

Aesthetics of the presence of women in Afghan cinema

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Abstract

Cinema consists of two different dimensions of art and instrument. A tool that mixes with art and represents society in which anything can be depicted for others. But art has always sought to portray the beauties of this universe. The beauty that lies within philosophy. Since the advent of human beings, men have always sought to dominate and abuse women for their own benefit. In the 19th century, cinema entered the realm of existence and found its place in the human world. With the empowerment of cinema in the world, filmmakers tried to achieve their goals by using this tool.

Many filmmakers use women as a propaganda tool to attract a male audience. In many films, when the hero of a movie succeeds in reaching a woman, or in doing so, she is succeeded by a woman. In this way, of course, women themselves are not faultless and have helped men abuse women. Afghanistan, a traditional and male-dominated country, has not been the exception, and in many Afghan films women have been instrumental and used in various ways to benefit men, and we have seen fewer films in which women be a movie hero or a woman in a movie like a man. This kind of treatment of women in Afghan films has caused other young Afghan girls to not have a positive view of Afghan cinema.

Keywords: Woman, Cinema, Aesthetics, Representation, Afghanistan.

Introduction

Aesthetics can be a principle for anything, but our discussion here is the aesthetics of presence. The presence of women and how they appear in the picture on the cinema screen. It should not be forgotten that aesthetics is a special term in the science of philosophy that has its own application and meaning in each section. In this article, we will discuss the aesthetics of women and the presence of women in cinema of course, not modern and free European and Western cinema, but Afghan cinema. A cinema that has gone through many ups and downs during its lifetime. It flourished before the revolution and stopped absolutely during the rule of the rulers. And after the Taliban era, it is trying to flourish again, but that can't be too fast. Afghan cinema did not move during the Taliban era, and the Taliban-controlled people and cinemas were closed. After the Taliban regime, Afghan cinematographers tried to regain the shortcomings of the Taliban era after their rule. The same freedom that was given to filmmakers after the Taliban regime itself caused many problems for filmmakers, especially female actors in Afghan cinema. This release prompted the filmmakers to now reveal the repressed complexes of the Taliban era. This release prompted the filmmakers to now reveal the repressed complexes of the Taliban

era. And in many of their films, they try to use girls in different ways. This kind of treatment of female actors has led many filmmakers to exploit women in different ways for their own benefit.

Art and power-seeking

Since the creation of the universe and humanity on the planet, humans have been and continue to be able to demonstrate their abilities, strengths, and superiority over others. In order for man to be able to explain his abilities and strength to others there is no other way but to show it. It is basically the same as representing an event or a time situation. In essence, "representing a particular type of primitive form of representation in which each part of an object or object as the artist imagines it is the most important feature, and it is an aspect that is immediately recognizable." (Sayed Sadr, 100, 2004)

The important issue in representing adherence to the principle of the event is generally that representation is not realistic and neutral. Yes, it is quite the artist seeks to express what he is going through in his mind and thinking and to achieve the goal behind this idea. Under such circumstances, the artistic image presented to the audience can no longer be trusted. Because art is distorted in that work and that originality of art has not been observed rather, art is exposed to the audience, which is the foundation of one's mind it is designed for a pre-determined purpose and to distract the audience and take control of it. Under such circumstances, the work produced no longer has its artistic originality, and we can no longer call it art because "art in the general and abstract sense refers to any activity that is both self-motivated and restrained." Art is one of the most beautiful ways to express human thought and feeling over time, various ethnic groups have been able to pass on their customs, traditions, and culture to future generations. The language of art is a language that knows no boundaries and with an attractive expression, it registers and stabilizes the thoughts, ideas, and cultural and artistic values of a nation. By examining the ancestral works of our ancestors, we can become acquainted with their thoughts, ideas, beliefs, technical abilities and artistic creations. " (Sayed Sadr, 712, 2004)

As Sadr says, an artist seeks to show his customs, traditions and culture. When an artist creates a work of art to create his own work of art it is inspired by its cultural past and customs, but it should not be forgotten that it has nothing to do with a particular art it can be seen in all branches of art, but here our goal in art is only the performing arts. In which one can see movement and mobility. "The art of movement describes art that is accompanied by real or virtual movement. In its broadest sense, the term encompasses a wide range of artistic phenomena, including animated cinematic

images. "Hoping and moving objects take hours." (Sayed Sadr, 721, 2004)

