

CUT **T** CINEMA

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**THREE ESSAYS ON
BÉLA TARR**

**DID 2025 MARK A TURNING
POINT FOR **MOTHERHOOD** AND
FATHERHOOD ON SCREEN ?**

**BRIGITTE BARDOT
FAREWELL TO AN
EARTHLY NYMPH**

As a filmmaker, you have to believe in the people, in their power, because if you do not believe in the people then why do you make the film... for what?



BÉLA TARR

EDITORIAL



In this issue, we dedicate our pages to the extraordinary contemporary filmmaker Béla Tarr. Every single article is new and written exclusively for C2C. We sincerely appreciate our writers for their contributions. Besides this, we have two more important articles on Brigitte Bardot and the Golden Globe Awards.

What we always strive to do is offer our readers a sense of global cinema culture, and we have continued that effort in this issue as well. We hope you will stay with us on this journey.

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Cover Photo: Béla Tarr. Photographed by Almin Zrno



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DIFF WRAPS UP WITH 'UNIVERSITY OF CHANKARPHUL', 'KURAK' AMONG TOP WINNERS



Closing Ceremony of 24th DIFF. Photo: DIFF

The 24th Dhaka International Film Festival came to a close on January 18, ending days of film screenings across several venues and honouring filmmakers from around the world, both new voices and established names, whose works struck a chord with audiences and juries.

Cultural Affairs Adviser Mostofa Sarwar Farooki was scheduled to attend the closing ceremony as chief guest but was unable to do so due to unforeseen reasons. The programme began at 4pm at the Bangladesh National Museum, with Jalal Ahmed, chairman of the Bangladesh Energy Regulatory Commission, presiding over the event.

After the awards were announced, the evening continued with a special musical performance by director and singer-songwriter Ahmed Hasan Sunny. The ceremony also included a screening of the festival's Best Film, Kurak.

This year, DIFF presented 245 films from 91 countries, including 44 Bangladeshi productions.

The Best Film Award went to Kurak, directed by Erke Dzhumakmatova and Emil Atageldiev from Kyrgyzstan. Dzhumakmatova, who was present to receive the honour, became emotional while thanking the jury and her team, saying the film was made with deep commitment and passion.

In the Asian Film Competition section, Emin Afandiyev won Best Director for Tənha İnsanın Monoloqu (A Lonely Person's Monologue). Yerlan Tuleutay received Best Actor for Abel, while Iran's Fariba Naderi won Best Actress for her role in Shohar-E Setareh (The Husband), directed by Ebrahim Irajzad.

Other notable awards included Best Script Writer for OT (Burning), won by Dastan Madaliev and Aizada Bekbalaeva. Jolanta Dylewska received Best Cinematography for Abel, directed by Elzat Eskendir. A Special Jury Mention for Best Director was awarded to Isfandiyo Ghulomov for Mohi Dar Shast (Fish on the Hook), a Tajikistan-Iran co-production directed by Muhiddin Muzaffar.

A particularly moving moment came in the Bangladesh Panorama section when The University of Chankharpul, directed by Monirul Haque, won the FIPRESCI-Bangladesh Award for Best Full-Length Feature Film.

In the Talent section, Tanha Tabassum's What If received the FIPRESCI-Bangladesh Award for Best Short Film. Dhet!, directed by Ummid Ashraf, was named first runner-up, while Ishpite by Abir Ferdous Mukhar took second runner-up.

The Women Filmmakers section awarded a Special Mention to Sa Likod Ng Tsapa (Beneath the Badge), directed by Editha Caduaya of the Philippines. The Spiritual Film section also gave a Special Mention to Lay for You to Sleep by Qatar's Ali Al Hajri.

The Audience Award went to Drained by Dreams, directed by Shekh Al Mamun, a Bangladesh-South Korea co-production. A Special Audience Award was presented to Shi Jie Ri Chu Shi (All Quiet at Sunrise), directed by Xin Zhu of China.

In the Children's Film section, the Best Children's Film Badal Rahman Award was awarded to Qingtong & Kuihua, directed by Chen Kunhou of China. 🌍



Photo: Sebastian Gabsch

EUROPEAN FILM AWARDS 2026

SENTIMENTAL VALUE TAKES TOP HONOURS

Joachim Trier's intimate family drama *Sentimental Value* emerged as the clear frontrunner at the 2026 European Film Awards, taking home six major prizes and setting the tone for a night that mixed

cinematic celebration with strong political statements. Held in Berlin, the ceremony once again confirmed the European Film Academy's tendency to rally decisively behind a single standout title.

