental ethos, Layla resists the relapse into the prison hole of the self and the illusory haven of tradition. She completes her education, becomes a schoolteacher choosing to get appointed in Port Said during the 1956 tripartite aggression. There, she becomes empowered as gender neutral national citizen joining the liberation forces and combating both atavistic traditions and her own weaknesses. Layla calls off an arranged marriage dictated by appropriate social codes and breaks loose from tradition to take charge of her own life. The novel ends with Layla among the masses and amid war wreaked destruction with the sparkle of life back to her eyes joining hands with Hussein, whom she marries without thinking of taking her parents' consent—much to their dismay and starkly against their conception of *الاصول* *al-aousoul*. Indeed, against what is socially sanctioned, al-Zayat writes her social treatise to critique the rotten middle class gendered ethos that cripples national growth, insulates, disenfranchises national constituencies, and block both the crossing passage to the modern and the future. The Open Door was the writer's cinematic metaphor for independent agency of the new women in the new nation. Both are pictured in terms of a free willed individual, national and citizen opening the door to the self and the future through the willed militancy against forces of aggression from without and regression from within. Reversing the gender metaphors, the open door placed the domestic on par with the national, the personal as political and national within a socialist scopic regime that applauds personhood and choice against generational struggle and apolitical moral authenticity.

Against this reversal, the cinematic adaptation (1963) comes to adapt the feminist inscribed alternative regime and re-instate the scopic nationalist scheme of women's designated agency within the social sexual national affiliation placing women back in the social hierarchy of destined

dependence on masculine motivation. Sticking to the main thrust of the story line, director Barkat collaborates with al-Zayat (now the scriptwriter) to rewrite Layla's story along a modulated scheme of Cinderella skeletal plot. Administering her craft to the parameters of trans-media storytelling, al-Zayat re-tells Layla story within the socialist feminist paradigm of the state and through the designed bracketed agency of social peace and hierarchy. In the cinematic adaptation, Layla's struggles are imaged in the figure of her father. The latter at once represents the figure of heartless and disheartening authority and the crippling pull of the social kinship filiation—incapacitated to imagine change and lead the path to the present and the future. Layla's pursuit for freedom and surrogate order is tied to finding love and a counter-image to this disheartening kin-masculinity. She temporarily seeks reprieve in her cousin Essam, with whom she falls in love only to discover his internal conflicts and ineptitude to transcend the double standards and widening schism between the inside and outside. Essam copulates with the maid to satiate his sexual drive and thus keep Layla's chastity intact, ironically with his mother's knowledge and blessing. Traumatized and nauseated by the hypocrisy and the schizophrenic outlook, Layla takes refuge in tradition becoming a living embodiment of her mother's tripartite dictum only to be awakened by the true love kiss of Hussein. Hussein, her brother's revolutionary colleague and friend, invites her to freedom, to transcending the self's structured cocoon and extend the boundaries of her willful barred existence. Taking governmental scholarship to Germany, Hussein keeps sending letter to Layla. His letters become the open door that call for personal and national salvation and a constant reminder/incentive for her new role in the nation. His voice become the primary venue for articulating Layla's muted desires and yearnings structuring him the principal interlocutor of the statist story of the new nation. The films end with the railway station master scene where Layla eventually joins the national collective eschewing the social kinship filiation (cinematically iconized in her father's gripping hold) and running towards the train heading to Port Said with Hussein and male passengers' stretched hands calling on Layla to speed up and jump aboard the moving train. From the father to the prospective husband's hands, the cinematic ending transmutes the ST imagined politics to the national fetishistic scopophilia and image-nation of women's agency in the new nation. Layla's cinematically enunciated choice is set within the confines of domesticity through her naturalized indirect social sexual affiliation to national polity with her corporal movement from the father to the love-husband (from filiation to affiliation) enacting the redefined social hierarchy of the new national order within the nuclear family structure. This enactment not only quells the nationalist masculine anxieties through reverting to the safety of the dependent nature of women's designated agency, but it also transposes the visual pleasure onto the fetishistic centrality of masculine



presence with the final scene visual scope populated with masculine hands pulling Layla out of her dismay and possessing her through the figure of Hussein. Hussein represents the youthful national citizen iconizing the new nationalist social scheme—with its nuclear love-based family structure; women's national agency is thus visually constructed as bereft of historical motivation and concomitant on androcentric imagined social order and peace.

