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À Kaboul, une voix se lève

A THOUSAND GIRLS LIKE ME

un film de Sahra Mani



LES FILMS DU TAMBOUR DE SOIE - AFGHANISTAN DOC HOUSE - MAHISTAFILMS - FIRST HAND FILMS

Projet financé par le Centre National du Cinéma et de l'Image Animée (CNC) et le Fonds National de l'Audiovisuel (FNA) - Coproduction de Blue Bird Distribution et de la société de production indépendante de Sahra Mani

Télérama

2019

AMNESTY
INTERNATIONAL

AFGHANISTAN DOC HOUSE - LES FILMS DU TAMBOUR DE SOIE - MARMITAFILMS PRESENT



A THOUSAND GIRLS LIKE ME

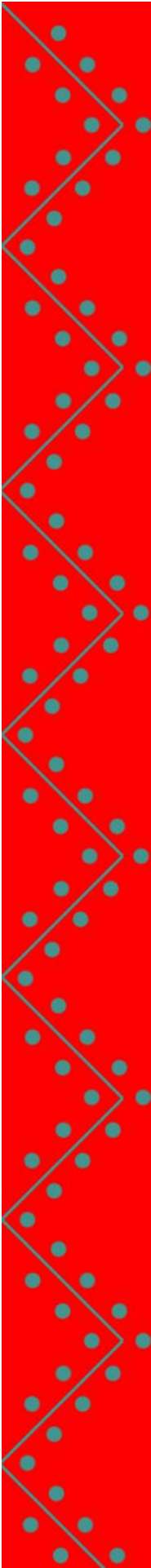
هزار و یک زن چین من

By SAHRA MANI

*One woman's obstinate battle
to make her voice heard demonstrates the power of action over fear*

Sales: First Hand Films : esther.van.messel@firsthandfilms.com - gitte.hansen@firsthandfilms.com







A DOCUMENTARY FILM BY SAHRA MANI-MOSAWI

Production : Afghanistan Doc House / Les Films du Tambour de Soie

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Length : Languages :

World Sales:

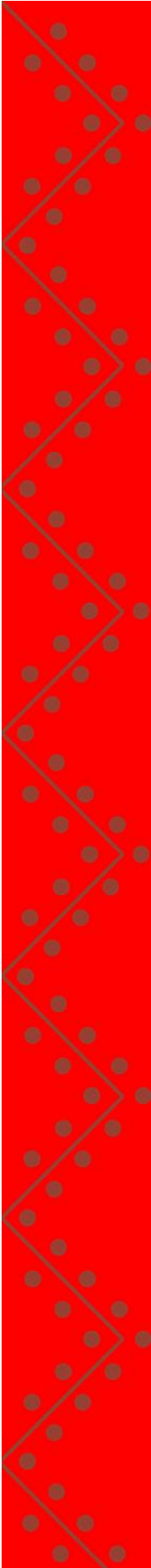
Support :

Farsi – sub. English

First Hand Films Esther van Messel: esther.van.messel@rsthandlms.com
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Chicken and Egg Pictures / Fork Films / Greenhouse / IDFA Bertha Fund / Région Nouvelle Aquitaine / Région Provence-Alpes-Côte d'Azur / Radio Télévision Suisse / Sundance Institute





Logline : When Khatera, a 23-year-old Afghan woman, opposes the will of her family and the traditions of her country to seek justice for years of sexual abuse from her father, she sheds light on the faulty Afghan judicial system and the women it rarely protects. One woman's obstinate battle to make her voice heard demonstrates the power of action over fear, documented by a young Afghan director.

Synopsis : Our story begins in 2014 when, appearing on a national television show, Khatera publicly accuses her father: for more than 13 years, Khatera suffered physical abuse and repeated rape at the hands of her father, resulting in numerous pregnancies. Most of Khatera's pregnancies were abruptly ended when her father forced her to abort, but two reached full term. Khatera's three-year-old daughter, Zainab, was spared this horror, but Khatera fears for her and her unborn child.

Despite Khatera's many attempts to file charges against her father for his crimes, neither the Afghan police nor the legal system helped her. With her television show, she finally succeeds in bringing her case to justice; yet this brave action turns her family and the community against her and her mother. Her uncles have their own idea of justice and believe that the death of Khatera and her daughter will end the shame on their family and exonerate their brother. Our story follows Khatera during those months, when she's fleeing from her uncle's threats, living with her mothers and kids in safe houses, and goes through the procedures of the legal system. Despite the fact that her father finally gets arrested and Khatera has the signatures of 30 neighbors and the local Mullah corroborating that they were aware that Halim was sexually abusing his daughter, the court, finally ignores this evidence. The judge shows no concern for her horrific abuse, suggesting that she could have ended her plight by killing herself, or her baby, or by simply returning home and forgiving her father.

