



# *The Day of Arafah*

# Concept

**The Day of Arafah is story of a conservative Jordanian woman with a secret skin condition. She finds herself in a dilemma after her lover proposes to her.**






# Theme

***A woman vs. a conservative society.  
Female objectification. Woman's  
beauty is her only capital.***

# Introduction

At some point in their lives, most people feel insecure in regards in some aspect of their personal life. For some, insecurity is something they grapple with every day of their lives. Such is the case of Hadeel the film's protagonist. Hadeel's society is a judgemental, xenophobic one, in which her skin condition makes her an object of scorn. Her gender only exacerbates her predicament. In a society where women are valued only for their beauty, Hadeel is worthless.

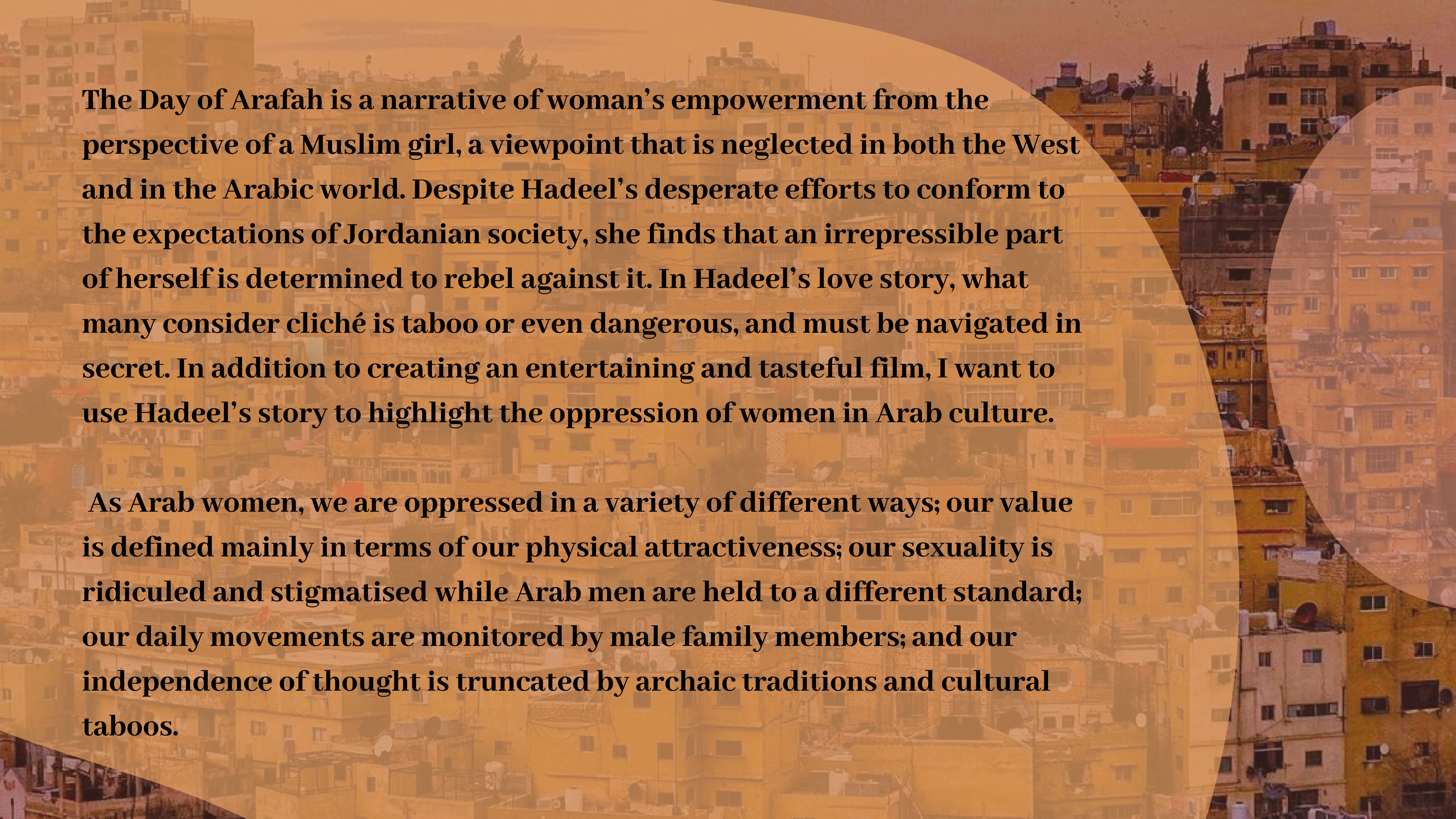
In Jordanian society it is customary to only compliment girls on their looks. Over time, girls accept that their social value is determined mostly by their looks. As they grow older, girls are conditioned to feel pride when others compliment their appearance. Beauty is the principal mechanism by which girls are socially rewarded. Being beautiful ensures women will succeed in Jordanian culture, while being ugly ensures only hardship.