Trier's film claimed the top honour of Best European Film, prevailing over a competitive field that included Jafar Panahi's Palme d'Or winner *It Was Just An Accident*, Oliver Laxe's apocalyptic road vision *Sirāt*, and Mascha Schilinski's much-discussed debut *Sound of Falling*. The awards marked another high point in Trier's career, reaffirming his status as one of Europe's most assured contemporary filmmakers.

In addition to the main prize, Trier won Best Director for his nuanced portrayal of fractured family relationships. He also shared the Best Screenplay award with longtime collaborator Eskil Vogt, continuing a creative partnership that has shaped much of his work over the past decade. The film's emotional pull was further recognised through its acting wins, with Renate Reinsve named Best European Actress and Stellan Skarsgård taking Best European Actor for his restrained performance as an emotionally distant father.

Reinsve's win strengthened her reputation as one of Europe's most compelling screen actors, following her earlier success with Trier on *The Worst Person in the World*. Skarsgård, accepting his award with characteristic brevity, described the moment as "coming home," a line that drew warm applause from the

audience. The film also received the award for Best Score, composed by Hania Rani, rounding out a near-total sweep.

While *Sentimental Value* dominated the headline categories, Oliver Laxe's *Sirāt* proved to be the night's other major success story. The film collected five technical awards, including production design, sound, editing, cinematography and casting. Its strong showing reflected broad admiration for its immersive craft, even if it missed out on the top prizes.

Elsewhere, recognition was more limited. *Sound of Falling* received only the award for Best Costume Design, while Yorgos Lanthimos's *Bugonia* picked up a single win for makeup and hair. The most talked-about omission of the evening was Panahi's *It Was Just An Accident*, which left the ceremony without any awards despite its critical acclaim and festival pedigree.

Beyond the trophies, the ceremony carried a distinctly political charge. Introduced by film historian Mark Cousins, Panahi took to the stage early in the evening to address the situation in Iran. In a stark and sober speech, he warned that unchecked violence and repression threaten not only individual nations but global freedom itself, drawing a strong reaction from the audience.

As the 38th European Film Awards came to a close, the evening underscored both the power of cinema to unite around singular artistic achievements and its continuing role as a platform for urgent political expression. 🌍



Béla Tarr (1955-2026)
Photo: Óscar Fernández Orengo

T

he wind has finally stopped. Béla Tarr, the Hungarian director who changed how we see time in cinema, died on January 6, 2026. He passed away in Budapest after a long, serious illness at the age of 70. His

death marks the end of an era, but his heavy, beautiful silence will remain with us forever. Tarr was famous for a style that refused to hurry. He did not care about fast cuts or action scenes. Instead, he filmed rain, mud, and wind in long, unbroken shots that could last for minutes. He believed that modern movies lied to us by skipping over time. In his written introduction to the 2018 edition of Paul Schrader's book *Transcendental Style in Film*, Tarr formally declared his position: "I despise stories, as they mislead people into believing that things are linked by causality." He argued that once the story is removed, "all that remains is time."

His masterpiece, *Sátántangó* (1994), is the best example of this philosophy. It is a seven-and-a-half-hour black-and-white epic about the collapse of a small farming community. The film requires the audience to sit through the entire day to watch it. It does not just show the characters waiting; it forces the viewer to wait with them. This unique approach made him a hero to serious film

lovers around the world. However, Tarr did not create these worlds alone. He relied on a brilliant team of collaborators who were like family to him. His wife, Ágnes Hranitzky, edited his films and gave them their slow, hypnotic rhythm. The composer Mihály Víg created the haunting, repetitive music that often played on set while the actors performed.

Tarr always insisted in interviews, including his extensive 2012 conversation with *Film Comment*, that he was not a solitary genius but part of a dedicated collective.

The most important voice in this collective was the writer László Krasznahorkai. Tarr adapted almost all of his major films from Krasznahorkai's novels. It is a fitting tragedy that Tarr has died only months after his friend received the world's highest literary honor. In October 2025, the Swedish Academy awarded László Krasznahorkai the Nobel Prize in Literature. The Nobel committee praised the same "apocalyptic" vision in his books that Tarr so faithfully put on screen. Tarr famously retired from filmmaking in 2011, long before his death. After releasing *The Turin Horse*, a film about the end of the world, he stated that his work was complete. In a 2013 interview with the British magazine *Dazed Digital*, he explained his decision clearly: "The *Turin Horse* is probably one of the simplest films ever made. And that was the point where I decided to stop." He kept his promise and never directed another feature film.

BÉLA TARR

ALWAYS BE WITH US

MD RABBI ISLAM



SÁTÁNTANGÓ. Photo: MUBI

Instead of making bad movies in his old age, he dedicated his final years to teaching. In 2013, he founded a film school called "film.factory" in Sarajevo. He taught a new generation of filmmakers that there are no rules in cinema. He encouraged students to find their own language, just as he had found his, ensuring his philosophy would survive him. Today, Béla Tarr is physically gone, but his spirit is still here. We see his influence in the work of director like Lav Diaz use "slow cinema" to tell the truth. We feel his presence every time a camera holds a shot for a few seconds longer than necessary. He taught us that if we look at the world long enough, it reveals its secrets.

