



Writer, Producer & Director
Daniyal Mahmoudnia

DUBBITO

I think, therefore I am...

Cast: Fariborz Zidesarai Daniyal Mahmoudnia Hojjat Saffarian Mina Khodakhahan Javanshir Afarinzad Majid Kazemi Mash Musa Taghavi

First assistant Director: Ammar Aghaei Director of Photography: Shahoo Khavangar Sound recordist: Javid Hosseini Prop Master: Saeid Rezapour
Production Designer and Production Manager: Reza Sobhani Make up and Stylist: Firouzeh Parchami Editor: Afshin Shahsavari Music: Farshad Balaei
Set Designer: Maziar Omid production assistant: Majid TAFT Sound Design: Mohamad Hossein Ebrahimi Color Grading: Farboud Tavasoli Translator: Ali Abbasi
Artistic Director: Shiva Taheri production Coordinator: Aref Ebrahimi Script Supervisor: Hatef Mahmoudnia First assistant camera: Rookhollah Farah
Camera assistants: Mohammad Sajadpour, Amirhossein Azimi, Shahyad Naghdi Prop assistant: Mehdi naseh Assistant sound recordist: Kianoush Ghavami
Backstage treat: Parvaneh Mozafari, Nazi mahmoudnia, Niloufar Mahmoudnia Assistant editor: Behnaz Nastarvand Set designer assistants: Mohammad Omid & Shayan Abdolalipour
Transportation: Kazem Taghavi, Nemat Khajir, Teymour Taghavi, Akbar Rabizadeh Second assistant Director: Daniyal Khoshsima Backstage Camera: Aria Omid
Photographer: Hana Kazemi Mix & Mastering: Jabber Baharmast sound mixer assistant: Alireza Jahangiri Technical manager of studio: Alireza Nekoulale Tak

Art Work: Hatef Mahmoudnia

And spical Thanks to: Farhad Mahabadi & Navid Mohammadi



Tag line: I think, therefore I am.

Short synopsis:

an old man, after long years of doing something he believes, is put in doubt by a situation..



- Cast and Crew Credits:
- Cast: Fariborz Zidesaraei, Daniyal Mahmoudnia, Hojjat Saffarian, Mina Khodakhahan, Javanshir Afarinzad, Majid Kazemi, Mash musa Taghavi
- Writer & Director: Daniyal Mahmoudnia
- Director of Photography: Shahoo Khavangar
- Production Designer & Production Manager: Reza Sobhani
- Make up and Stylist: Firouzeh Parchami
- Sound recordist: Javid Hosseini
- Film Editor: Afshin Shahsavari
- Music: Farshad Balaei
- Set Designer and Set Dresser: Maziar Omid
- Prop Master: Saeid Rezapour

- **The Story(The risk of revealing the entire story of the film for those who have not seen the film yet):**
- Haj Baba is an old man who lives in a village located in a mountainous area of Gilan province. He is the only person who is familiar with the ritual of reciting the Talqeen for the dead, and people have been referring to him for a long time to read the Talqeen to their dead. Haj Baba considers reading Talqeen to be important for the dead and even considers going to heaven or hell as dependent on reading or not reading Talqeen, but due to old age he is no longer able to attend burial ceremonies in different villages on his own. A young man named Morteza takes Haj Baba to the funeral on his motorcycle so that he can pray for the dead and ask for forgiveness. One day, when Haj Baba was busy with his daily activities, Morteza brought him a message that Rahim was dead and that they had asked him to take Haj Baba to their village so that he could observe the correctness of the ghusl and the ceremony and all the things that are related like shrouding the dead and so on. Haj Baba accompanies Morteza sadly, and after Rahim's funeral, on his way back, Morteza notices Haj Baba's sadness. At first, he thinks that Haj Baba is sad about Rahim's death, he tries to comfort Haj Baba, but Haj Baba tells him that he is more sad for himself because he always thought that he would die sooner than Rahim, and that Rahim would bury him. And he recites the Talqeen in the best way for him, but now that Rahim has died before him, there is no one left in the area who can read the Talqeen for Haj Baba after his death. Haj Baba finally decides to find a solution to this problem and tries to persuade a local to teach him how to read the Talqeen and promises him to read the Talqeen on his body after his death. At first he goes to the shepherd, but the shepherd speaks of his illiteracy and fear of the dead, and refuses to accept this duty.

