

## PRESENTATION FILE

women's Affairs

“The divorcees of Casablanca”

FILM BY  
MOHAMMED AHED BENSOUDA

### **Who is the director BENSOUDA ?**

Born in Morocco, and now resides in France. He holds a postgraduate diploma specializing in cinema, television and new media Master 2. He also has Bachelor's degree in Cinematography from the Sorbonne University in Paris, a Diploma in directing from Cinetel Institute in Paris, and a Diploma in screenwriting from Cinécours institute in Canada. He has produced and directed more than twenty films for cinema and television.

## PITCH

Five women from the great city of CASABLANCA, a source of economic, social, and civilizational progress. There are five divorced women from different social strata, and are professionally active in various fields. These women try to rebuild their lives, in an unequal society, dominated by prejudices against divorced women, and ignorance of the rules of law governing the status of women.

## SUMMARY

The surgeon AZZAM spies on his ex-wife, doctor LEÏLA. His goal is to find a reason that would allow him to take custody of his daughter, and prevent her from rebuilding a new life with another man.

HAFIDA, a director of a private school, is the second divorcee. She lives in an idyll with a young man younger than her who did not hesitate to use religious arguments to seduce her to then achieve his criminal objective.

The engineer SALOUA, lives in a permanent conflict with her husband while waiting for the divorce and a legal solution to the division of the common house allowing her to write a new page of her life with a man who respects her, and also takes her romantic dream into account.

FATIMA, the school caretaker, fights tooth and nail to provide the best social and educational living conditions for her daughter BOCHRA, who suffers from the absence of the father, and from the psychological pressure due to social differences.

Finally, ELGHALIA, radio journalist, also divorced, lives with her ex-husband in perfect harmony and in perfect friendship. It represents a different environment in southern Morocco, where the status of a divorced woman gains more value and goes so far as to celebrate it.

## SYNOPSIS

In the large sports hall in downtown Casablanca that the four friends meet : SALOUA, the art deco engineer, on the point of divorce; the divorcee HAFIDA, director of a private school and the doctor LEÏLA, also divorced, like her friend ELGHALIA too, a radio journalist. They discuss their respective problems, their personal projects as well as their dreams of a better life and a new successful experience while they relax by practicing sports.

Doctor LEÏLA is a divorced woman who has a pre-adolescent daughter. She lives in a villa temporarily given to her by her ex-husband AZZAM, employed in the same clinic. He never ceases to spy on the actions and gestures of his ex-wife with the intention of regaining custody of his daughter and recovering the villa. To achieve this, he spies on her in hopes of catching a relationship between her and some intruder in her home. This opportunity arises when she enters into a relationship with FOUAD, deputy in Parliament and adviser to the mayor of the city. The latter presented himself to LEÏLA as a divorcée like her when in reality he was married and had children. He himself was spied on by his own wife FADOUA who suspected an extra-marital relationship. This is how AZZAM and FADOUA coordinate an action to surprise: first his ex-wife, and secondly his spouse.

The story of LEÏLA and her friend SALOUA the art deco engineer intersect and interpenetrate, because the latter, while awaiting the verdict of justice on her divorce. She lives in permanent conflict with her husband, who is an employee of a bank. In fact, the husband pays the bills for the apartment and refuses to give it to his wife and children after the divorce. In the meantime, the two spouses live in permanent disagreement and each leads a tragicomic war of attrition against the other, peppered with intrigue and "undermining".

Meanwhile, SALOUA has struck up a virtual relationship on Facebook with a handsome pilot. She exchanged messages with him on the details of the organization of their union as soon as his divorce was pronounced.

The experiences of LEÏLA and SALOUA also intersect with the story of their friend HAFIDA, the director of the private school. This one, despite her age, she is in her fifties, is beautiful and modern, but she lives alone after her ex-husband left her to build a new life with a woman younger than her. HAFIDA is addicted to internet chat through which she has formed an affair with a handsome man younger than her. This virtual bond evolved into a real bond first based on friendship. Things changed when she invited him to her home. He did not hesitate to secretly film their lovemaking in order to blackmail her afterwards. The shock was enormous for her, but she submitted to the blackmail. However, he did not intend to stop there and wanted to continue by threatening to publish the images on the Internet. So she turned to her ex-husband for help.

The story of the divorcee FATIMA, caretaker and housekeeper at the private school of HAFIDA, evolves parallel to the other stories without crossing them, because FATIMA belongs to the lower class of society. She lives in a slum with her family

made up of a disabled father, an errant brother, and a helpless mother. FATIMA is the only one to provide for the needs of this family.

