



An Aesthetic Approach to The Image of the Dramatic Play Between the Body of the Moroccan Actress and The Kurdish Actress : Paradoxes of Theatre and Cinema

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ABSTRACT

The human body has always been the subject of politics and ideology as a point of focus of power and authority, and has been emphasised as an area of investment, its distinction, torture, or the strength and energy it imposes on itself. This body has been emphasised throughout history as a useful and convenient machine. This body, as a social interpretation, made a place for power and a subject of persecution and obedience; both social and political systems should put their silence on the body in order to excel.

With all that is present at the global level of various discussions and opinions, the researchers notice this rudeness in the Middle Eastern academic fields in touching on such sensitive phenomena as destitution and damage to the academic body, its cultural restriction, its concentration on spoken speech and the word, and its lack of attention. It is optical in the theatrical and cinematic arts, and even in the photographic arts. Hence, we can point out that the visual fields can detect real notions of thinking and build another type of visual discourse, considering that contemporary culture is not only the culture of the spoken or written word, but rather it appeared as a different culture in which fine arts of all kinds mixed and debated, and this allows it to communicate and continue with others through various mediums, including the image and its significance.

This study attempts to approach the manifestations of the female body in the visual arts, in particular theatre and cinema, by examining the experiences of Moroccan and Kurdish actresses, addressing areas of freedom that give them freedom of movement in dramatic play, whether in theatre or cinema, and analysing the possibility of using the body in the many attempts of directors who took their work as a way to convey a different view of women and their social status and deal with it as a different culture

Keywords:

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Introduction:

Human thought discussed the body as a problematic component, although it is a vital part of our life. These discussions began with the beginnings of Greek thought to

contemporary philosophies and have continued to this day. The body is one of the common lines and recurring themes that occupied the thought of many thinkers. For example, we find Nietzsche referring in the introduction to the

book *Happy Science* to the importance of dealing with the body, where he says: I have always wondered whether the whole of philosophy, and to this day, has an interpretation of the body or crystallised a misunderstanding of the body?

Nietzsche argues in his book that the body dominates the senses, not only emotionally but also intellectually. The body contains desire and governs it, not vice versa, as the history of philosophy has told us. Merleau-Ponty has entered into a deep argument about the body, especially with regard to what the body is when it acts as an intermediary between the ego and the other, and to achieve this when we assume that man does not realise himself only by relying on sensory experience, Merleau-Ponty calls for man to open up to the world by relying on the body as a mediator, that is, the presence of man inside the world. Thus, the body is no longer just a thing; it is the essence of existence, or what we perceive the world with; it is an entity and existence capable of action through its movement within different spaces.

It is obvious to see that the human body in general, like any other existence, can be a source of secondary discussions that do not go beyond the limits of what is permissible every day. But the biggest problem arises when the body is treated as a means to another goal, or, in other words, as an indicator of another value. For example, a woman's body is not a problem as long as it is perceived as a purely human property, but when it takes on a religious dimension through the veil, a feminist dimension, or a symbol of freedom through nudity, it becomes a problem because it becomes a tool, and this is the fundamental difficulty: the substitution of the goal and the given for the tool and the commodity.

Although more than three decades have passed since the appearance of these topics in the social sciences and many books and articles have been written and published in various languages around the world, our Middle Eastern culture has remained far from approaching these concepts, which are considered by some to be a kind of breach of social taboos and that it is a closed and indisputable space, so all attempts have remained within a narrow framework. At

first, it seems difficult or impossible to compare the aesthetics of the drama of the Moroccan actresses and Kurdish actresses, as this approach requires a detailed study of the artistic and aesthetic analysis of the actress's performance in both civilizations and the artistic traditions of both societies. The artistic style of dramatisation depends on several factors, including language, cultural heritage, customs, traditions, and history. Each civilization has its own style of dramatic play, therefore Moroccan and Kurdish actresses are influenced by the way they perform dramatic plays, which depends on their cultural heritage. However, it can be argued that each culture and civilization have their own aesthetics and standards of beauty. And through dramatic performances, actresses of both cultures can demonstrate their own physical vocabulary, movements, and emotions. And through their artistic expression, Moroccan and Kurdish actresses can show their own magnificence.

In general, the aesthetic of dramatic play is influenced by the socio-cultural and linguistic environment in which the actress grows up, and therefore the aesthetics of the two models in dramatic play can be compared only after careful study of the culture, heritage, and artistic styles used in both civilizations.

This study attempts to search for different spheres within the social culture of the two peoples by raising a set of questions on which hypotheses are based, through which we can reach results that allow us and others to delve into the mysteries of many obscure topics on a cultural and artistic scale. The two researchers address the unspoken in the dramatic space by asking these questions as the beginning of multiple cognitive excavations:

- 1- Do the features of women's social freedoms in Middle Eastern societies have roots in the general culture?
- 2- Do the apparent freedoms allow the female body to move completely freely on stage or in front of the camera?
- 3 - Are the visual arts that deal with the general public (cinema, for example) able to express what they want through the image of the female body without

resorting to coding that disclosure, as we see in the theatre?

It is worth noting that other questions and different concepts may appear in the research to prevent prejudice against what is not accepted by social reality.

The body as a concept:

The human being's presence lies in his body and his ability to communicate functionally with others, through which social institutions are formed that subject him to the laws of multifunctional human communication and semantics that he wants to convey their meanings in an expressive way that penetrates the boundaries of time and space. As a factor based on the form of the context and the way in which the communicative symbolic form connects these communities that have been founded for these connotations and symbols over time.

There is no natural body that does not carry a certain culture. Thus, throughout history, his presence has been and remains a cultural presence that weaves semantic relations. His affiliation was far from belonging to the social sciences; it was closer to belonging to the natural sciences. This epistemological interpretation was developed when science was placed within scientific explanations of all classifications of scientific life. While the affiliation of the body to philosophy, specifically to Descartes, was that the body is a set of whims and instincts, biological needs do not rise, and the mental affiliation is within the circle of rationalism that says that a person should not fight the body and nature to accept and be convinced. These are primitive tribal misconceptions; we think that the sky will collapse on our heads if we touch the body (Edmund, 2009).