Despite its acquiescent cinematic poetics, the film's initial commercial failure, attributed by Barakat to the unreadiness of the audience to the theme of women's liberation, betrays the discrepancy between the cultural politics and political culture of the Egyptian modern nation-state. This schism and discrepancy were to become the prelude and hall mark for further divisions and atomization of the common ground of shared values breeding what al-Zayat discerns as the "lacking national unity", the insularity of individual self (Qtd in Amireh 1996). Ultimately, this schism persisted to consolidate the compound dialectics of women's thirdly positioning and gendered imprisonment, which figures as the subject of contemporary sporadic interventions of women's cinema and imagination of women's carceral positioning within the scopic regime of global modernity and through the contested parameter of new post coloniality.

## **6. Within the Scopic Regime of Global Modernity:**

### **Contemporary Women's Image-Prison and Hyphen-Contestation**

Within the scopic regime of global modernity and through the contestation of the hyphen in the nation-state, women administer sporadic intervention in the narrativization of women's stories in the nation through women-structured filmic vocabulary. This women-specific visual encoding transcends the voyeurism and fetishistic scopophilia of masculine power gaze onto feminist transcoding of cinematic visual pleasure that is "narrative and oedipal with vengeance" (De Lauretis 1987) contesting both the social hierarchy of national order and the neo-colonial injustices of late capitalism. The 2014 Ramadan aired TV series *سجن النساء* (Segn al-Nisa: Women's prison) is a case in point. Composed for the screen by two women (script-writer Maryam Naoum and director Kamla Abou Zikri), this cinematic adaptation of al-Asaal's political play (1982 under the same name) visually constructs women's exclusive cinematic space where women's economic, social struggles and gender issues are displayed on the public space of the silver screen, at the center of perception contesting the socio-cultural and political parameters of nationalism through interconnected telling of women's mundane stories of survival and presence within the tripartite scheme of gender, class and nation. Set in criminal prison (in transmutation of al-Assal's political prison in the aftermath of 1977 bread riots), Segn al-Nisa (2014) narrativizes Ghalia's story with her changed positioning from prison wardress to inmate of

women's prison. Unlike al-Assal's protagonist Salwa, Ghalia's is not the political journalist and activist contesting the Open-Door Economic Policies (ODEP) and articulating the predicaments of her less-privileged sisters through the educational privileges of her middle-class alliance. Rather, she is the daughter of the prison wardress, whose death forces Ghalia to abandon her job as a seamstress and take up her mother's occupation; Ghalia must keep the state-sponsored apartment in the wardress' neighborhood. Inmate of her mother's legacy, Ghalia's misfortune leads her to crooked husband. This husband cheats on her, robs her money and eventually kills her child. He also implicates her in homicide changing her lot from a wardress to prisoner and thus metaphorically reversing the hierarchy between nation and state. Her institutional affiliation to the state as wardress (constructed through the matrilineal lineage in total absence of kin patriarchal presence) metamorphoses into filiations with women nationals with their women-specific states in the nation that set them in in a third prison outside the national narrative. In this prison, Ghalia's story of social, economic and child loss gets entangled in other women's stories that mushrooms into gender specific cinematic space recounting social, economic, familial and sexual exploitation—domestic violence and disturbance wreaked on women's body-politic. Figuring as women-specific nation state, the densely woven cinematic accounts relay stories of sexual and capitalist exploitation, domestic violence, and gender oppression. One inmate is forced into prostitution to secure her mothers and sisters, who shame her into staying in oblivion lest society knows of her occupation. Another woman, drug dealer, enters the prison in place of her husband, who runs the business outside. Another works as a maid, trafficked by her father to work at a middle-class family to secure her siblings' education. The father refuses to get her to marry so that she would continue financing the family. These stories enmesh Ghalia's account, which lose prominence and authority in face of the enormity of the multiple narrative-scheme establishing a seamless bonding of women's compound incarceration and ironic empowerment. Ghalia's empowerment and ultimate liberation come from the power of her women network developed in prison, who helps her to locate her run-away husband and wreck vengeance on the patriarchal order. The series ends in a shocking image of Ghalia with her hair in total disarray and hand drenched in blood handing herself to authorities and willingly entering women's prison to pay her due to the gendered state.

