

V2

## The Giant Buddhas

95' Theatrical English Version

Transcript Original English Version with English Subtitles and English Narration

Original spoken languages in the program: **Dari**, **Arabic**, French, **Mandarin (Pinyin)**, English, German

Program Start: 10.00.00.00

Program Ends: 11.35.11.17

Time Code	Person speaking		English Subtitles
10.00.29	Narrator OFF	<b>I should not like to stay long at Bamiyan, writes Robert Byron, and he continues...</b>	
		<i><b>Its art is unfresh. When Xuanzang came here, the Buddhas were gilded. And 5000 monks swarmed in the labyrinths beside them. That was in 632. Mohammad died the same year.</b></i>	

		<p><b><i>Neither of the Buddhas has any artistic value. But one could bear that; it is their negation of sense, the lack of any pride in their monstrous flaccid bulk, that sickens. A lot of monastic navvies were given picks and told to copy some frightful semi-Hellenistic image from India or China.</i></b></p> <p><b><i>The result has not even the dignity of labor.</i></b></p>	
10.01.28		<p><b>Dear Nelofer</b></p> <p><b>I am reading the accounts of western travelers, most of them full of judgement. Not only Robert Byron, but also Goethe viewed the Bamyian Buddhas as ,revolting beasts' with ,barbaric grimaces', 'Indian monsters', 'devoid of any kind of pure feeling'.</b></p> <p><b>And these beasts were not to be spared, but ostracized, destroyed, banished and devoured.</b></p>	

10.02.01	<b>Christian Frei Filmproductions</b> in co-production with <b>Swiss National Television</b> <b>ZDF/ARTE</b> and <b>Suissimage</b> and in association with <b>Bernard Weber</b> and <b>PS-Film GmbH</b> present	
10.02.11	<b>Nelofer Pazira</b> <b>Xuanzang</b> <b>Sayyed Mirza Hussain</b> <b>Taysir Alony</b> <b>Zémaryalaï Tarzi</b>	
10.02.39	<b>The Giant Buddhas</b>	
10.03.01	Cinematography <b>Peter Indergand scs</b>	
10.03.06	Music by <b>Philip Glass, Jan Garbarek</b> <b>Steve Kuhn, Arvo Pärt</b>	
10.03.11	Initiated by <b>Bernard Weber</b> and upon an idea by <b>Peter Spoerri</b>	
10.03.22	A film by <b>Christian Frei</b>	

10.03.43	Videojournalist IN	This is the head of the Buddha! Which is the face... well... there is no face in fact. Picture these handsome Taliban on top of the Buddha's head.	.
10.04.12	Videojournalist IN	That's enough! I'm getting a bit dizzy.	
10.04.15	<b>Bamiyan Valley</b> Afghanistan		
10.05.45	Sayyed Mirza OFF	<p>ما خودمان که متولد این منطقه هستیم</p> <p>شاید سی سال وی سی و دو سال به همین سن شاید باشیم</p> <p>ولی گفته می‌توانم که شاید سی سال دیگه از این</p> <p>پدرم اینجا زندگی کرده باشد</p> <p>که حدود شست هفتاد سال میشه</p> <p>که ما اینجا زندگی کردیم زندگی پدرم اینجا شده</p>	<p>I was born in this region.</p> <p>I'm 30 or 32 years old.</p> <p>My father lived here, too.</p> <p>Our family has lived in this cave for 70 years.</p>
10.07.05	Sayyed Mirza IN/OFF	<p>فقط باعث همین شده که ما را اصلاً نمی‌خواستن</p> <p>به اصطلاح قتل عام می‌کردن دیگه</p> <p>منظورشان همین گشنگی‌ها بود و دیگه منظورشان همان بود که</p> <p>تاجک‌ها به تاجکستان بره</p> <p>اوزیک به ازبکستان بره</p>	<p>The Taliban despised us.</p> <p>They wanted to wipe us out.</p> <p>They said to us,</p> <p>"Get out of here!"</p> <p>"Tajiks to Tajikistan!"</p>

		<p>ارزاه</p> <p>به گورستان</p>	<p>"Uzbeks to Uzbekistan!"</p> <p>"And you Hazaras?"</p> <p>"To your graves!"</p>
10.07.37	Al Jazeera TV Doha, Qatar		
10.08.03	Taysir OFF	<p>تدمير تماثيل بوذا في باميان</p> <p>جاء بعد فترة من تشديد عقوبات الأمم المتحدة</p> <p>على حركة طالبان.</p>	<p>The destruction of the Buddhas of Bamiyan occurred shortly after the UN had intensified its embargo.</p>
10.08.14	Taysir IN	<p>الطالبان خرج تماما من المشهد السياسي العالمي.</p> <p>وكانوا هم متضايقين من هذا الأمر.</p> <p>كان هناك ضغط شعبي عليهم.</p>	<p>The Taliban thought the world had completely abandoned them.</p> <p>They were under incredible pressure.</p>
10.08.24	Taysir IN	<p>نعم.</p> <p>خير إن شاء الله</p> <p>أنا راح ابلش اشتغل بيه بعد شوية إن شاء الله</p> <p>أنا بعد ما راح أصلي الجمعة،</p> <p>بعد شوي طالع أصلي الجمعة راح أرجع اشتغل بيه إن شاء الله</p>	<p>Okay.</p> <p>As God will.</p> <p>Yes, I'm on it.</p> <p>I'm going to pray first.</p> <p>I'll do it after the Friday prayer.</p>

10.08.43	<b>Changan</b> Capital of China, 625 AD		
10.09.01	Narrator OFF	<b>Dear Nelofer</b>  <b>I'm writing to you from China. It was here, in the former capital, thirteen hundred and seventy years ago, that a young monk set off on a long journey.</b> <b>He is only 26 when he leaves the city.</b> <b>His name is Xuanzang.</b> <b>He slips away in the middle of the night, forsaking a peaceful monastery life, to hit the road towards India.</b>	
10.09.36	Abt IN	<b>Ta jiu le zai (Tang) gaozong guo.</b> <b>Gaozong liu ta, bu rang ta zou.</b>  <b>Tade xianyou zai Indu qu qu jiang shi tade mudi.</b>	<b>The emperor forbade the trip.</b> <b>He wasn't permitted to leave the country.</b> <b>They wanted to stop him.</b> <b>But he definitely wanted to go.</b>
10.10.37	Narrator OFF	<b>How should I picture him?</b> <b>Apparently he was good-looking. Calm, poised and dispassionate, possessed of inner balance. How did a young monk travel, one thousand three hundred and seventy</b>	

		<p>years ago, along the route now known as ‘the Silk Road’?</p> <p>In his diaries he writes:</p> <p><i>“To orientate myself, I have no other leads but the deserted remains of man and beast, left behind by the caravans. At times, a type of singing and whistling can be heard, sometimes cries of agony. Having looked around and listened carefully, one succumbs to a feeling of complete bewilderment and disorientation”.</i></p>	
10.11.52	Gobi Desert		
10.12.05	Narrator OFF	<p>I try to imagine Xuanzang walking through the desert. He must have been relieved when an oasis finally appeared before him, a sprawling cliff in the midst of high sand dunes...</p> <p>The cave temples of Dunhuang.</p> <p><i>Hundreds of prayer sanctuaries and monk’s cells had been carved into the rock, richly painted and decorated with Buddhas and popular Bodhisattvas...</i></p>	