FATIMA hopes to save her daughter, whom HAFIDA has accepted to enroll in private school for free, because the cost there is prohibitive for a family with such modest incomes. FATIMA dreams of seeing her daughter do long studies in order to realize what she has not been able to achieve herself. But life is hard among an absent father, a mother who struggles for the survival of the family, and children at school who reject her by their aggressive behavior and who ostracize her. The girl is thus the victim of hypocrisy, and becomes the prey of the morally deficient and marginalized.

Finally, ELGHALIA, this divorcee originally from the city of DAKHLA, lives in a situation quite different from the others, it is the best example of a woman fulfilled by the open-mindedness of her husband, as well as by the situation social status offered by the customs and traditions of his region in the south of the country.

SALOUA joins her friend LEÏLA in her villa the evening when she invited the deputy to her home. She offers him her help to transport him to the emergency room of the hospital where she works following a heart attack he suffered through a police raid at LEÏLA's house after information was leaked from AZZAM, her ex-husband. Saved from this delicate situation, she turns to her colleague BOUCHAIB, who is madly in love with her.

As for SALOUA, after her divorce, the handsome pilot gives her an appointment to meet. When she goes there, she discovers with amazement that he is none other than her own ex-husband. After a difficult discussion, they both realize that what they lacked in their life as a couple were precisely words of love and a dose of romance. These stories intersect and interpenetrate to present to us a new reality that socio-economic upheavals and the new situation of women have generated in a large city like Casablanca.

## STATEMENT OF INTENT

### ABOUT THE SUBJECT OF THE FILM

The city of Casablanca is considered the economic capital of Morocco. This is where 55% of the production units, 60% of the workforce, and more than 39% of the working population are concentrated. But Casablanca also has the highest divorce rate in the country, and according to the latest statistics, the number of divorces per month, due to disagreement, has reached 4,000, while marriages number 1,000 for the same period. Socio-economic changes have spawned a new category of divorced women that Morocco has never seen before. They are economically independent people due to their new high professional status due to their access to high-level diplomas.

The woman has become involved with the man in the same areas, which were previously reserved for men. Thus, many women, divorced or not, today live an uninhibited independence devoting their time to their work, their hobbies and their personal ambitions. They place their freedom above everything else. This does not mean that they refuse marriage or are content with their divorced status. But they have become demanding with regard to the criteria for choosing their partner, the criteria for the most part being objective, which requires the man to be understanding, democratic and believe in their freedom and their rights.

It is in this context that the events of our film take place, and tells the story of four divorced women. Three of them belong to the middle class, the fourth to a working class, who aspires for a better situation for her daughter by waging a bitter struggle for her well-being. This woman believes in the virtues of education, which guarantees a better life for the less fortunate.

This film belongs to the genre of black social comedy, based on tragicomic situations. Its main value lies in the proven fact that the divorced woman aspires, finally, to correct her failure by finding the right man in order to found a balanced and happy family. A family where harmony, affection and self-realization find their place within the framework of a civil society which has its traditional and moral particularities.

I have already had the opportunity to achieve a successful experience in this field. I want to talk about the movie "Behind Closed Doors". In this film, I tackled the issue of sexual harassment in the workplace. It was a great success having achieved the largest number of admissions, and the largest receipts in cinemas. I have been awarded many times at the international level. This success pushed me to continue the experiment and to look into social problems so that the cinema evolves closely with the progress that Morocco is experiencing in all areas.

NOTE OF INTEREST  
VIEW BY THE DIRECTOR

Why a film about divorce?

The writing of this scenario is based on a large number of studies and research on divorce which affects a large number of couples. It is also a subject that has been covered in several films of all genres that I have seen. Films of diverse origins and cultures. This imposed an observation on me : Divorce is a universal phenomenon that is on the increase. Secondly, it is a phenomenon whose causes are difficult to identify and define and the situations difficult to resolve, especially since it often involves behaviors and reactions not accepted by the other, and extremely complicated to provide. Divorce is finally the question of freedom and its "good" use on the part of certain men and women who suffer from a lack of family stability.

If the middle line between divorce as a legitimate right and separation as a bodily fact is not respected, it is safe to say that this scourge becomes serious when it reaches proportions characterized by threat, violence or revenge, and especially when children become an issue used as a means of retaliation and blackmail. As for the application of the law in the present case, it remains very confused, misused and misunderstood, despite the efforts of current and previous governments. Our country is no exception to this rule. Civil associations, and especially women's associations, do not miss an opportunity to demand the establishment and proper use of the "Moudawana of women".

