

The effect of media on the mental and psychological health of students with Islamic lifestyle

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Abstract

Purpose: The present article aims to examine the effect of media on students' mental and psychological health in the process of culture-building by the Baharestan TV of Tajikistan. **Methodology:** The study has been carried out by providing examples such as visual culture, media philosophy, child TV and culture-building. This research studies the culture-building practices of Baharestan TV and generally examined whether Baharestan TV has a fundamental philosophy underlying the appropriate culture-building practices of student's television, and how is the effect of this medium on mental and psychological health of student audiences. **Findings:** This study has used the Persian, English, Tajik and Russian books on student's television, an interview with the staff and the management of Baharestan TV, watching this TV, and watching about 14 months of Baharestan TV programs in 2012 and 2013. 6 months out of these 14 months were analyzed and a researcher-made questionnaire has been used to measure the effect of Baharestan TV on Persian-speaking students of Iran, Tajikistan and Afghanistan. The programs of Baharestan TV, the face-to-face interviews, the researcher's analysis, and the comparison with successful models indicate that this TV is not sufficiently expert as a student TV. **Discussion:** Due to the fact that the Russian or American programs are widely used in the Baharestan TV of Tajikistan by and there are limited programs with native and Islamic culture, student audiences are faced with identity crisis.

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1. Introduction

In this paper, as a child and adolescent television producer in Iran, the researcher has provided all of her domestic and international theoretical and practical experiences together with the study and review of Tajik child television (Baharestan). In this research, the culture-building process of this TV was examined by providing examples such as visual culture, media philosophy, child television, culture-building and Baharestan TV. The present study aims to study the effect of media on the mental and psychological health of children and adolescents with Islamic lifestyle under the influence of Baharestan TV. Since culture affects all aspects of the child's life including language, communication, family, nutrition, thinking, school, communication with immigrant children, gender, motivation, tradition and modernity, aesthetics of the television hero, futurism, education, interaction, philosophical mind, identity, and other cultural factors, all of these items were investigated on Baharestan TV. In general, it was examined how Baharestan TV has affected the mental and psychological health of children and adolescents. Baharestan TV was for about 14 months during the first and second academic years of university in Tajikistan. A thorough, complete and distinct note-taking was performed during six months out of this period. The notes included: structure, the presence of characters, the supply and production, the conductor, the separation of the young, child and adolescent audience, special occasions, and etc. The analysis and percentage table, along with a researcher-made questionnaire for migrant children at the Iranian School in Dushanbe, were responded by Iranian and Afghan children and adolescents. Due to the cultural importance of the child TV in this section, the questionnaire was distributed among Iranian and Afghan immigrant children and adolescents. In this survey, the statistical population consisted of the students of Imam Jafar Sadeq Iranian school in Dushanbe. The statistical population was 157 people, of which 58 people responded to the questionnaire. In this regard, studies have also been conducted in Iran entitled "The questionnaire survey of child and adolescent television of Tajikistan", but no investigation has been conducted in Tajikistan (Kasmaee, 2014).

2. literature Review

Mass media are the most important characteristic of the modern society. In this regard, the role of visual media, especially television, is more prominent and more desirable than other media. This is especially true where children are considered as serious audiences of television programs. One of the most important functions of media is helping the process of culture-building. The media has an epistemological nature that affects the perception of universe and has the power to change the truth. Unfortunately, human being rarely realizes the fact that how these communication means affect the worldview and attitude (Williams, 2003). Any technical tools and any means of technology has an ideology and it cannot be considered neutral and unbiased on which human being is unconditionally dominant (Lal, 1999, 8). Therefore, the child television has its own ideology, which needs to be identified and investigated. Thus, the production team will identify the specific nature of the child and adolescent TV and then produce programs on this basis.

Despite the conventional and usual functions defined for the media, it has a significant role in changing the social structure, people's beliefs and attitude towards specific issues. For this reason, when researchers and scholars in the field of media talk about the media and its functions, they believe that the effect of

media on children is high and largely negative because most recipients of the message are passive. Even children have likened to an empty bowl that the media fill with their messages, as they wish. According to experts, media owners, intend to brainwash audiences, especially children, and adolescents, using this powerful means (Boldt, 2007).