10.13.16	<b>Bamiyan Valley</b> Afghanistan		
10.13.59	Sayyed Mirza OFF	<p>و اونا همین طوری که چیزی می فهمیدن همین طور          یک چیزی می گفتن که دو هزار سال پیش اینجا مثلا          یک راه عبور و مرور یه بوده          نمی دانم شاید جاده ابری شم می گویند          که تعداد مردم از این کشور به آن کشور می رفتن          می دیدن از این چیزها          بعد از این مسافرت می کردن          می رفتن</p>	<p>2,000 years ago, they said          this was a transportation route.</p> <p>I believe it is called          the "Silk Road."</p> <p>It was a trade route.</p> <p>People stopped here          to see the Buddhas.</p> <p>After that they continued          their journey.</p>
10.14.29	Narrator OFF	<p><b>Dear Nelofer</b></p> <p><b>As the cliff slowly comes to life and the women go to wash down at the stream, I speak with Sayyed Mirza.</b></p> <p><b>They are proud of their Buddhist ancestors, he tells me. Salsal and Shamana, father and mother, they call the two colossal Budhhas between which they live. Pet names...</b></p> <p><b>Sayyed relates how the big Buddha's face, built of wood and plated with gold, was</b></p>	



		actually a movable mask within the niche - a massive resonating chamber, from which prayers and messages were communicated to the pilgrims.	
10.15.07	Sayyed Mirza IN	<p>دیگر مثلاً دم روی این پرده بوده</p> <p>تمامه چیز روی ودانه</p> <p>از جواهر بوده</p> <p>بسیار نمونه انتیک از سابق بوده</p>	<p>The Buddha's face was veiled by a curtain.</p> <p>The mouth and eyes ... everything was made of gems.</p>
10.15.17	Narrator OFF	Every evening, accompanied by a choir of hundreds of monks, the giant curtain covering the golden face of the Buddha is slowly raised. Seeing the red-painted colossus with its golden sparkling radiance, rows of pilgrims fall to the ground, completely overcome by the spectacle.	
10.15.36	Sayyed Mirza IN	<p>حتی همی‌طور می‌گویند که مثلاً دو چشم داشته بوده</p> <p>که همین پرده را که کشیده</p> <p>همین منطقه بامیان روشن می‌کرده</p>	<p>The eyes were made of rubies.</p> <p>When the curtain opened, they illuminated the entire valley.</p>
10.16.13	Narrator OFF	Sayyed relates how he fled with his family from the fighting between the Taliban and the Northern alliance - far away, into the	

		<p>mountains. When he returned to the caves, to get food for his children, he was captured. Terrified, he was convinced that he would be killed, just like thousands of other Hazaras before him.</p> <p>Sayyed survived. He is one of the few witnesses of the time, in which the attacks on the Buddhas began.</p> <p>It was, he tells me, like witnessing a murder.</p>	
10.17.09	Narrator OFF	<p>In the Winter of 2001, Bamiyan was totally snowed in. When the edict to destroy all non-Islamic statues was decreed on the 26th of February in Kandahar, Bamiyan seemed to barely take notice.</p> <p>The local Taliban refused to carry out the order.</p>	
10.18.03	Taysir OFF	<p>وصول إلى باميان مسألة صعبة جدا مجرد السفر على الطريق الطريق كان خطيرا جدا مغطى بالتلوج</p>	<p>The trip to Bamiyan was a dangerous adventure.</p> <p>The road was covered with ice.</p>
10.18.09	Taysir IN	<p>كانت تحصل مشاكل إذا تعطلت السيارة</p>	<p>There were lots of accidents, and people spent the night</p>

		<p>أو ترى الإنسان بالليل على الطريق</p> <p>يعني كثير من الناس تجمدوا من البرد</p> <p>اذكر أحيانا يعني... جثث بعد القتل يعني...</p> <p>أنت تصور،</p> <p>إنسان ميت... إنسان مجروح وشيء من هذا النوع</p> <p>بسبب صعوبة</p> <p>كان التقاط صور في أفغانستان</p> <p>كنا نفكر في السبق الصحفي</p> <p>نفكر أن إدارة الجزيرة</p> <p>سترضى عنا، سنكافئنا</p>	<p>at the side of the road.</p> <p>Many froze to death.</p> <p>We came across dead bodies.</p> <p>Just imagine ...</p> <p>dead people, injured people.</p> <p>It was really difficult to get good pictures in Afghanistan, but I was determined to get a really big scoop for Al Jazeera.</p>
10.19.01	Sayyed Mirza IN	<p>سلام علیکم وطندار من دارم کرمری</p> <p>فقط همین مثلاً وقتی که صبحی گشنه می شوم</p> <p>همین دلم بسیار درد می کند معده ما برادر</p> <p>اینطور دور می خورد</p> <p>و فقط پشتیول دیگه یک زره دوا بسیار خوب بکوبش دوا</p> <p>دوای بسیار قوی است گلی گلی کار نمی کند ما گلیم خونه</p>	<p>Hello. I have worms.</p> <p>When I'm hungry in the morning, I get stomach pains..</p> <p>My belly starts twisting and turning. Give me some good medicine.</p> <p>The other pills didn't help at all.</p>
10.19.22	Apotheker IN	<p>همین خوبش هست که به این اندازه شش دانه</p>	<p>This is good medicine.</p>

10.19.28	Sayyed Mirza IN	صحیح شد؟	All right?
10.19.47	TV Sprecher IN	The worlds largest standing Buddha is under thread!	
10.20.03	TV Sprecher OFF	The soldiers said to be preparing explosives to blow up the massive carved figure.	
10.20.08	Kofi Annan OFF	They are doing a great deal of disservice to Islam in whose name they claim to be doing this.	
	TV Sprecherin OFF	Despite an international outcry to save them, the demolition of the statues, built in the fith's century...	
10.20.13	UNO Redner IN	It is the centurie's old spirit of wisdom and tolerance of Islam...	
10.20.19	Kofi Annan OFF	If they do carry through this lamentable decision...	
10.20.25	Taliban Sprecher IN	What do you expect from a country or a government... when you fire at them, when you criticize them, when you isolate them, when you sanction them? What do you expect?!	

10.20.35	Taysir IN	<p>حركة طالبان بتفجير تماثيل بوذا أرادت أن تبصق في وجه المجتمع الدولي لأن المجتمع الدولي غفل عن المأساة الإنسانية التي تحصل على أرض أفغانستان لما صارت المسألة متعلقة ببيونسكو متعلقة بقيمة تاريخية، متعلقة بالتماثيل أحب الناس من كل مكان المتقنين والمفكرين والناس الذين عندهم الشعور بقيمة الثقافة وبقيمة الآثار التاريخية كلهم أحبوا الدفاع عن تماثيل بوذا</p>	<p><b>By destroying the Buddhas the Taliban were spitting the world in the face. The world didn't give a damn about the tragedy in Afghanistan. Not until UNESCO started emphasizing the statues' historical value ... Now everyone started screaming! Suddenly everybody seemed to care. The whole world wanted to save the Buddhas from being destroyed.</b></p>
10.21.08	De la France IN	The International community - including the Islamic community! - is unanimous in condemning this decision of the Talibans.	
10.21.16	UNO Redner IN	It is barbary.	
10.21.19	UNO Vorsitzender IN	It is so decided.	

10.21.25	Telefonistin IN	Al Jazeera salam'o alaykom.	This is Al Jazeera. Hello.
10.21.45	Taysir IN/OFF	<p>صدرت أوامر مشددة جدا إلى اللجنة المكلفة بتدمير التماثيل إلى قوات طالبان الموجودة في باميان باميان بمنع أي صحفي أو مصور من الاقتراب من المنطقة لكن نحن عندنا اتصالات كثيرة بالأفغان اتصالات ببعض الناس في باميان استطعنا أن ندخل بطرفنا الخاصة إلى المنطقة وأن نصور العملية من بدايتها الطلاب ما كانوا يعني... كنا متخفين، ما كانوا يستطيعون التمييز أن هنا يوجد صحفيون. هم قد يكونوا قد فكروا أننا من أبناء المنطقة</p>	<p>Those responsible for destroying the Buddhas gave the Taliban in Bamiyan the strict order not to permit any reporters or photographers to enter the valley. But I had good contacts in Bamiyan, and I was able to secretly enter the valley and film everything. We disguised ourselves as Taliban. Nobody noticed that I was a journalist. They thought we were from the area.</p>