This film raises this type of question, so that the country's legislation is brought into line with the level of advancement achieved by our civil society and Moroccan women. Understanding this legislation and its application would be the best response to strengthen our march towards modernity and the rule of law.

## TREATMENT AND NOTE DIRECTOR ' S SUMMARY

The events of the film "WOMEN'S AFFAIRS " take place in the CASABLANCAISE metropolis of our kingdom of MOROCCO, standard bearer of modernity and of the social and economic progress of the country. They begin with the arrival of FADOUA, the wife of a parliamentarian, at MOHAMMED V International Airport, from Paris where she usually does her shopping, and they end with a romantic scene in a great restaurant in town.

Two settings, which lets us live between a place of travel and a place of intimacy and reconciliation. The events will overflow beyond time, settings and events, through storytelling and visual and narrative techniques.

Here, the visual narrative is connected to images, fades to black, and sequence changes, thus marking a spatio-temporal presence. It is also linked to the psychological problems experienced by our divorced ANTAGONISTS and their children, but also by the gaze of the other who represents here, the height of the hypocrisy of what the other thinks of the divorced, consequence of a lack of clarity and communication around the "MOUDAWANA" and its implementation, in a society that aspires to modernity and diversity.

Centered around four stories of divorce in four different social strata, the film will be approached from the angle of a black, positive and modern social comedy. This comedy makes it possible to feel the psychological impact suffered by a multitude of women subject to divorce in a society changing towards a liberal democratic project, as well as the danger of a misunderstanding of the freedoms authorized by law and allowed by the Society.

The provocation and the trivial look of the man, for unacknowledged ends, and his refusal to accept the freedom of choice of the woman, means the refusal to admit and accept the principles of our culture and our traditions. Nuns who democratize the right to divorce as a last resort after a multitude of attempts at reconciliation, also admit that the woman is no longer that of a bygone era when she suffered without reacting.

Today's woman is increasingly asserting herself as a social actor in her own right, in a legislative environment determined by texts and laws that protect her from male domination in all its forms.

Throughout the film, the privileged point of view is that which our protagonists and their entourage discern. It is the vision of a majority, but from a point of view mixing the subjective with the objective.

Why this expressive choice?

In the current context, and in our approach which leads inexorably to the great question of women's rights, the shock caused by the confrontation with social cases leads us to an observation of headlong rush, everywhere in the world, of the jurisdiction devoted to human relations, thus blocking the process of openness. It is the sacred that crushes the livable and human profane. It is a message to mobilize, warn and prevent.

This film is about conveying a message which, from beginning to end, will guide the gestures and dialogues of the protagonists by putting them in moving, sensual and shocking real psychological situations, in order to give the story the strength to express a positive vision, limit the damage, and anticipate the dangers.

The story has three major pivots:

The first pivot lies in the way Doctor Leila will behave when confronting the hypocrisy of her ex-husband. So the scenes of verbal violence will be filmed by playing on the impact of mutual reactions, but also on an acting game based on the relationship between the physical and the moral.

The second pivot is at the beginning of the story with the start of three parallel stories: that of FATIMA THE SCHOOL GUARDIAN and her daughter BOUCHRA, that of THE DECORATOR SALOUA, who is in the process of divorcing her husband SOUFIANE, and finally the shipwreck of HAFIDA, the director of the private school, who lives a story of love and betrayal.

The camera, like the story, will be placed at the heart of the events and will accompany them with a multitude of aesthetic elements.

The facts and gestures of each scene are revisited by a cinematographic language formulating in images that shows the messages desired by the story.

Key scenes will be filmed taking into consideration respect for the limits of public modesty on one hand, and universal censorship on the other.

The third pivot comes in the last third of the story, when our protagonists choose an option, and decide to solve the problems by resorting to the legal tool, making a liberal choice.

The camera will take the lead, and the sound effects will increase the density of the unexpected which will give rise to a paroxysm, opening the way to the famous request: "Yes" to the divorce requested by the woman, and "no" to all forms of verbal and moral violence against them.

## DIRECTOR ' S NOTE

WOMEN'S AFFAIRS is a film that belongs to the genre of black social comedy, based on tragicomic situations. Its main value lies in the proven fact that the divorced woman aspires to correct her failure by finding the right man to found a balanced and happy family.

With the aim of a search for style, allowing me to end up with a cinematic film in the continuity of my last film "Behind closed doors", offers entertainment, spectacle, debate and recipe. But above all, to reflect a positive image of our modern Morocco, rich in its diversity and its economic and social progress.