The performing arts, which are all about movement, are more acceptable to humans than any other art. After the advent of cinema and the invention of cinema, artists took control of this moving art and they tried to achieve their ambitious goals through it. This prompted filmmakers to look for solutions to reach an audience and it was nothing more than bringing a woman into the movies and using them in the movie with a predetermined purpose. In this article, we want to address the aesthetics of the presence of women in Afghan cinema; but in the first step, the principle of aesthetics must be addressed and the meaning and concept of aesthetics must be examined. Aesthetics exists in many branches of art, such as sculpture, theater, television, music, dance, and other branches of art. Aesthetics is essentially a Greek word which is related to the feeling, perception, seeing beautiful, criticizing beauty and feeling beautiful for the audience. Beauty that if not used properly and in line with the principle of aesthetics it cannot convey beauty in the true sense of the word to the target audience, and it does not provide the true sense of beauty. In this regard, waziri says, "Aesthetics is the knowledge that speaks to art and beauty" (waziri, 19, 1984)

waziri takes our minds to see the beautiful and understand the beautiful, waziri goes down in history and takes us back to the past, pointing out that the beautiful art of seeing and understanding beauty dates back to the time of Socrates. This historical return engages any thoughtful audience that aesthetics cannot be a science or a new emerging thought in the 20th century, but it has long been rooted in the history of art and human society; But Hegel's aesthetics are not very easy because Hegel believes in order to understand and understand beauty and aesthetics, one must think philosophically and see philosophy, in principle, one must become a philosopher. Otherwise, it will be difficult to understand aesthetics. Because in many situations, to understand the nature of aesthetics and beauty, it is necessary to go beyond reason and set foot in the valley of love, in which case you can see the real face of the desired landscape and he achieved its beauties and understood the beauty hidden within it. Because "sensory perception understands the beauty or ugliness of things; But it can't provide a reason for that, because sensory perception, because it's indistinguishable, can't, Analyze the features in the object. Only comprehension can do this, so the mind, in addition to sensory perception, which is the basis of aesthetic pleasure, with the help of understanding, he must establish the science of aesthetics To explain the reasons for beauty and ugliness, and based on these explanations, to extract principles and rules to help artists and audiences" (Judiciary, 19, 2018)

But Schopenhauer believes that the universe is a meeting In front of the eyes that give the human will to decide against it In essence, seeing the same feeling and understanding of a visual event and it creates a feeling for the target audience this feeling creates a sense of inner understanding and a decision to act after

perception. If the principle of truth is not what is seen, but the truth is understood outside the time and place. When it comes to aesthetics, the issue of psychology inadvertently arises. Aesthetics from the perspective of "Psychology in the Knowledge of Life" is internal "In which joys, sufferings, feelings, anxieties, desires, lusts, fantasies, thoughts, memories, judgments, intellects, desires, habits, and voluntary determination are studied." (waziri, 25, 1984)

Therefore, aesthetics cannot be separated from psychology. If we want to study aesthetics, we have to analyze it psychologically. Because psychology deals with the human mind, soul, and psyche, beauty also deals with the soul and psyche. Therefore, psychology and aesthetics are almost in the same direction and complement each other in the form of art. When a person wants to study aesthetics "To understand beauty, one must first enter the art channel That is, to know the beauties of art so that he can feel them in nature, on the other hand, because the maker of these beauties is man. So the first thing to know about him is that there is a spiritual beauty "Because meditating on the spirit and emotions of the actors is essential to this recognition." (waziri, 28, 1984)

When we examine beauties using psychology and the art channel In that case, perhaps the principle of aesthetic nature can be achieved; but before beauty and beauty symbols come into being in a work of art the presenter of the work of art must reach the beauty of the existing space. Because the actors are the main performers of the desires and the aesthetic vision of the presenter of the work of art. It should not be forgotten that aesthetics cannot be examined from one aspect Rather, aesthetics must be examined from different angles, especially in terms of social aesthetics.

