

Haifa almansour
(director)



**ASSIGN
BUSTER**

Haifaa Al-Mansour's movies affiliations Haifaa Al-Mansour's movies Haifaa Al-Mansour is a woman who has achieved greatness in the film industry in Saudi Arabia where many have failed. Haifaa made history as the first woman in Saudi Arabia to be a film producer. In the country, roles like movie directing are socially believed to be best handled by men in Saudi Arabia. Haifaa's success in the film industry can be seen in the numerous movies she has produced and also through the international award win in 2005 for the documentary *Women Without Shadows*. Her pioneering role has suffered numerous challenges as the directing of movies inside a van whenever a section was to be shot in a public place to avoid social consequences. However, Haifaa is determined to succeed in adopting creative ideas to help in sailing through the challenges (IMDB).

Haifaa directs movies that fall into the genres of comedy and drama. Though the movies seek to address some of the issues facing her contemporary society, they portray a feature of romance and drama. The film *Wadja* that was the first film entirely shot in Saudi Arabia and directed by Haifaa is an example of a drama movie. The drama is expressed in a little girl's endeavors to overcome taboo in the country in trying to own a bicycle. Her other film *Who* is also a drama and a comedy. *Who* entails a woman who dreams of her sister being strangled by a man only to be strangled the following day by a man dressed in a woman's veil (Abu-Nasr, 2003).

Haifaa focuses on addressing issues that face the women in Saudi Arabia and most Islamic States. In her movies, she addresses issues that not many women would dare speak about in real life. In Saudi Arabia, women are oppressed by their customs and tradition. For example, in the movie *Wadja*, a young girl has the desire to own and ride a green bicycle. However, she

cannot buy and ride a bicycle as the actions are considered a taboo in the community. In most countries in the contemporary society, traditions have been abandoned and people are adopting new ones. In Saudi Arabia, however, the traditions hold firm, and these are some of the issues being addressed by Haifaa in her movies (S, 2013).

Though not openly, Haifaa's movies have a trace of feminism. In all her major works, Haifaa addresses the issues of women and the oppressions by the men. In her movies like the Women Without Shadows, Who, Wadja, and The only way out, the main characters are female. However, Haifaa be justified as she might be said to be creating a career and inspiration for women into achieving success like their colleagues in other parts of the world. Her movies might also justify their feminist nature when regarded as focused on addressing social issues in her contemporary world. Women are currently a crucial issue in Saudi Arabia, and no one would better address these issues than a woman (S, 2013).

Haifaa portrays women as the oppressed members of the society. In almost all her movies, Haifaa displays women as one who need the mercy of the state and the saving from the prevailing social and cultural restrictions. In her movie Wadja, the girl is oppressed by the taboos to ride a bicycle and her desires cannot be achieved if the society won't change and adopt the modern way of life. In the movie Who, she indirectly addresses an issue with the forced wearing of a veil by the social, cultural, and legal limitations in her country. By portraying a man in a veil committing crimes to disguise as a woman and avoid identification, Haifaa is opposing the need to wear one (Abu-Nasr, 2003).

Haifaa has exceeded societal expectations for a Saudi woman. Her movies

touch on issues not even male producers have the courage to produce. Her independence in the production and in addressing the issues of women have earned her numerous awards internationally. Though directing from a van, her work is a definite masterpiece and an inspiration for many.