Anton Ahernzweig has articulated a theory of art which is based on the initial flow of observation and growth in human and is related to the conscious and preconscious aspects of mind. Ahernzweig attributes this concept to the children's vision of the world that appears in their art. The children show their special eclectic ability to reconcile conscious and preconscious affairs through their art, and that they can differentiate between objective phenomena and subjective affairs. Ahernzweig believes that the child has a global vision that this talent also remains in the adults more and less. Hence, the identification of this vision will be a useful tool for review in this regard (Donis, 2001, 37-36).

The potential role of television in shaping the beliefs and attitudes of child and adolescent audiences about health and its related behaviors are rooted in the stereotypical patterns of health-related images displayed on television, and the observation that many viewers watch without watching television (Gunter, 2001, 207). The ability of tv-viewer to follow the program and understand at least part of the events that happens is essential to achieve any goal that you follow by watching television, even fun and relaxing. It's just as important to children as adults because we're not born with an intuitive understanding of television. Therefore, it is necessary to learn a skill or a set of skills. This learning begins when we start watching television (ibid., 67).

The audio effects are one of the primary ways to attract the attention of the child, while the visual features work better in maintaining the child's attention. In other words, a kind of change in conversations and previous acquaintance with sounds or music can encourage the child to look at the TV screen. However, watching TV can only continue if what's happening to be visually appealing. In general, seven different types of change in sound or soundtrack draw the visual attention of child viewers who are indifferent to television: change in volume, sound effects, laughter, female voices, children's voices, other abnormal sounds and musical instruments. There are also three audio features also keep the individual out of focus: male voices, singing and relaxing music. Also, two audio features have a dual effect: the start of a lovely or harmonic music that attracts attention, but for a few seconds. Finally, there are two audio features that do not make any changes in visual attention: group singing and clapping when the child is watching TV (Ibid., 69).

The effect of television on humans occurs because it deals with human senses and excite emotions. Also, in the shortest time, different news from the most remote areas are directly available to the viewer. Television has a special skill to display and evaluate events. This device can transform the space in four different ways: 1. Eliminating the distance between the show and the audience; 2. Eliminating the boundary between private life and social life; 3. Bring any incident, albeit on a large scale, on the limited screen; 4. Give incidents and events a daunting or pleasing face (Hosseini, 2009, 182).

Television represents the first experiences, which are fast and immediate and strong. The viewers can become familiar with the culture of other people and other communities through a television show. TV makes the first experiences and serves as the middle ground of child experiences for quick recognition of the world and its advancements. The child and adolescent uses television and its stories to recognize their identity and imagine who am I? And what can I do? Or what should I do in the world? The power of

television to make imagination is very strong. The best and first imagination is inner imagery, and often these inner impressions are strong and durable. The child television should have a fundamental philosophy so that no individual producer can promote its own childhood (Sarokhani, 2008, 16).

In 1956, in Dushanbe, the TV Central Technical Foundation was founded and began its operation after 3 years. The State Research Center of the Ministry of Public Interest of the USSR devised a plan for its construction and brought the building equipment from St. Petersburg. Between 2000 and 2005, a new TV and Radio System was created in Tajikistan. In the face of the state media, 29 non-governmental and private media were founded, and the competition era began. However, the fundamental stage of strategic development began since 2005 when Assadullah Rahmanov became the chairman of the committee. At this stage, with the direct assistance of the President of Tajikistan, the state televisions of Safineh, Baharestan, Jahan-Nama, Radio Avaz and Radio Farhang that broadcast programs for overseas compatriots began their operation in a short time. It should be noted that on January 26, 2006, Tajikistan, as one of the first countries in the region, launched digital programs and increased the broadcasting volumes from 9 to 18 hours a day. Today, Tajik TV covers 99.97% of the population of the Republic. The Tajik Radio and Television Committee is planning to establish sports, cinema and music TVs in the future. The Regulations of the State Institute for Children and Adolescents Television (Baharestan) have been registered by the Government of the Republic of Tajikistan since August 1, 2006, with the registration number 350. Baharestan TV was under review for about 14 months during the first and second academic years of university in Tajikistan. A thorough, complete and distinct note-taking was performed during six months out of this period. The notes included: structure, the presence of characters, the supply and production, the conductor, the separation of the young, child and adolescent audience, special occasions, and etc. The analysis and percentage table, along with a researcher-made questionnaire for migrant children at the Iranian School in Dushanbe, were responded by Iranian and Afghan children and adolescents. The analysis and evaluation are presented in the section of immigrant children and Baharestan TV.