In the final scene of *The Turin Horse*, the father tries to light a lamp, but the light refuses to shine. The screen goes black. The film ends. The lights have gone out for Béla Tarr. But in that darkness, we see more clearly than ever. 🕯️

Writer: Student of Department of Film and Television, Jagannath University, Dhaka

BÉLA TARR

THE LAST TANGO OF CINEMA

JIHANE BOUGRINE

Following the death of Béla Tarr on January 6, cinema has lost one of its most uncompromising moral forces. His films remain as slow, austere monuments, insisting on time, fatigue, and the dignity of

looking when nothing seems left to believe in.

Béla Tarr did not make films to explain the world. He made films to stay with it after explanation had failed. With his passing on January 6, his work now fully belongs to history, yet it feels uncannily attuned to the present. Long before collapse became a keyword, the Hungarian filmmaker had already situated cinema in its aftermath. His was not a cinema of crisis, but of what follows crisis, when systems persist only as habits and human beings continue without illusion.

The singularity of Béla Tarr's cinema lies in its ethical relation to time. His legendary long takes are not aesthetic provocation but moral stance. Time is not shaped for comfort or clarity. It is allowed to unfold, to weigh down on bodies and spaces. Watching one of his films is not a matter of following a plot but of entering a duration that refuses shortcuts. Meaning does not emerge through revelation but through endurance.

This radical vision did not appear fully formed. The filmmaker came to cinema through a deeply social impulse. His first feature, *Family Nest*, shot in 1978 and released shortly after, is a raw, quasi-documentary portrait of a working-class family crushed by housing shortages and bureaucratic violence in socialist Hungary. Shot in cramped interiors with handheld immediacy, the film bears little trace of the monumental style to come. Yet its ethical core is already present. Béla Tarr looks at people trapped by systems they cannot escape, and he refuses to aestheticize their suffering. From the beginning, cinema for him is a tool of exposure, not consolation.

As his work evolved, realism gave way to abstraction, but the social rage never disappeared. It simply transformed. By the time of *Sátántangó*, Béla Tarr had abandoned conventional dramaturgy altogether. This seven-hour odyssey through a decaying rural collective does not narrate failure; it inhabits it. The structure itself moves forward and backward, echoing the illusion of progress that endlessly reproduces stagnation. Promises are made, rituals performed, hopes revived, only to collapse again. The camera advances slowly, relentlessly, as if compelled by the same forces that trap the characters.



Béla Tarr. Photo: CinemaGuild

To describe this cinema as pessimistic is insufficient. Pessimism still implies an alternative, a negative belief in what could have been. Béla Tarr films a world beyond belief. His characters do not expect redemption. They persist because persistence is all that remains. Rain falls endlessly, mud swallows footsteps, wind dominates landscapes with almost metaphysical cruelty. Nature is neither refuge nor threat; it is indifferent, eternal, and overwhelming.

This vision reaches a terrifying clarity in *Werckmeister Harmonies*. Set in a provincial town destabilized by the arrival of a circus and a mysterious political agitator, the film unfolds like a slow-motion apocalypse. One of its most famous sequences, a single unbroken movement through a hospital, depicts violence not as eruption but as erosion. Order dissolves quietly. Cruelty spreads without resistance. The camera never sensationalizes. It simply refuses to cut away, forcing the viewer to confront the mechanics of collapse.

BÉLA TARR'S FEATURE FILMOGRAPHY

The visual austerity of Béla Tarr's work is inseparable from this ethics. Black and white is not nostalgia, nor stylization. It is reduction. By stripping the image of color, the filmmaker removes distraction, leaving only light, shadow, and movement. His collaboration with composer Mihály Víg reinforces this severe economy. The music does not underline emotion; it circles it. Themes repeat, return, insist, creating a sense of temporal imprisonment. The world does not move forward. It revolves around its own exhaustion.

Repetition is, in fact, central to this cinema. Gestures repeat until they lose meaning. Walking, eating, working, waiting. In *The Turin Horse*, the final film by the Hungarian director, repetition becomes a process of subtraction. Each day resembles the previous one, yet something disappears each time. Light fades. Sound diminishes. Energy drains away. The world does not end in catastrophe but in silence. The film is not about death; it is about what remains when life no longer carries purpose.

That Béla Tarr chose to stop making films after this work is not anecdotal. It is an extension of his cinema. To continue would have meant repeating a gesture emptied of necessity. For him, filmmaking was never production but commitment. When the ethical charge of the act was exhausted, silence became the only coherent response.