The film essentially confronts us with the representation of society, the society created in the logic of the film's drama by the filmmaker in fixed frames, where each frame is like a painting. When a person sees a work of painting, he sees what he sees. It affects the audience. As any work of art is effective; but "the effect of painting is also due to the stillness of the lines and the brightness of the colors that dominate our attention." In one movie per second, we have 24 image frames, each of which is a seemingly painting. We are facing, which has been recorded by a video camera. The boards each have something to say and the whole thing has something else to say. A film is basically a collection of the same paintings which is designed and portrayed for the audience based on the director's mind So that he can take his thoughts and direct his audience in the direction he wants. (waziri, 99, 1984)

It can be said that making a film is a representation of an event in real or imaginary time and place This is the first time that Aristotle and Plato have mentioned it That representation is essentially an imitation of reality. According to Aristotle and Plato, representation cannot be a fact it's just a matter of depicting an event in a time situation. Because reality is made by the artist, but the truth exists in the essence and foundation of nature. So many movies that the audience watches an image of a

reality made by an artist which he creates according to his views and ideas and with a predetermined goal, it exposes the audience to the direction they want to lead.

Dividing the presence of women in Afghan cinema

If we want to examine the presence of women in Afghan cinema in the first step, we need to examine the boundaries between the presences of women in cinema. Therefore, the presence of women in Afghan cinema in three separate sections: 1- Technique and production. 2- Directing and 3- Acting are divided. We try to cover all three parts in detail; but the focus of this article will be on the presence of female actors in Afghan cinema.

1- Technique and production

No one can be found since the arrival of cinema in Afghanistan or at least I didn't go down without explaining myself first. Women filmmakers cannot be found in the film industry, whether it's filming or sound and makeup and stage design in Afghanistan. Even if they are, they are not at a level that can be focused on.

2- Directing

There have been women in the directing department from the past to the present they entered the field of cinema and tried Men's footsteps are present in this part of the cinema and make films, but they generally didn't last long and they withdrew from the cycle of Afghan cinema or themselves Or pushed aside by other cinematographers; But one of these female cinematographers who was able to fight in this cruel and misogynistic world And he was able to prove himself to some extent Saba sahar was The filmmaker first started his career as an Afghan filmmaker, the only Afghan film center in the technical department, with the help of a cameraman. After a while, he started working in this department. In the years following the Taliban's rule, other women, such as Roya Sadat and Sahra Karimi, entered the field of film directing.

In all films made in and out of Afghanistan, Afghan women have been present, both Afghan filmmakers and non-Afghan filmmakers. What attracts the mind in all these films is the kind of representation of women in those films. When it comes to representing a subject, object, or person the type of representation of that subject is an object or a person. As mentioned above in many cases, the producer of the work of art does not adhere to the principle of that subject and he portrays it as he wants, based on his own desires and ideology. One of the films made about Afghanistan is "the Kite runner" by Mark Forster. We see the presence of women in many scenes of the film; but the presence of women in the film is not very bold and is shown in a very detailed and marginal way. Forrester also uses women as a tool in the film. When the immigrant car is stopped by Soviet soldiers and the soldier has

nothing to do with others, he just wants to bring down the Afghan woman. Because he looks at her sexually in appearance, Forrester wants to depict the masculinity and zeal of an Afghan man; but she portrays this masculinity by portraying the Afghan woman as weak. Unlike Forrester, Majid Majidi shows the zeal of Afghan men and women together in the film Rain. Given that Majidi did not perform well for Afghans in his film but she portrays the woman well and tries to maintain her feminine status and at the end of the movie, showing the scene where the girl's shoes are stuck in the mud And the boy puts the shoe in front of him and conveys the dignity and greatness of the woman.

When a woman is portrayed in a movie in many cases, the woman is a symbol of the filmmaker. It can be a symbol of love and friendship or that it is a symbol of the homeland and the motherland in either case, the woman has a high position and his high position must be maintained; but that doesn't happen in many movies. Rather, the woman is a tool for advancing the drama of the film and the goals of the film's protagonist in the film Patient Stone, Atiq Rahimi tries to use the same symbols And draw your audience to the end of the film. Rahimi uses women as a symbol of mother and fatherland in the film Stone of Patience although it shows in appearance that the woman with her aunt, who is a prostitute, brings an illegitimate child to her Mujahedeen husband. Bring without the man understanding and their lives going on, but in this film, too, the woman has become a tool for male use. What matters in this film it is a scene where a Mujtahid woman has sex with someone in her aunt's house to be able to have children for her Mujtahid husband so that she can be saved from the consequences of divorce. In this film, Rahimi portrays a woman as a devotee, a hero and a traitor. She is selfless because she wants to save her life and she is a traitor because she betrays her Mujtahid husband to bring her child. Rahimi could not use Afghan female actors to show scenes of his film's intercourse that's why he uses an Iranian actor instead of an Afghan woman for such a role. Because Afghan actresses are not willing to play such scenes. In the film Patient Stone, we don't see a good and successful woman in life and work if in the Osama film made by Siddiq Barmak, we have a woman who is quite successful and it can be a role model for other women in society. Because he is a doctor and works in a hospital; But the patriarchal and traditional Afghan society and the Taliban government do not allow her to work. He, who can be the breadwinner of several families, cannot work because of government regulations she, who can be the breadwinner of several families, cannot work because of government regulations. And to use her abilities, she is forced to dress her daughter in boys' clothes and send her out to work.