My goal is to produce a fiction that deals with a subject directly related to our society, and which depicts the problems of Moroccan women on a daily basis with frankness and realism but without going beyond modesty.

In this film, I do not seek to elucidate the reasons for divorce, but I try to concentrate on its consequences by trying to draw the lives of divorced women, by intruding as closely as possible into their problems, their dreams, their disappointments and their happiness. I also focus on their efforts in finding the love and the man they want, in order to avoid their previous failures. I also attack the image of the divorcee considered, by some men as well as by some women, as easy prey.

It is a question of filming in settings representative of contemporary MOROCCO, with characters from everyday life, giving them a very modern aspect to convey the messages with a lot of social realism.

The sets and characters will be chosen according to the content of the scenes, through the presence in the image of aspects of modernism experienced by the city of Casablanca on one side, and Morocco as a whole on the other.

The characters will be chosen according to their degree of correspondence with the subject of the film. Aesthetics, spontaneity, freedom, cultural level and photogenic presences will be present as well.

The pictorial influence will be present at the level of the staging. The protagonists will be positioned and highlighted in the neoclassical style of the 19th century, like the work of JEAN-AUGUSTE-DOMINIQUE INGRES "Madame d'Haussonville" and also in the realistic style of Gustave Courbet "L'Atelier of the painter".

There will be judicious use of camera movements and especially points of view, to film the desired vision and punctuate the narrative curve to a free and eventful story.

Finally, today, you cannot make a film without taking into account the necessities of the commercial aspect. This presupposes the triggering of the phenomenon of curiosity in the spectator with these two formulas of communication:

- knowledge of the target audience, and the kind of film they want to see.
- the method of directing actors and the filmic language used in the production.

These two factors constitute a new reading of the sequences which encourages to see the film, and pushes the others to go to see it.

### RETROSPECTIVE NOTE

The subject addressed by this film is universal, Divorce not being a Moroccan specificity. However, the question takes a completely different turn as soon as we take a look at the social environment where the scourge is accentuated. Suddenly, the problem begins to take on another dimension tinged with gravity.

Indeed, those who divorce, are aware of the slowness of the procedure due to the stages essential with attempts at reconciliation and auditing of the inheritance; some, by selfishness pass to acts of aggressiveness which do not fail to have unfortunate consequences for their spouses. Hence the two aspects exposed here, that is to say, the act of divorce itself and the various unsuccessful steps of the divorced person.

The course of the film is subject to precise "timings" which all make sense, because divorce is above all a question of misunderstandings which last over time, an extremely painful time for divorcees and their children, who live every time they try to rebuild their lives, a real ordeal. This explains inconceivable acts that lead to deep depressions.

The legislation does not follow, it is a real call for reparation in this area. No hesitation is allowed when one part of society is attacked by another. This attacked part is necessarily weak; and needs to be protected by a set of laws that leave abusers no exculpation.

It is more than urgent that this legislation be started again and quickly reviewed.

## Note OF Interest

- First, the pre-production stage:

There are three criterias used in selecting the actors who will participate in a film:

1- The wide fame enjoyed by a group of TV and movie stars among the spectators who love to watch them in new works.

2- Matching the actor with the role assigned to him at the physiological and technical levels. As for the style, it is not about recreating the characteristics of the actor in a stereotypical manner, but one that will use their formal and artistic qualifications to highlight the features of the character.

3- Inclusion of new actors who played distinguished roles in other films and attracted the attention of spectators, in addition to talented actors who are experiencing this art for the first time.

- Second stage of production:

Through the contribution of a group of supporting bodies from Europe, Africa and the Middle East, and then the contribution of television channels as well, the film is able to benefit in more than one country.

- The third stage of post-production:

Showing the film internationally: in African, Arab and national festivals, in cinemas around the world, international televisions, and finally, distribution on discs.

## MAIN CHARACTERS OF THE FILM

DOCTOR LEÏLA

« SONIA OKACHA »



### Plot protagonist (1).Core of the intersections of the film's stories :

#### Fundamental dimensions:

##### Professional and Physical :

She is a cardiac surgeon. She enters her forties, beautiful and slender in stature. She dresses in an elegant classic style and takes care of her appearance within the limits of respect for her function.

##### Sociological:

She comes from a wealthy Moroccan family, known for its openness to the modern world, making no distinction between boys and girls when it comes to their education. The education she received and the positive and encouraging role of those around her gave her confidence and decision-making strength in both her professional and personal life.

