

Article

Sadullo Rahimov

New Thinking in Tajikistan and Cinema's Role in its Implementation

Until 1924, Tajikistan as a country did not exist on the world map. Until that date, the present territory was a mountainous, most backward part of the Bukhara Emirate. Tajiks lived there together with the Turkic tribes, communicating among themselves in the Sogdian-Bactrian languages - dialects of the ancient Persian language.

Tajiks are a branch of Iranian peoples, which originated from the period of the appearance of Indo-Iranian tribes who lived in ancient times on a large territory of such modern countries as India, Pakistan, Iran, Afghanistan, Central Asia.

In the 10th century, Tajiks, along with Iran and Afghanistan, had their own statehood. It was called the Samanide state with the center in Bukhara. This state existed for only about 100 years. Because of internal strife, it disintegrated. And since then the Tajiks did not have their own state. However, any tribes that conquered the cultural centers of the Tajiks (Bukhara, Samarkand, Fergana and other territories), although conquerors, had Tajik as their state language, and forms of governance also were inherited from Tajiks.

Therefore, Tajik-Dari language, - a branch of the Persian language was a core for cultural consolidation of the Tajiks.

By the beginning of the 20th century, Tajiks lived compactly in Bukhara, Samarkand, Fergana, Khujand and other territories of Central Asia. And although they were ruled by the Mangits (Mongolian-Uzbek clans), they spoke officially in the Tajik language, and built their power structure on the model of the past Tajik and Persian states – Sassanides and Samanides. That is, the conquerors were guided by the politics, culture, economy of the enslaved people.

This ruling elite, represented by the Bukhara Emirate, was overthrown by the Bolsheviks in 1920. The need arose for the territorial demarcation of the newly formed Soviet republics. Unfortunately, under the pressure of the pan-Turkists, who got into the Bolshevik leadership, the newly formed Tajik Republic received mainly territories far from the former cultural centers of Tajiks. The Tajiks were forced to build their republic on a mountainous territory (mountains accounted for 97%) with the capital in Dushanbe. During the reign of the Bukhara Emirate, Dushanbe was a small village with a patriarchal economy, with a predominantly illiterate population.

In October 1929, Tajikistan became the Seventh full republic within the USSR.

The resulting new territory was unequal in its composition in terms of its history of existence and social experience. For example, such a district as Kanibadam was once annexed by tsarist Russia, for the loss of the Bukhara Emir in the war against Russia. In Kanibadam, there were close ties with Russia, production and industrial structures already existed, and trade relations with Russia were established. In this small area, the beginnings of capitalist forms of relations were already strengthening.

Gorny Badakhshan, which for a long time was considered Russian territory, was also included in the structure of the Tajik territorial entity. Russian border guards have long lived there along with local residents. So this territory in socio-cultural terms, as well as in Kanibadam, favorably differed in its level from other regions of the republic.

However, most of the territory of Tajikistan at the time of the Bukhara Emirate was considered a mountainous territory and in cultural terms illiteracy reigned here, predominantly the medieval level of consciousness prevailed.

This consciousness took on a more vulgar, squalid kind of prejudice. It no longer reflected the course of history at all. It gave the impression that history had stopped running in this part of human civilization.

The Bolshevik government, burning with the ambition to achieve a world socialist revolution, was extremely interested in transforming the medieval consciousness in the "Soviet way". Soviet State considered its task to introduce in the minds of the illiterate population the culture of the modern West-East in those years.

What did the phenomenon of the introduction of "East-West synthesis" mean in a culture with a medieval level of consciousness?

In short, this synthesis should be understood as a harmonious combination of all the best, creative, advanced, innovative, democratic, that was in the culture of the West and the East in a single national culture.

Along with the introduction of a new culture, the transformation of traditional types of arts into new European models, cinematography appeared in Tajikistan in 1929.

The very appearance of cinema in this region, which was considered the most backward outskirts of the Bukhara Emirate in the 19th century, was a phenomenon that can be compared today only with the advent of aliens. Cinema for the inhabitants of Tajikistan in those distant 20s - 30s of the last century had a truly revolutionary influence. Moreover, this influence was really fast, without much time and money. Cinema, being spectacular, not requiring literacy, like a fantastic mirror "jahonnamo" ("world reflection") from wonderful Tajik fairy tales, with its arrival on the land of Tajiks, performed a true miracle. It "illuminated" with its rays, liberated the consciousness of the people, which was in the grip of medieval ideas, pulled it out of the captivity of ignorance and backwardness, became, as it were, a ladder for the

transition from one level of civilization to another, modern, developed, in which the power of reason was obvious. Cinema connected the Tajiks with the modern civilization, and with all the humanity. And, although the Soviet government used cinema mainly for propaganda purposes (and this was especially obvious in the first decades of its existence), nevertheless, the appearance of cinema in Tajikistan played an important role in shaping the national identity of the people.