This narrative construction and exacting visual finale undermine the voyeuristically driven national fetishistic scopophilia marking the distinction between the transmedia storytelling of the sixties and the second millennium women's interventionist cinema. The latter's encoded visual pleasure exacts vengeance on the masculine national scopic regime through transcoding and forcing the implication of women's third prison on public cognition. Through tactful capitalization on wider

audience (the enlarged effect of its reception environment, and the archival potential of the proliferating dominance of Web 2 technology), the new women's cinema disseminates new parameter for women's visual narrativization within national imagery where storytelling figures as means of survival, bonding and empowerment against heartless authority, the multivocality of al-Assal's confessional monologue (befitting theatrical performance) is eschewed in privileging of the dialogic parameter. This dialogic space traverses middle class morality and class setting to centerstage women's personhood, intersectional struggles, and survival feats within the inseparable structure of oppression. In this space, Ghalia's self and story are configured through its repertoire with other women's accounts and experiences, and politics is configured through the intricacies of the social. The latter is not just set in terms of the dichotomy between the kin and sexual contract. Rather, the visual narrativization is complicated by the absence of patriarchal presence and the onset of hand-off patriarchal and state policies. The socio-cultural setting of contemporary Egypt is alternately marked by the shrinking role of the middle-class as representative of the nation and leader of its salvation, the hand off-state politics and the encroachment of global cultural politics leaving the hyphen between the nation and the state as no-man's land "inhabited by multifarious mobilizers of identity politics" (Spivak 1996 p. 469)—more often occupied by the gendered politics of nationalism.

Translating the hyphen, the TV series dissipates the hierarchy social/ political and nation/state to image the web of inseparable structures of women's oppression, the continuum of power and resistance and questions both the state's authority over its constituency and capacity to bring justice to nation's outcast. It also re-occupies or rather re-territorializes the hyphen between the nation and the state investing in its ad hoc potential to inject the domestic social in the political function of the state and thereby re-narrate the gender story out of the paradoxical binarism of national politics. Ultimately, the visual narrativization of women's third prison marks the advent of, qualifying De Lauretis' thesis, Third World women cinema. This cinema alternately problematizes the statist account on gender with the question of class and late capitalist exploitive structures, confounds the masculine voyeuristic gaze with women-congested visual space to wreaks vengeance and undermine nationalist fetishistic scopophilia. Its pursuit is re-imagining and re-imagining of women's stories beyond the national paternalistic grid onto the global modern matrix. No wonder the series has spurred immense furor especially in relation to the compromising relation between the wardresses and the inmates with the class or money privileged inmates having power over the wardresses. The critique was also herald against the imaging of the prison-like habitat of the wardress and the weight of poverty under which they lurk and due to which justice becomes a deferred ideal to both the detainer and detainee. Ghalia,

the wardress was denied justice by the state's law. Justice was implemented through vendetta—made possible by the prison network. Her exacting vengeance figures as the pictorial reversal of the technologies of violence of dangerous nationalism—at once iconizing the implication of globalized state's hand off policy towards its gendered nationals, and providing for the visual sign for the pitiful consequence of the scalar politics of nationalism and the persistence of women's third prison. This third prison keeps augmenting the cracks in the hyphen holding the state to the nation, women to the community of nationals and law to social peace and order.

## **Conclusion**

### **Translating the Hyphen: Egyptian Gender Stories and the Visual Turn of Medial Transfer**

In pursuit of translating the hyphen between the nation and state, the paper examined the Egyptian gender story in the context of the visual orientation of cultural transfer. The paper dealt with the problematic third positioning of women within the national-body politic and the dynamic transposition and dissemination of the premises of women's third prison across medial and temporal scheme. The paper engaged with the context of reception of cinematic adaptation and its impact on changing the narrative and visual semiosis of gender in accordance with the scopic regime of reception and its power politics. The paper argued for the following: first, the significance of the context of creation and reception as a regulating and shaping parameter for the politics of adaption—conceived in repertoire with the narrative reservoir and scopic schemes shaping horizon of expectation of the target audience; second, the technologies of violence of gendered nationalism and its scopic enactment of the scalar dynamics of social hierarchy through the visual narrativization of the gender story of Western styled nation-state. Third, the visual narrativization of national cinematic adaptation administer a transmedia story-telling within the scopic regime of modernity and global modernity. Fourth, Western styled nationalism negotiated the inherent paradox of modern nation-state through the social-contractual relation of women to national body politics—visually narrativized through the Egyptian styled pleasure of national cinema fetishistic scopophilia. Ultimately, the paper argues for the sustainable persistence of women's third prison, whose metamorphosing visual narrativization tolls the knell for the nation-state's hyphen putting the current world order in jeopardy with no redemption for a viable alternative. After all, the hyphen is consistently occupied by regressive separatist and atomizing identity politics that locks women in the emotive politics of dress and the scopic fetishistic regime of perception. Their pursuit is reversal (not transcendence) of the binarism of masculine nationalism—deferring the hope for a socio-cultural and political image-nation for actual engagement with women's third prison, nation-state, and status.