10.22.38	Taysir OFF	<p>هذا الكلام لأننا كنا عايشين - نحن - الخطر</p> <p>الخطر أن يكتشفنا رجال الطالبان أن نحن نصور،</p> <p>كانوا يعاقبوننا</p> <p>نتعرض للسجن</p> <p>مضايقات كبيرة</p> <p>كان نوعا من الخوف الذي منعنا أن نفكر تفكيراً صحيحاً.</p>	<p>I was constantly in danger of being discovered and captured by the Taliban.</p> <p>This would have led to terrible consequences: imprisonment, torture ...</p> <p>That fear paralysed me also in my work as a journalist.</p>
10.22.59	Sayyed Mirza IN	<p>اولين كار كه كردن همون آمدن اینطور فکر می کردن</p> <p>که ما ایرا توسط غلپی کر از بین می بریم</p> <p>توسط سلاح ثقوی تانک و این چیزها</p> <p>و این چیزها ولی این چیزها برای ایشان نتیجه ندادن</p> <p>که آثار مرمی در روی بت همینجا هست</p> <p>از این چیزها که نا امید شدن اینها فهمیدن</p> <p>که از این چیزها هیچ چیزی جور نشد</p> <p>دوباره مثلاً گرفتن مهمات آوردن.</p>	<p>At first they wanted to use tanks to destroy the statues.</p> <p>They used artillery and things like that. But they had no success at all.</p> <p>It seemed to be hopeless. They brought in truckloads of material: bombs, mines and grenades.</p>
10.23.26	Taysir IN	<p>یعنی کان انفجار ضخیم،</p> <p>کان شیء مؤثر.</p> <p>الواحد أحياناً يلوم نفسه،</p> <p>إن أنت كنت تحسن سبق صحفي</p>	<p>The first big explosion was quite impressive.</p> <p>Even though I had some feelings of guilt. I really wanted to get sensational pictures, the big scoop.</p>

		<p>سبق صحفي عظيم ...</p> <p>لكن يلوم نفسه لأن ينسى</p> <p>طبيعة العملية</p> <p>التي كانت عبارة عن تدمير أثر</p> <p>عمره 1500 سنة.</p>	<p>But had I forgotten what was really happening there? That a 1,500-year-old statue was being destroyed?</p>
10.23.53	Hindu Kush 632 AD		
10.24.05	Narrator OFF	<p><b>Dear Nelofer</b></p> <p><b>Once again, I'm following Xuanzang's path. On foot or on horseback, by camel, elephant or yak, he crosses two tortuous deserts and the five thousand meter high Hindukush Mountains, up against the perils of snowstorms and bandits. Demons lurk everywhere. He covers 16'000 kilometers during 16 years of traveling.</b></p> <p><b>In his diary, he writes: <i>"The route is twice as difficult and twice as dangerous as in the desert regions. The ice-laden clouds and swirling snow almost give a sense of perpetual twilight."</i></b></p>	



		<p><b>Finally, he reaches Bamiyan.</b></p> <p><b>Arriving at the valley must take his breath away. Finally he can see the giant Buddhas!</b></p>	
10.26.09	Sayyed OFF/IN	<p>با انفجار بتها</p> <p>مغاره مثل يك چیز زلزله</p> <p>ای نطور تکان می خوردن</p> <p>خاک می آمد</p> <p>سنگ می آمد</p> <p>فقط ای نطور یک گت بودن</p>	<p><b>When the statues were blown up, my cave shook as if it was an earthquake.</b></p> <p><b>Dust everywhere ... rocks were falling.</b></p> <p><b>The cave was full of dirt.</b></p>
10.26.23	Taysir OFF-IN	<p>عملية التدمير بمجملها</p> <p>يعني تواصلت بأكثر من أسبوعين.</p> <p>التمثال الثاني الكبير</p> <p>كلفهم تفجيرات كثيرة،</p> <p>فجروا مرات كثيرة جدا،</p> <p>وحتى جاءت أوقات</p> <p>نفدت منهم مواد التفجير</p> <p>الديناميت, TNT</p> <p>بعدين اكتشفوا</p> <p>مخزن ذخيرة تابعاً لحزب الوحدة في أحد أنحاء الجبل</p>	<p><b>It took them two weeks to complete their destructive mission.</b></p> <p><b>It took them several attempts to destroy the large Buddha, dozens of explosions.</b></p> <p><b>Soon they ran out of explosives, dynamite and TNT.</b></p> <p><b>Then they discovered an ammunition depot.</b></p> <p><b>And they used that material.</b></p>

		فاستعملوا هذه الذخيرة أيضا في التفجير.	
10.27.01	Sayyed Mirza OFF-IN	<p>اولين كار كه كردن</p> <p>فقط يك انفجار قوي</p> <p>ايرا مثلاً كه انفجار دادن تا همين قسمت بتها را از بين بردن</p> <p>بعد از او دوباره اين كه از بين رفت ديگر چاره شان مسدود شد</p> <p>از فوق از سر</p> <p>برمه کرده بودن</p> <p>ايرا كه برمه كردن تا مثلاً</p> <p>يك قسمت كله از بين رفته بود</p> <p>بعد از اين يك قسمتش باز ماندن</p> <p>اين قسمت را ماندن بعد از او باز اين طرف را هم برمه مي كردن</p> <p>اين بغلش هم برمه مي كردن</p> <p>بعد از او كه برمه مي كرد باز ايرا انفجار مي داد</p> <p>انفجار انفجار انفجار انفجار</p>	<p>The first thing they did</p> <p>was to set off a big explosion</p> <p>that destroyed the Buddhas up to here.</p> <p>They didn't know what to do.</p> <p>They drilled holes</p> <p>into the head.</p> <p>There was another explosion,</p> <p>and the head was gone.</p> <p>But there was still something left.</p> <p>They drilled to the left and the right.</p> <p>There was one explosion</p> <p>after the other</p>
10.27.34	Sayyed Mirza OFF/IN	<p>اين تخنيكها كه اينجور كردن</p> <p>خود مردم افغانستان ايرا اصلاً ياد نداشتن</p> <p>ايرا بكلي بلد نبودن</p> <p>فقط اينجنيور پاكستان ويا عربستان بودن</p>	<p>The Taliban here</p> <p>had no idea</p> <p>how to blow things up properly.</p> <p>The final explosions were carried out</p> <p>by Pakistani and Audi-Arabian</p>

		<p>که اینها را می آوردن</p> <p>همین تخریبی که برای از اینها یاد می دادن</p> <p>همین ها را جابجا می کردن باز این مثلاً انفجار شد</p>	<p>engineers.</p>
10.28.02	Sayyed Mirza IN	<p>اینها یک حالت بسیار خوشحالی می کردن</p> <p>که ما ایرا بیخی از بین بردیم</p> <p>فکرش همین کی شد که دیگر</p> <p>این آثار به کلی از بین رفته</p> <p>دیگر جور بکلی نمی شه</p> <p>احساسش همین بوده که از جور کردنش خلاص شده بکلی و</p> <p>احساس خوشحالی می کردن اینطور مثلاً</p> <p>حدس می زدن دورش می چرخیدن همین چیزها مثلاً شادی نشان</p>	<p>The Taliban were happy.</p> <p>They had destroyed something that could never be rebuilt.</p> <p>It was gone forever.</p> <p>They clapped their hands and jumped around and danced for joy.</p>
10.28.25	Taysir IN	<p>أنا يعني كنت فارحاً جداً</p> <p>أن حصلت على السبق الصحفي،</p> <p>لكن على الجانب الآخر</p> <p>التفكير في هذه الخسارة التاريخية لأفغانستان</p> <p>ما جاء إلا بعد ما</p> <p>ظهرت الصور على الشاشة.</p>	<p>Of course I was happy to have that scoop.</p> <p>But what it all meant, the historical loss, didn't actually hit me until my footage was broadcast.</p>

10.28.43

Narrator OFF

**Dear Nelofer**

**My meeting with Taysir Alony, just a few days before the outbreak of the Iraq War, becomes an important moment on my journey.**

**During our conversation I quote the Iranian filmmaker Mohsen Makhmalbaf who wrote:**

***“I am now convinced that the Buddha statues were not demolished. They crumbled to pieces out of shame, - because of the West’s ignorance towards Afghanistan.”***

**We discuss fundamentalism, intolerance and ignorance and Taysir says:**

***„The West makes no attempt to understand the Islamic world in its complexity. They are afraid of us, they react arrogantly, fanning the flames of hatred and fury.”***

**We speak about books sold in airport kiosks with titles like „Islam and Terror“,**

**„Deciphering Islam“, the „Arab Threat“, or the „Moslem Danger”. Look around here,**

**Christian, says Taysir. Our studios employ people of diverse cultures: Arabs, Syrians, Palestinians, Egyptians Tunisians. Look at**

		<p>how the women are dressed. Some in traditional Arab gowns, others in jeans and t-shirt. There isn't just ONE image of Islam.</p> <p>The Islamic world is multifaceted and contradictory.</p>	
10.30.17	Kabul Afghanistan		
10.30.27	Narrator OFF	<p>This is my first evening in Kabul. I peer out of the car and the images I see appear to confirm what I already know. The women hidden under the chador, the burqa. This piece of clothing which Robert Byron described as a "calico bee-hive with a window at the top".</p> <p>Do all the world's cultures need to share the same basic values?</p> <p>The Taliban wanted it so. Their beliefs were meant to be accepted by everyone. Moslems with other views were pushed underground. I think about this when we are invited to a Sufi-ceremony.</p>	
10.31.38	Sufi Sanger IN	<p>او رفت و من بماندم از زبان</p>	I will tell you about Mansour.