In "Osama", Siddique Barmak, despite showing a highly educated woman; But in any case, she portrays a failed person. Although she is a highly educated woman; He easily accepts failure and settles down and she tries to use his daughter in the form of a boy. This is essentially the weakening of women in society.

In Osama's film, Siddiq Barmak tries to portray the reality of the Taliban society. A society that is itself from within. In Osama's film, Siddiq Barmak tries to portray the reality of the Taliban society. A society that is itself from within. "From ancient times to the present, most of the art has been discussed. The relationship between man as an artist and nature has been the subject of the artist's work an activity we call art is a technical process that we use to draw or represent something-what? The simplest answer is that the artist draws the outside world and what he sees with his eyes." (Herbert, 93, 1999)

When Herbert says that the artist is closely related to the space around him that's why Sediq Barmak, the subject of his film, portrays the problems of a female doctor during the Taliban era. And Roya Sadat also tries to describe a woman's problem during her lifetime. Sahra Karimi also depicts the problems of women of her time. The films made by these directors confirm Herbert's words. Because they are all inspired by the community around them and based on the day-to-day events of their community, they have created storytelling and exposed it to their audiences.

Female directors

Sahra Karimi is one of the few Afghan filmmakers her films have been screened at major international festivals. Ms. Karimi's first feature film, "Eve, Maryam, Aisha," was made in independent Afghan cinema with personal investment. The life story of three Afghan women from three different social classes in Kabul is narrated. Eve narrates the life of a traditional housewife her only joy is talking to her 8-month-old baby in her womb. A little further on, Maryam lives, an academic-educated girl and newscaster on one of the TVs. But the film slowly, slowly shows her that she is facing a big problem she wants to divorce her husband, who has always betrayed her; but at the top of this triangle is a girl drama called Aisha, a young girl who wishes to have an imposed life, unlike her mother's life. Marry her favorite boy; but she has to get engaged to her cousin. hava, Maryam, Aisha are the lives of women For the first time in their lives, they want to take control of their own destiny And build the future for themselves as they wish. What matters in Ms. Karimi's film is that Karimi did not try to be a hero. She has tried to portray an Afghan woman as she is Sahra Karimi has tried as a female filmmaker Just be an observer Because the characters in her film represent thousands of women in Afghan society. And it is trying to represent the Afghan women's community Of course, it should not be forgotten that not all Afghan women are in this situation and they are in very good condition Women following in the footsteps of men in the same patriarchal Afghan society and maybe even men can't compete with them. Like Ms. Karimi herself, who is the first woman in the history of Afghan cinema to head the Afghan Film, the most important public cinema center. Or Ms. Saba Sahar, who both makes films and is in a good military position in the Afghan Special Police Unit. When we see her films, she

has all the military themes. This shows that "Artists, consciously or unconsciously, are aware of what they represent [Inspired by their surroundings, and using this] reveals their own way of working, thinking, about things. This enables us Let's think differently, and also because of the interdependence of 'interpretation' and 'perception'." (Hurst House, 86, 2009)

In essence, this different way of thinking and seeing the audience leads the way to the filmmaker's goal. It takes him to what the director wants, not to what the audience is looking for "Therefore, the view of" correct visual representation "of reality, in its desired form, is an image that deceives the viewers. To think that they are really looking at something real Of course, most of these images are not applicable "Many of these images, which are described as 'realistic' or 'realistic', have no sign of deceiving the audience." And in many cases they are completely real and adhere to the principle of the subject and maintain its originality. (Hurst House, 61, 2009)