## المستخلص

سجن المرأة الثالث:

المعالجة المرئية والصورة الجندرية للمرأة المصرية (في) السينما

رهام عبد المقصود ديبان

تتناول هذه الورقة الديناميكيات المتعددة للقومية الجنسانية وتأثيرها على سجن المرأة الثالث في بيئة ما بعد الاستقلال المصرية. تتناول الورقة بشكل خاص الأسئلة المتعلقة بالسياسات الجندرية للقومية ومحركها النظري الذي يدعم المعالجة السينمائية لقصة النوع الاجتماعي للأمة من النص الأدبي إلى السينما على طول سياقين تاريخيين - فترة الحداثة التنموية والعالمية. باعتماد نهج نسوي متعدد الثقافات ، تتناول الورقة ثلاثة معالجات سينمائية لروايتين ومسرحية. هؤلاء هم إدريس (1962) (الأيب: العار) ، الزيات (1960) لباب المفتوح (باب مفتوح) والسجن الأسال (1982) سجنال نيسا (سجن النساء). تتناول الورقة قراءة تحليلية لأفلام العيب - لإدريس وخليفه (1967) ، والباب المفتوح ليوسف عيسى ولطفية الزيات (1963)، و سجن النساء لأبو زكري ونعوم (2014) . من خلال إطار عمل ماك كلينتوك حول سياسات النوع الاجتماعي. القومية (1997) ، مفهوم هوشون عن "سياق الخلق ... والاستقبال" (Hutcheon2006، 15) ونظرية المتعة البصرية للسينما السردية لمفوى وتسعى الورقة إلى معالجة الأسئلة التالية:

أولاً. كيف يتم سرد القصة الوطنية للاختلاف بين الجنسين وتكييفها في إطار نظام الحداثة التنموية والعالمية؟

ثانياً. كيف يتم مواجهة تقنيات العنف القومي من خلال المعالجات السينمائية مع التطور العالمي والحديث؟

ثالثاً. كيف يتم تجسيد سن التنفيذ للديناميات التعددية للقومية الجنسانية من خلال المتعة المرئية للسينما الوطنية وتأثير

ذلك على السجن النسائي الثالث في السينما النسائية والديناميات الثقافية للعالم الحديث؟

<sup>1</sup>Not on any critical map, women's third prison constitutes an uncharted theoretical terrain where nationalist fetishism combines alternately with the scopic-politics of modernity and postmodernity and the masculine power gaze to reproduce women's carceral positioning within the nationalist specific chrono-politics embodied in the atavistic conception of cultural authenticity. The latter implements the management of women's designated agency through control on time-perspective regulating their presence in atavistic timeslot to ensure their relegation to a space of domestic anteriority in the gendered premises of the nation and the cultural boundaries of national polity—"transmitted and experienced primarily through fetishism" (McClintock 1997, 102). Women are compelled to "consume, refuse, or negotiate the male fetish rituals of national spectacle" (McClintock 1997, 102). A considerably understudied area (McClintock 1997), the myriad ways women "consume, refuse, or negotiate" their imaging within the nationalist economy of fetish spectacle holds the potential of mapping both the scalar dynamics for women's third prison and the continuum of power-resistance.

<sup>2</sup>McClintock binary grid for the gendered dynamics of nationalism is pillared on the juxtaposition of the political, public, national with the social, private, domestic versus international with women's relation to the national codified in the Napoleonic code—"submerged as *social relation* to a man through marriage" (McClintock 1997, 91). This focus on the social marital dimension takes hue from the entrenched framing of feminism within the Western individualist paradigm, which occludes another dimension of the social—the familial kinship contract. In non-Western world, women are objectified more by kinship patriarchy with its care-control scheme that engender both men and women in accordance with their relation to power and kinship structure. According to Joseph (2005) kinship patriarchy in the Middle East sets a form of governance where ideas about family and family idioms, relationships, and practices ground and intersect with formal governmental policies and practices in the Middle East setting women's social relation to politics and their

enfranchisement in accordance to the power of kin.