		<p>اه رنجیدن و به بزم تو  رفتن گناه ماسن  تلوار بدست گرنگ گرفتن  گناه کیست ؟  هر دم جمال دوست  به دل جلوه می کند  این خانه خراب  جلوه گاه کیست ؟  مبدأ کانیات نور قیام  خواجه دو سرا رسول امین</p>	<p>He taught me how to write poems,  boundless words ...  I will tell you about it.  My love has gone away, leaving unsaid  what I wanted to tell her.  I devote myself to you, God.  The sin of the sword  I shall not accept.  The beauty of my beloved  sets my afflicted heart aglow.  And is He reflected in it?</p>
10.32.37	Narrator OFF	<p>It is threatening, somehow, I think. Listening to these men sing themselves into a deeper and deeper trance. These images could easily serve as common clichés of the Orient.</p>	
10.32.51	Narrator OFF	<p>They could be a perfect illustration of fanaticism and backwardness.</p> <p>The mystic and distinguished Sufi-teacher</p>	

		<p><b>Ibn Arabi wrote:</b></p> <p><b><i>“My heart is capable of assuming all forms. A monk’s monastery, And a Temple for the Gods, Kaaba for the pilgrim, Thora’s table and the book of Koran. Love is my command and love is my faith.</i></b></p> <p><b>Not all religions and movements were <i>this</i> tolerant. Raging reformers stormed Europe’s churches and destroyed alters and tableaux. The Nazis burned books. The Red Guards vandalized in Tibet. And all were very proud of knocking off the heads of defenseless statues.</b></p>	
10.33.46	Narrator OFF	<p><b>And in the spring of 2001... An Al Qaida associated organization in Peshawar printed a calendar poster. In the center the word “Islam”. Around it, photos of the destroyed Buddhas, precisely arranged according to the</b></p>	

		<b>progress of destruction, with short, glorifying captions.</b>	
10.34.13		Ready for the first attack. 50,000 kgs of explosives tore the statues into pieces. Look at me, learn a lesson.	
10.34.28	Narrator OFF	<b>Is the iconoclast basically against images? Or just against the images of others?</b>	
10.34.38	Toronto Canada		
10.35.15	Nelofer IN	<p>پدر جان سلام علیکم</p> <p>حال و احوال شما؟</p> <p>حال و احوال شما؟</p> <p>مانده نباشید</p> <p>یک سوال کوچک داشتم</p> <p>یکی که پیش رفیقت بود که رفته بودی</p> <p>او چی تان بود؟</p> <p>در صنف تان بود یا به حساب از جمله دوستهای تان بود؟</p> <p>کلاس مت به حساب</p>	<p>Hello, Father.</p> <p>How are you?</p> <p>I have a quick question.</p> <p>The man standing with you in front of the Buddha, was he a friend or a classmate?</p> <p>Right ... a classmate.</p>



10.36.03	Nelofer OFF	<p>I often asked him about... like why they went to Bamiyan. And you know he has like tons of stories... about the travel itself and how difficult it was... and the journey.</p> <p>For them - I think - it was something positive to look forward to.</p> <p>Something they wanted to cherish.</p>	
10.36.28	Nelofer OFF	<p>The biggest mystery I think for me was that how had they managed to get up! And he would always talk about the hight of the Buddhas... Right? That how high they are!</p> <p>That ahm... you know that, how how tall they are and... and... So seeing that that that picture of him...</p> <p>I always sort of wanted to... to go... to take a picture like almost in the same position as the pictures of my father... In front of the bigger statue.</p>	
10.37.14	Nelofer OFF	<p>I thought that marked something about my father's generation. It was actually something</p>	

		that represented the past.	
10.37.34	<b>Xingjiao Temple</b> Xian, China		
10.37.47	Professor OFF/IN	<p>Wangcheng dongbei shan xiang you li foshixiang gao baisi-wushi chi qinse huangyao baoshi nuan haishi lan.</p> <p>Name, zhei ge jiu shi Bamian da fo.</p>	<p>In the northeast of the royal city, there is a mountain with a stone figure of a standing Buddha, in height 55 meters. Its golden hues sparkle on every side. He means the Bamiyan Buddha.</p>
10.38.03	Abt IN	<p>Na, nei ge Xuanzang fashi qu Indu jingguo Afuhan kan de jian zhei ge Bamian.</p>	<p>On his way to India Xuanzang passed through Bamiyan Valley.</p>
10.38.34	Professor OFF/IN	<p>Dong you jielan ci guo xian wang zhi suo cao ye. Jielan dong you yushi (lies: tushi!) shijiafo zhei ge – xiang.</p> <p>Name, ta jiu zai zhei ge feichang zhongyao jiu shi shuodao le.</p> <p>Zheige ... ta de ... zhei ge - dong er san li jielan</p>	<p>East of the statue there is a convent built by a former king. To the east of the convent there is a standing figure of Sakya Buddha. In height 30 meters. Now it gets really interesting. Xuanzang writes ... Here it is:</p>

		<p>zhong fo ru niepan woxiang ...</p> <p>Chang qian yu chi.</p> <p>Zhei shi na ge Afuhan de Tuohuoluoguo de wangcheng.</p> <p>Tade dongbei ha tade dongbei fangxiang zhei you nei ge Bamian de lifo.</p> <p>Zhei shi san li bai.</p> <p>Name zai wang dong er dao san li zhe jiu yi qian li duo yi dian.</p> <p>Zhe jiu shi zhei ge da – dade wofo zai zhe li.</p> <p>Suoyi xianzai ne xifang de kaogu xuejia genju daTang xiyouji zai ...</p>	<p>2 or 3 li east of the city there is a convent with a lying Buddha.</p> <p>The figure is 300 meters long.</p> <p>Here is the royal city.</p> <p>The large standing Buddha is in the northeastern part of town.</p> <p>And according to Xuanzang's report, about 1,000 meters east of town, there is a third sleeping Buddha.</p> <p>There are archaeologists who take this very seriously.</p>
10.39.40	Marc Bloch University Strasbourg, France		
10.39.46	Tarzi OFF-IN	<p>Il dit de deux à trois Li.</p> <p>De deux à trois Li.</p> <p>Un Li ? 550 mètres. Comment identifier l'emplacement de ce monastère?</p> <p>De Xuanzang qu'est-ce que nous avons?</p> <p>Qu'est-ce que nous avons de sur?</p>	<p>He says 2 to 3 li.</p> <p>One li is 550 meters.</p> <p>So where is this monastery?</p> <p>What do we know about Xuanzang?</p>

		<p>Revenons à... aux renseignements laissés, aux informations laissés par Xuanzang.</p> <p>Ses yeux de rubis étincelaient la nuit.</p> <p>Ca veut dire que, dans un masque de bois que pivote on le... on le déplace, on remet la nuit des bougies ou un sort de dispositif de.....</p>	<p><b>What did Xuanzang write about it?</b></p> <p><b>”Its ruby eyes gleam at night.”</b></p> <p><b>That is underneath a movable mask, candles were lit at night.</b></p>
10.40.26	Narrator OFF	<p><b>Dear Nelofer</b></p> <p><b>Xuanzang’s chronicles bring me to Strasbourg. I meet Professor Tarsi, who is absolutely convinced of the existence of the giant, sleeping Buddha. During his lecture I have the feeling I am watching an “Indiana Jones” movie.</b></p> <p><b>Already in 1978, when Tarsi held the position of Afghanistan’s Senior Archaeologist, he wanted to start excavations. However, the invasion of the Soviet army, the war and finally the Taliban put a complete halt to his mission.</b></p> <p><b>Until today.</b></p>	