**Hadeel believes she isn't pretty enough to attract a man and despairs that she will never be married. Her lack of self-confidence is the result of years of social conditioning and emotional abuse inflicted upon her by her family. Exposing her bare skin to a man is Hadeel's worst nightmare. Unfortunately for Hadeel, she has fallen in love with Bassel who is eager to marry her. It is only a matter of time before she will be forced to tell him the truth about herself.**

**Jordanian society is one that prides itself as being virtuous, while at the same time pressuring its women to conform to impossible aesthetic standards.**

**Hadeel's works in a lingerie shop, affirming the social belief held by many Jordanians that a woman's primary purpose is to give men pleasure. Traditionally, Men pay a dowry for when they are married, in the same fashion that they exchange money for any other common item.**



**The Day of Arafah is a narrative of woman's empowerment from the perspective of a Muslim girl, a viewpoint that is neglected in both the West and in the Arabic world. Despite Hadeel's desperate efforts to conform to the expectations of Jordanian society, she finds that an irrepressible part of herself is determined to rebel against it. In Hadeel's love story, what many consider cliché is taboo or even dangerous, and must be navigated in secret. In addition to creating an entertaining and tasteful film, I want to use Hadeel's story to highlight the oppression of women in Arab culture.**

**As Arab women, we are oppressed in a variety of different ways; our value is defined mainly in terms of our physical attractiveness; our sexuality is ridiculed and stigmatised while Arab men are held to a different standard; our daily movements are monitored by male family members; and our independence of thought is truncated by archaic traditions and cultural taboos.**



## **Mood**

**The Day of Arafah** adopts the humanistic realism approach observed in Iranian cinema, specifically in the works of Asghar Farhadi and Abbas Kiarostami.

**This approach is an appropriate style for social drama.**

**Since The Day of Arafah is slow paced, It needs to be a character driven film that the audience will relate to. The mood is dramatic and painful. Set in winter, the film begins cheerfully enough but then descends into a series of gloomy incidents before ending on a hopeful note.**

**Careful lighting, exposure, art direction, colors, camera work and music will need to be executed in order to ensure the mood is set properly.**

## Mise en scene

In order to be a success, this film has to look and feel as realistic as possible. It is essential that there is no unnecessary distracting camera movement, nor exaggerated set designs. Although visually entertaining images are desirable, they will have to occur naturally in order coincide with the realistic flow of the narrative.



# Cinematography



## Camera Motion

**In The Day of Arafah's early scenes, carefully crafted steady camera movements will be utilized. As the film becomes darker, Hadeel's fear and the increased tension will be reflected in the shaky handheld movements of the camera. Pan, tilt and zoom, will all be utilized in order to convey the emotions I want the scene to exhibit. For example, slow camera movements will heighten levels of dread and suspense while rapid camera movements will inject energy into the scene when required.**

**The entire film is almost entirely from Hadeel's point of view. The camera work must be as realistic, raw and natural as possible. Scenes will be shot with the intent of conveying Hadeel's emotional state at the time.**



## **Depth of field**

**Generally, the deep depth of field will be employed, particularly in the beginning of the film when Hadeel still hasn't realized how cruel her situation is. Once Hadeel realizes how severely she is being alienated and is experiencing terrible emotional pain the shallow field of depth will be employed in order to express the solitude she is feeling. Examples of scenes where the shallow field of depth will be employed include but are not limited to; when Hadeel observes Bassel's disgust and betrayal when he sees her skin for the first time, or when she goes home on Eid and her family and friends celebrate around her while she struggles with inner turmoil.**

# Lighting

**The lighting inside Hadeel's house will be underexposed indicating that her childhood home is root of her problem. The underexposure reflects her emotional state within the house where she can't be herself and is forced to be obedient and attempt to please her family. When Hadeel goes out, the lighting is even and more cheerful in order to exhibit the visual and thematic contrast between Hadeel's personality in her home and when she is outside. The lighting will reflect that the house is her grim reality while being outside is her dream, the mask she shows to the world compared to how she truly feels.**

Brightness will be manipulated in order to tell the story and set its emotional tone as well as focusing attention on critical scenes that will need to stand out from the rest of the film. An example of such a scene is when Hadeel removes her make up in front of Bassel and then runs away overcome by emotion. This scene will be harshly overexposed because it's the first time Hadeel has the courage to show the painful reality of her skin condition.

