

"Osama" is a war movie directed by Siddiq Barmak and starring Marina Gulbahari, Zubhar Sahar and Ali Haradi. It was released in Afghanistan on June 27, 2003.

The war movie tells the story of 12-year-old Osama, a 12-year-old girl who disguises herself as a man to work during the Taliban rule in Afghanistan.

"Osama" does not see the pain and bitterness of the real side of women's lives. The director deliberately arranged a 12-year-old child as the protagonist of the war movie. The name Osama is a name that any woman in Afghanistan can use. This section illustrates the prevalence of inhuman torture of women under the Taliban. However, there are always positive and negative sides. The United States favors the film. The important reason is that it has a very strong political significance. Through such a film, it has an educational effect on people, and at least people can feel the overthrow of the Taliban. The regime is a wise move by the world.

"Osama" is an undeniable cinematic success, in many ways akin to the excellent works of the contemporary Iranian school, and the director's first appearance reaches a certain level of power and quality. The political stance taken by the film is both sharp and clear, and it is an extremely violent denunciation. The director bluntly exposes the use of religious fanaticism and the forced recruitment of male teenagers, but he first exposes the repulsive abuse of Afghan women. The reality he paints is harsh, even unbearable. The war movie doesn't try to accommodate the viewer's feelings, the fate of a mother and daughter without support and livelihood is unbearable, and it also launches an uncompromising frontal attack on the bearded powerful men. One cannot disagree with the arguments laid out in the film, but also cannot forget that these arguments serve as the propaganda of the new master of the country. Barmack puts all the blame for women's misery on the Taliban but doesn't say a word about the fate of women after they fall.

"Osama" has a style similar to a documentary. Although it is a pure feature war movie, the long, still shots and the experience of facing the characters face-to-face often make it have a quiet and dignified image style, a kind of documentary aesthetic attitude. Although the use of music in the film is small, the native Afghan music sublimates the style of the film and establishes the style and characteristics of this Afghan native film. Many details in the movie are incomplete as if trapped in the role of Osama and have no energy to pay attention to others. Maybe this is an unforgivable mistake in a genre film, but in a film with such a theme, the integrity of the story is not so important.

The exquisite design may not be the only thing worthy of praise. Sometimes the overly delicate arrangement reveals ingenuity, and the loose and natural style can further highlight the original intention of the *war movie*.