10.41.10	Tarzi OFF	<p>Admitons, que ce Bouddha de mille pieds existe.</p> <p>Vous vous rendez compte?</p> <p>Ca sera la... la plus grande statue de toute l'histoire de l'humanité.</p>	<p><b>Let's assume that the 300-meter Buddha still exists.</b></p> <p><b>That would be the largest statue in human history.</b></p>
10.41.30	Tarzi OFF	<p>Il est en argile.</p> <p>Il... il sera couché sur le côté droit, de telle manière que la pomme de la main droite touche la joue de la main droite.</p> <p>Et la tête est posée bien sûr sur un coussin, sort d'oreiller.</p>	<p><b>It's made of clay.</b></p> <p><b>It's probably lying on its right side, so that its cheek is resting on the palm of its right hand.</b></p> <p><b>Its head is resting on a pillow.</b></p>
10.42.01	Tarzi OFF	<p>Pourquoi Bamiyan?</p> <p>Pourquoi Bamiyan?</p> <p>On dirait que ça était choisi par les Dieux - sur la route de la soie.</p>	<p><b>Why Bamiyan?</b></p> <p><b>Why Bamiyan?</b></p> <p><b>As if this place on the Silk Road had been chosen by the gods.</b></p>
10.42.19	<b>Bamiyan Valley</b> Afghanistan		
10.43.08	Tarzi IN	<p>Un archéologue quand il va sur un chantier de fouille, il a une idée déjà.</p> <p>C'est l'idée de découvrir!</p>	<p><b>Every archaeologist has a goal when he is at an excavation.</b></p> <p><b>He wants to discover something.</b></p>

		<p>Moi je... bon... tout le monde pense que je suis venu ici pour découvrir le grand Bouddha.</p> <p>Par mon éducation on m'a appris que la meilleure valeur de l'humanité c'est la modestie.</p> <p>Je suis gêné de parler de moi, de ma découverte.</p> <p>Un de mes collègues françaises m'a dit:</p> <p>Si tu découvres le Bouddha couche tu auras le prix Nobel.</p>	<p><b>Everyone thinks I'm looking for the sleeping Buddha.</b></p> <p><b>I have learned to be modest.</b></p> <p><b>I find it embarrassing to talk about myself.</b></p> <p><b>But my colleagues say, if you find the sleeping Buddha, you'll win the Nobel Prize.</b></p>
10.43.47	Tarzi IN	<p>برو</p> <p>تنبلیها</p>	<p><b>Move along!</b></p> <p><b>Lazybones!</b></p>
10.44.08	Tarzi IN	<p>همین کار حاضرین خلاص شود</p> <p>و آنها سر کار رفتن</p> <p>ما همریان صحبت می کنیم صحیح است؟</p>	<p><b>After roll call</b></p> <p><b>I'll have time for you. Okay?</b></p> <p><b>- Okay.</b></p>
10.44.17	Chef-Archäologe IN Arbeiter IN	<p>خلاص شد دیگه</p> <p>نام من نیست در لیست؟</p>	<p><b>That's everybody.</b></p> <p><b>Isn't my name on the list?</b></p>
10.44.24	Tarzi IN	<p>یک صدو پنجاه نفر</p> <p>پایسه را از کجا پیدا کنم؟</p>	<p><b>We already have 150 people.</b></p> <p><b>How can I pay for everyone?</b></p>

		<p>پرین بیادرها</p> <p>پرین بالمان خدا پرین</p>	<p><b>Go away now!</b></p> <p><b>Come back next week.</b></p>
10.44.45	Tarzi OFF	<p>Nous sommes la pour dévoiler les mystères qui dorment sous le manteau de décombres.</p> <p>Xuanzang dit il y en avait dix monastères.</p> <p>Ou sont ces dix monastères?</p>	<p><b>We're here to uncover the sleeping treasures.</b></p> <p><b>Xuanzang mentions 10 monasteries.</b></p> <p><b>Where are those 10 monasteries?</b></p>
10.45.17	Narrator OFF	<p><b>Seven hundred and fifty cave dwellings, vestibules, staircases, balconies and terraces, prayer sanctuaries, assembly halls with domed ceilings, grottos, galleries and cells for the pilgrims and monks... some of them only reachable by a treacherous climb. How did it look and sound here 1500 years ago? What did it smell like? Who provided food for the monks? Who financed the construction of this huge place? Was a desire for safety and prophecy, a system of omens and oracles the impetus behind its construction? Was it sponsored by rich traders?</b></p> <p><b>It was as if the valley had been created for rest, before or after the dangerous crossing</b></p>	

		<p>of the Hindukush Mountains. Bamiyan was a place of commerce, junction, trading point, caravan site and for many hundreds of years –center of the Buddhist world.</p> <p>But so little of it remains today...</p> <p>How can I visualize the frescoes in all their original splendor, with their vivid colors, the Buddhas and Bodhisattvas in their alcoves, the life and rituals that took place here... how should I imagine all that?</p> <p>There is a place far away from Bamiyan, in China, amidst the ‘dunes of the singing sands’... where Buddhist cave art is still preserved.</p>	
10.46.54	Dunhuang Gobi Desert		
10.47.06	Narrator OFF	<p>Incredible that the ‘caves of the thousand Buddhas’ frescoes have survived the cultural revolution.</p> <p>It took all of four months for Peking to grant special authorization for the well-guarded doors to be opened.</p>	



10.48.50	<b>Bamiyan Valley</b> Afghanistan		
10.49.04	Narrator OFF	<p><b>These frescoes did not disintegrate.</b></p> <p><b>They were carefully detached and transported into the galleries of antique dealers all over the world. There are enough rich and unscrupulous clients ready to pay a lot of money for these kind of relics.</b></p> <p><b>Plundering Afghanistan's cultural treasures has always been and continues to be more lucrative than producing Opium, a UNESCO representative discreetly tells me.</b></p>	
10.49.49	Tarzi OFF/IN	<p>Jamais dans l'histoire de l'humanité un pays a été aussi pillé.</p> <p>L'Afghanistan est vidé.</p> <p>C'est une orange pressé.</p> <p>L'Afghanistan a été pillé avant les Taliban, pendant les Taliban et après les Taliban.</p> <p>Je mache pas mes mots</p>	<p><b>No country has ever been plundered to such an extent.</b></p> <p><b>Afghanistan has been cleaned out, squeezed dry like a lemon.</b></p> <p><b>It was looted before, during and after the reign of the Taliban</b></p>

		<p>Et ça continue!!</p> <p>Et devant le regard du monde entier et personne n'ose dire quoi que ce soit.</p> <p>Ca c'est...c'est inadmissible tout ça.</p> <p>Il y a pas de mots...il y a pas des larmes qui pourra ramener les Bouddhas de Bamiyan...</p> <p>C'est...c'est... Excusez-moi...</p>	<p><b>And it's still going on today!</b></p> <p><b>The entire world is watching, but no one speaks out against it.</b></p> <p><b>This is unacceptable.</b></p> <p><b>Neither words nor tears can ever bring the Buddha back.</b></p> <p><b>I'm sorry.</b></p>
10.50.57	Tarzi OFF	<p>Personne n'a bougé</p> <p>C'est inadmissible!</p> <p>C'est trop facile de laisser comme ça.</p>	<p><b>No one did anything.</b></p> <p><b>Unacceptable!</b></p> <p><b>It's too easy just to accept it.</b></p>
10.51.09	Tarzi IN	<p>Bon, nous venons ici, pour leur dire que...</p> <p>Il y avait des vestiges. Il y aura peut être aussi d'autres choses qui sera exhumés qui pourra peut être effacer ce qu'a été...</p> <p>...a été détruit.</p>	<p><b>We've come here to show that there is still "something" that can be excavated which might compensate for the loss.</b></p>
10.51.35	Tarzi IN	<p>چی شد؟</p> <p>Inja sakht ast.</p> <p>Cera?</p>	<p><b>What do we have here?</b></p> <p><b>There's something hard here.</b></p> <p><b>Why could that be?</b></p>

10.52.08	Tarzi OFF	Des traces de métallurgie.	<b>There are traces of metal in it.</b>
10.52.11	Narrator OFF	<p><b>Dear Nelofer</b></p> <p><b>For more than six weeks Tarsi and his Afghani team of archeologists have been working in Bamiyan...</b></p> <p><b>Only to find shards, none over a couple dozen years old.</b></p> <p><b>In some parts the excavations are more than five meters deep and are in danger of collapsing... but there are no finds from pre-Islamic times.</b></p> <p><b>Will the 65-year old professor's dream come true? Will he discover the statue which he believes is over three hundred meters long – a potential eighth wonder of the world?</b></p> <p><b>As Tarsi explains, Xuanzang was extremely accurate in his descriptions. Why would the third statue in his chronicles just be a fantasy?</b></p> <p><b>For generations, the farmers have been telling their children about a colossal Buddha, sleeping underground, somewhere in the valley.</b></p>	