Practical lighting will be employed to illuminate scenes requiring an authentic look. Natural lighting, soft lighting, and dramatic lighting will all be incorporated when necessary to accurately represent Hadeel's emotional state.

# Location

Hadeel's house is located in a crowded, low income neighborhood in Amman. This setting will serve to accentuate the feelings of suffocation Hadeel is experiencing as a result of her oppressive culture. Hadeel's house is clean with humble decorations. The touch of Hadeel's grandmother's is obvious as the house is full of warm and cozy touches.

The holes Mahmoud begins to dig in the house makes it more and more uncomfortable and unappealing looking. This is further emphasized by Hadeel discovering that she has been lied to about her family's history. As the plot unwinds, Hadeel's home increasingly begins to appear inhospitable.

**How Does Hadeel's house look like?**

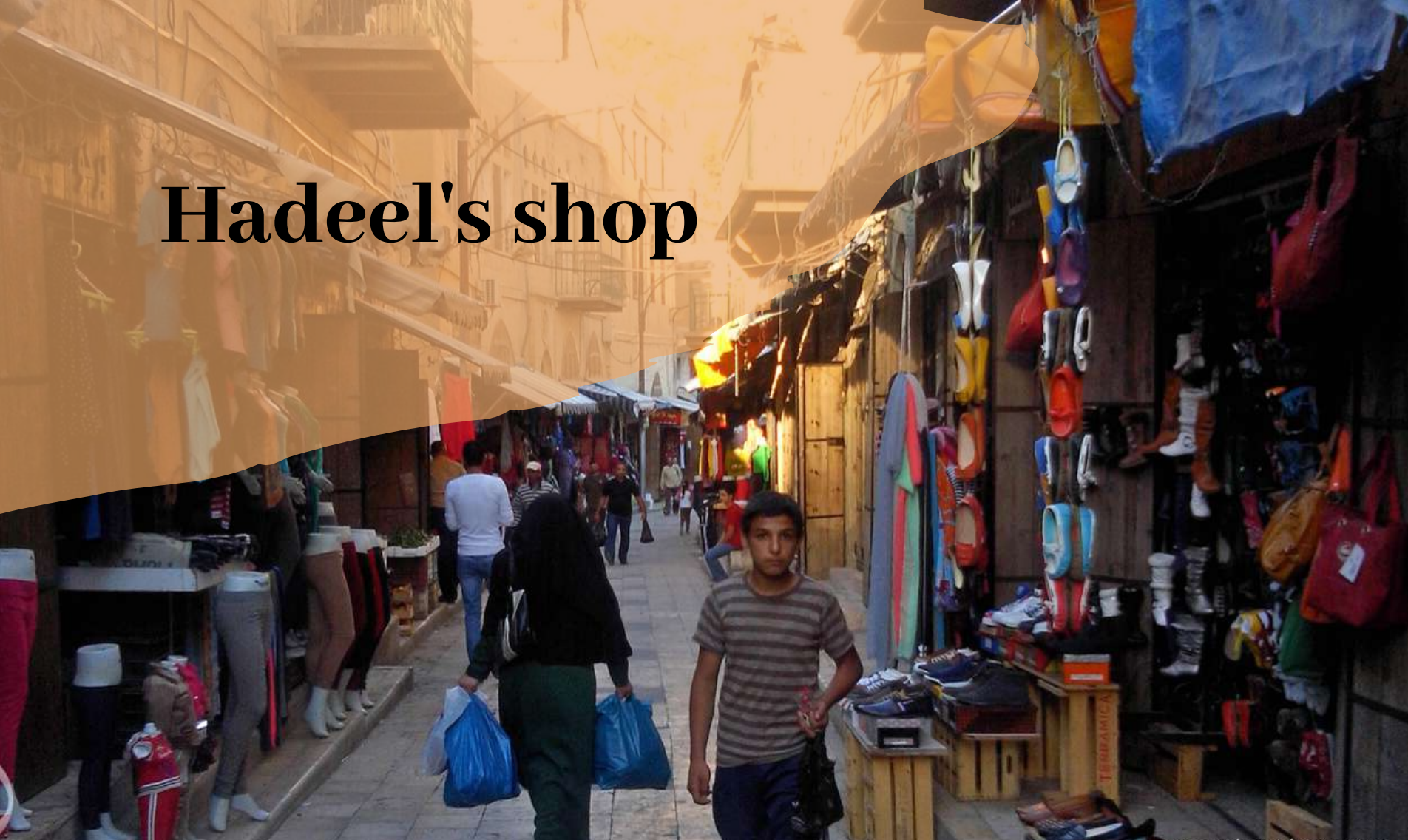




**Hadeel's lingerie shop is located in a popular area but not classy area intended for mainly poor to middle class people. The lingerie inside the shop is tacky and low quality.**



# Hadeel's shop






# Wardrobe and Makeup



# Hadeel's wardrobe





**Hadeel's clothes need to be vibrant so that they reflect her initial enthusiasm and eagerness to belong to the world around her. When Hadeel leaves her home she wears dark and boring clothes but then accessorizes with wild and colourful items which instill her outfit with much needed vibrancy. Towards the end of the film her outfits will be peaceful and calm in appearance, reflecting her new-found self acceptance.**

**Hadeel's makeup will be heavy at the beginning progressively getting lighter as she discovers more about herself. By the end of the movie Hadeel will possess a peaceful natural with little or no makeup being incorporated.**