Far from being dissuaded, Khatera intensifies her efforts to seek justice and ensures her father doing no further harm. She finds Nahid, an attorney who makes a stronger case, based on a DNA test proving that Khatera's children are her siblings, too. Nahid begins a court case that breaks legal ground and all looks promising for a conviction.

In 2016, Khatera finally succeeds in getting her father sentenced . As the family threats go on, the only remedy for Khatera and children is to leave the country.



Director statement : I am a young Afghan woman living in Kabul. I am part of

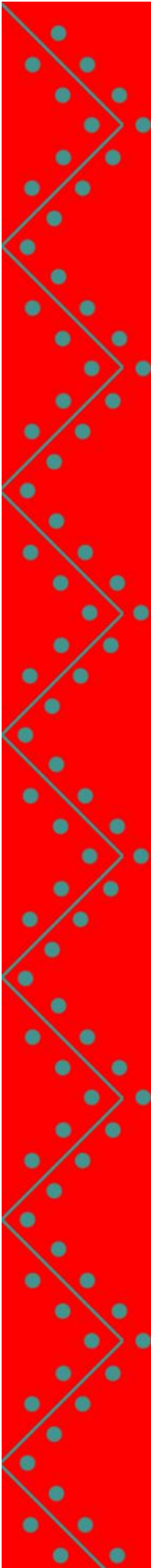
a society that has the highest rates of domestic violence and gender inequality in the world. I can see it. I can feel it. And I have access to it in ways others don't.

Afghanistan is one of the most corrupt countries in the world. Getting justice for a victim of rape, or incest, is almost impossible. Some cases are highlighted in the media, but many remain unknown. My film wants to highlight the necessity for making 'unknown' cases known and confirm our need to fight against social ills and injustice against women.

We want to give voice to all victims of rape and incest in the world, especially in a society like Afghanistan, and we want to stop violence against women.

What's important to me is not to focus on the suffering but to focus even more on how that suffering is a rallying cry for change. How we as women are fighting for change whenever we live.





KEY PROJECT STAFF

DIRECTOR

Sahra Mosawi-Mani is an award-winning documentary filmmaker, Lecturer at University and the founder of Afghanistan Documentary House. She started working in media from 2001 with the goal of using media as a catalyst for good. Since, got her Master in Documentary film making from University of the Arts London she has focuses on creating documentaries centered around her own country Afghanistan, that lack democracy and equality.

Beyond the Burka (2014) International Women's Film Festival (Herat): **First Price** Afghan International Film Festival (London) : **Special mention**

Kaloo School (2013) **Nominated in** : Middle East Now (Florence) • One world - International Human Rights Film Festival (Prague) •

International Documentary Filmfestival Amsterdam

PRODUCER

LES FILMS DU TAMBOUR DE SOIE has produced documentaries for 25 years. The company was founded in 1987, its name inspired by our first production of a theatre play by Mishima (Aya no Tzuzumi or The Silk Drum). In 1993 the company settled in Marseilles, developing an editorial focus on films about art and the Mediterranean culture. LES FILMS DU TAMBOUR DE SOIE work regularly with National French Museums (**the Louvre, the Musée d'Orsay, Georges Pompidou**) and produce every year between six and eight hours of programmes for French broadcasters (**Arte, France 5 and France 3**) and foreign channels (**RTBF** in Belgium, **TSR** in Switzerland and **YLE** in Finland).

Today their catalogue contains more than a hundred films distributed by **Doc&Co, Andana Films, Terranoa, France Télévisions Distribution** and **Arte Distribution**.

EDITOR

Giles Gardner has spent over 20 years working in post-production. After an early stint in television working on Janet Street Porters ground breaking TV

Magazine Show **Network 7** Giles Gardner went on to study Photography Film and Television at the **Polytechnic of Central London**. Upon graduating he worked as an assistant lm editor at **Pinewood Studios** with an array of international lm-makers such as **James Ivory, Gillis McKinnon, Thaddeus O'Sullivan, Fred Schepisi** and **Jean- Jacques Annaud**. Relocating to Paris in 2000 to edit a feature lm for **Merchant Ivory Productions**, he stayed on, had a family and now lives and works in France full time, editing primarily French produced documentaries and drama.

He has contributed to the '**Emergence**' and '**Greenhouse**' lm programs as a mediating editor. In 2017 he edited Sundance world documentary winner '**Winnie**' by Pascale Lamche, about the life of Winnie Mandela. He is currently nishing a feature documentary with acclaimed director **Peter Webber**.



LES FILMS DU TAMBOUR DE SOIE

Site web : www.tamtamsoie.net