A striking example of this is the film "Emigrant" by Kamil Yarmatov - the first Tajik director, screenwriter, actor, then after a break followed by films by Boris Kimyagarov, Takhir Sabirov, Davlat Khudonazarov, Valery Akhadov, Bako Sadykov and many others.

All these transformations, and especially the influence of cinema, contributed to what soon bore fruit. The overwhelming majority of Tajiks realized the real conditions of their life, got rid of prejudices, their worldlook significantly transformed from the mystical, religious one into adequate, and real.

Now, in the new conditions, when Tajikistan acquired state independence, it became necessary to carry out the same reform of consciousness, as it was, in principle, characteristic of the Soviet period: a significant part of the population continues to live with the old Soviet values, old ideas. Although the Tajiks found themselves in a new reality - the ideology became independent, the public consciousness of the Tajiks began to lag behind the new public consciousness. This happens with all societies, when a new ideology, new thinking, a new culture has already arrived, and the traditional mass consciousness, since it is usually conservative, does not immediately and simultaneously master the new trend. In short, current situation by its form is almost similar to the beginning of the introduction of Soviet ideology in Tajikistan. And for independent Tajikistan again it is necessary to solve the problem of synchronization of public consciousness with a new ideology, new cultural content. The question of the introduction of new thinking - awareness of a new historical reality, a new type of thinking follows, probably, should be studied within the framework of the features of traditional culture.

What does new sociocultural thinking mean?

In the first stages of Tajikistan's existence under the conditions of state independence, three stages of self-awareness and identity have already been experienced: the Tajik philosopher Jonboboev S. wrote about it.

The first stage is, after the collapse of the USSR, the official entry of Tajikistan into the status of an independent republic (1991-1997).

The second stage is the exit of the country from the civil war, the signing of a peace treaty between the conflicting parties, the establishment of a peaceful transition of the

country based on the construction of a new state structure, the determination of the strategy of the national economy, the type of management, the exit of the country from energy and communication dependence (1997 - 2015).

The third stage begins in 2015 and continues to this day. The essence of this stage is the stable and sustainable development of the foundations of a comprehensive economy, politics, an orientation towards a common human culture based on national and democratic values. This stage, in fact, is new, and we Tajiks are on its initial path. It presents us with the right to voluntarily enter the complex, contradictory, competitive world of the market of information communities, to enter the world of globalization.

This stage needs a new young generation, with a mature and perfect thinking, which would be capable of competitive, independent, creative activity, having experience in working with the latest technology of interconnection. At the same time, this generation should be interested in preserving and updating national values and interests.

The tasks of the present stage are to get rid of the national "philological" arrogance as soon as possible, which is expressed in disputes about the nation, with the claim to the cult of the national language, which we inherited from the last years of the Soviet period. Now it is a time to form a springboard for the further development of society, its economy, and create real ways to transform this society into a true pluralistic civil society.

In the modern global world, not a single country and not one nation alone, only on the factor of a purely national language or national culture, can solve its urgent problems¹.

It should be noted that new thinking is associated with the concept of "new look" and "new values". "New thinking" has no alternative. There is an antipode to it - "old thinking". "New look" should not be seen as synonymous with "new thinking". Although the main component in it is "new thinking" but the "new look" presupposes a renewed look at existing values, presupposing their consideration on the principles of rethinking values in terms of their actualization and significance in new values, new ideology.

New thinking involves a new perspective on traditional values.