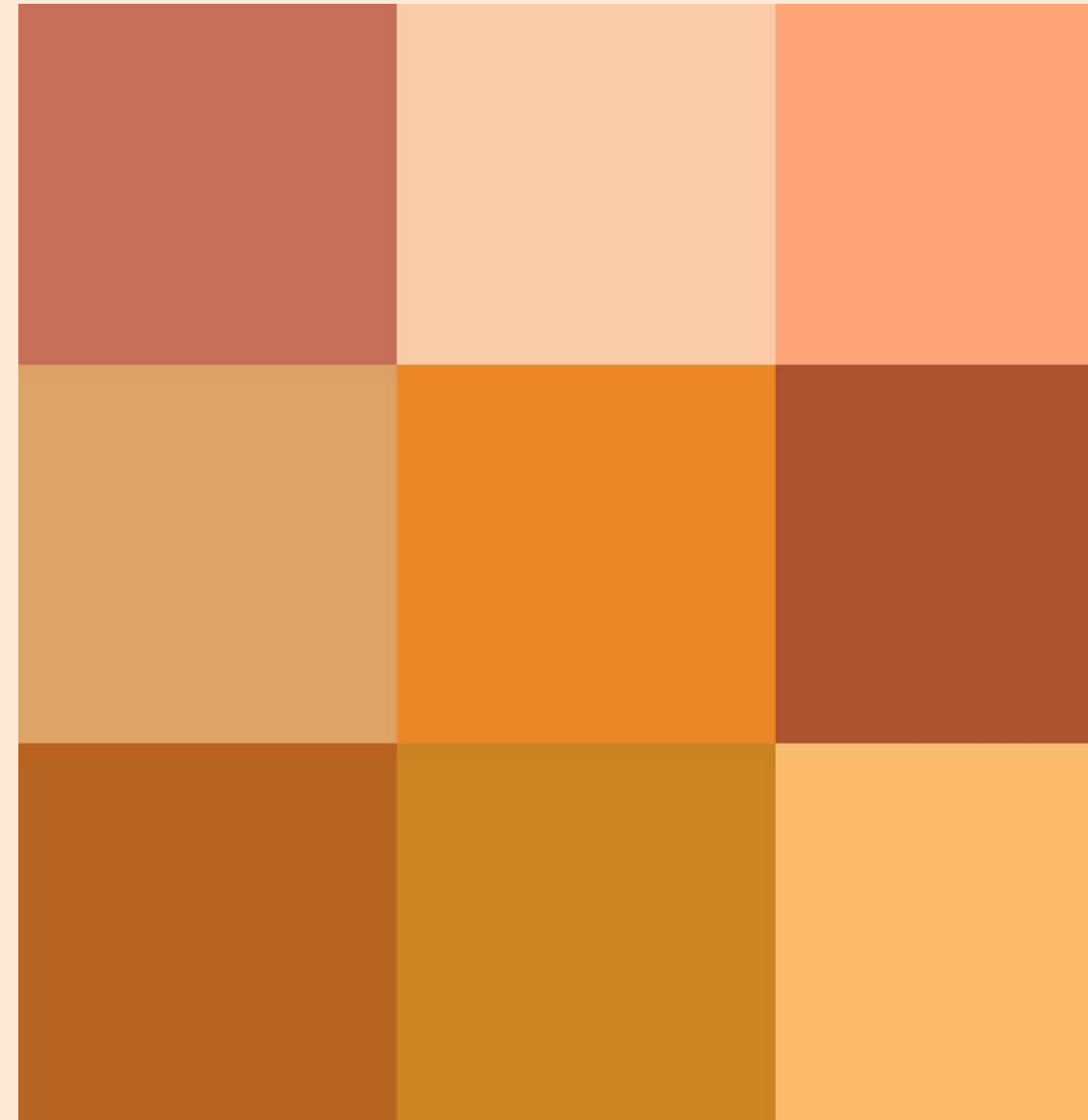


**Hadeel's room will reflect her personality (energetic and enthusiastic), her suffering (herbs, ointment and supplements), dreams (fashion design, beautiful models) and emotional attachment (father's photo).**

# Colour

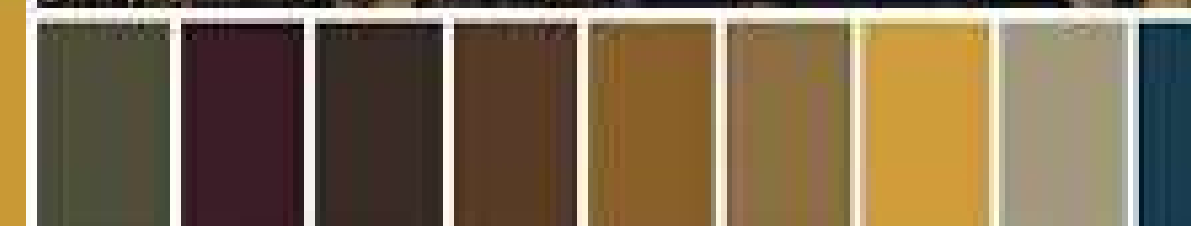
**I will use color as a narrative device, not just to elicit emotions on a psychological level, but also to draw attention to my characters to stand out from the rest of the film. Even if the audience isn't entirely conscious of the colors' impact, they will be unconsciously affected by it.**

**I will use colours in The Day of Arafah to be associated with characters as an identifying mark. For example, Bold colours in Hadeel's clothes reveal weakness inside that she wants to cover up. I want to attract the audience's attention to Hadeel's choice of colours to reveal the inner struggle she lives with.**



**Using these colours shown in the colour palette are to create the connection between the film's theme and ideas. I will use these colours to immerse the audience in the world of my film.**

**I will use analogous warm colour scheme of red, orange, yellow, beige and brown to create a combination of feelings; warmth, love, affection, fear, insecurity by manipulating the hue, saturation and value of these colours and no distracting colour grades.**



# Production design

A real house should be used as opposed to set in order to create a raw, realistic environment. There is no requirement to be flashy or boisterous. Production design will heighten the authenticity and dissolve the barriers between the audience and the screen.