- Haj Baba goes to another person named Mashdi Musa, but realizes that he has been sick at home for some time and has no hope of surviving. Haj Baba finally goes to his last option, but the person in question is still upset with Haj Baba because Haj Baba had not come to read the Talqeen of her child in the past, and he left Haj Baba and Morteza from his work place with sadness and anger.
- Haj Baba, who is desperate to find the person he wants, finally asks Morteza to accept this task, but Morteza says that he can't cope with these things at all, he tells Haj Baba that I am willing to sing for you when ever you want, but I can't read Talqeen. Finally, with Haj Baba's insistence and saying the sentence "Let me die in peace", Morteza is satisfied because of Haj Baba's heart to learn the Talqeen to read from Haj Baba so that he can read it for him after his death.
- A few days passes, and Haj Baba is still teaching him Talqeen, and when Haj Baba feels that he has mastered the Arabic phrases and sentences, he asks him to visit him early tomorrow morning to teach him other burial ceremonies. The next morning, while Haj Baba was preparing his shroud and disguise, which he had already bought, he heard the sound of a motorbike from outside and greeted Morteza, but suddenly he saw another young man in the village with a sad face. With tearful eyes staring at Haj Baba. Haj Baba goes inside the house, looks at the mirror, in which Morteza always overthrew himself and always complained to Haj Baba about its blur. He wipes the mirror with a handkerchief and leaves the house. Haj Baba stands on top of Morteza's body next to the grave, recites Fateha on Morteza's body and places the mirror on the mound above the grave and leaves the cemetery. A resident tells Haj Baba that "where do find another person to read Talqeen for him" But Haj Baba continues on his way without giving an answer.





- Director's bio: Danial Mahmoudnia Born in 1993.06.12
I was born and raised in Deylaman(a city in Iran).
I entered the cinema and started acting professionally in the year 2005 by auditioning for the film called "When all were asleep" directed by Fereidoun Hassanpour and getting the role; following the event, I got nominated and won some awards from international festivals like For playing in this movie. Then I went on playing in various movies and TV series such as; "Neshani" and "Sayeh Roshan" and got a couple of awards like Fajr Film Festival, Kazan Film Festival and..
I entered behind the scenes of the cinema(in the role of assistant director) in the year 2013 in the highly praised historical TV show called Gozar Az Ranjha and some other Tv shows called "Armando" directed by Ehsan Abdipour,"Banouye Sardar" Directed by Parviz Sheikhtadi.
I worked as first assistant director for the movie called Zalava(2021) that won in the Venice film festival And also the movie Rohan that won in the Moscow film festival and also movies like; Fathers(2020), Nardoon(2016) and a couple of other works.
And finally I made my directing début by directing and also producing the short film "Paper God", which thankfully was a great success and also won some important awards from important festivals such as; Alicante Film Festival, Doku Fest, Mena Film Festival, ISFA Film Awards and about other 30 film festivals received
- "Dubito" is my second short movie



- **The story of the original idea of the film:**
- In Islam, when they want to bury the dead, they wash their bodies, which is called Talqeen. The ritual in which it is mustahab (which is better to do and is not required) can be done in such a way that when the body of the dead is placed in the grave, the person goes into the grave and while shaking the dead person's shoulder, utters sentences in Arabic. Reads it to the dead's ear from close range, these sentences are a summary of religious beliefs in Islam. As it has been said, this ceremony is mustahab in the religion of Islam, but in the eyes of the common people, it has become an important thing and has become obligatory to the extent that some people believe that there is no way for the dead and paradise in the other world.
- The people of my hometown, which is a village in the province of Gilan and where I lived until the beginning of my youth, strongly oppose the belief in the ritual of exceptional Talqeen and believe that reading Talqeen causes dead sins and leads him to heaven. In the whole area where I lived, which consisted of villages, there was only one person who was familiar with the Talqeen ceremony and who had been reading Talqeen for all the dead in the area for years, and that person was an old man named Mashhadi Gholam Bi Gham, Mashhadi Gholam was constantly traveling from village to village to mediate the paradise of the dead or help him to go to paradise.



- One autumn day, when I was about eight years old, we learned early in the morning that a villager had died. They carried The dead body from his house to the village mosque and from there to the cemetery, and they were multiplying as we were walking with the corpse. I also drove my mother to cemetery. In a room next to the cemetery, which is called the bath house(ghassal Khoun), the dead body was given ghusl and covered by Kafan. It was before noon that the grave had been dug up and everything was dead for burial, and all that was left was for Mashadi Gholam to come and recite the Talqeen. One of the young people in the village had followed him (who lived in another village) on a motorcycle, but it seems that Mashhadi Gholam had previously gone to another village to read Talqeen. Finally, near sunset, Mashhadi Gholam arrived in our village and recited the Talqeen and buried the dead at the same time as it was getting dark. Uncertainty. We returned to our homes. That night after I got home, I had to take a shower because of my mother insisted on it in. During all the time I was in the shower, whenever I closed my eyes so that the soap foam wouldn't go into my eyes, the dark images of the grave appeared in front of my eyes at the same time as the narration of Mashadi Gholam Talqeen was going on. That night in the bath was a feeling other than fear and I was more surprised, because this ceremony and where is the paradise that the key to reach it, is to hear these Arabic sentences, when the dead are not dead at all? How does Mashadi hear Gholam's voice?