Shahrbanoo Sadat is a director who has experienced immigration Like Sahra Karimi, she does not have an academic education, but it can be said that she understands cinema and tries Use her experience to make films. Shahrbanou, who has French financial support for her films in her first feature film, *Wolf and Sheep*, she shines almost well. The film of the daily life of the people of a village, a remote spot in Bamian shows one of Afghanistan's central cities. The story of the film takes place in the mountains of Afghanistan. Shepherd children must obey the rules Laws that require them to take care of sheep herds and do not associate with the opposite sex. On the one hand, boys go head to head and they practice to keep the wolves away. Hidden girls, on the other hand, practice men's work, play with dolls, and ridicule one of the film's characters. According to them, Sedigheh is a cursed girl. Myths that adults describe are combined with the reality of their rural life and it reveals secrets from their secret world. After this film, Shahrbanoo makes the subject of urban social life the subject of her film. And it reveals secrets from their secret world. After this film, Shahrbanoo makes the subject of urban social life the subject of her film. He sells cinema tickets to survive in the black market. Teenage salesman loves Indian movies and his mental world is tied to the heroes of Indian movies. For many young men and women in Kabul, the 80s were the heyday of cinema, and ticketing from the black market was commonplace. Cinema ticket sellers were divided into two groups. One of the great professionals of the year who sold cinema tickets several times the price to make more money. And one of the teenagers is a street vendor and a movie lover. The character in the movie *The Orphanage* is one of those vendors. The *Lady of the City*, like Sahra Karimi, is trying to portray the society of her life; but unlike Sahra Karimi, she portrays a society in the film "Orphanage." In which she did not live, the film tells the story of an orphanage that Shahrbanoo may never have experienced. But in the film, she processes the drama well and depicts the lives of the characters well.

Sahra Mani is one of Afghanistan's female filmmakers who has studied cinema academically. Mani's first desert film was made during her student days. She has made many short and feature films, but Sahra Mani is best known for her film "Thousands of Women like Me." The film focuses on the life of a woman who is oppressed by her family and is unable to recount her problems. Sahra Mani, like Sahra Karimi, is trying to portray the society around her focus is more on documentary and documentary topics. This is the Documentary of the Desert Manny, which sets her apart from other Afghan female filmmakers.

Roya Sadat learns filmmaking experimentally and he makes the film "Letter to the President" This film tells the story of Soraya, a young woman the director is one of the local police departments. Unlike other films produced by Afghan filmmakers, "Letter to the President" does not have a calm and obedient character. She is a very brave, active and educated woman. Scenes in which Soraya, the main character of the film, in response to the slap that his wife gives him, Soraya also slaps his wife hard in the face. The scene takes place in the narrow space of the building's staircase, where Soraya is halfway up the stairs between her husband and her father-in-law. The husband's father is one step below Soraya and her husband is standing one step above her, and there is a heated argument between them. Soraya is not only not disappointed with her husband's slapping, instead, she climbs the stairs by slapping her husband in the face Soraya's ascent from the stairs, after slapping her husband in the face, brings her strength and independence; But the contrast in the film makes the viewer think. Despite today's modern life and circumstances, Soraya is still harassed, harassed, and abused by her family, and eventually commits suicide in order to defend her life. Although most other filmmakers in Afghanistan portray women as weak and incompetent; But Roya Sadat has not done so, but is trying to portray women's abilities; but with all these abilities, the female filmmaker is doomed to failure. Unlike Sahra Karimi, who has not been a hero in her film, Roya Sadat fails to be a hero. A hero who is ultimately doomed to failure is ultimately the same as a weak female.

Saba Sahar learns filmmaking experimentally; But before she turns to the world of filmmaking She has worked in the acting department Unlike Sahra Karimi, who started her acting career by acting in cinema Saba Sahar starts acting from the theater and learns the art of acting from the live stage of the theater. However, due to the lack of a strong position for the Afghan theater and the non-acceptance of the Afghan people by the theater, it turns to filmmaking She makes the films "I swear", "the law", "my body is my homeland" and the documentary "Life in a cave". For some of these films, she receives awards from foreign festivals. In the early 2001s, Saba Sahar was named the first female Afghan filmmaker by the Ministry of Culture. Most of Saba Sahar's work is about the military. As mentioned before, this shows that all filmmakers are trying to portray the world around them. Because they are familiar with that space, they understand the situation better than others

and can portray better than others. The inner beauty of it exposes its audience, but it should not be forgotten that it must adhere to the principle of the subject. This question comes to mind when we look at a work of art. "Has there been an honest representation of reality or has there been a false or incorrect representation of reality." (Hurst House, 11, 2009)