After his death, this body of work appears less like an oeuvre than like a single, extended statement. In an era dominated by acceleration, narrative clarity, and emotional efficiency, Béla Tarr's cinema stands as a refusal. A refusal of speed. A refusal of explanation. A refusal of hope packaged as comfort. His films ask something increasingly rare of spectators: patience, humility, and moral attention.

He did not offer solutions. He did not propose futures. He showed what happens after belief collapses. A man walking endlessly in the rain. A town waiting for meaning. A horse that will no longer move. These images endure not because they are spectacular, but because they are honest.

Béla Tarr is gone. Yet his cinema remains, immobile and demanding, like a final question addressed to those who come after. Not how to save the world, but how long one is willing to look at it once salvation is no longer an option. 🌧️

Writer: film critic and cultural journalist, Morocco

- Family Nest (1979)
- The Outsider (1981)
- Prefab People (1982)
- Almanac of Fall (1984)
- Damnation (1988) – co-directed with Ágnes Hranitzky
- Sátántangó (1994) – co-directed with Ágnes Hranitzky
- Werckmeister Harmonies (2000) – co-directed with Ágnes Hranitzky
- The Man from London (2007) – co-directed with Ágnes Hranitzky
- The Turin Horse (2011) – co-directed with Ágnes Hranitzky

The Turin Horse. Photo: IMDB



BÉLA TARR

MEETING A MASTER

Bangladeshi filmmaker **Proshoon Rahmaan** met Béla Tarr at the 27th International Film Festival of Kerala in 2022. During the festival, he spoke with the master filmmaker on a range of subjects. For Cut to Cinema, Rahmaan walks through those memories with Tarr.

Some meetings arrive not by chance, but by quiet insistence. I met Béla Tarr at the 27th International Film Festival of Kerala (IFFK) in December 2022, a meeting I had consciously travelled for. My film *Dear Satyajit* had already had its world premiere in Vancouver and later received an award in Florence, Italy. When it was invited to IFFK, it was not part of the competition section. Still, I decided to attend.

The primary reason was simple and deeply personal: Béla Tarr was coming to the festival to receive the Lifetime Achievement Award.

IFFK has always been more than screenings. It is a space where cinema breathes, where conversations continue beyond auditoriums. I remembered that just two years earlier, Jean-Luc Godard had also been honoured at IFFK. The festival had become, in its own way, a quiet archive of living cinema history. To be present when Béla Tarr was there felt necessary.

Dear Satyajit had two screenings at the festival, on 12 and 14 December. Béla Tarr arrived on the 15th. That evening, a special dinner was arranged in his honour, and I was among the invitees. The atmosphere was formal, yet strangely hesitant. He sat there, visibly older than his years, carrying the unmistakable weight of a life spent observing time rather than chasing it. Beside him was his partner, much younger, calm, and attentive. Together, they seemed at ease.

What struck me most was the distance people maintained. Despite his presence, despite the honour, many seemed reluctant to approach him. Perhaps it was awe, perhaps fear, or perhaps the myth surrounding his name. Béla Tarr's cinema has that effect. It demands patience, and people often mistake patience for severity. I didn't wait.

I walked up to him, introduced myself, and told him I am a filmmaker from Bangladesh. His response was immediate and warm. There was no distance, no hierarchy. He was curious about Bangladeshi cinema, about *Dear Satyajit*, about where the film came from and why it was made. That curiosity felt genuine and polite.



Writer (right side) with Béla Tarr (left side) at 27th IFFK 2022. Photo: Writer

We spoke at length. About cinema, of course, but also about life. About his favourite drink. About what kind of cinema still interested him. There was laughter, and there was silence too. He spoke without trying to impress, and he listened without distraction. It felt less like meeting a “Master” and more like sitting with someone who had already said what he needed to say through his work.

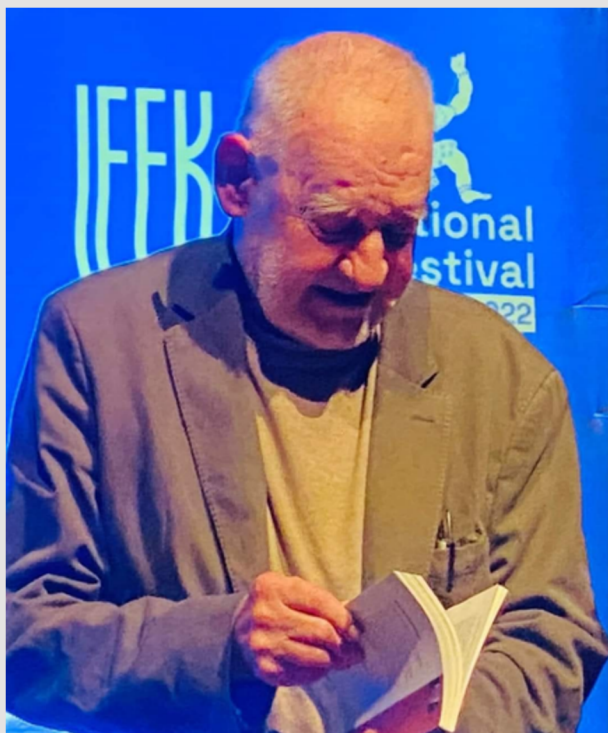
The next morning, Béla Tarr appeared at a live conversation session in a packed auditorium in Thiruvananthapuram. The hall was full of students, filmmakers, and cinephiles. When he began to speak, the room adjusted its rhythm to his pace.