		<b>He is sure that he will find it.</b>	
10.53.26	Narrator OFF	<b>120 Afghani is a laborer's daily rate. Around three Dollars.  At the Bazaar, day workers are offered even less.</b>	
10.53.42	Alter Hazara IN	من ریش سفید هستم یک کاری برای من بته	<b>Look how white my beard is.  I need a job.</b>
10.53.49	Tarzi IN	تو ای‌نطور کن بی‌ادر صبا فهمیدی کبیری؟ با‌امان خدا با‌امان خدا دی‌گر خوب که اشکال چه قدر است آدم کل گرفته نمی‌تواند برین بی‌ادرها با‌امان خدا بفرماین منت بگذاریم اگر می‌توانستم کل‌تان می‌گرفتم اگر می‌توانستم هزار نفر می‌گرفتم	<b>Tomorrow.  Okay?  May God protect you.  I can't help all of you.  Please, go away now!  By God,  I can't give everyone  here a job.</b>
10.54.09	Arbeiter IN Tarzi IN Arbeiter IN	مرا نمی‌گیری؟ در لست منتظر هستی؟	<b>Please, give me a job.  Are you on the list?</b>

		منتظر	I think so.
10.54.27	Tarzi IN	دوره قبل اسلان باشه؟	Is this perhaps pre-Islamic?
	Afghan Archäologe IN	این باید قبل از اسلان باشد صد فی صد	It is definitely pre-Islamic.
	Tarzi IN	رسیدم بالاخره اگر بیافتیم یک خورت کنیم	We've succeeded! We'll slaughter a goat.
10.54.57	Tarzi IN	Qu'est-ce que c'est ça? Ca a l'air d'une oreille. Student: Oui? Tarzi: Oui!	What could it be? It looks like an ear.
10.55.10	Tarzi IN	Il y a d'autres choses en bas.	There's something underneath.
10.55.22	Student IN	Il y a une trace de rouge derrière.	There's a touch of paint on it.
10.55.27	Tarzi IN Journalist IN	Tu vois la tête-là? C'est de... Une, deux. trois mèches Vous voyez-là? C'est pas très bien visible mais c'est un fragment de tête. Vous voyez ça? Je vois un visage. Un joli visage...	You see the head here? There are three curls. You see? It's the fragment of a head. I see a face, small and attractive. First a small one,

		D'abord un petit. Après un grand. Journalist: Un très grand là!	<b>then a huge one. Finally a gigantic one!</b>
10.56.32	Tarzi	Faut attendre.	<b>We have to wait.</b>
10.57.22	Narrator OFF	<b>Dear Nelofer</b>  <b>This morning the workers started to fill up the excavation. Soon potatoes will be planted.</b>  <b>Professor Tarsi is in a good mood. The formation he found could only be that of the eastern monastery as per Xuanzang's description... or the tip of the sleeping Buddha's toe... or at least the base on which he reclines... Inshallah...</b>  <b>If God, health and governance permit, he will continue to excavate next summer...</b>	
10.58.04	<b>Leshan</b> Sichuan Province, China		
10.58.45	Megaphon-Frau	<b>Pinyin Transkription fehlt</b>	<b>Your picture with Buddha!</b> <b>Ready for pickup in 1 minute!</b>

10.59.08	Narrator OFF	<p><b>Dear Nelofer</b></p> <p><b>I'm in China again - visiting the biggest Buddha statue in the world: the sitting Buddha of Leshan.</b></p>	
10.59.21	Narrator OFF	<p><b>A photo in front of the Buddha is simply a must. Touching the nose, the forehead or an earlobe is supposed to bring good fortune and longevity.</b></p> <p><b>A Zen-master once said:„If you see a Buddha, kill him.“ Early Buddhism forbade images of God just as Islam does. During his lifetime the only pictures of Buddha Sakyamuni were of his reflection in the water.</b></p> <p><b>Why do people need a tangible God?</b></p> <p><b>The Leshan Buddha isn't the only reason we are here. According to reports on the internet and in the media, a 37 meter high replica of the great Buddha of Bamiyan is supposed to be on exhibit at the “Oriental Buddha Kingdom Park”, just a hundred meters from here. It's meant to be the park's main attraction.</b></p> <p><b>And, of course, I would like to see this</b></p>	

		statue...	
11.00.29	Christian IN	Bamian da fo zai nali?	Where is the Bamiyan Buddha?
11.00.32	Frau Tickethaus IN Christian IN Frau Tickethaus IN	Mei you le. Mei you le. Mei you le. Mei...? Mei you!	It doesn't exist anymore. It's no longer here.
11.00.37	Sitzende Frau IN	Ta guan men ah. Nei bian. mei you kai. Guan men ah.	Closed ... no more Gone!
11.00.43	Mann am Tor IN	Zai Leshan shang mei kai ne.	On the mountain up there. But it's closed.
11.00.51	Christian IN Mann mit Hut IN	Bamian da f...? Bamian dafo mei you le! Guan le men, zhengdun, guan le men, guan le men, zhengdun.	The Bamiyan Buddha is locked. Shut. Door closed.
11.00.59	Trägerin IN Christian IN Trägerin IN	Mahaan jiu gen wo zou. Mei kan jian! Zou ma? Gen wo zou, gen wo zou!	Down in the bay. There it is. You must go this way. Follow me.



11.01.10	Frau vor Portal IN Christian IN Frau vor Portal IN	<p><b>Bu neng jin qu le.</b></p> <p>Closed?</p> <p><b>Mei you ren shang ban le. Mei you ren shang ban. Xianzai nei bianr shi tong de, zhei bianr tingye zhengdun. Bu neng guo qu le. Yao zou nei bianr.</b></p>	<p><b>You can't enter here!</b></p> <p><b>Closed?</b></p> <p><b>The big Leshan Buddha is open, but you can't enter here.</b></p> <p><b>It's closed for "correction".</b></p>
11.01.24	Narrator OFF	<p><b>The Bamiyan replica must be here somewhere! I venture off the official path, only to find an enormous camouflage netting covering part of the hillside.</b></p>	
11.01.39	Christian IN Dicke Frau IN Passant IN	<p><b>Mei kan jian Bamian dafo Leshan!</b></p> <p><b>Bu de, mei de!</b></p> <p><b>Ähm... Afuhan! Afuhan.</b></p> <p><b>Bamian... Afuhan!</b></p>	<p><b>I can't find the Bamiyan Buddha.</b></p> <p><b>Don't tell him anything!</b></p> <p><b>Well ... Afghanistan!</b></p> <p><b>Bamiyan is in Afghanistan.</b></p>
11.01.49	Touristguide IN Christian IN Touristguide IN	<p><b>Ni tiwen zher you Bamian. Mei you.</b></p> <p><b>Wo mei kan jian Bamian dafo.</b></p> <p><b>Zhe difang meiyoub!! Mei you zhei ge jingdian.</b></p> <p><b>Meiyoub meiyoub Bamian. Bamian zai Afuhan.</b></p>	<p><b>You think Bamiyan is here?</b></p> <p><b>This Buddha isn't here.</b></p> <p><b>Bamiyan isn't here!</b></p> <p><b>Bamiyan is in Afghanistan!</b></p>
11.02.05	Kioskfrau IN	<p><b>Zheli shi Afuhan, - zhei ge.</b></p>	<p><b>I am certain.</b></p> <p><b>There's only a Bamiyan</b></p>

		<p>Bamian da fo yinggai zai Afuhan bu yinggai zai Zhonguo de.</p> <p>Mei you.</p> <p>Shi ah?</p>	<p>in Afghanistan.</p> <p>Not here.</p> <p>Understand?</p>
11.02.17	Touristin IN	<p>Ta jiu shuo zai zhei ge gongyuan li mian you zhei ge da fo.</p>	<p>He says the Buddha must be here.</p>
11.02.21	<p>Kioskfrau IN</p> <p>Touristin IN</p> <p>Kioskfrau IN</p>	<p>Na, na nt mei you, na xianzai bu kaifang, bu shi de, mei you, mei you.</p> <p>Wanquan mei you, hai shi shuo you xianzai bu kaifang de.</p> <p>Ah, ta mei you. Yinggai shi na mei you jieguo Bu xing bu xing, bu kaifang de.</p>	<p>No, that's wrong.</p> <p>No, no.</p> <p>Does it exist or not?</p> <p>- It's closed.</p> <p>Visitors aren't permitted.</p>
11.02.33	Touristin IN	<p>They planned to build this in this park but hasn't got a permission yet.</p>	
11.02.40	Christian IN	<p>So it is not yet built?</p> <p>They did not begin to build the Bamiyan Buddha?</p>	
11.02.44	Touristin IN	<p>Not started yet!</p>	