While the religious theological affiliation was that the body, specifically in the West, was a difference between the soul and the body, which in turn extended to being touched by reality in all religions, especially the Islamic, Christian, Hebrew, and other heavenly religions, The Islamic religion has defined it as a defiled substance, not rising to the higher classes but to the lowest layers of elevation, considering that

the body is attributed to the moral system, as it belongs to sensuality and tends to vice in the absence of religion and morality, so it is considered Islamically as a seductively defiled body and is the source of mistakes in which the Soul falls (a woman is subject to pain, and her body is permissible to violence, and a masochistic entity delights in man's sadism) (Al-Alawi: 2006: 21-22). On this basis, there is a conflict between the male body and the female body, considering that the female body is the source of seduction and sedition more than the male body, which does not reach the rank of the female body. This differentiation is the result of cumulative thought through a historical series of successive cultures and the man's arrogant view towards women, which led him to forcibly exclude her at all levels of intellectual and cultural life and confine her within the field of desires, sedition, and satisfaction of his desires. Turning to the body philosophically, Democritus treated it as atoms approaching matter, while Socrates interpreted it as being divided into two parts: body and soul, which distinguished the body as human material while the soul approached God. Plato supported him in this when he said that the body is inhabited by the soul, which is fascinated by it and mixes with it, so it becomes a cemetery. Aristotle contradicted his professor Plato in this regard, who placed the psyche in a high rank. Reaching the rank of the psyche, Descartes was influenced by Plato's ideas that he distinguished between the psyche and the body, which he considered two essences that exchange influence and an issue that should be paid attention to, confirming this in his Cartesian Cogito saying, "I think if I exist" which cannot give us all these metaphysical results that Descartes deduced from them (Russell:2016:192) since I do not exist if there is no active thinking within a sense and a feeling.

Whereas Friedrich Nietzsche was the most philosophical in his bias towards the body, considering that the body is a moving act with a communicative dynamic that cares about research and the results he reached through his scientific experiments was a scientific revolution in the field of science and knowledge that was accompanied by astronomical

explosions at the time, when he said that (the body is your big mind, and this small mind that we call consciousness is only a small tool and a toy in the hands of your big mind, your thoughts and sensations can be created by a more influential being, an unknown sage inhabits you, it is your body) (Nietzsche:226:226:) Which accompanied this bias, both psychological, scientific and philosophical until the last century, when psychology had a great impact on the manifestation of the body and soul, which appeared by a number of psychologists, including Freud, who talked about (ego, superego, Id), the Oedipus complex and dreams, and so after the tremendous development of Science and philosophy, all the sayings collapsed and a new era began (heart nets, prostheses, etc.) and still to this day it is progressing in many fields of Science and philosophy on the adoption of the body and its money from the great impact in the space of the divine universe until the entry of the new digital revolution with the presence of the body that we see and do not touch and thus we may be dealing with a disembodied soul.

The body in Art:

The body is that substance that moves, works, and performs various movements and emotions, such as laughter, crying, depression, rejection, acceptance, and other movements that the body does intentionally or unintentionally. And the inner participation of this body, which is connected and coupled with it existentially, is the soul that engages and connects with all its actions, which form the basic part of this material within an inseparable documentary relationship with various changes and connotations. Even in the most ancient times, the soul preceded the body, which is considered a worthless substance in front of the soul, as a self-existence, but after the development that took place in a meaningful sequence and focused on the transformations that the body has undergone and what the soul faces with it.

Life is carried as a force within this body, which followed that development within Descartes' concept that the body carried importance and that the thought process lies in it and through it, so that the body is important. This development in the view of the body has opened new horizons at various levels, such as the world, religion, and art. The relationship of the body with the soul is a communicative one that can never be separated. There is no value in the body without the soul. This relationship was built on civilizations. questions and ideas. Evidently, the Red Indians, Greeks, Pharaohs, Africans, and Asians raised many questions about the relationship of the body with the soul, which they formed for this relationship with the so-called religious, both according to their culture and the society in which they lived. In the history of works of art in which a person uses his body as an active material, the structure of thought and ideology of different cultures appear. The human form has been depicted in works of art throughout history or embodied in sculptures. But with the development of expression spaces, man began to use his body as a basic material for expression through performances to prove to us the extent of the development of body awareness

Over many generations, art has established the reality of the body by building analytical and synthetic data to convey an idea and a message to the recipient through the visual arts and how images and connotations are manifested through the cognitive cultural body, (the body is not a toy, but a place of investment, whether [this body] is the body of Nature, Society or the individual. It is this body that is trapped, and its movement in space and time is calculated by latitude and longitude, rotation, weight, and mass in order to observe and subdue it. It is a site of knowledge, desire, and interest; it must be the subject of dispute and conflict (Al-Aiadi, 1994:84).

Incontestably, the body within the works of art has a visual impact on the recipient and provokes his consciousness, feelings, and internal sensations that seek to touch and match the mental image, moving away from what we agree on in external reality to produce for us a

cognitive rhetorical value intended to show an abstract cognitive cultural artistic body. To reach the meaning as an intellectual content, which led to the relationship of the body with art and its forms in the postmodern premises, which disowned the recognised body and turned to the abstract body within mental concepts in the presence of the art of the invisible in what art puts forward that emphasises the subjective point of view, which depends on the mental image, the important part in determining the semantic meaning is represented by the product in the final result.

Body, meaning and expression:

Artists began to pay attention to the position of the body and its multiple meanings in artistic and creative contexts through reflections and dealt with them in works of art through reflection on the proof, quality, manner, and time of the body. This kind of attention has been transferred to contemporary art, which has undergone many experiments in paying attention to the different states of the body's position and movement in different places and times. Therefore, it is notable that the radical changes that have occurred in the positions of the body in modern art and the fundamental transformations in its uses compared to classical art, as well as what is there in plastic art from the manifestations of the body, are conclusive evidence of this. (The plastic arts of painting, photography, and sculpture have played an important role in shaping contemporary culture, and some of them have expressed high creative art, whether romantic or realistic) (Andieu, 1987:107).

In the last century, Freud's theories about the unconscious influenced our understanding and perception of the body and thought (a person may reveal to him what is in his mind through spoken speech, written language, sign, symbol, drawing, music, etc.) (Youden, 1987: 63). The unconscious may influence the actions of an individual in a way that the actor is not supposed to be aware of what is happening sometimes. Through dealing with the human psyche, he analyses the extent to which the human mind has reached from the internal conflict between his consciousness and his

body, that conflict that worries the tranquillity of his soul and consciousness outside the body, therefore body language gives importance to the emotional expression that it expresses within a physical communication with which it relates to the content; it provides us with the tools of expression with the words that we hear and organise, because the body has its own image, and for this image there is a hole from which the body is composed, and the meaning of.