In addition to making the film aesthetically pleasing to look at, production design will also be used to pass subtle messages that support the film's themes.

Small subtle touches in the art direction, will also be used to support the film's themes for example photos in the street or the public bus that objectify women.



The goal of the production design will be to fill the frame with the details of Hadeel's world, reflect her emotional state, set the scene's mood and articulate the theme. In short, production design will communicate a deeper meaning behind the images "the subtext".

Wardrobe is to be original and authentic in order to make the audience relate to the characters. Characters should be dressed in the same fashion as people dress day to day in Amman.



Sound design will be used to enhance the action on the screen and take the audience on an emotional journey.

I will use the combination of dialogue, music, sound effect and atmosphere to tell the story and direct the audience's emotions towards each scene, whether I want them to feel uneasy, scared or relieved. No unconventional and exaggerated sounds to be used.

Silence is also a powerful technique that will also be used to draw the audience's attention to an important moment



## Similar films/ Theme

**Black  
Swan**



**Eighth  
Grade**



**Dirty God**



**Precious**



**Similar films/ Style**

**The  
Salesman**



**The Patience  
Stone**



## Similar films/ Style

*A Seperation*



*The Past*



## Potential cast



**Rakeen Sa'd - Hadeel**



**Hiyam Abbas- Um Mahmoud**



**Juliet Awwad- Um Alabed**

## Potential cast



**Ziad Bakri- Mahmoud**



**Ramzi Maqdisi- Bassel**