Let us consider this phenomenon using the example of the significance and value of the new Tajik art. New thinking in contemporary Tajik art forms an integral part of the new culture. This phenomenon is at the stage of constant development, depending

¹ Jonboboev S. Independence and building new nationwide thinking in Tajikistan. Need for talks on consciousness at the new phase of independence/Independence and Culture. – Dushanbe, 2016. P.100-114.

on the guidelines of the global culture. The first signs of this kind of thinking in contemporary art are already evident. Naturally, this phenomenon will pick up the corresponding rates of growth and development over time. It will henceforth become the subject of fruitful discussions, new acquisitions in the field of art itself. New thinking and a new look at old traditions are the product of our independence. The new look is the recognition of one's responsibility before oneself, before the society, before the future generations and history. History has chosen the current generation of Tajiks, which must choose the right path in order to be able to contribute to the successful development of society, culture, to choose the pillar road of the nation's development. A new look is a choice between "ours" and "aliens". Today, the direction of the future has been determined: the movement of Tajiks should be in the direction of modern culture and values, democracy, tolerance, pluralism, respect for human rights, the cult of independence of the individual and society, the cult of values of secular consciousness, modern achievements of science. A new look, new thinking is called upon to free the Tajiks from the influence of old, obsolete traditions. Новый взгляд является выбором между «своей» от «чужой».

Contemporary Tajik art should be an adequate reflection of the new thinking and new outlook of the society, free from old, outdated artistic and aesthetic principles, an expression of creative, innovative ideas. A new look, new thinking should embody a new aesthetic ideal, new themes, equivalent to the level of advanced ideals and values of society, which, by the way, have not yet gained their full strength and content. A new look and new thinking should give rise to a new hero in Tajik art, socially active, proactive, creative, innovator, independent and at the same time a reflector of all the latest trends in the field of morality, high education, professionalism, who speaks foreign languages enough to compete with the world of globalism and competitive market, who would possess the innovative communication technologies. A new look and new thinking in contemporary Tajik art is a new theme that attracts and shapes a new person, with a meaningful self-awareness, creating a new generation.

It is impossible to measure the new reality of society with the old standards. Tajik contemporary art must develop these new standards.

However, contemporary Tajik art (fiction, cinema, theater, visual arts, sculpture, music, television, etc.), despite some achievements in the field of music, visual arts, architecture, is far from presenting this art as a phenomenon that has already mastered a new look and new thinking. The overwhelming majority of works of the current period suffer from anachronism, traditionalism, the cult of old artistic traditions, and sometimes idle talk. This phenomenon is also becoming a reason for the brake, the lag of public consciousness from the modern new thinking, new values, a new view of our reality. It

is especially regrettable that the East-West synthesis, which significantly influenced the entire component of the old art, in the acquisition of Tajik art of realism, rationalism, familiarization with the advanced progressive traditions of world culture, is fading away at this stage of development of our culture. Our art is now acquiring more ala-folklore status.

Tajik art and culture in general are culture-forming systems. Therefore, I think, relying on the experience of countries that have reached a modern progressive level of development, Tajik culture will soon, overcoming the struggle of opposites, more urgently achieve the desired values.

Currently, there are artists who think and work in implementing this strategy.

I would like to illustrate this observation by the example of two films by the Tajik young director Nosir Saidov.

At the end of 2009, the production of the feature film "True Noon" was completed: I would say this with pride for our national cinema, because this work is the first full-length feature film for the entire period of independence, shot on 35 mm imported film, in compliance with all world requirements and standards, applicable to film products of this format.

The director of the film is Nosir Saidov, scriptwriter is Safar Khakdodov. Both are feature film debutants. The peculiarity of this project lies in the fact that the filming of the film was initially financed by a domestic investor. But it soon became clear that the investor was not able to pay the entire required amount. Nosir and Safar began to seek support from international foundations. Finally, they managed to find the right sponsors and the right amount of funds and to complete the production of the film. And by the nature of the production, it naturally developed so that, as is customary in world experience, the film was produced with multi-source funding. *True Noon* has won a number of prestigious awards from international film festivals. There were more than ten of them, 9 of them - Grand Prix award.

The movie tells about a Russian specialist-meteorologist, together with the inhabitants of two mountain villages, which for centuries were separated only by a shallow mountain stream, suddenly become witnesses to the establishment of border posts with barbed wires stretched through them. The inhabitants of these villages, overnight, against their will, become citizens of different states. As a result of this fencing and the laying of anti-personnel mines along them, the inhabitants of both villages face many problems. So, the school with the students is on one side of the barbed fence, and the teacher is on the other. The maternity hospital is on the side, where women in labor cannot reach. Most importantly, the wedding of two lovers who live on opposite sides of the barbed wire creates a problem. Therefore, the situation forces the

characters in the film to violate the border, as a result of which the main character, a Russian man, the only specialist-meteorologist is killed by a mine.