Aesthetics of dramatic play:

Theatre in all its forms is a kind of actual life practise that we use in all the details of our movements and our daily way of life to make meaning and understanding that actually approaches the theatre that we find very clearly in courtrooms, sports arenas, universities, schools, and government institutions.

Theatre has existed since the ancient Greeks, occupied its distinctive position among other art forms, and began its links and communication with all human cultures. Therefore, this part of the study came to show the aesthetic of critical thinking in drawing the link between the approach to two different cultures in terms of the use of the female body within the theatrical space, as the body is a dividing language in communicating meaning and understanding it, considering that the body is a system of ideas that relate to human issues that it refers to in multiple ways. If the body is a cultural, human, and civilised cognitive presence, it is consequently a speech that contains within its subjective aspects that distinguish it from other bodies. As Foucault says, (the body not only gets semantics through discourse but is completely formed through this discourse) (Shilling 2012: 105). The body is an important semiotic sign within the theatrical performance, and it is no secret to us that there is a difference between the male body and the female body; each of them has its own expressive signs.

Since we are in the process of critically reading the role-playing of the female body and its significant dynamic animated connotations and symbols, effective in highlighting the aesthetics of the dramatic embodied performance by broadcasting connotations that open the

horizons of various themes within the reality of society such as oppression, slavery, decentralisation, love, power of all kinds, and alienation, one of the things that the female and society are interested in within the rituals and signals of transformation in the context of the dramatic construction of the event and the narrative material of the female body through the level of hermeneutic and interpretation

A woman's body is used to display a range of ballet roles, express emotions, and display certain meanings. And what we see in some shows is that the woman's body is used as a means to express certain situations, to reach the other, or to build a mutual communicative relationship to transfer information (relationship with the other lies in context of a collective subconscious, where there are incarnate myths and primitive patterns; for example, the formation of images of women and their relationship with superstitions and drawing them in a vivid form comes through imagination and delusions and is perceived as a substance or as something, not as the self) (Maki, 1988:101).

Use the woman's body in the theatre with different and differentiated skills, among which are appearing, disappearing, stopping, and communicating. The woman's body is used to transmit meanings through the dimension and communicate with the other, or recipient, within the framework of what the theatrical performance wants to convey. But, what we notice in some traditional shows, which are built on the basis of the lustful appearance of the body, is that there are shortcomings in presenting and embodying the image of women and limiting them to similar models and certain images aimed at caressing the instincts of the audience and arousing them.

The female body on stage adds energy and creates a network of linguistic connotations reinforced by interpretations transmitted through signs and symbols that the theatrical performance wants to achieve within its influential semantic authority with a human orientation that can be received multiple times according to different points of view, as we can see through several plays such as Brecht's Joan

of Arc, the play goodbye Granada (Lorca), Andromache (Racine), and others.

With the evolution of culture over time and the different societal views of the female body in its present form, which consist of carrying understandable connotations and other renewed norms that transformed it into a cultural system by reproducing compelling roles and behaviours that were pre-painted to this body in accordance with the concept of behaviour, mobility, dress, traditions, religion, and social heritage, which is broken and seems to disappear within societies without others. The critic Hélène Cixous used to say (write yourself; you have to hear the voice of your body, and that alone blows up the enormous sources of feeling. A woman should not watch herself, but she should recover her advantages, her organs, her enormous physical territories that remained locked up, and she should get rid of the feeling of guilt) (Salden& others, 2005:114). While the feminist critic and writer Gayatri Spivak, who turned to the content of feminist writing and what the female writer should stand for from her own positions, had a deep understanding of this position, where she says: (The instability of meaning in itself will not necessarily promote a feminist future, nor will it avoid the inevitability of historical identification on the basis of masculinity and femininity) (Buaza: 2018: 109).

From here, the new theatrical experiences had the effect of response and acceptance from others due to the influence of Cultural Studies, which involved illuminating signs and discreet areas that must be revealed within the aesthetic presence of a cultural female body to reveal what he wants to say when ordinary language is unable to say it within a transparent poetic aesthetic composition of the synthetic function of the female body on stage.

Furthermore , we may observe in Orlan's theatrical performances the presentation of the unexpected in manipulating the vocabulary of her body and facial expressions in order to put the recipient a man in front of the concept of beauty that he was raised and instilled inside him, to put forward a direct argument between a man and a woman to achieve a self-image with

modern techniques and means the most important of which is plastic surgery to reveal and convey to us the message that there is no sanctity to the body, and that (the mistake lies in the narrow view of technology so that its meaning was limited to devices only with the omission of the application process, which is the main task of technology) (al-Farjani:2006: 23) and with the tremendous development of technology and the amazing progress of Medicine, which allows humanity to appear at the aesthetic standards it desires and loves, it is different and away from the traditional scales that predominate in advance.

While Marina Abramovic, originally from Serbia, had the most famous and strangest body performance experiences in front of the audience. Abramovic sat quietly for five hours behind a table with all steadfastness, calm, and stipulate. She was not interrupted or even stopped to complete her theatrical performance in any way. She was sitting behind the table with 72 objects of various tools and things, including beautiful, scary, and dangerous ones. Like a rose is matched by scissors, a feather is matched by a knife, a handkerchief is matched by a whip and iron chains, soap is matched by a gun, and so the contrasts of objects are collected. The strangeness of her theatrical experience was in the form of the audience being surprised by the behaviour of the actress sitting in front of them, who gave them the freedom to do whatever they wanted by touching her and doing anything with her. Abramovich's goal was to reveal the reactions of the audience at a time that gave them complete freedom to do what they wanted, and in fact, she came to the conclusion that what the audience did ranged from simple reactions such as touch, kiss, embrace, and wound to murder and rape, escalating the pace of actions over the course of the show's time. Theatrical play helps to embody the discourse through the play of the body within the framework of the presentation, but in a cognitive framework that knows how to frame the body and subject it to the production of meanings within a contextual creative process.

The aesthetic approach to the Moroccan and Kurdish female bodies in the theatrical performance

However, there was an aesthetic affinity between the body within the cultures of the Arab peoples because of the closeness of these societies with culture, including customs, traditions, and religion. In a comparison between the similarities and differences between the Moroccan and Kurdish female bodies as a model for our study, one can find that the Moroccan female body has a substantial role in the manufacture of popular culture in the country, and the female sought to present it in a different way, with which she was able with great ability to create an artistic memory for the recipient in the context of her talent and creative ability and by putting her mark as a female in And thus become a real partner of the man in the theatrical spectacle industry.