After discussing the representation of what attracts the mind, it is the fact that the aesthetic debate arises whether the truth has been narrated as it is or whether it has been censored but we must not forget that the aesthetics of truth must be carefully considered. Because it can easily deviate and mislead the target audience, but it should not be forgotten that "accuracy is not always the truth." (Herbert, 45, 1999)

In many cases in the cinema, our filmmakers are censored by government agencies; but sometimes the filmmaker censors himself it is in this context that the work of art is said to be seriously damaged. In the censorship section, Plato mentions three characteristics that cause a person to censor himself:

- a) They are liars
- b) They are vicious or embarrassing because they are so important.
- c) They cause the youth to deviate. (Hurst House, 22, 2009)

When such things come to the mind of the artist, then the artist tries to self-censor. It is in this context that one can no longer look at that work of art as a realistic work. It should not be forgotten that "Plato and Aristotle were the first to say that art is" representation "or imitation of reality." (Hurst House 52, 2009)

So if an artist is unable to portray reality in his or her artwork as it is, by observing the principle of existing nature. It cannot be said that his work of art has expressed the truth, even if he has met all the criteria of visual aesthetics in his work. In many cases, artists try to break the rules and techniques to portray the existing reality. Because they think that the art and law of his work of art may ruin his work if "contrary to popular belief, the rules are not an obstacle to the production of art, but the artist is free to choose the rules according to his purpose." In principle, "in order to create beauty, art must follow the rules and principles, and the philosophy of art is responsible for recognizing these rules." So if an artist wants to represent both truth and aesthetics in his artwork He must use the philosophy of art in a desirable way so that he can convey his mentality to his intended audience in a complete and complete way. If nothing else, the artist may have trouble or even fail to present his artwork to the audience. (qazaiy, 30, 2018)

Actress

Lina Alam is one of the best actors in Afghan cinema who has appeared in many movies in Afghanistan and abroad. One of the best films in which she has acted is "Letter to the President" by Roya Sadat. Previously, the story of this film was mentioned, but Lina has played

roles in many films and has collaborated with many directors. In some films, in addition to acting, she also does production work. Lina Alam has also played a role in the film “Hassan” by Rasoul Iman A film that, in the eyes of Rasoul Iman, the director of this film, has not been able to sell in the market. So much so that she couldn't even get her budget spent on the film again. This can be frustrating for both the director and the producer and the actor, and she doesn't want to continue working in cinema.

Unlike many actors, Hasiba Ebrahimi starts her cinematic career with short films or short roles in feature films. In her first work in Jamshid Mahmoudi's “A Few Cubic Meters of Love”, Hasiba shows the audience a professional work. And this film makes her popular among artists, and then she plays a role in the film “The Bird Was Not a Bird” by Ahmad Zia Arash. She also starred in several series until her last work, which appeared in the film “Eve, Mary, Aisha” directed by Sahra Karimi. Hasiba performs well in all of these films. This is not out of the question she gives herself to the director and tries to do whatever the director asks her to do, and she doesn't try to adjust the role herself. Second, she doesn't actually try to play inside the stage, she tries to be herself, which makes her role acceptable to the audience.

Aqilah Rezaei with neck work with filmmakers such as Samira Makhmalbaf with the film “ Five Evenings “ and Mariah Meshkini with the film “Stray Dogs” who had high scientific support like Mohsen Makhmalbaf with them At one point, Afghan cinema made her look relatively good. Aqilah plays a central and positive role in “Five Evenings”, but her role in “Stray Dogs” is no longer positive. Over time, Aqilah lost its popularity and no longer appeared in movies very seriously. Aqilah Rezaei will also appear in a very short role in the movie “Hassan” with Lina Alam, which is not a very significant role. It can almost be said that it has moved away from cinema.

Farzaneh Navabi is another actress in Afghan cinema that has no mentality among the Taliban because it did not exist at that time and was born after their rule. Because her parents were both actors, she also turned to acting. Most of the films she has acted in have been made in recent decades. Farzaneh has starred in films such as Ahmad Zia Arash's “The Bird Was Not a Bird”, Roya Sadat's “Letter to the President” and Yousef Barhuki's “Wandering Mine”. She has performed relatively well in all of these roles, and has won awards at festivals for some of these roles.