The theme of interethnic relations is very clear in the movie. Actually the main theme of the film is the following. An elderly Russian meteorologist Kirill Ivanovich is friends with the inhabitants of both villages - "Safedobi bolo" and "Safedobi poyon". Warm human relations have been developed between them for a long time, since Kyril came to this area. Kirill learned Tajik language. This, of course, brought them closer to the inhabitants of the villages. Moreover, the main character, a young girl Nilufar (the daughter of Pirnazar, who lives in a house next to the meteorological station), collaborates with Kirill Ivanovich, learning from his experience in meteorology. Working with Kyril, she became so attached to him that she calls him dad. Kyril and the girl's parents take it for granted. And at her wedding, she asks Kyril to play a role of her father. The girl's parents do not object to this desire of their daughter. The parents of the groom Halimjon, in particular, Salim, the head of the family, accept this without any objection to this relationship. Salim appears to be a non-Tajik representative. But this is not readable because of the political correctness of the film. This is also important from the point of view of targeting the film, which we will discuss below.

In the film, every character is not repeatable.

Salim is the owner of a white donkey. A donkey in Tajik villages is valued even higher than a horse. It is not replaceable in everyday life. So this donkey was Salim's favorite. He loved his donkey so much that for example, while visiting Pirnazar's family, he puts all the tasty dishes from the dastarkhan of treats for the donkey.

Kyril is an old man, with a kind, flexible character. He loves people. He is a handyman: in addition to his main profession, he helps residents to repair household utensils. And he sincerely loves his named daughter Nilufar.

The success of the film is associated with the star of Russian cinema, Yuri Nazarov. The script for *True Noon* was written for him.

Pirnazar is a lanky man, the kindest person with an enviable penchant for humor. He loves his pregnant wife, who is about to give birth.

One of the female characters that is typical in the villages is Pirnazar's wife. She and her husband have developed a very trusting relationship. She sincerely respects Kyrill, who, judging by her attitude, is their frequent guest.

There is also Nusrat, a colorful personality, about whom we will talk below.

Nilufar and Halim are a beautiful couple in love. Each of them has its own individuality.

For example, when we first look into a girl's face, we see that it is beautiful in its youth. There may still be traces of childishness in it, but at the same time it is the face of a young lady, a young fairy. Large clear eyes are still full of childish naivety and innocence. The slightly disheveled, unruly hair, which she tries to blow off her face,

gives her a special charm. And a watcher wants to look at this face endlessly, because it has a stamp of beauty that cannot be fully understood.



Even the episodic roles of the head of the post office and Gulshan, the employee of this post office, as well as women neighbors talking about the surprise bull Salim, have both typicality and personality, which generally enriches the picture and makes it interesting from the point of view of understanding human characters.

Salim, having come to the matchmaking, asks, first of all, Kyrill's permission for the girl's hand and heart for his son (this is traditionally the case in the families of this region).

This touching idyll about the brotherhood of people of different nationalities is overshadowed by only one person - Nusrat, who considers Kyril an alien and does not speak very flatteringly about him. But against the background of the general mood of the inhabitants of both villages, Kyrill is respected and in the current situation with the demarcation line, with alarm about the danger of planted mines, his advice for the residents of both villages sounds authoritative and have a great confidence.

There is no military action in the film. Mountain villages are located far from the center. But, nevertheless, communicating with the Central Meteorological Service in Dushanbe, Kyrill Ivanovich feels the echo of the civil war in Tajikistan. And this creates additional tension during the film.

In this regard, using the example of working with two successful scenarios that became the subject of film adaptation by Nosir Saidov ("*True Noon*", "*Muallim*"), I studied the style of screenwriter Safar Khakdodov. He adheres to the following

principles from script to script. The first principle is when in his modeling of the concept of the film funny and sad appear side by side, as in life itself. He does not miss the opportunity to laugh at funny situations and arouse sympathy for sad stories. In the film "*True Noon*" he successfully applies this technique. The main carriers of the idea of the funny in the film are the lanky, simple-minded Pirnazar and Salim with his fanatical attitude towards his white donkey. Both Pirnazar and Salim sometimes find themselves in funny situations, or they themselves create this situation.