He talked about his childhood, his early working life, and how cinema entered his world, not as ambition, but as inevitability. He spoke about meeting Godard, about long takes, about time as a moral position rather than a stylistic choice. He spoke about life, not romantically, not bitterly, but with clarity.

What stayed with me was his tone. Calm. Direct. Occasionally sharp. When questions came from the audience, his answers were confident, sometimes cutting, often humorous. There was no attempt to soften his beliefs. His humour was dry, almost abrupt, but never dismissive. It carried the authority of someone who had already stepped away from the need to explain himself.

Béla Tarr once decided to stop making films. Not because he was tired, but because he felt he had reached the end of what he wanted to say through cinema. That decision itself felt deeply ethical. Filmmakers, in truth, never retire, but some choose silence. That silence, in his case, felt earned.

Looking back, I realise that my meeting with Béla Tarr was not about proximity or photographs. It was about recognition. Recognising a way of seeing cinema that resists speed, refuses compromise, and trusts the audience to stay.



Béla Tarr at 27th IFFK. Photo: Writer



Béla Tarr at 27th IFFK. Photo: Writer

At a time when cinema is increasingly pressured to entertain, to explain, to accelerate, Béla Tarr stood for something else: endurance, observation, and moral patience. His films do not move forward. They stay. They wait. They ask you to stay too.

That night at the dinner, and the next morning in the auditorium, I felt I was witnessing not just a filmmaker being honoured, but a philosophy quietly standing its ground.

I will remember that conversation. I will remember the hesitation in the room, and the warmth when it finally broke. I will remember how cinema, for a brief moment, felt unhurried again.

Béla Tarr is gone now. But the silence he trusted so deeply continues to speak.

We pray for his eternal peace and rest in power. 🕯️



DID 2025 MARK A TURNING POINT FOR MOTHERHOOD AND FATHERHOOD ON SCREEN?

HOSAM FAHMY

In a year dominated by loss and death, amidst wars, conflicts, and genocides around the world, a clear preoccupation emerged in international cinema: the fear of loss and the struggle to preserve family and children.

This preoccupation was clearly reflected in the results of the Golden Globes, voted on by a panel of international journalists and film critics. The Golden Globes represent the most important journalistic awards ceremony in the world of cinema and entertainment, in contrast to the Oscars, awarded by the Academy, which is primarily composed of filmmakers.

How can the stories of seemingly insignificant individuals create such a massive impact that they secure awards? How did the cultural and ethnic diversity of the voters influence their choices? And what will remain in the memories of viewers and critics from this year's films and series?

Hamnet: The Year's Best Drama

Hamlet is perhaps the most famous literary work in human history, the crown jewel of William Shakespeare's plays. In the film "Hamnet," directed by Chinese filmmaker Chloé Zhao and based on the novel by Irish author Maggie O'Farrell, the story unfolds in the backyard of the play's narrative.

We follow the circumstances that led Shakespeare to write his most important work, yet in the film, Shakespeare's wife and her son Hamnet become the central figures.

Many didn't expect "Hamnet" to be a hit; it emerged as a dark horse at the end of the year. However, it's a film characterized by its lyricism, profound sensitivity, and introspective nature, culminating in a stunning final act, both theatrically and cinematically.

The story here is one of a mother, a son, and an absent father - a recurring theme in most of this year's important films - but here it's presented in its most evocative and nostalgic form.

One Battle After Another: The Best Comedy

Paul Thomas Anderson's "One Battle After Another" boasted a stellar cast, including Leonardo DiCaprio, Benicio Del Toro, and Sean Penn. It garnered four Golden Globe Awards, making it the night's biggest winner, including Best Comedy.

Based on the novel "Vinland" by Thomas Pynchon, the film follows the story of a father who was once a revolutionary in his youth. Amidst a series of conflicts, he tries to escape an old enemy and rescue his daughter.