11.02.56	Christian IN	But I have seen pictures of 200 men from Leshan University to build the... dafo.	
11.03.05	Kioskfrau IN	E, ma, women ... Zhe shi yi ge jingdian jiao dongfang fodu, dan tamen xian tingye le, tingye zhengdun, tamen mei you kaifang, tamen na bian shi yi ge jingdian hen duo da.	Okay, there was a project over in Buddha Oriental Park, but construction has been stopped.
11.03.14	Christian IN	Closed?	
11.03.15	Touristin IN	Yes closed.	
11.03.18	Christian IN	Why?	
11.03.21	Kioskfrau IN	Na bu qingchu, women xiamian bu qingchu, shangmianren lingdao yixie ...	We don't know exactly. The big shots decided to close it.
11.03.27	Touristin IN	She doesn't know.	
11.03.47	Christian IN	Bamian dafo zai nali?	Where is the Bamiyan Buddha?
11.03.53	Mönch IN	Ni yao zhao ta? Zai zhei ge difang? He... Wo shuo hua ni dong – tingdong ma?	You're looking for "this"? You're looking for it "here"? Do you understand what I'm saying?

11.04.05	Christian IN	Wo mei kan jian Bamian dafo.	I can't see it anywhere.
11.04.07	Mönch IN	Mei kan jian? Xianzai kan bu jian, mei you.	You can't see it? Well, it can't be seen!
11.04.19	Christian IN	Oh, oh. Zai na..., zai nali?	Where is it?
11.04.37	Mönch IN	Jiu ta ne.	There it is.
11.04.45	Narrator OFF	So here it is... No doubt about it: the Chinese copy of the Bamiyan Buddha was built...	
11.04.56	October 2001		
11.04.02	Narrator OFF	Carved into rock by three hundred stonemasons in a matter of months. The park owner proudly announced his forthcoming tourist attraction.	
11.05.12	Parkbesitzer IN	Na zhei ge Bamian dafo name ta zaoxiang zai zhei xifang miandui Sanjiang, qianmian de shi feichang kaikuo de yi pian di, e-ma lü di. shanshui dou you de, dangran wo renwei zhei ge difang zuowei Bamian da bu lai shuo ta yinggai geng xihuan, bi zai shahuang shan (/shandong shan) geng hao.	The Bamiyan looks down on a beautiful landscape. We placed him here in the middle of this lush green surrounded by rivers and mountains. I am certain

		shang) geng hao.	that he'll feel better here than in an Afghan desert.
11.05.31	Mönch IN	Di shifu jiang lai zuoyi shi chanpin guo jiao yu. Jiu bu cunzai ah jiu shi. Ah. Suoyi yihou tamen zai nabian gaoxing le chanpin jiao yu de houlai gaoqian. (nicht alles verständlich)	The Buddha Park is just to make money ... for profit. It's all kitsch. Nothing truly genuine. They're making money with fake Buddhas.
11.05.54	Narrator OFF	<b>This is not an imaginary face, its creators emphasize. Leshan's Bamiyan Buddha is being reconstructed as authentically as possible, guided by photographs and statues from the same era.</b>	
11.06.08	Künstler IN	Zhe ge xiamian bufen jibenshang women shi genxu xing na ge daxing, wang shang ba ta hanhu chulaide.	The chin and the lips are authentic.
11.06.20	Narrator OFF	<b>But why is no-one allowed to see this Buddha replica? Why all this secrecy?</b>	
11.06.32	Narrator OFF	<b>The Bamiyan Replica's construction is announced in April 2001 – only three months after the originals' destruction. A hundred</b>	

		<p>and fifty meter high clearing is cut into the hanging slope, at the end of which, the niche and Buddha are meant to stand. Even though the site is private land, critical voices soon make themselves heard: Authentic cultural monuments are being sacrificed for the building of a Kitsch-Buddha.</p> <p>What happened?</p> <p>Apparently, during building work, dozens of two thousand year old so-called Mahaoya graves were destroyed. They were under protection as a UNESCO World Heritage Site. When Time magazine broke the story, the Bamiyan Buddha suddenly disappeared behind its camouflage. They say that the government now intends to cover up the Buddha and its niche with earth and bury it forever.</p>	
11.07.32	<b>Federal Institute of Technology</b> Zurich, Switzerland		
11.07.46	Narrator OFF	<b>Dear Nelofer</b>  <b>I thought the Buddha was reduced to dust.</b>	

		<p><b>But as a computer model it seems to be resurrected. The process, I am told, is called photogrammetry. Two images, taken from different perspectives, are laid on top of each other. A floating mark measures the height of each point. (By hand or automatically...)</b></p> <p><b>The result is a three dimensional model, for instance of buildings for which there are no more blueprints, ...of landscapes, cities and mountains.</b></p> <p><b>Or of a Buddha.</b></p> <p><b>By chance, in the early seventies a touring Austrian surveying expert made a series of precise metric photographs.</b></p> <p><b>These images were scanned to the micrometer and measured photogrammetrically. And after several months of work, the Buddha appears to be back, three dimensional, down to the last centimeter, just as it looked before the destruction.</b></p>	
11.09.08	Narrator OFF	<p><b>Professor Grün still wants to improve many details and emphasizes that this is a purely virtual reconstruction for the moment.</b></p>	

		<p>However, the 3D data could also form the basis for a physical rebuilding in Bamiyan. Arguments in favor? The ignorance of the iconoclasts would be punished, tourism given a boost and a piece of cultural identity returned to Afghanistan.</p> <p>The most prominent advocate of a reconstruction is the former king of Afghanistan.</p>	
11.09.47	<p><b>UNESCO Headquarter</b> Paris, France</p>		
11.09.58	<p>Narrator OFF</p>	<p><b>Renovation... Restoration... Reconstruction... it's a question of authenticity and it's defined in the International Charter of Venice, explains Christian Manhart.</b></p> <p><b>No serious specialist would simply want to put a new Buddha into the alcove. Such projects are just media hype.</b></p> <p><b>UNESCO has rather different priorities in Bamiyan.</b></p> <p><b>He has an excellent team, he continues to explain: international experts, engineers, representatives of the Afghan government.</b></p>	



		<p><b>Specialists, not fantasists.</b></p> <p><b>Welcome to Bamiyan.</b></p> <p><b>The first one to arrive is Michael Petzet. He is president of the International Council on Monuments and Sites.</b></p> <p><b>Has the governor assigned these soldiers?</b></p> <p><b>And what for?</b></p> <p><b>The mission may begin.</b></p>	
11.11.24	Petzet IN	<p>I would say we need a sand bed or something.</p> <p>A bed of sand!</p> <p>Just sand. With a bed of sand.</p> <p>My idea is just now put all the fragments in this sand bed.</p>	
11.11.36	Feroozi IN	<p>And then?</p>	
11.11.38	Petzet IN	<p>And then we bring the fragments back!</p>	
11.11.42	Feroozi IN	<p>Fragments back here...</p> <p>To where?</p>	
11.11.43	Petzet IN	<p>To the original position!</p>	

11.11.46	Feroozi IN	Into the original position... Is it possible?	
11.11.49	Petzet IN	Yes. This must be possible!	
11.11.52	Melzl IN	I just wanted to see how much .....	
11.11.57	Feroozi IN	How it's possible these heavy portions, to bring it back in the same area?	
11.12.04	Petzet IN	Easily. Easily. Really! My God, we can fly to the moon!  And everybody says ha, you can't move this. This must be possible! We need 50 meters!	
11.12.18	Melzl IN	Das sind 25 Meter.	
11.12.20	Petzet IN	Only? 25 meters ok...	
11.12.27	Melzl IN	But we need at least a three times...	
11.12.28	Petzet IN	Do we really need 50 meters? You can see. It's all in your hands.	