The second principle, which is repeated in both films based on Safar's scripts, seems a seemingly ordinary event but suddenly turns into a symbol. That is, a particular case in the context of the entire event of the film becomes ambiguous. This is also observed in another film by N. Saidov - "*Muallim*" ("Teacher").

In *True Noon*, with all the concreteness, individual coloring of the characters in the film, except for the identification of Tajik characters and Kyrill, the nationality of other heroes is not concretized in such a way as not to make the film more targeted. The authors clearly presented this feature to themselves and strictly adhered to it. Otherwise, the film would become limited, tied to a specific event, and then it would lose its symbolism, polysemy, which was conceived in advance.

So, with all the realism of the genre, the realistic acting of the actors, the picture is still symbolic. It is not only about a particular or regional case, which, of course, takes place in our life. That is, this particular case took place with our countries, with which earlier under the Soviet system there were fairly conventional transparent borders, and with the acquisition of independence, each republic strove to stretch out demarcation lines. But with the presence of this concrete historical fact, this movie had also a philosophical generalization. It turns out that this topic took place in many countries around the world. Moreover, politicians have invented many ways to restrict the movement of a person from one country to another.

"We have moved away from the political interpretation of history. In a political sense, the movie would be more specific. It provided many reasons for thought. The main characters of my film love each other and want to become one family, but this becomes not possible because a border appears. This problem, in my opinion, needs to be shown, presented more globally, on a global scale, not being limited to just one region. For example, the situations taking place in Syria, Afghanistan and other regions. Therefore, it seems that the problem of the existence of borders should be linked with a love story to make the story more beautiful, human and dramatic. If love penetrates into all difficulties, then the movie will be understood. After all, no border can serve as an obstacle for human relationships and for love," says Nosir Saidov.

Therefore, the Tajik movie sounded like an international appeal to condemn any attempt on the freedom of movement of an individual. The film is a reminder of what a situation can lead to when the political passions and selfishness of the authorities prevail over the natural vital interests of people.

The scriptwriter Safar Khakdodov described this problem as follows: “*True noon*”, to be brief and not to anticipate the plot, is a movie of how, once dividing one common territory of the village with a border, they destroyed the fate of everyone who lived there. This is not just a geographical demarcation of the territory, this tragedy of fate, ... this story is all-embracing. With us, too, this was in reality - we were forced to live in a "state of the border." We were born in an empire, but one morning we woke up and learned that we now live in a different country, and in an instant we became strangers. The border has become our way of life, it has penetrated our consciousness. And the grip of this border is squeezing us ever more, not only geographically.

There is also an understanding of the emergence of a new system - the system of individualists, isolation, alienation. Our cinema demonstrates how conventions can disfigure people's lives, distorting their psychology, instilling enmity and mistrust in each other. Once again, we wanted to remind everyone that no restriction of freedom leads to positive results. Because limitation is violence against a person, in which the desire for freedom is still laid by nature. And no artificial mechanism will deprive him of this property. So the “divide and conquer” theory is fatal to the world. So far, not everyone has been given to understand this»².

However, the death of Kyrill, a positive Russian hero, who lived peacefully among the Tajiks and other nationalities of the two villages, is also a symbol. The authors express regret (and the overwhelming majority of viewers from different countries agree with this) that the good traditions of interethnic relations that were formerly in Soviet times are disappearing.

“*True noon*” as a whole, if we consider it in the context of the film process of the country and the world, is undoubtedly a breakthrough.

² S. Haqdodov: «It is impossible to build democracy, blocking roads with borders». NIAT “Khovalar”, Tahmina Goibnazarova, August 7, 2009.



The film "*Muallim*" ("Teacher") should also be recognized as a breakthrough. The success of the film "*Teacher*" was also associated with the movie stars - Marat Aripov, who did not appear on the screens for more than 20 years, and the Iranian superstar Makhnoz Afshor. "I was asked a lot of questions about this," Nosir Saidov noted, "why, they say, didn't you have an actress at home? Firstly, there was no actress, it also happens, but what I saw in other films of Makhnoz, and I saw a lot of them, prompted me that she can play it, she was an actress we needed for the movie. And for me it was not of fundamental importance that there would be no distribution of "*Muallim*" in Iran, because someone believed that the reason for the invitation lies precisely in

this, because she is a superstar of Iranian cinema, and as a result, "*Muallim*" turned out to be the film with the largest distribution in the Makhnoz career".