The film delivers a series of comedic action sequences, with DiCaprio at the center, showcasing his distinctive physical comedy. However, the film's true heart and defining element lies in its exploration of the challenges of fatherhood and the attempt by a man who couldn't change the world to change himself and become a good father.

Acting: Mothers and Fathers in Memorable Roles

Irish actress Jessie Buckley won the Best Actress in a Drama award for her iconic performance in "Hamnet." She portrays a mother who appears charming, kind, and connected to nature in the first act of the story, but then transforms into a volcano of emotions, a volcano she expresses mostly without words.

This is an embodiment of strength and the fearlessness to show vulnerability, an embodiment of motherhood, the pain of childbirth, and the agony of loss. It is also an unusual portrayal of love. Jessie deservedly received this award for one of the most powerful performances of the last ten years, or perhaps since the beginning of the new century.

Another mother won the Best Actress in a Comedy award: Rose Byrne for her starring role in "If I Had Legs, I'd Kick You." The low-budget film relies heavily on Rose's performance. We follow a mother caring for her sick child in a highly stressful atmosphere, with the father absent. All of this is captured in close-ups, suffocatingly focused on the mother's face, and we don't see the child until the very end. The award for Best Actor in a Drama went to Brazilian actor Wagner Moura for his role in "The Secret Agent." The film follows the journey of a man who rejects corruption and rebels against a police state, turning his life into a constant escape.

But behind it all lies his main struggle: leaving his family and his memories behind. He is a father trying to see his son again. Moura's performance is understated and relies heavily on his expressive eyes.

In the Supporting Actor category, Swedish actor Stellan Skarsgård won the award for Best Supporting Actor for his role in Joachim Trier's "Sentimental Value."



Hamnet. Photo: IMDB

Skarsgård portrays a father who has spent his life making films and, at the end of his life, tries to rekindle a strained relationship with his daughters, a relationship deeply affected by a family loss. In the Best Supporting Actress category, Tiana Taylor was crowned for her role in "Battle After Battle," portraying a rebellious woman who struggles to find her identity after becoming a mother.

Timothée Chalamet, who benefited from his collaboration with the talented director Josh Safdie, wasn't an exception, he won the best actor in a Comedy for his Role in "Marty Supreme.. Safdie, as usual, takes us on a journey through the life of a man chasing his passions and obsessions, and in the end changes only in the light of becoming a father.



If I Had Legs, I'd Kick You. Photo: IMDB

Paul Thomas Anderson: The Biggest Winner

The biggest winner of the night was American filmmaker Paul Thomas Anderson, who won his first award for Best Screenplay, followed by his first for Best Director.

Many consider this year to be the year of "One Battle After Another" and also the year of honoring Anderson, one of the best living American auteur filmmakers.

Anderson excels at blending comedy, drama, and absurdity, but here he also delivered one of his most entertaining and successful action films. All of this unfolds against a backdrop that seems perfectly suited to the era of Donald Trump: we see revolutionaries attempting to confront the regime, even if it means resorting to arms, while the security forces appear as an armed gang controlled by madmen, with the only way to counter them being revolutionaries who are unafraid of death, even if that involves some foolishness.

What will remain?

The Golden Globes selections clearly demonstrate that the international voting body was able to show its appreciation for the art of cinema in its broadest sense, without attempting to create any kind of balance. Nevertheless, the results were authentic, reflecting global cinematic achievements created by people from diverse backgrounds and cultures.



One Battle After Another. Photo: IMDB

We see a winner for Best Actor from Brazil, Best Supporting Actor from Sweden, and Best Drama, directed by a Chinese director and featuring an Irish cast. The Best Comedy Actress award went to an Australian, the Best Drama Actress award to an Irish actress, and the Best Supporting Actress award to an African-American actress. All of them deserved these awards.

At the end of this long journey following the television and film productions of 2025, the Golden Globes ceremony becomes a prelude to the Oscars, marking the end of the celebrations for the past year and the beginning of exploring what the new year holds.

What remains, then, is not necessarily who won the most awards, but rather who posed questions that compel viewers to rewatch, and who managed to influence their thoughts and touch their hearts. Thus, what will remain of this year's cinema is the human obsession with family loss, the threat to life, and the end of love. This obsession clearly expresses that what we have experienced in terms of civilian losses in the genocidal wars in the Middle East, and the continued rise of pro-war forces in America and Europe, has affected, consciously and sometimes unconsciously, filmmakers everywhere in the world. 🌍

Writer: voter of golden globe and film critic, Egypt and Germany



The Secret Agent. Photo: IMDB

Brigitte Bardot

Farewell to an Earthly Nymph

Shaibal Chowdhury



*Brigitte Bardot, 1958.
Photo: Encyclopedia Britannica, Inc.*

I first saw Roger Vadim's *And God Created Woman* (1956) at the Alliance Française in Chattergram in the early 1980s. Needless to say, I watched then, spellbound, the overwhelming, almost divine beauty of a nymph on earth. I later saw the film again in a cinema, though in a heavily cut print. At the Alliance Française I also watched several other films starring this nymph, and each time I was captivated by the vitality of her performances and the gentle allure of her beauty. That earthly nymph, Brigitte Bardot, has now taken her leave, at the end of a long and colourful life of 92 years.