<sup>3</sup>Fetishism is an analytical category instrumentalized in literary, cultural and media studies. Its conception takes hue Marxist and psychoanalytic discourses, where the term reference Marxist engagement with commodity fetishism and Freudian conception of refusal to acknowledge the lack in the mother for fear of impending castration accounting for the perverse sexuality of the male child vis-à-vis the mother. Disconnecting the concept from the Freudian connection with repression, the dynamics of fetishism was accommodated in feminist and media studies to respectively account for sexual perversion and subversion of heteronormative and phallogocentric theories of sexuality, and the visual pleasure in narrative cinema (Mulvey 1989). Mulvey particularly engages with the visual pleasure of narrative cinema and the cult of the female stars from a psychoanalytical perspective investigating the dynamics of the masculine castration complex that is transposed onto the cinematic scope along two lanes: voyeurism evoking the sadistic drive of possession of female body and the story-line (diegesis) with defeat and victory scope to quell and satisfy the spectator castration anxiety; and fetishistic scopophilia that turns women into pleasurable satisfying object for the onlooker. These underpinnings of fetishism furnish McClintock's thesis on nationalism as a gendered fetish spectacle in postcolonial societies. McClintock combines anthropological, marxist, and psychoanalytic insights to furnish fetishism in the socio-cultural field designating the problematic value system of the avantgardist nationalism (Western-styled nation) where fetishism in its gender national economy figures as a venue to the displacement of social contradictions onto "impassioned objects" (p. 184). Dislodged from Freud's Eurocentric idealized family trope, fetishism lies at the cusp between materiality and abstraction, which fills the psychological void propelled by the colonial legacy of epistemic privilege of Western knowledge and value and substitute the lack with commodified cultural modernity in service of the power politics of public imperial projects and private domesticities, desire and commodity fetishism. The notion of fetishism enable the decoding of the investment of desire in objects and the scopic gendered politics of nationalisms in face of dislocating psycho-cultural and sociological threats. It also enables the understanding of both the fetishistic and scalar dynamics of the gender story of nationalism in its repertoire with colonial and neo-imperial desires and agendas. Contesting liberal feminist formulation, McClintock argues that fetishism cannot be purely accounted for in terms of phallic icons, rather they should be approached within the scheme of crisis in social values where the nationalist economy of fetish spectacle figures as means for imaged telling of the shifting boundaries of cultural identity grid and the violent technologies of gender representation

<sup>4</sup>"Multicultural feminism' refers to a literature and practice of feminisms that question the Eurocentric scheme of Western liberal feminism through a focus on the cultural context and social setting which are seen as complex and multivalent. These contextual dimensions include histories of external as well as internal domination and subordination, cultural legacies of empowerment alongside those of disempowerment, specific effects of the present global economy on differently situated women. At the same time, multicultural feminism rejects nationalistic narratives that elevate or falsify tradition to suppress the real needs of women.

<sup>5</sup>The research pursuit is multi-fold: first, location of national cinematic adaptation within the gender economy of nationalist fetishistic spectacle—as part of the statist soft power apparatus—naturalized through the visual pleasure of national cinema; second, inclusion of adaptation transmutation within the field of "translation proper" (Jackobson 1959, 114), third, decoding the parameters of Middle Eastern women's third prisons and their persistent dynamic negotiation/reinstatement in global modernity.

<sup>6</sup>This critical vocabulary intersects with the interventionist politics of gender in translation (Simon 1996). It also crisscrosses with the context-driven and translation-oriented premise of re-narration (Baker 2006) and the multi-centric parameter regulating translators social functioning and agency (Harding 2012).

<sup>7</sup>This intensive politics of dress is manifested in the bikini/burkini where the polarity of the East-West identity politics is played out on the corporality of women's body epitomizing both the subject/object positioning of women and third incarceration in the national body-politics propelled by their politicized socio-political functioning as signifiers of national difference. The strife over national difference is waged in the global public sphere through "the metaphysical polarity of East/West axis" in line with "the dialectical relationship between old post coloniality and new postcolonialism" (Assad 2019).

<sup>8</sup>For the new nationalist regime, these social taboos and gendered metaphor constituted the un-spoken grid that hindered the progress of the nation and imprisoned its female constituencies. Adopting gender neutral policy, GOEC employed the literary output of both male and female writers to be adapted to the silver screen and scopic regime of the reception

pole—hinged on the gender metaphors of nationalism. Indeed, the choice of the corpus at hand sought to show case this inclusive scheme through addressing the gender-centered adaptation of العيب (Disgrace 1967), and الباب المفتوح (Open Door 1963), respectively written by male and female writers and adapted by male directors.

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