The social future of today's children and adolescents and tomorrow's stakeholders depends on the cultural performance of each child television authorities and planners. In fact, each person who holds a position in the media teaches life skills to children. Therefore, the training of child TV staff is very important and different from other TVs. The education of the television and its rules, the recognition of child and its stages of growth and today's wishes, the attraction of its attention to the program in the world of the new media and the Internet, enjoying the program and training are among important issues.

The structure of the programs in Baharestan TV is in two forms of supply and production. Supply programs (external) often include fiction films, movies, family comedies, animations, documentaries, and English language teaching tracks, most of which are the TV and cinema productions from the United States, Russia, Japan, and India. Production programs (internal) include reports, documentaries, news, competitions, talk shows and combined programs. According to the researcher's observations, the general characteristics of Baharestan television networks were as follows: rhythm, color and music, and the overall visual and aesthetic structure of Baharestan TV is better than other TVs in Tajikistan. The popular animations, which are constantly shown in Baharestan TV, will affect the racial and ethnic perceptions of children and adolescents over time.

Child and adolescent TV program production is ethical, that is, the child's rights should be respected under all circumstances. In the interviews and reports on children, particular attention should be paid to

the child's rights of privacy and confidential issues. For preparing reports with possible political, social and cultural outcomes, those who are closer to the child's circumstances and who are able to better assess these conditions should be consulted. It is necessary to refrain from showing a picture that put the child at risk. Children should not be jeopardized or humiliated, and the suffering memories of disaster shouldn't be recalled for them. The children shouldn't be discriminated for interview because of their gender, race, age, religion, condition, education or physical abilities. Children and adolescents should not be forced to do something they do not want. So the purpose of the interview should be explained for the children and their guardian and get their consent. The location of interviewing children and adolescents is important, the children should feel comfortable and able to express their story without any external pressure, including pressure from the interviewer. Child and adolescent production should avoid classifying children or descriptions that would expose them to negative retaliation (UNICEF, 2012).

On Baharestan TV, some of the reports and programs, such as Dard-e-Del and documentaries about orphans, have ignored these principles. According to the CRC, the protection of privacy and the protection of children in the media is the right of all children. This should always be taken into consideration when taking pictures of children. The face of those children at risk, including victims of child sexual abuse, positive HIV, and children who have been convicted should never be shown. Reporters need to be instructed to better communicate and ask questions. The production of righteous, sensible, and scientific discourses requires a fundamental philosophy. As long as we do not know what kind of child we want to train as a Tajik child, we cannot provide a proper discourse. The ability of individuals to assign vocabulary to the imaginations is a source of power, nevertheless, the cause of potential misunderstandings between the sender and the receiver leads to the failure of communication (Hosseini, 2009, 57).

Baharestan TV changes its products and reports seasonally. In this regard, the products are mainly in the studio in winter and autumn, while the programs are mainly outdoor in the summer and mid-spring. After the cold season, the presenters and reporters produce their programs or interview in the parks, streets, or opposite the famous buildings of Dushanbe. Special programs for Independence Day, Army Day, Nowruz, Mother's Day, the opening of schools and New Year's Eve were reviewed in the study period. In the special programs of Nowruz, the relationship between the generations was well displayed, and the children were reminded always to respect the elderly.

One of the most important cultural issues in child television is the inter-generational relationships, because it leads to cultural communication and one of the most important duties of the child television is to prevent cultural disintegration. In Documentary-Report Programs, old people narrate their memories of Nowruz for children and teens in front of camera. However, there were no children and adolescents in the show that reduced the energy of the program, because the presence of children and adolescents in the program and asking questions would make the program interactive, and it also generates more energy. The main part of the special program for the opening of schools in September was the Tajik President's message that was broadcasted live and simultaneously in the schools of Saghd, Khatlan and Badakhshan provinces. This message was broadcasted in specific schools where students saw the message through video projection, and one of the children and adolescents in each school asked a question of the president as a representative and the president responded. In Tajikistan, all government TVs broadcast the message of president. There were no special programs (Tajik production) on Baharestan TV for the opening of

schools, such as stories about school and students. Most of the New Year's programs were foreign movies in this field. The need for these trainings in Baharestan TV is observed both at macro and micro level.