##### Her dramatic need in the film and her attitude:

This character trait manifests itself in her relationship with her ex-husband. Indeed, she justifies her desire to separate from it because of what she considers to be a lack of respect for her person by her spouse, and her desire to dominate her by always wanting to have the last word.

Her strength of character also appears in the education she provides to her daughter by waging a bitter struggle to offer her a good education, and to prevent her from being involved in the war with her ex-husband, who is looking everywhere for the means to remove her from custody.

##### Character Requirements:

Her strong personality is finally evident in her way of solving the problem posed by FOUAD, the politician who has mystified her by lying to her about her marital situation, claiming that he is also divorced and wishes to marry her.

##### Psychological:

Finally, we can consider the character of LEÏLA as the model of the responsible, courageous and self-possessed woman: not afraid to face life, and at the same time she is uncompromising

when it comes to her reputation and her dignity. Ultimately, what she seeks is true love, happiness, and the straightening of her life's path.

**SALOUA**

« ZINEB OBEID »



**Exposed Protagonist (2). Source of Story Conflict and Plot**

**Fundamental dimensions:**

**Professional and Physical :**

In her forties, she is a technician in Decorative Arts, and runs a business in this field. Friendly and playful, she is remarkably elegant and always dressed in the latest fashions.

**Character Requirements:**

**Psychological:**

She is also romantic, dreamy and leads the way in her life. At first glance, she gives the impression of being an easy and seductive woman. But in reality, she is straight and conservative.

On the other hand, she is stubborn and does not give in easily even when she knows she is wrong. She also has simplistic views of the world.

**Her dramatic need in the film and his attitude:**

She wants to divorce because of the quarrels that oppose her husband while ignoring the deep reasons for these quarrels. The reality is that she suffers from a cold in her relationship with her husband who is no longer gentle and as loving as before. This will be clearly verified when he disguises himself as a romantic and dreamy pilot. SALOUA's acquiescence is immediate. This is what finally fixed their relationship.

**THE SCHOOL DIRECTOR  
HAFIDA**

« **AMAL AYOUCHE** »



**Protagonist of the plot (3). Recipient of the legal issue of the film**

**Fundamental dimensions:**

**Professional and Physical :**

She is in her fifties. She is the principal of a private school. She is the model of a modern and open woman who has kept a beautiful look despite her age.

**Her dramatic need in the film and his attitude:**

This explains her "chat" with a handsome young man without a second thought. But it evolves into a relationship of another nature after she loses her footing, which causes a serious problem that turns her life upside down. .

She no longer sees herself in the same way because the young man has turned out to be a dangerous blackmailer who threatens to publish the images of their lovemaking on the Internet.

The protagonist will emerge bitter and transformed from this experience. From now on, she will be totally invested in her work in the service of the general interest... This situation actually puts us at the heart of the problem of modern crimes linked to Internet relations.

**Character Requirements:**

**Psychological:**

Despite her divorce from a husband who abandoned her to rebuild a new life with a much younger woman, this woman is a victim of the age at which women need to be reassured by words. She is flattering and amiable about her beauty and attractiveness.

## FATIMA THE SCHOOL GUARDIAN

« BOUCHRA AHRICH »



### Protagonist of the plot (4). Basis of narrative, inspiring sympathy.

#### Fundamental dimensions:

##### **Professional and Physical :**

In her thirties, Fatima is an ordinary woman, who resembles the majority of women in Morocco, especially in dress and physical terms. She is a caretaker and housekeeper in a private school.

##### **Sociological:**

The character of FATIMA takes us away from the middle class and modernist world of Casablanca. It throws us into the hell of marginalized slums, which experience deprivation and destitution in a city rich in paradoxes.

##### **Her dramatic need in the film and his attitude:**

FATIMA is the model of the almost illiterate Moroccan woman, victim of poverty and was forcibly married at a young age with an irresponsible man who is disinterested in his family. He eventually leaves her to struggle alone.

##### **Character Requirements:**

Despite this situation, and her difficult private life, FATIMA does not choose the easy way. She makes her daughter's education her priority. It is through the success of her daughter that she hopes to achieve vicariously what she could not herself.

##### **Psychological:**

Her life is paradoxical between the modern workplace which is the private school. Her family is made up of two helpless parents and a "thug" brother. This does not prevent her from having a clear objective in life: it is the good education of her daughter that will be allowed to rise to a high level in society because of it.