		You can see. It's all in your hands.	
11.12.38	Narration OFF	<p><b>Dear Nelofer</b></p> <p><b>I am trying to understand the word 'Anastylosis'. The idea to make use of existing fragments. But are there enough remains that vaguely look like parts of a Buddha? Is it possible to make a memorial out of the remnants? Or has most of it been pulverized by the blasts and carried off by the wind? Should a laser-hologram shine at night in the alcove?</b></p> <p><b>Time has come for the experts and their Power Point presentations, for meetings and scientific debates.</b></p> <p><b>Thanks to the magnetic alignment of the minerals, it is possible to determine, to the exact centimeter, where each fragment of the Buddha comes from.</b></p> <p><b>And then? What use is all this knowledge? Will the Buddha ever be resurrected?</b></p> <p><b>No question, the remaining frescoes need to be preserved, the broken parts in the niches protected and identified.</b></p>	

		<p><b>The niches themselves need to be stabilized. They have been damaged by the explosions and are on the verge of collapse.</b></p> <p><b>Sensors are installed everywhere. Steel anchors drilled into the cliff. Everything conscientiously noted and logged. I wonder, does a memorial really require such exactitude?</b></p> <p><b>The niches won't collapse for a couple of hundred years, proclaims one of the engineers. In a few million years, a geologist counters, the whole cliff won't be here any more.</b></p> <p><b>What did Buddha say again?</b></p> <p><b>Everything changes. Nothing remains.</b></p>	
11.15.15	Narration OFF	<p><b>Dear Nelofer</b></p> <p><b>I miss human life on the cliff. Where are the colorful clothes drying out in the open air?</b></p> <p><b>Where are the curious children?</b></p> <p><b>Cold ovens. Doors and walls destroyed preventing the inhabitants from returning.</b></p> <p><b>Where is Sayyed Mirza and his family? Where are the cave dwellers?</b></p>	

		<p><b>At first the governor avoids the issue, but then later explains that the cliff between the Buddhas is now a designated a world cultural heritage site.</b></p> <p><b>The inhabitants have been relocated.</b></p> <p><b>Finally I find them. On a plateau, maybe the windiest place in Bamiyan, half an hour from the nearest water point and at least three hours from the bazaar. You can't live here. Only survive. Dependent on relief organizations. The severe line-up of the houses reminds me of a Gulag.</b></p> <p><b>Sayyed Mirza isn't complaining. He has a house now.</b></p> <p><b>It's not warm inside.</b></p>	
11.16.42	Sayyed Mirza IN	دست تو یخ کرده؟	Are you cold?
11.17.32	Toronto Canada		
11.18.18	Nelofer OFF	<p>There was something always very mysterious about those pictures.</p> <p>And...my father did always acknowledge the fact that you know, it's nice to look at them but it's so</p>	

		<p>different when you actually are there.</p> <p>They could here the echo of their own voice.</p> <p>He said that we could hear the sound of our laughter and music, echoing in the valley and almost like as if it went in a circle.</p> <p>I always thought that was quite mesmerizing to think of it.</p>	
11.19.23	Nelofer OFF	<p>That was my world...</p> <p>A world that had the sound of my father's voice of telling about his stories of travel.</p> <p>It had those pictures, it had books...</p> <p>And above everything...</p> <p>it always had a lot of, a lot of poetry.</p>	
11.19.54	Nelofer OFF	<p>Kabul in the time of my parents' generation meant basically a normal life.</p> <p>Spend an afternoon or an evening outdoors in a beautiful garden...</p> <p>Chatting and joking and laughing...</p> <p>And thinking that life is just really beautiful.</p>	

11.20.41	Nelofer OFF	<p>As we were growing older we were more and more limited to smaller and smaller space in our movements.</p> <p>The museum we... ahm...</p> <p>Although it was not very long distance from where we lived, but it began to feel as if it was such a long, hard and very dangerous journey.</p> <p>But I wanted to go and I even borrowed a camera.</p> <p>So I went and I do remember I was sort of very very excited about the idea.</p>	
11.21.18	Nelofer OFF	<p>And we arrived at the museum. I remember the entrance very well....</p> <p>It was a very ah... very very odd situation.</p> <p>It was because like we were in the war and then the school was trying to do all these things so either to take our minds off, you know or just sort of show that life is normal.</p>	
11.21.45	Nelofer OFF	<p>My memory of it is that there was a lot of red things.</p>	

11.21.58	Nelofer OFF	<p>I was not so interested in the tour guide telling all the detail and information and... and you know going from case to case. I was not so interested in that.</p> <p>I was more interested in trying to find a way to take pictures without being caught.</p>	
11.22.19	Nelofer OFF	<p>At the time... I never never never think... that something could happen to this place.</p>	
11.22.26		<p>A NATION STAYS ALIVE WHEN IT'S CULTURE STAYS ALIVE.</p>	
11.22.52	Nelofer IN	<p>بسیار از این چیزها به پاکستان بردن؟ بله</p>	<p><b>Have a lot of things been taken to Pakistan? I'm afraid so.</b></p>
11.23.05	Nelofer OFF	<p>This was the evidence of a history and heritage of this country.</p>	
11.23.12	Museumsführer IN	<p>ترمیم میشه</p>	<p><b>This all has to be repaired.</b></p>
11.23.16	Nelofer OFF	<p>And for... like for my generation you know in Kabul at the time, despite the war, despite the difficulties, ahm...</p> <p>the museum still was one of those very positive</p>	



		<p>symbols of our existence.</p> <p>That we are here, we are... and this is the past of this country.</p>	
11.24.11	Nelofer OFF	<p>We never thought this was something that was outside our culture.</p> <p>We thought it was part of our culture it was part of us, it was part of what we were about.</p>	
11.24.22	Restaurator IN	<p>این قسمتش شانه نداره</p> <p>این قسمت بی‌ذیم دیگه</p>	<p><b>A piece of the shoulder is missing.</b></p> <p><b>Try this piece.</b></p>
11.24.28	Nelofer OFF	<p>And when you destroy things like that...</p> <p>It is not just the fact that, oh well, because it was built such a long time ago, or we may not be able to recreate that...</p> <p>But it's more about... creating a disconnection.</p> <p>You know, trying to stop that sense of continuity.</p>	
11.25.16	Nelofer IN	<p>اینجا نمی‌شود آدم پلین شود یا مین و این چیزها داره؟</p> <p>نداره</p>	<p><b>Are there mines along the banks?</b></p> <p><b>- No, no.</b></p>
11.26.23	Nelofer IN	<p>چه قدر شد؟</p>	<p><b>How much?</b></p>

11.26.25	Verkäufer IN	بی روپیہ از اینجا کجا می روین به خور؟	30 afghanis. Where are you going?
11.26.27	Nelofer IN	از اینجا طرف بامیان چه قدر راه هست تا اونجا؟	To Bamiyan. Is it far?
11.26.44	Nelofer IN	آب از کجا می آورین؟	Where do you get the water?
11.26.45	Mädchen IN	آب از دریا	From the river.
11.26.49	Nelofer IN	گوشوارت از کجا خریدی؟	And your lovely earrings?
11.26.50	Mädchen IN	یک دوختر داده بود	From a girl.
11.26.52	Nelofer IN	تخفه داده بود	Ah, a present.
11.27.10	Nelofer OFF	You know, when you live in the war, you... you have to have the belief that it's gonna end and there's gonna be some kind of a world outside that.	
11.29.05	Nelofer IN	Oh my god.	
11.32.04	Produced, Directed and Edited by <b>CHRISTIAN FREI</b>		

	<p>Cinematography  <b>PETER INDERGAND scs</b></p>	
	<p>Assistant Director / Assistant Editor  <b>DENISE ZABALAGA</b></p>	
	<p>Colour Correction / Visual Effects  <b>PATRICK LINDENMAIER</b>  <b>PAUL AVONDET</b>  Andromeda Film AG</p>	
	<p>Sound Design and Mix  <b>FLORIAN EIDENBENZ</b>  Magnetix Sound Studios AG</p>	
	<p>Advisors  <b>PAUL BUCHERER</b> Afghanistan Museum  <b>ARMIN GRÜN</b> ETH Zurich  <b>CHRISTIAN MANHART</b> UNESCO Paris</p>	
	<p>Narrators  <b>STEFAN KURT</b> (German Version)  <b>PETER METTLER</b> (English Version)</p>	
11.32.37	<b>Closing Credits 2'30"</b>	

11.35.12	End of program	
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