Positive excitement, mobility, vitality, and happiness are the basic principles of child and adolescent television programs. There is a false excitement in foreign programs such as animation series, American action films and some Indian movies shown in Baharestan TV. This is a much more natural and relaxing excitement in national sports competitions, but the energy of Baharestan's products is not as thriving as foreign programs, which make up most of the conductor. It seems that codes and signs of excitement in Baharestan's products should be studied.

In Tajikistan, Iranian, Afghan, Turk, Chinese, Uzbek, and Russian immigrant children are living. One of the most important cultural principles of TV products for children and adolescents in the world is paying attention to immigrant children, cultural diversity, and cultural interaction. Baharestan TV has not paid much attention to this matter; it is more urgent when Tajik, Afghan and Iranian children have a common language and culture and ethnicity. This makes the issue more urgent because Tajik children get familiar with their ancestors when Iranian and Afghan children participate in this introduction. This attention is very important at the cultural level because it teaches migrant children how to be a minority and how to live in a group, how the culture of the new society is, how it can be interactive, and what is diversity in appearance.

Baharestan is an ambitious TV, but it's hard to match this ambition with reality for Tajik children and adolescents because the dreaming is through the western image and Russian voice. Since fantasy is the driver of future studies and the strategic point of child and adolescent television, it is suggested to benefit from native fantasy using the literature of ancestors in the design and development of the Baharestan TV products.

Education is an important part of child TV. In Baharestan TV, training in foreign programs are represented in documentaries and English language songs and in national programs include instruction of craft, cooking, and magic. There is no sign of teaching the alphabets of ancestors, which has a lot of capacity to teach poetry and literature. Supplementary training is not included in the list of programs, although the supply documentation and the production of equipment that is frequently broadcasted on the Baharestan TV, can help in the field of instructional education.

Family on Baharestan TV is a family that is seen in supply and foreign programs. The production of Tajik fiction series and movies for children and adolescents is not available on this TV, which is why the capacity of these programs is not used to promote a healthy family indirectly. In a conversation with Ms. Zivar Dolat Ava, CEO of Baharestan TV in 2012, she said: "Baharestan TV is a family television trying to implement this important subject. But according to the researcher's observations, apart from a some Tajik reports and documentaries in this area, all the programs with the concept of family are foreign. There was no storytelling program for Tajik children and adolescents in which the family are sitting around the table together and eating, talking to find a solution to the problem.

It can be said that the individual's job position is the most important and decisive social role after gender. It should be noted that, even at the present time, gender has a very important influence on job selection, as well as on job stability and success (Giddens, 2003, p. 167). Baharestan TV has produced few programs on jobs, segregation, and how to get these jobs for Tajik children and teenagers. It is while one of the most important duties of Baharestan TV is guiding children and adolescents for their future job.

Tajikistan's national-made products are mostly documentary and reporting and talk shows. As children and adolescents learn self-confidence indirectly through fictional characters, it is transferred through the characters of American and Russian films and series in Baharestan TV. Hence, there is a lack of self-confidence training in Tajik movies and series. The goal of child and adolescent TV is to bring up a creative human. Programs about craft work, documentaries and arts help children and adolescent to be creative. These programs are fairly observed in Baharestan TV. Children and adolescents should become familiar with the world of art, and take steps to enjoy the arts. Paying attention to music, painting, theatre and cinema, collection of stamps and shellfish is part of artistic affairs. A competition titled "Golden Singing" in Baharestan TV encourages singing. Talk shows discuss the history of Tajik theater and world cinema for adolescents.

The theory of use and pleasure accepts many humanistic approaches to media. Blumer and Katz argue that people use the media in many ways. They believe that there are many reasons for using media. According to this theory, media users freely decide how to use the media and how to be influenced by the media (Shokrkah and Azimi, 2015: 79). The value of the theory of Blumer and Katz is clearly based on their belief that media users can choose the impact that the media has on them. They also believe that users choose media just as a means. The theory of use and pleasure is optimistic to the media. This theory ultimately believes that the capacities of the media can have an internal effect on our lives and tell us how we should look at the world. The idea that we simply use the media to meet our needs does not seem to fully recognize the power of the media in today's society. The theory of use and pleasure can be seen in some cases, such as the choice of favorite music. We chose music, not only because it is an individual behavior or habit, but also to show the inner motives and social power. There are many different types of music, but we choose something that suits our individual taste (Blumer, 1974).