Thus, another world experience of cinematography is read - to invite superstars to participate in the film. This is important not only from the point of view of the festival environment, but also the interest of a huge audience.

Nosir shot his film "*Muallim*" in 2014, again in tandem with the scriptwriter Safar Khakdodov. The events of the film take place in the same way as in "*True Noon*" in a Tajik village. In the film, on the example of the fate of an old rural teacher and his sons, it was possible to touch upon a number of interconnected very sensitive social problems. The story presented in it is the fate of people intertwined with each other, who in the first difficult years of independence of Tajikistan (the beginning of the 90s of the XX century), full of tragedy, want to save their face, their values, hope and faith that were formed during the years of Soviet power. This is the time of transition, when the previous values were formally canceled, however, people continued to live with the same consciousness, actions, and way of life. And the conflict was obvious between old values and new rules and norms.

In one of his interviews, Nosir confessed about his credo in life and in cinema: "In my heroes, I was always primarily interested in the ability to preserve dignity. But in a situation where the whole world now lives according to the rules imposed by modern technologies, when there is no time to comprehend not only someone's actions, but even our own, I am afraid that we will soon lose the remnants of our own dignity. It worries me, I want to make a movie about it. For an Eastern person, dignity, understanding and respect are extremely important. You can only reach someone else on the path of preserving a person in yourself, no matter how pompous it sounds."

Both "*Muallim*", and "*True Noon*", are distinguished by a high technical level, which allowed its owners to exhibit it at a number of International Film Festivals and receive a number of prizes, including the Grand Prix.

It is in the film "*Muallim*" that the most succinct and convincing attempt is made to reflect one of the real and acute problems of our reality. Moreover, this was done at the level of modern cinema, in compliance with the current artistic, technical and technological standards. It is gratifying that the Tajik film crew was assisted in this by their Iranian colleagues. The participation of the film in a number of international film festivals, the reaction of the audience and the assessment of experts indicate that the problems touched upon in the film are not confined only to the geography of Tajikistan. They are equally accepted both in the East and in the West. The received awards testify to the degree of touching upon common human problems and the quality of their artistic reflection. For example, in Innsbruck (Austria), the film was awarded the Grand Prix of the International Film Festival. In Kazan (Russia) at the International Muslim Film Festival "*Muallim*" received the prize for "Best Screenplay". In Iran, at the Fajr IFF, the film was awarded the Best Actor Award.

Muallim is not only a real picture of a Tajik village, but a model of our modern society, which suffers from the fact that true spiritual values are pinned down. In society, in view of the absence of the obvious dominance of a new, truly democratic principle, ignorance, including religious one, began to dominate. Tradition of society, illiteracy, lack of money pushed people to commit illegal actions. A human with his/her peace, spirituality, ability to create, with his/her sacred attitude to love, including love of his/her neighbor, was lost, and crushed. Representing all these aspects of our spiritual life, the movie calls on society and the forces led by it, especially the intelligentsia, to resolve the displayed problems.

I will not further develop the analysis of films in terms of detailing professionalism, acting, music, production, originality of the plot. In this case, the socio-cultural sound of the films reviewed is of importance to me.

They, in my opinion, implement the principles of new thinking and West-Eastern synthesis in modern Tajik cinema, which is so necessary for the current state of Tajik identity and its consonance with the main problems of human morality.

The films reviewed - with all their minor errors - are a song about a person, about his/her freedom, about high morality, about the responsibility of the present generation before future generations. They leave a deep impression.

But unfortunately, there are so few such smart and emotionally rich films! Especially in Tajik cinema. A huge number of films produced in Tajikistan and all over the world with their claim to goodness, are so wordy, deliberately pedagogical, boring and generally harmful.

We produce so much movie junk!

There are so many lost people in the movie world !! And how much selfishness and self-interest they have, a mentoring tone, moralizing, how much secondary material in their films.

Sometimes we want to be democratic, tolerant, and we are afraid to speak out loud about our love for cinema. I want to break this vow.

For me personally, cinema is sacred. It is a religion for me: where it is important to preach aesthetically lofty, innovative, without moralizing, didactics. Even in its genre hypostasis, cinema should serve to unite people, regardless of their skin color, language and culture in the name of creation, respect for people, for a person. Cinema should be, in my opinion, different, but interesting. It should be a religion of love, love to a human.

Sadullo Rahimov, PhD is a Member of Fipresci-Tajikistan.