Since the beginning of the Forties of the last century, the Moroccan actress, with the aesthetic of her cultural body, has established institutions and associations to combat Western colonialism through artistic work, mainly represented by bold physical signs and signs that have a diverse and different interpretation that is difficult to disclose within the traditional language discourse. Thus, the female body on stage has the dominant role in over time, it has received treatments and taken into account a wide field of competition and challenge in the ways of issues and their discussion and controversy. Around it is unique artistic and aesthetic works and experiments.

The physics of the Moroccan female body succeeded in creating a new environment to deal with reality within a synthetic context and with aesthetic harmony between movement, expressive dance, and knee play, which made it (as Jack Lowcock said) (body poetry). Through its special ability to human expression within the construction of the theatrical tale, which blended symbol, abstraction, daily movement, folk heritage, and expressive dance within a deep cognitive richness as thought and pleasure for the concept of theatre. Since the theatre addresses sensations, feelings, conscience, not vulgar instincts and excitement, the female body of the Moroccan theatre has a reference to

individual freedom and departure from what prevails within closed Eastern societies and the control of religious authority over Limited thought, within the awareness and context of what the theatre wants to put forward of ideas and messages that can be interpreted within a socio-cultural format through which artistic ideas and values are produced for the recipient within the outcome of knowledge.

The Amazigh Moroccan woman has the role and place that she occupies within the minority defined by society. Therefore, she tried to change this societal view of her through something different from the usual. The Amazigh body had a presence as it is an important centre within the minority of society and is the founder and important participant of Moroccan culture. The presence of Amazigh as a female on stage was completely different due to the great influence of the dominant French Culture on society, which gave her a space of intellectual freedom by shaping the body within the theatrical space. In this way, it will be more relevant and closer to Western society and equal it by the standards of beauty and presence for the liberal ideas it puts forward within a closed Eastern Arab society, which, in its perception, constitutes a point of convergence for the Western recipient, who strikingly refers to this educated, conscious body in thought and beauty.

It is possible to refer to the theatrical experience presented by director Jawad Al-Asadi in presenting the body not as a pornographic subject but as a problematic topic within Moroccan society in his play *The Two Maids*. He presented it as a subject of the problem prevailing within Moroccan society, in which he pointed out that the body is a symbol of self-potential and a means of resistance to what a poor, destitute social group suffers, namely the category of maids and ladies. The director could only show the potential of this self and the means of resistance and expression of this category of women.

What the director wanted from the performance of his play was to change the conventional view of the female body, moving away from pornography and turning to the world of the expressive body, which gently prompts viewers

to think about the aesthetic of this body as a conscious, educated body. Al-Asadi wanted to confine the recipient to the circle of contemplation of this body and its free movement on stage, without restrictions or thinking back to customs, religion, or traditions. He presents it in a completely different way from what he painted as a pornographic body; consequently, there is a freedom from the physical limitations that he viewed as a pornographic female body turned into a look at a conscious, educated body that knows what it wants to convey within the expressive semantic message of the show. The woman's body is one of the basic elements in the theatre, and it is used to form the theatrical world and express the laws, restrictions, and foundations that control it.

From here, one can discover that the Kurdish theatre has a strong affinity with the Moroccan female body, as the body plays a vital role in the Kurdish theatre and is considered one of the most significant elements that theatregoers deal with. The female body is used to express the characters and themes that the theatre addresses for the Kurdish community. In addition, it helps the body employ certain meanings in the context of the presentation and leads the recipient's attention to reach different connotations and interpretations.

Upon careful observation, researchers can discover that every detail of the body has an interpretation that indicates a certain meaning within multiple and different contexts, which prompted researchers to reveal the meanings of the appearance of women and their bodies in the Kurdish theatre to delve into the depths of those life uses of the woman's body within society. In recent decades, specifically since the beginning of the eighties, when the Institute of Fine Arts was established in Sulaymaniyah, the participation of Kurdish girls in a wider and more advanced space has increased. (I still remember the artist Susan Osman shining with her dancing physical performance in *Romeo and Juliet* directed by Farhad Sharif, and also the artists participating in the performances of the Salar Festival Theatre and the Kurdish experimental theatre group) (Darwish: 2023).

The most common use of the Kurdish woman's body in theatre is for the performance of the artistic role, which is used to display a range of acting roles and ballet art, express emotions, and display certain meanings. Kurdish women have struggled since the beginning of the emergence of theatre in society in order to take a worthy position, as they have participated since the Fifties of the last century in theatrical performances to prove that they have the possibility to enter the fields reserved for men, especially in those days(we see Mrs. (Nermin Nakam) participate in performances in the middle of the century, and after that many creative diverse energies appeared, including those who entered the academic field and others who remained within the accumulation of personal experiences) (Tanya:1986:43). In the same context and about the beginnings of the appearance of women in the Kurdish theatre in the Fifties of the last century, researcher Yassin Kader Barzanji points out that (in many other sources, the name of Mrs. Nermin Nakam came to mean that she was the first actress to appear on the stage in Sulaymaniyah) (Barzanji, 2007:87). This means that the appearance of the Kurdish actress began more than half a century ago, subsequently we see her now appearing strongly in the Kurdish artistic community.

Since humans pay great attention to body language in human communication and consider it a complement to spoken words and sentences, this indicator leads us to what we have already indicated. Therefore, what we see in everyday life in the cases of the appearance of the body can be considered to occur unconsciously, but when switching to another context within what the playwright wants, it can be interpreted within a coordinated critical framework, depending on the use. From here, it was the nineties of the last century and the beginning of the third millennium (the emergence of distinctive physical energies in expression, advanced by the theatre artist and choreographer (Rwbar Ahmed) and her ballet group, and in general, the Kurdish theatre actress remained physically present, "performatively" and "choreography," trying to break the taboos that she wants to restrict and

hinder to express her feminine being and what is raging in her artistic imagination to embody her roles at the highest semantic level to the recipient and still is) (Darwish :2023). The spaces of freedom that exist within Kurdish society in general have helped the female body to appear and participate in various cultural activities. For example, in the nineties of the last century, when the traces of the faith campaign of the former regime prevailed, the Kurds were living their physical and expressive freedom in their areas outside the control of the Iraqi state, which enjoyed great freedom of expression and life.