There was no debate about maturity in the contents of Baharestan TV, while this period is one of the most important stages of life because of the conflict between the adolescents, their relatives, family, community, school and the world around them. If this period is not passed without problem, then it will create problems in the future. Being together or alone, the opposing feelings about knowing and not knowing, understanding and misunderstanding, independence and attachment, beauty and ugliness, all are the conflicting feelings that the adolescent needs to be guided in this field. Adolescence is the borderline between childhood and adulthood. Adolescent is neither a child nor an adult, it is the puberty line, and creates a variety of conflicts about the physics, psychology, social and family affairs for teenagers. The separation of special programs for adolescents is a kind of respect for them. Baharestan TV has fairly good combined programs like "Man Man" and "1 Saat" for teenagers. Combined programs are of interest to adolescents, but there are no specific conductor for them in the Baharestan TV. The conductor of children and adolescents should be separated.

Some of the issues are overlooked by the producers and Baharestan TV authorities because of repetition in everyday life. There are some live and animated interludes in the conductor. English language training animations are highly professional. The interludes include the Baharestan TV advertising, social and health promotions, such as throwing garbage into the rubbish bin, fastening the seat belt and the firefighting phone number. One of the interludes was about witnessing a theft by the children and calling the police. This interlude encourages not to be neutral, but it does not express any definition of neutrality. So the

child will not be able to understand the difference between neutrality, gossip, and positive neutrality, such as announcing news of social life and helping others.

The use of children and adolescents as the host in some Baharestan TV programs such as storytelling are the strengths of this television. The hosts have a good expression and an attractive appearance and are able to communicate properly. Interestingly, the higher the age, the lower the connection. That is, child hosts in Baharestan TV programs perform better than teenagers and adults. One of the problems for adults is to look at the final camera in the wrong way, which distracts the audience.

The advertisements on Baharestan TV range from the circus to chewing gum and music concerts, although Baharestan TV shows fewer ads than other Tajik networks. Perhaps this is either due to the belief that advertising goods and services for adults through a child TV is not useful or because of the careful consideration and strictness of management to broadcast any type of TV ad in Baharestan TV; However, it seems that the former is the case.

A large percentage of Baharestan TV programs consists of foreign animations, including Russian and Walt Disney (American), Japanese, and European animations. Steven J. Goller, a biologist who has examined the appearance of Disney characters over time, argues that childish roles have been designed to release some mechanisms in the viewer and stimulate the feelings of children. The animism is a primitive belief in the fact that everything has its own spirit and essence. Animation movies give life to all types of objects. In addition to passion and energy, the objects, toys, animals, trees, and flowers take humane characters (Na'ini, 2010, 25).

In Baharestan TV, the interaction between the audience and the host or expert rarely occurs. In the future, the authorities of this television can use this feature to attract more attention because of the competition of TVs with each other and the use of home theaters will cause the audience to reduce. Children and adolescents should adhere on the one hand to traditions, and on the other hand, they should keep pace with progress. It's both essential to balance personality and life. In Baharestan TV, both are being considered.

It should be said about the genius of the new era that the humanistic culture essentially neglects three things: Firstly, God, because it does not prioritize God; secondly, human, because it is replaced with God; thirdly, the meaning of life, because that culture only deals with gradually mortal things (Sattari, 2004, 42). It is a strategic need for Baharestan TV producers because, according to the researcher's observation, most of Baharestan's external programs promote the genius of the new era in this way.

The existence of the heroes and pivotal characters in the children and adolescent's programs is one of the most important principles of the child TV producers. Because the child receives and imitate the behavior, word, deed, dressing, speaking, walking, looking, falling in love, hating, taking revenge, forgiving and respecting of heroes as the main character. That is why the Baharestan dramas need local and national heroes, which have little presence based on the observations of the researcher.