Brigitte Bardot stands among the very few actresses in world cinema who possessed an almost unparalleled beauty. By blending an extraordinary physical grace with a natural, effortless acting style, she shaped a distinctive and intellectual screen presence that was entirely her own. Bardot acted sparingly and by choice. Over a 21-year film career, from 1952 to 1973, she appeared in only 47 films. When she retired from acting in 1973, she was just 39. She stepped away at the peak of her stardom, a decision that felt shocking and heartbreaking at the time. Music, however, remained part of her life, a passion she had cherished since childhood.

Bardot was one of those rare performers who excelled equally in acting and vocal music. From an early age she trained as a ballerina and gained recognition in dance. Even before entering cinema, she was already popular as a singer. After becoming a film star, she continued with music, though less frequently due to her acting commitments. She released around 60 albums, many of which enjoyed considerable popularity.

After retiring from acting in 1973, Bardot remained closely connected to France's cultural life in various ways, particularly through fashion design and music. When she left cinema, not only France but the entire film world seemed stunned, especially her countless admirers. Yet despite her long absence from the screen, she continued to live on vividly in the collective imagination of audiences across generations. As a symbol of sensual charm, her name has long been spoken in the same breath as Elizabeth Taylor, Marilyn Monroe, and Gina Lollobrigida, and it will continue to be so.

Encouraged by her mother, Anne-Marie Sussel, Bardot began training in music and dance at a very young age. Her exceptional beauty and innate talent soon drew her into modelling during adolescence. At just 15, she entered the world of modelling and achieved unexpected fame. She appeared in leading French fashion magazines, including *Elle*, and with her skills in dance and music, she quickly became a glamorous icon. It was only natural that cinema soon followed. To the world, Brigitte Bardot became the beloved "BB."



She made her film debut in 1952 at the age of 19, and almost immediately gained fame as a symbol of rebellious youth and beauty. In her early youth she became a legend, gradually acquiring an aura of mystery that would surround her throughout her life.

Early in her career, Bardot appeared opposite Kirk Douglas in the multinational production *The Act of Love*, directed by Anatole Litvak. The film was released in the United States on December 17, 1953, during the Christmas season, and achieved remarkable popularity, effectively establishing Bardot as a celestial presence on earth. Between 1952 and 1973 she acted selectively in 47 films, most of them international co-productions involving France, Italy, Germany, Spain, Britain, and Hollywood. Although she worked alongside major stars, she always knew how to command the spotlight, making her roles the central attraction.

The film that truly brought her global fame was Roger Vadim's *And God Created Woman* (1956), a work entirely centred on her character and now regarded as a landmark in world cinema. Over the years she worked with many distinguished directors, including Roger Vadim, Jean-Luc Godard, Louis Malle, Henri-Georges Clouzot, Robert Enrico, Henry Koster, Jean Cocteau,

Edward Dmytryk, Christian-Jaque, and William Wyler. Among her notable films are *And God Created Woman* (1956), *The Truth* (1960), *Love Is My Profession* (1958), *Contempt* (1963), *Viva Maria!* (1965), *Masculine Feminine* (1966), *Shalako* (1968), *The Legend of Frenchie King* (1971), *Don Juan* (1973), and *A Very Private Affair* (1962).

Brigitte Bardot. Photo: covetedition

In 1965, Henry Koster made *Dear Brigitte* in Hollywood, a film centred on Bardot and starring James Stewart opposite her. That same year, Saul J. Turell released the celebrated documentary *The Love Goddesses*, featuring seven iconic actresses, with Bardot among them. Last year, Alain Berliner completed a full-length documentary on her life titled *Bardot*, released on December 3, 2025, just 25 days before her death. In 1985, the French government honoured her with the *Légion d'honneur*.

After leaving acting, Bardot devoted herself to a completely different pursuit. A sensitive soul since childhood, she became deeply involved in animal welfare, founding organisations dedicated to animal protection and actively campaigning worldwide to raise awareness. Over time, she gained global recognition as a passionate advocate for animals. Despite being a former glamour icon, she chose a largely withdrawn life in her later years. Her long, eventful nine-decade journey came to an end on December 28, 2025, in La Groppe, France, due to cancer. Coincidentally, December 28 is also celebrated as the birthday of cinema.