While we are well aware of the generally accepted axioms that the Kurdish theatre was under the influence of the Iraqi theatre and that its pioneers from the second and third generation are graduates of the college and Institute of Fine Arts in Baghdad and were influenced by the Iraqi theatrical experiences, but they developed the space of using the body in their performances because at the time of political persecution, the authority and those on its behalf were not aware of the meanings and connotations of the symbolic use of the body in theatrical performances on the one hand, and on the other hand the absence of religious and sectarian authority that covers the lives of the rest of Iraqis.

In the Kurdish space, which gave the Kurdish woman a better space to appear and use her body in various expressions, the body of the Kurdish actress began to transform, highlighting the culture of society and the delivery of ideas that have their own connotations and cognitive and cultural values. It is important to delve into the specificity of her physical expression and dedicate it to communicating intellectual messages and cultural values in many cultures. In addition to the auxiliary space of freedom, Kurdish women's efforts are provided to overcome the obstacles of their actual presence in directing society towards the best and most advanced. In the performance of *Someone Is Going to Come Home* by Jon Fosse, directed by Mehdi Hassan, who highlighted the physical freedom possessed by the Kurdish actress with the cultural openness to the artistic movements that

prevailed in Kurdish society, which qualified him to go into areas that were previously forbidden and enter into their worlds, including the world of women, who began to open up in larger areas than before and the harsh societal view of her, which she suffered and confined her within strict taboos on herself and her body, considering it taboo.

This openness has taken up a wider space in the expression and image formation of the female body on stage and in the extent of its interaction with the male body. Which took us, among what was presented by director Mehdi Hassan, adapting the female body, which he expanded to break all the possibilities that were looking at this body with inferiority and pornographic sensuality, and taking it out into semantic spaces drawn with high symbolic accuracy, and for what he wants to bring to the recipient of a visual and scenography culture of this body, so when the example (Chawan Khalil), who performed with impressive boldness, approached and ignited the body of her counterpart, it is a body inflamed with thoughts, expression, consciousness, and an aesthetic presence. It was only to present the female body and what it fits into as free material that has its own entity to deal with and express what it wants to broadcast from the message in a highly meaningful and present figurative language.

The Dialectic of the female body in cinema:

The female body in cinema is a controversial topic, as it is portrayed in different ways, reflecting the culture, traditions, and social norms of different societies. No critical or analytical approach can claim to cover all the worlds and details of the subjects of the body in cinema because it requires the integration of analytical approaches as a complex subject in which anthropology intersects with history and philosophy with literature. Therefore, we find it difficult to approach the concept without taking into account the historical and artistic contexts in which the body appeared as a personal image.

The female body has historically been used in cinema as an object of desire, a tool for male pleasure and entertainment, and it is rarely thought about how it affects female viewers. This type of personification was widespread,

and it is still very common to portray women as sexual objects used to move the plot forward. In addition to the harmful effects that fall on self-esteem, it similarly perpetuates the destructive idea that a woman is supposed to be perceived as a lustful body and not heard. Therefore, the use of the female body in cinema has emerged as controversial material in multiple critical contexts and fields of knowledge. Some believe that American cinema, represented by Hollywood, has worked to embody a certain type of female body image, an image that is often unrealistic and even harmful to women themselves. Despite the steps that have been taken in recent years to show a more realistic and diverse range of women's bodies on the big screen, it is still far from the norm.

Some theorists in fields of knowledge related to feminist cinema point out that the female body has been shamelessly exploited in cinema in ways that make women just material for pleasure. The avant-garde British film theorist Laura Mulvey in her most famous paper (Visual Pleasure and Narrative Cinema) discusses the concept of male gaze and compares cinema with it. Mulvey believes that the sexual difference between the sexes is fully reflected in cinema by showing men as outstanding heroes with authority and producing, from their looks and gestures, images of women. Mulvey emphasises that what this mainstream wave in cinema is trying to convey is that a woman can be normal and encourage a man to move, but she remains passive as an object for sex and satisfaction of desire, while the one who appears as a hero is only a man, and subsequently a woman becomes a carrier of meanings but cannot create meanings for herself.

This oppressive and discriminatory practise has been normalised in the name of entertainment, a lame excuse for the obvious misogyny displayed on the screen. It is not surprising that women are sexualized in films, but they are often portrayed as just instruments of male pleasure. This has led to the misrepresentation of female characters, a lack of depth and complexity in their identities, and a lack of belonging to their important and fateful issues. Laura has argued that mainstream films especially satisfy the male viewer by projecting

his desires onto the screen. Women are seen as objects offered for the pleasure of male viewers; instead of being portrayed as individuals, they are reduced to images aimed at satisfying male desires. The way women are portrayed in these types of films plays a major role in setting societal norms and expectations. She sends the message that a woman has value only for her physical beauty, and her value comes from her compliance with male desires. Critic Molly Haskell believes that the method used by male directors to present the image of women, in fact, reflects their values and their own lives; she also believes (that the presence of women in the system governing the film industry as well as in Western social laws fully reflects masculine values, and women play the role of the carrier of male fantasy) (Samadi, 2012).

While Haskell goes even deeper in analysing the narrative of Western masculine society that is shown through films produced by male directors (the biggest lie committed in western society was the inferiority of women, a lie that is deeply rooted in our social behaviour, and that the mere recognition of this lie exposes the entire fabric of civilization to disassembly) (Haskell: 2016:62) In the same context, one can find that Hollywood cinema and its methods in familiar cinema depend on the type of performances in which the body becomes a commodity to attract the attention of the audience, and he worked intensively to find a style of actors that Mary Ellen O'Brien does justice to in the list of physical actors (the physical actor provides a valuable pattern and model to the public, and in those cases, this model uses the body in all kinds of roles and its multiple styles). (O'Brien, 2012: 48) Thus, in a clear reference, we see that during the Golden Age of mainstream cinema in Hollywood, Marilyn Monroe and Elizabeth Tyler appeared as two physical actresses who were mainly adopting the style of arousal through body movements.