The montage and editing of programs inside and outside the studio in Baharestan TV is at semi-professional and sometimes amateur level. In studio programs, television directors usually use long takes. There are a few action and cut images. In the programs outside of the Baharestan studio, the camera is usually fixed. The films are non-moving and connected only in the editing room. In some moments, some unprofessional inserts such as clapping, objects on the table, flowers and pots during the conversations are used for no reason. It can be said that the aesthetics of insert in this TV is non-professional, and there are

still the so-called middle pictures between the two scenes. For example, on January 28, 2013, in the program of "Mahfel Kheyr Andish" (Tajik poet visit with children and students at the studio), the basic principles of editing were not observed.

In spite of the freedom of production and broadcasting in Baharestan TV, there is hidden censorship; censorship dictated by a democracy driven by the state. This television freedom is within the framework of the government regulation because the television is governmental. This government-led democracy, together with disintegrated multiculturalism in Baharestan TV, creates cultural censorship and intellectual guidance that would disconnect cultural intercourse between generations. This cultural disconnection introduces an appearance of cultural roots to the Tajik children and adolescents that they do not have a passion for keeping these roots. For this reason, the audience of this TV is less expected to be the cultural identity and cultural guards in the future.

Philosophical skills in life require us to increase the philosophical skill of self-knowledge before selecting an instance, because self-knowledge is the key to success; this philosophical skill requires us to make the right choice at the moment of decision-making, the moment of reaction, the moment of dealing, and the moment of emotional reactions (Bourdieu, 2008, 38). Giving a philosophical view is one of the most important parts of the indirect education of Baharestan TV. Having philosophical eye and philosophical skills means having life skills. The shortage or the lack of fiction films about life, work, communication, community, and life of a Tajik child and adolescent is quite obvious in Baharestan TV. For philosophical thinking, three dimensions of comprehensiveness, contemplation, and flexibility are needed. These dimensions are closely related with each other (Shariatmadari, 2007, 32). Showing different animations in Baharestan TV damages deep thinking of children and discourage children from philosophizing or contemplation.

It seems that children have similar beliefs to the cultural framework of the world. Televisions play an important role in shaping their imagination, but surely only attractive parts are chosen for kids. Children use the media, especially television. The important thing is that not only there is no limitation to use it in different places, but you can see the interactive effects of television on different types. The study shows that children paint and talk about other lands, cities, and the wonderful nature of the world. It is easy to feel the high level of identical and congenial imagination in children and their desires, although they live in different parts of the world with different traditions and cultures. This will not be possible except with the help of media, especially TV and the Internet (Moon, 2003). It seems that there are common and identical patterns of "great fantasies" across cultural boundaries; For example: The world of harmony with nature and animals, the world of war and threat, the world of entertainment, the world of superpower, the world of technology and invention, the world of travel, the world of foreign lands, the world of kings and royal governments (Ibid). The media affect the family members and their relationships in various ways. Various radio and television programs can provide behavioral patterns in the form of films, series, and radio shows. These patterns are internalized in the individual from childhood and create a specific picture of the relationships between the parents and child. In this way, it can be said that inducing a wrong thinking or method in any of the behavioral areas can lead to aggravation or formation of new damages. The role of the media is mainly in the development of needs and desires. In some television series, married men are accused of having hidden relationships with other women. Although the purpose of these series is to show

an undesirable face of this behavior, the viewer of these series may be affected by a superficial understanding of such cases (Labibi, 2011).

Often domestic production includes the documentary structure, and Baharestan's television documentaries turn around the public, apparent, governmental culture. Due to the lack of production of Tajik fiction series for children and adolescents, Baharestan TV does not exploit this capacity to promote future perspectives. However, some of the combined programs, especially those for adolescents, such as "Man Man" and "1 Saat", have focused on the topic of future.

In terms of structure, Baharestan TV is aesthetically better than other Tajik networks, but it is far from the global standard of a suitable child and adolescent television with positive aesthetics. Digital aesthetics is moving towards becoming popular (Andregevice, 2004), and this aesthetic should be under consideration for the future of children and adolescents. An important part of this awareness is obtained by the child television, which is unfortunately ignored by Baharestan TV.