This is an important point here why do most of these actors lose their names after playing in a few films and leave the cycle of Afghan cinema? The reasons for this are: The most important reason is the traditional and patriarchal society of Afghanistan, which is forcing them to get out of this cycle Women are not allowed to decide and act freely. Working in the cinema sector is a disgrace to the traditional Afghan society. Many people believe that a good and clean woman does not enter the cinema in some cases, female actors are forced to leave their careers by their husbands after marriage these conditions apply not only to actors in

cinema but also to other parts of cinema. The other part is the economic situation of the people and the Afghan cinema community that is facing them. I mentioned earlier that some cinematographers can't even make money on film. In Afghanistan, neither the government nor the private sector has defined any budget for cinema that's why a filmmaker can't spend a lot of money on his film Because he has no financial backing, he is forced to pay actors very low wages. These low wages cause the actor to face financial problems and no longer be able to continue working. As a result, after a short time, he leaves the world of cinema and leaves the cinema. Like many actors who have left the cinema, there is no trace of them in Afghan cinema. Another reason is the number of filmmakers who make films for entertainment and fun. Films that do not adhere to any of the world's cinematic principles and standards. Only a few shots, imitating foreign films with girls' dances and songs, and a few action scenes, are put together and put on the Afghan cinema market in the name of the film. When Afghan families see this kind of film with that traditional look they think that's what cinema is all about, and that keeps them from letting their children, especially girls, into cinema and filmmaking and acting. But it should not be forgotten that the role of acting in such films is not forced, but these types of people appear in such films at their own will and with their own consent this is because they do not know anything about the scientific aspect of cinema and do not have a good experience That there is no longer a place for them in the cinema or for other artists. Because the result they are giving to the Afghan cinema community is devastating for all of them and has led to their failure. As a result, there are very few actors in Afghan cinema today, especially actresses, who can play an artistic role because other young Afghan girls in the country are reluctant to appear in Afghan movies. Most of the actors currently starring in Afghan films they are educated outside Afghanistan and live in other countries.

Result

Aesthetics is a very deep philosophical discussion which deals with a subject from different angles it can be said that women and cinema are never separated there are many films that cannot be made without the presence of a woman. The presence of women in any culture has its own definition. In countries with traditional views that believe that women have a place in the home, it is generally difficult to have a woman outside the home. Afghan cinematographers are trying to continue with all the problems they face but after a while, they are forced to leave the cinema. Many of them are forced by their families to leave the cinema. Because the economy in Afghanistan is not good, many filmmakers cannot afford the cinema industry this causes them to be removed from the cinema cycle very soon.

However, many actors in Afghan cinema, especially women, have a great ability. After marriage, they face opposition from their families and spouses and are

forced to leave the cinema. A huge part of this happens to professional and non-professional filmmakers they are willing to play any role in any film to portray themselves. As a result, Afghan families are pessimistic about cinema and film artists.

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- Letter to the President, (2018) directed by Roya Sadat, Afghanistan
- Panj Asr, (2003) Directed by Samira Makhmabaf, Iran, France
- Stray Dogs, (2003), directed by Marzieh Meshkini, Afghanistan, Iran
- Oath, (2006) Directed by Saba Sahar, Afghanistan
- Tan Man Watan Man, (2007) directed by Saba Sahar, Afghanistan
- Law, (2004) directed by Saba Sahar, Afghanistan
- Life in the Cave, (2008), directed by Saba Sahar, Afghanistan
- A few cubic meters of love, (2013) directed by Jamshid Mahmoudi, Afghanistan, Iran
- Thousands of women like me, (2017), directed by Sahra Mani, Afghanistan
- Sang Sabur, (2012), directed by Atiq Rahimi, Afghanistan
- Hava, Maryam, Aisha, (2019), directed by Sahra Karimi, Afghanistan
- Osama, (2003), directed by Sediq Barmak, Afghanistan
- Wolf and Sheep, (2016), directed by Shahrbanoo Sadat, Denmark, Afghanistan
- Orphanage, (2019), directed by Shahrbanoo Sadat, France, Afghanistan
- Hassan, (2018) Directed by Rasoul Iman, Afghanistan
- Bird was not a bird, (2017) directed by Ahmad Zia Arash, Afghanistan
- Mine Wandering, (2015) directed by Yousef Barhouki, Afghanistan