In response to all this, feminist movements and cinematic waves have emerged under the influence of feminist movements and the ideas of many activists to stand up to that inferiority view adopted by many societies, regardless of what some of the ideas that deny the existence

of that view. The attempts of women, through their multiple expressions, pour into the field of struggle against the marginalisation that affects women at all levels in patriarchal societies because they are societies based on domination and exploitation. Hence, these attempts are based on the principle of demanding justice and equality. All the activities that women produce or participate in are focused on working against marginalisation and ostracism. Therefore, women in their many attempts seem to emphasise the insistence on the concepts of that difference, which are discussed by different intellectual currents (sexual difference is one of the major philosophical issues, since it was not the major issue of our time; according to Heidegger, for each era its major issue occupies his thinking, and only one issue, that of sexual difference, is perhaps the major issue of our time, which could be our salvation if we occupied our thinking about it) (Che & Gross, 2009:78). From this point of view, we find that women's cinema embodies a kind of awareness-raising and daring in nature, along with human depth, and what makes it more distinctive is that its creators are women who took upon themselves the task of promoting the presence of women in their own way and through their lenses to go through the experience of working in a thorny field that was reserved for males who imposed the dominance of their inferior view of women on this influential medium, which can reach the recipient faster than any other means by adopting the image as a direct means of expression. While (screenplays do not give us direct access to the world, and although cinema generally tries to imitate "real life", it presents us with a constructed world, fabricated through a carefully selected set of representations) (Murray, 2020:12). In the same context, the writer Annette Kuhn published her book (Women's Pictures: Feminism and Cinema), in which she discussed many concepts, including that feminism and cinema can provide the basis for new forms of expression, which provides an opportunity for an alternative feminist cinema in terms of the language of the film, methods of conveying the story, and the visual context, all united in an

artistic medium that helps to show what is going on inside them.

Although women broke into the world of cinema in the Twenties of the last century, they did not receive the same presence, effectiveness, and presence on the scene as men. Among the few examples that can be mentioned is "Olga Preobrazhenskaya.", who had the opportunity to be an assistant to the Soviet director Alexander Dovzhenko. During the Fifties and Sixties, Hollywood witnessed a wave of idylls, or women's dreams (on the other hand, cinema in this period knew the largest extension of sex films that were popular, the size of which was limited to a certain type of audience but caused severe extravagance and a terrible decline at the level of the big screen; despite this, the barbarism of obscenity from American or Italian studios and other countries in Europe and Asia did not stop) (Zrari: 2002:44). Contradictorily, in the seventies of the last century, a feminist cinematic movement emerged in response to what the male cinema presents, represented by numerous attempts by women directors with enormous expressive potential to fight the stereotype of women in cinema, which is far from reality, where the complexities that the female character must involve are denied, and they are classified into ready-made roles and prevalent because of the cinematic masculine attitude. Here, we can refer to what director Agnes Varda did in 1975 in her film (*Women Reply: Our Bodies, Our Sex*). The film focuses on the answers of a group of women asking them questions that they face in their daily lives in all human societies and discusses more subtle issues about the specificity of female existence. A group of women who showed that women must be reinvented as a new gender-related commonality

The works of that era were preceded by a cultural feminist movement called the Second Feminist Wave, in which many different opinions and ideas arose that work on the female presence in cultural fields influenced by the works of feminist theory such as Simone de Beauvoir (*The Second Sex*), Betty Friedan's book (*The Feminine Mystique*), and Kate Millett's book (*Sexual Politics*). From here, the feminist film theorist Claire Johnston began in

1973 to put forward a different point of view from the majority of the visions popular at that time with regard to the artistic style preferred to be followed in making feminist-oriented films. Claire was supportive of resisting the male cinema that makes a lot of profits and is followed by a wide audience in search of pleasure and as many people as possible because cinema is considered more a mass art than an elitist one. In her thesis, Claire pointed to the work of American director Dorothy Arzner and American-English director Ida Lupino as examples of women directors who were able to partially break stereotypes in Hollywood cinema. Her point of view discussed the attempts of other filmmakers, such as Agnes Varda, who have used experimental cinema methods as a medium for making their films, which Claire sees as attempts within a narrow elitist sphere that do not reach the public.

To that end, we proceed to another space within Middle Eastern societies, which deals with the appearance of the body in art works in a different way from what is happening in the Western world (the body in Arab filmography is repressed, modest, and not fused with reality and its changes; it was not achieved after its visual novelty in the cinematic image, and this is originally due to the injustice and poverty, which the concept was met with in the history of Arab-Islamic culture, and also because of the nature of Arab societies, which recently witnessed religious inflation in their daily lives) (Al-Hasani: 2019).

When a woman challenges her faded image in cinema, she tends to produce a different discourse and a different image of herself and her being as an influential part of a masculine-minded and wilful society. From here, the steps of feminist cinema began to deal with her issues in detail, discussing them in a different way away from the masculine view of those events (feminist Arab cinema in the Twenty-First Century is more likely to focus on addressing bold topics, most of which relate to motherhood of an illegitimate child and rape, and more strongly address aspects of political authoritarian entities or social masculinity) (Ali:2022). Hence, one can refer to those bold attempts by women directors in Middle Eastern

world who tried to break the male illusion that cinema is a male-oriented art due to the peculiarities of production on the one hand, and the difficulty of dealing with a wide audience and pleasing them on the other. What has been done by women directors from Morocco, with the participation of Moroccan actresses and some attempts by Kurdish women directors, although on a small scale, gives us the opportunity to reflect on these bold experiments, try to analyse examples of them, and study the working conditions in them.

The aesthetic approach to the Moroccan and Kurdish female body in cinema:

Many critics argue that feminist thought may go deeper than we imagine from the abstract treatment of the image of the female body in cinema, or rather, that it discusses the female existence through the images in which women appear in cinema. Because the nature of Societies has a great impact on creating the image of the being, one can discover that what phenomenological thought discusses through its examination of the reality of women's treatment of their bodies within Middle Eastern societies, in particular, because we find that (the woman's body and her external form are not related to her true self, but it is a societal cultural industry. Besides, this is not just alienation but, moreover, the amputation of a relationship and connection with the world, the amputation of embodied perception, which ultimately results in an existence that never reaches its own destination) (Abuzayd: 387:2022).

The human body has always been the subject of politics and ideology as a focus of power and authority, and power relations have emphasised the body as an area of investment, tormenting or imposing on it the power and energy that they impose on it. This body has been emphasised throughout history as a productive and useful machine. This has made the body, as a social interpretation, a place of power and an object of oppression and obedience; both social and political systems must put their mark on the body for their superiority. On the other hand, the body often resisted common position by rejecting laws and rules of the dominant power,

by violating the techniques of power and authority, in addition to, presenting itself as a counterpoint to power and dominance. If the human body is the axis of power in this way, then historical evidence suggests that the body of the second sex, the woman, was much more influenced by this technology; religion, customs, ideology, science, politics, and the state have constantly tried to make this body more obedient and oppressive by establishing certain laws, codes, rules, and codes.