The programs of Baharestan TV, the face-to-face interviews, the researcher's analysis, and the comparison with successful models indicate that this TV is not sufficiently expert in the training and education of staff. On the one hand, Baharestan TV programs and its producers have not been trained to provide television programs for children and adolescents; on the other hand, there is little room for thinking to produce programs, and the acceleration of the production and broadcasting makes it impossible to teach new skills.

In addition, the time spent for the media reduces the amount of time available for healthy activities, such as exercise, physical activity, social services, and cultural activities, and spending time with the family. Children who are watching imported programs in the media that are inconsistent with their current culture are potentially capable of performing and displaying the same behaviors. Governmental institutions and non-governmental organizations can also share successful experiences in this area and improve preventive interventions. Performing scientific and applied research with the support of such organizations can also contribute to this process (Anderson, 2003).

3. Discussion

In the review of Baharestan TV programs, it was found that this TV channel is building a multi-culture with an American image and Russian voice. Given the fact that programs from Russia and the United States are used in the child, and adolescent television of Tajikistan (Baharestan), and the share of produced programs containing local and religious culture is very low, children and adolescents are facing with an identity crisis. To teach more about the common culture of Persian speaking countries for the children and adolescents of these countries, it is essential to form an association for the introduction of Persian speaking countries in the television and radio programs. The common language is the best and most important reason for the formation of this association. The present article concluded that, unfortunately, there is no common production for children in these countries. The following guidelines are recommended for a better television production based on the local and religious culture of children and adolescents:

Use simple language for the kids up to 6 years old, describe sensitive words along with rhythm and vocal with human and animal characters. Use simple rhymes and poetry and joke with simple language to communicate better. For children from 7 to 10 years old, tell stories about new friendships and skills. You

can also advertise local and Islamic culture by visual medium – i.e., the creation of an appropriate atmosphere influenced by indigenous and Islamic culture in television programs - and presenting cultural concepts through the poetry and the programs representing Tajik native and Islamic culture. Use daily events and opportunities to test the value and thinking of children and adolescents. For teenagers aged 11 to 14 years old, use the positive heroes and stories to engage with the family, and use the television to help in experimental affairs like life's choices, and health. Try to be seen by all groups. Invite a guest in the TV show and ask questions directly from children and adolescents at home and assign enough time to answer. Encourage children to sing, exercise, imitate, and pantomime. Ask both children in the studio and the audience at home. Let everyone be active, paint or take photographs about the subject of the program, and present their experiences of their native culture in the form of painting or singing or photographing. Let the audience feel free to give various answers to the questions. Test your plan before starting the TV production and make sure the message is clear. Media experiences slowly affect people, especially those children and adolescents living in different areas. Pay attention to the different circumstances of the audience for receiving messages. Provide relaxing and safe ways for difficult situations, such as selecting the hand for injection, or good thinking before injection, or singing during washing hands, or the choice of good emotions in the tough times of life. Use interesting phrases in programs such as talking about grandparents, the experience of children and teens from traveling to the village or going to the mosque with the elderly, or even taking part in celebrations such as the traditionally held wedding. The father can arrange a simple conversation or game, tell about his memories and religious experiences, or rural culture and urbanization, a story that has been integrated with entertainment and education of values. Pay attention to good people, warm and cuddly models, who always see pleasure in small things. The use of those who describe their stories of struggles. Tell the stories that the first character has feelings and experiences such as fear, illness or death. Use the stories, words, pictures and making models for creativity and self-confidence, such as linguistic support: “I'm so fortunate”, “I feel proud of your persistence”, “I'm afraid but I know how to defend myself when they give me drugs”. Provide new and simple ways for kids and adults to be more comfortable, such as using simple words in difficult situations. Provide models of children and adults who are thankful like those who appreciate others for their contribution to the development of children. Provide models of children who are active in mosques or local cultural institutions and invite or interview them in the program. Present models of people who have overcome natural disasters with God's reliance without dramatizing their suffering and through a realistic eye. Provide lovely and quiet models of adults, who listen to the hearts and minds of children and adolescents, pay attention to their experiences, difficult moments and emotions. Show the men, women and children who resisted in the crisis. Guidance for children and adolescents to be a small anthropologist and archaeologist, along with introducing the history and reflection of positive indigenous acquisitions, culture and customs. And learn how children and adolescents can discover their cultural heritage.

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