**DOCTOR AZZAM**  
« **KARIM DOUKKALI** »



**Plot antagonist (1).Inspiring hatred**

**Fundamental dimensions:**

**Professional and Physical :**

Cardiologist surgeon, in his forties, and is LEÏLA's ex-husband. Like renowned doctors, he has a strong personality, charisma and inspires respect in all his collaborators.

**Sociological:**

He often has the last word when it comes to making serious decisions concerning the lives of certain patients.

However, another facet of the character is not very bright, because he does not suffer any opposition to his choices even if they are sometimes erroneous, all while being strongly full of himself. This did not fail to provoke a confrontation with his wife which resulted in the separation.

**Character Requirements:**

**His dramatic need in the film and his attitude:**

The situation worsens with AZZAM denying his ex-wife custody of their child and even a divorce. He also refuses to sell the common villa occupied by LEÏLA and their daughter, claiming a temporary situation linked to the interests of his daughter.

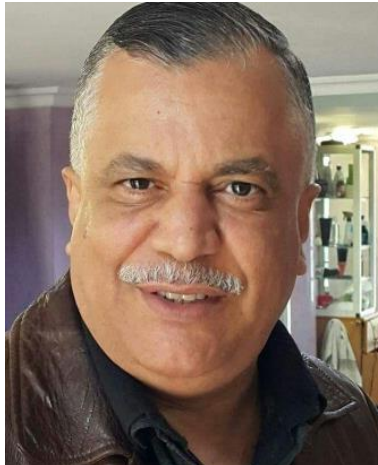
But in reality, he is constantly harassing his wife and spying on her in order to prevent her from rebuilding her life and even dissuade her from divorcing him.

**Psychological:**

Some excessive behavior, a consequence of selfishness and the desire for domination, can lead to childish and sometimes dangerous actions on the part of respectable people. The character of AZZAM belongs to this category; capable of all excesses.

**FOUAD**

« **MOHAMED KHAYARI** »



### **Associated plot antagonist (1).Inspiring betrayal**

#### **Fundamental dimensions:**

##### **Professional and Physical :**

He is a politician: a deputy mayor of the city. He is in his sixties. He is obese and always wears a multicolored suit and tie.

##### **His attitude :**

He is of an affable, optimistic and cheerful character, distributing smiles and promises to everyone and in a hurry.

#### **Character Requirements:**

##### **Sociological:**

He is the model of the typical politician in society. It is an overall negative image that does not inspire confidence. This reflects today's reality as Morocco's biggest problem is the loss of trust in politicians.

##### **Psychological:**

The character of FOUAD, brings together all the existing flaws: hypocrisy, selfishness, and personal interest to the detriment of the general interest, and reflects the image of this category of corrupt personalities tainting their family life.

##### **His dramatic need in the film and his attitude:**

This is reflected in FOUAD's marginalization of his wife. The film sheds light on this phenomenon through a symbolic alert represented by the heart attack suffered by FOUAD and which almost cost him his life. This crisis should undoubtedly purify him and alert him to his erroneous behavior to bring him back on the right track of the general interest.

**FADOUA**  
**« BADIAA SENHAJI »**



**Exposed protagonist and plot partner (1).Inspiring pity**  
**Fundamental dimensions:**

**Professional and Physical :**

Fifties, wife of FOUAD, beautiful and elegant. She is the quintessential housewife.

**Character Requirements:**

**Sociological and attitude :**

She is attached to her dignity and she has principles. FADOUA is the type of a silent woman, nevertheless having a force of decision that protects her dignity whatever the cost .

**Her dramatic need in the film and his attitude:**

She suffers in silence. Despite her beauty and her status as a mother, she lives on the fringes of her husband's life, who uses excessive work as a pretext in order to indulge in his little personal pleasures. But FADOUA is not the kind of woman who lets herself be taken in.

**ELGHALIA**

**« SAIDA CHARAF »**



**Exposed protagonist and plot partner (1).Inspiring pity**

**Fundamental dimensions:**

**Professional and Physical :**

In her thirties, she is a journalist for a national radio station, and hosts a radio program specializing in women's issues. Her clothing style is faithful to her Sahrawi origins

**Character Requirements:**

**Her dramatic need in the film and his attitude:**

ELGHALIA's personality is reflected in her lifestyle as much as a divorced woman, proud of herself and without the slightest inferiority complex within the society where she lives. She is independent and in extreme harmony with her profession. It reflects the status of Sahrawi women different from the rest of the kingdom. This difference is considered an advanced model that reflects the diversity of Moroccan culture and its different traditions between regions.