Self-knowledge is not only a mystical expression; it also has an individual dimension as well as a cultural and social one. Self-knowledge is a dual consciousness, which in the first dimension gives you a free individual and in the second a free society. Subsequently, the space of self-knowledge for women is inextricably linked with the nature of societies. Therefore, one can find that both the Kurdish and Moroccan societies have peculiarities related to the extent of openness being conducted in them. Moroccan society has crossed a vital step in the path of openness, especially in the last two decades, but this has not prevented the dominance of heritage and the old social heritage and its influence on the thought of certain groups of society. This hypothesis also applies to Kurdish society, with some exceptions, because (an individual who lives all his life in a closed environment, as is the case in isolated tribes and villages, remains subject to social hypnosis in his old age; he sees things through what was inspired to him in his narrow society, and he remains until the hour of his death, but the one who lives in an open environment, when he grows up, falls under the influence of social suggestions of various types) (Al-Wardi:172:1972).

Getting out of the domination of the group and their influences requires a double effort. An individual in many closed societies cannot embark on the path of this adventure without support coming from outside. This support in many societies is represented by Western ideas and orientations, or what some call the high winds that reveal what is hiding under the weight of traditions, but in the willing change that took place in some of the societies, the

visual image played a prominent role in them as Millili mentioned:

there is no doubt that the place of this change or variation, if it is true to say, in a large part comes from the image, with its ability to caress human feelings and instincts. It transcends all boundaries, penetrates all distances, and opens up at all levels, which paves the way for it to penetrate the imaginations of individuals young and old, illiterate and educated. It is a visual text open to all languages, which makes it an effective tool and an effective means of directing individuals and communities, controlling their symbolic patterns, their way of thinking, and the nature of their feelings (Millili, 243:2022).

Cinema, as a field brimming with a whole flood of images, as Adorno describes, can participate in the acceleration of stereotypical thinking in entire societies. That's why we see attempts by workers in this field hovering around the idea of exploiting the power of the image to build a different consciousness of the dominant and the follower. Moroccan Director Farida Belizaid is one of the most interested in women's issues and concerns, and she works silently for the development of cinema, highlighting women's capabilities, defending their issues and rights, and achieving gender equality through capacity development. Belizaid believes that what women are experiencing is not limited to Morocco or the Arab world alone; the suffering extends to the rest of the world as a whole. Therefore, through her films, she tries to express the feminine world because she sees that Arab women live in fictional female worlds that have nothing to do with reality.

Though the prevailing perception of Moroccan cinema shows us that the uses of the female body in it are a symptom of a deeply patriarchal society in which women are routinely objectified and sexualized, the proliferation of female characters with overly feminine features and idealised characters removes the complexity of female identity and encourages viewers to accept this narrow definition of femininity. Rather than being treated as

independent, female characters in Moroccan cinema are often seen as objects that exist only for the pleasure of male protagonists. Producers and directors fail to explore the stories of female characters other than their gender roles, instead relying on stereotypes and metaphors to portray women as nothing more than desirable objects. Correspondingly, according to this way of thinking and dealing, the use of the female body in Moroccan cinema is problematic in itself, but it also has far-reaching implications. It perpetuates the idea that women are nothing more than objects of pleasure and reinforces a male-dominated society in which women are expected to be passive and compliant. It also perpetuates the idea that a woman's worth is tied to her physical appearance, which leads to unrealistic expectations and body image problems.

As mentioned earlier, Moroccan cinema has a different path. There are directors such as Farida Belezid and Farida Bourgueya who presented a progressive vision of women's reality from a female point of view that characterised their films, especially director Belezid, who dealt with the spiritual relationship in everyday life away from the material. The social reality of the Moroccan woman gives her the opportunity to express herself and what is going on inside her through a sign context in which the body participates as an integral part of the woman's being because the life scene is dominated by a kind of freedom that helps to show body expressions within the framework of signs that feed on life connotations that come from outside the creative process itself. This is what she worked very hard on in her film (Juanita, the Girl of Tangier).

In this film we are in front of a different cinematic treatment of human issues with women at the centre, so we find that Farida Belyazid's cinematic treatment is based mainly on a female problematic approach that is free from gender bias or gender, but keeps in the space of human questioning about the status of women and the attitude of others to her. Hence, she asks the eternal question: Is the woman a victim or guilty? And leaves the viewers the freedom to choose according to their knowledge

and position on the events. The director is not afraid of using the body as an integral part of the actress's potential; thus, we see her dealing simply and naturally away from complexity, neither in terms of composition nor through the narrative. Some critics believe that Farida Belyazid tries through this film to capture multiple women's worlds that represent the relationship of the ego with the other and symbolically refer to coexisting, opposing, and conflicting cultural entities at the same time by emphasising freedom, love, and fulfilment through a narrative devoid of any negative pity. On the other hand, it is possible to refer to the participation of a select group of directors who, in turn, discussed the reality of women in Moroccan cinema and the horrors and marginalisation; for example, Saad Chraïbi in his film "Women and Women," addresses the oppression and social violence that women are subjected to in many areas of life, despite what we know about what is going on in society. Therefore, one can find that the uses of the body of the Moroccan actress take on a different, more open character and repel spaces for expression because what the directors touch on is poured into the core of women's topics without fear of the interpretations and consequences of the scene. Here, the Moroccan woman seems to be freer than others because she enjoys a feminine space and sees female directors who represent that orientation, such as Belizaid and Bourgueya.

On the contrary in the Kurdish world, there are many differences in dealing with the position of women and their physical presence with their image represented in art. The reality of Kurdish women reveals this veiled truth because of their social and political status. Although the Kurdish society is not all Muslims, it contains other religions, and among its Muslims there are different movements, sects, and paths, full of different directions, as well as an eye presence of non-believers, leftists, democrats, nationalists, socialists, etc. of different ideas and beliefs, but the dominance of traditions and customs inspired by religion remains stronger than all existing enlightenment ideas and movements.

The movement of the Kurdish body can be easily felt in the kind of context that individual freedom has largely provided in Kurdish public space. This situation can be easily transferred to the theatrical space; the body of the Kurdish actress derives her free movements from the kind of numerous freedoms entrenched within civilised society that the removal of strict religious domination allowed her to move freely. Indeed, some actresses, unlike their peers, managed to break the tie and bypass the prohibitions.