- Reviewing this memory in the following years made me think that by making a documentary about the life of Mashhadi Gholam Begham, who is still reading Talqeen for people, it might be possible to find answers to the questions of that eight-year-old child, but Mashhadi Gholam's lack of cooperation led me to make this short film. So I gave up the documentary and made a short fiction film inspired by that childhood experience.
- **What observational idea and theory led me to make this film?**
- Later in adulthood, the vague and dull question of why the ceremony of Talqeen became the idea that in every religion and belief, there are certain beliefs and prejudices that are more of an obstacle to the path of a correct human life than a cause of salvation and guidance to human beings. And it even causes human beings to neglect the gift of life. And that came up with the idea of making the "Dubito"





- What is the purpose of making a film?
- The purpose of making this film for me is to show watchers that sometimes what we think will lead to our salvation in the other world is actually a barrier to a correct understanding of the world around us in which we live. And this negligence causes us to subdue the gift of short life given to us by nature to the greed of paradise in the other world, while living with a human attitude and right in this world itself can bring us paradise in both worlds. And this is something that the old man of the story reaches at the end of his life, when he may no longer have enough time to live.



FAQ

- 1 – Why did you play an actor in the film? Didn't that hurt your job as a director?
- First of all, initial talks were held with several actors for the role of Morteza, and we even had frequent meetings with them. However, due to the lack of proper understanding of the village and the geography of the region, as well as the lack of versatility of the selected people in the village customs, I decided to play the role of Morteza myself at the last moment. Of course, it should be noted that not having enough time and budget has not been ineffective in making this decision. And in the last, this decision, it may have made my job as a director a little harder, but I was more comfortable as an actor playing Morteza.

- 2 – Given the general atmosphere prevailing in the world community over the past few years, which due to the epidemic of COVID-19 and heart disease and the constant conflict of public opinion with the subject of death, don't you think addressing the issue of funerals and deaths, Induces the audience and lowers life expectancy?
- In my opinion, nature has given man two undeniable gifts, one is life and the other is death. As much as life is valuable, death is also necessary, because without death, or rather without life, life itself and its value and validity become meaningless. Another point is that contrary to the general situation of the film, which is about one of the funeral ceremonies, in the recorded images and frames, I did my best not to bring the camera closer to the dead, the grave or the funeral, and also at the end. The story is true that Morteza dies as a result of an accident, but his life takes place elsewhere, and that is in Haj Baba's view.
- 3-The director purpose of entering the cinema.
- Human is a mortal being and they only have the opportunity to live once, but in cinema I have the opportunity to experience a new life with every film, every script and every new role, And nothing is more enjoyable for a mortal human who seeks immortality, to find a opportunity to live again.
- 4-The director's opinion about cinema.
- Cinema is not a picture of life, but it's a picture for life.

- 5-Was there any problems during the filming?
- In the pre-production period, after selecting the actors and other agents, I agreed with a film equipment company to rent all the equipment I needed from them, and it was decided due to lack of funding and the familiarity they already had with me. I have to pay for the equipment three months after the production. One day before the start of production, the agents left Tehran for the desired location, which was a village in the province of Gilan(Iran), and I, along with the cameraman and his assistant, delivered the imaging equipment and other equipment. We went to the mentioned institute, but in complete disbelief, the head of the institute informed us that he was not able to rent the equipment with the conditions we have talked about, and he gave the equipment to another group. The group had almost reached the location and I did not have any equipment yet. That day, from four o'clock in the afternoon until midnight, we went to all the cinema equipment offices, but none of them was willing to give us the equipment on my payment terms. Eventually, a friend who was aware of the incident borrowed the money I needed to rent the equipment from one of his acquaintances, and I was able to get the supplies and myself to other agents in the right time.
- During the filming of Morteza and Haj Baba motorcycling scenes, due to the uneven dirt and mountainous roads of the region and also the old age of Mr. Zidehsarai, the actor playing Haj Baba, it happened several times that Mr. Zeidehsarai fell to the ground while the motorcycle was moving. And suffered injuries and bruises. But every time after this incident, he would get up, shake his clothes, and say to me and the other agents who had gone to him worried about him, "Nothing has happened. I'm fine. We should continue soon." This energy and patience of Mr. Zeidehsarai throughout the making of the film strengthened my heart and encouraged other factors.



- • The last day of filming was the location of the cemetery of Niavol village, where the tomb of Imamzadeh is located next to it. The group had been working for an hour and we had made plans when suddenly a police car with several officers entered the cemetery. A lieutenant informed us that they had received a report that some people, under the pretext of making a film, are intending to dig inside Imamzadeh's tomb to find treasures. As soon as we talked to the officers, they were not convinced and insisted that we pack up and leave the cemetery as soon as possible. There were still a few plans left and we could not repeat the previous plans in another location (in terms of time and cost). I asked a resident of the same village who worked with us to take the officers out of the cemetery and pretending to try to convince them, and to buy us at least 45 minutes. That person, did the job I was assigned to him, and with all his might, he was able to keep the police officers busy for about 50 minutes. I and the rest of the group did not miss the opportunity during this time and recorded the remaining plans.



- Other crews: production assistant: Majid Taft
- Sound Design: MohamadHossein Ebrahimi
- Color Grading: Farboud Tavasoli
- Translator: Ali Abbasi
- Artistic Director: Shiva Taheri
- production Coordinator: Aref Ebrahimi
- Script Supervisor: Hatef Mahmoudnia
- First assistant camera: Roohollah Farah
- Camera assistants: Mohammad Sajadpour, Amirhossein Azimi, Shahyad Naghdi
- Prop assistant: Mehdi Naseh
- Assistant sound recordist: Kianoush Ghavami