This case is considered, from the point of view of most of the artistic and sometimes from the point of view of theatre criticism, as a kind of audacity by actresses who have departed from the prevailing tradition and are praised by the media and even on social media. However, it should be noted that this tribute seems close to the truth on the one hand, and on the other hand, we can refer to the medium itself within the framework of the social vision. If we consider the theatre as an elite art, it allows some movements to be limited, but when the actress goes beyond the normal limits, it is indicated that this is out of the ordinary. Turning to the seventh, more public artwork, the situations look different and controversial.

Hence, one can see that the Kurdish woman's body remains within the context of taboos, therefore we cannot see a touch that is out of the ordinary and traditional perspective, even the civilised orientation, cannot be told through moving images for fear of provoking sensations and feelings of opposites who can tip the scales. Because of this, we see that the scene of the first cinematic kiss in Kurdish films appears to be a unique phenomenon and constitutes an occasion referred to by many media outlets. While the Kurdish actress who appears in the theatre with great confidence is the same one, we see hiding behind the walls of society and social traditions in films, although there are a few Kurdish women directors beside the actress who are trying to create a different image, they did not go beyond the framework of specific situations and did not enter the phenomenon.

It is possible to point out the outstanding appearance of the Kurdish actress (Kardina Heman), especially in the short film (Flight of

the Stone) by the young director (Hardi Hassan). The film tells the story of a woman who came from the city with her different culture to become a teacher in a village. The teacher loves a young man from the village but is shocked by another reality, which is the appearance of the mayor's son who wants her. The teacher keeps between the choice of true love and the power of social authority and norms.

What distinguishes short films is that they deal with topics that dig deep into customary taboos in an effort to stir up public opinion to debate and take positions that would modify the course of the inferior view of the female body. Such films deal with important social issues and problems such as custom and tradition, through which they seek to portray the sociological transformations experienced by Kurdish society and how these transformations reflect on women in particular, within all axes of society. This kind of film focuses on the representation of the cultural pattern and its transformations by creating answers that it puts forward in films with a philosophical meaning that address the identity of women and how to deal with their bodies in a cultural way. Therefore, that has an impact on creating a new consciousness that views women as beings no different from their male counterparts. Thus, we stand here defined by a sumptuous semantic meaning and giving analogies that have their interpretive depth within the included shots of uses such as cigars or naked swimming in a space that creates a kind of physical excitement within a solidarity unit with the other counterpart man. These semantic analogies have their intentional immersion in the seductive physical use through a poetic game that approaches the concepts of a figurative linguistic richness that explodes at the moment of the embodiment of these bold and suggestive shots, which the director used as a protection line for this body with all its connotations and suggestive aesthetic meanings that carry an overwhelming and rich desire.

What the actress and director (Kardinia Hyman) did in the films in which she participated as an actress or as a director by breaking the taboo and entering into a few details of intimate relationships that are part of human life

remained within the framework of short films. Participating in festivals and viewing them, as in the theatre, is limited to an elite of artists, media, or painstaking efforts within a narrow framework that cannot stand up to the prevailing view and the distorted image that the orientation broadcasts of masculinity in the cinema.

Accordingly, the body of the Kurdish actress in front of the public remains veiled, covered, and forbidden to move, unlike what is in the theatre. The logical explanation for this lies in the feeling of shame in women, but women, as Sandra Bartky points out, they are (usually more likely than men to feel shame, and that shame is not just a certain feeling or emotion, although it involves feelings, specific feelings as a widespread emotional reinforcement of the social environment) (Bartky, 1990:85). Bartky therefore presented clear analyses of the structure of shame and explained the conceptual differences between shame and guilt because the boundaries between them disappear in actual life experience. On the other hand, modern psychological studies discuss an important and controversial topic, which is that people in many societies cannot distinguish between guilt and shame because the concept of shame and the sense of female being guilty intersect according to the individual's understanding of them, subsequently she covers up and hid away or tries to avoid what exposes her to criticism and confrontation from a society that portrays her as guilty in all cases, even if she did nothing to be ashamed of.

Although cinema is considered a powerful means to convey discourse, it remains more mass-produced than all the arts and theatre in particular. Thus, one can find that all the courage and boldness of the Kurdish actress, who looks like a person in the theatrical analytical model or what we have referred to in the experiments of short films, disappears in front of the big screen, along with the domination of the male Society of a religious nature with all its pretensions to urbanisation. We conclude from all this that the Middle East in general needs a process of change on secular grounds, that is, the process of secularization is proceeding, which means systematically

weakening the dominance and authority of religion. Because, in the simplest definition, secularism is what the other Western countries have and we don't have in the East. Understandably, this is clear what the Eastern society does not have: democracy, tolerance, acceptance of the other different, human rights, openness to the concepts of equality, and the rights of modern women at a time when everything local disappears and everything global or universal is manifested.

Results and finding:

Through their exploration of different spaces within the two cultures and through an analysis of the reality of women and their social and cultural presence, the researchers reached results that could help develop the status of women working in the artistic fields and find other spaces that help empower women as an influential cultural presence:

- The Middle Eastern societies, despite their many claims that they are keeping pace with the times in guaranteeing rights, consolidating real democratic principles, and opening all fields to women, have not risen to a level that enables them to establish this in the public space.
- The Middle Eastern societies, in general, need a process of change on secular grounds; that is, the process of secularisation is underway, which means systematically weakening the dominance and authority of religion and opening the way for opinion and other opinions to give women the opportunity to express themselves in the manner they believe appropriate.
- Theatre, as an elitist art, is considered a more open space than cinema, which is considered a mass art of the movement of the female body and its multiple expressions.
- There is an intellectual understanding from the academic point of view of the body and how to employ it aesthetically within the framework of theatre and cinema in a thoughtful and academic way.

- Theatre and cinema dealt with topics that deeply dug up customary taboos, intended to provoke controversy about taking conscious positions that break inferiority and pornographic sensuality.

Conclusions:

Through the researchers' deep and thorough study of the aesthetics of using the body and the extent of the relationship between two forms of culture, there were conclusions they reached through a careful appointment of the subject of the study, including:

- 1- Researchers note that there is a clear influence on the actress in general resulting from her culture and society, as we note that the Kurdish actress has taken another space of freedom after moving away from religion and dogma, while we find the Moroccan actress has been clearly influenced by the Western culture dominant over her within a society inclined to this culture and believes in it.
- 2- Each culture and civilization have its own aesthetics and standards of beauty that suit its environment and its intellectual, religious, and ideological orientations, which were taken and adhered to by both Moroccan and Kurdish actresses.

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