Brigitte Bardot was born on September 28, 1934, in Paris. Her father, Louis Bardot, was an engineer who managed the family business. Her mother, Anne-Marie Sussel Bardot, was an amateur singer, and it was largely through her encouragement that Brigitte became who she was. Her full name was Brigitte Anne-Marie Bardot, though she was universally known as Brigitte Bardot, or simply “BB.” She married four times. Her first marriage was to director Roger Vadim, lasting from 1952 to 1957, and even after their divorce they maintained friendship and professional ties. Her second marriage, from 1959 to 1963, was to actor and producer Jacques Charrier, with whom she had her only child, a son named Nicolas. Their relationship, however, was not close, and Nicolas lived with his father. Bardot’s third marriage was to German-Swiss photographer Gunter Sachs from 1966 to 1969. Finally, in 1992, she married French politician Bernard d’Ormale. This last marriage endured for 33 years, until her death.

Brigitte Bardot lived a rich and intense life, marked by strong self-respect and independence. After withdrawing from the world of glamour, she surrounded herself with an invisible wall of mystery, dignity, and affection. That wall has now fallen, but what remains is admiration, love, and an enduring sense of mystery. The earthly nymph has returned to her own realm. 🌹

Writer: film critic, Bangladesh.
Translated by C2C desk.



Brigitte Bardot. Photo: covetedition

ANECDOTE

Godard, Bardot, and the Most Intellectual Nude Scene in Cinema

When Godard was directing *Contempt* (Le Mépris, 1963), the American producer Carlo Ponti was anxious. He had paid a large sum to cast Bardot and wanted the film to visibly “use” her star power. Ponti

kept insisting on nude scenes to make the film more commercially attractive, especially for the U.S. market.

Godard despised the demand, but he also knew he could not simply refuse. His solution was pure Godard.

On the very first day of shooting, he filmed Bardot lying nude on a bed while Michel Piccoli’s character describes her body, part by part, asking, “Do you like my ankles? And my knees? And my breasts?”



Brigitte Bardot shows off both her acting talent and beautiful body in Jean-Luc Godard’s *CONTEMPT*

The camera glides over her body in cool, painterly compositions, bathed in primary colours, almost clinical rather than erotic.

Bardot agreed, but on one condition. She told Godard she would only do the scene if it was shot quickly and with respect, without vulgarity or lingering voyeurism. Godard complied. The scene was filmed in a matter of hours, not days.

Afterwards, when the producer complained that the nudity was “not sexy enough,” Godard reportedly replied, with typical dryness, “You asked for her naked. You didn’t ask for desire.” 🌹

Oscar Nominations 2026

Sinners Sets Record With 16 Nods



The Academy Awards race this year is being led by *Sinners*, a ferocious vampire epic set in the American South, which secured a historic 16 nominations. Trailing closely is *One Battle After Another*, a hard-edged political drama that earned 13 nods. Both titles are in the best picture lineup alongside *Frankenstein*, *Bugonia*, *Hamnet*, *Marty Supreme*, *Sentimental Value*, *Train Dreams*, *F1* and *The Secret Agent*.

Warner Bros. emerged as the most nominated studio overall, collecting 30 nominations across categories. The haul marks a striking reversal of fortune for the studio, which began the year facing box office disappointments such as *Mickey 17* and *The Alto Knights*, as well as industry speculation about leadership shake-ups. Those doubts have since faded. *Sinners* became a major commercial success, while *One Battle After Another*, despite falling short of recouping its reported \$135 million budget, has gained significant prestige through awards recognition.

Netflix also made a strong showing with Guillermo del Toro's operatic reinterpretation of *Frankenstein* and the understated drama *Train Dreams*, which received nine and four nominations respectively. The streamer earned a total of 18 nods, matching indie distributor Neon, which punched above its weight with films including *Sentimental Value* and *The Secret Agent*. Netflix's growing influence comes amid ongoing industry anxiety following its massive acquisition of Warner Bros., a deal some fear could reduce the number of theatrical releases.

In the directing category, past winner Chloé Zhao was nominated for *Hamnet*, joining Ryan Coogler (*Sinners*), Paul Thomas Anderson (*One Battle After Another*), Joachim Trier (*Sentimental Value*) and Josh Safdie (*Marty Supreme*).

The best actor race features Timothée Chalamet for *Marty Supreme*, whose high-profile campaign helped make the film A24's biggest commercial hit, and Leonardo DiCaprio for *One Battle After Another*. They are joined by Michael B. Jordan (*Sinners*), Ethan Hawke (*Blue Moon*) and Golden Globe winner Wagner Moura (*The Secret Agent*).

Best actress nominees include Jessie Buckley (*Hamnet*) and Rose Byrne (*If I Had Legs I'd Kick You*), both praised for intense portrayals of motherhood under pressure. They face competition from Emma Stone (*Bugonia*), Kate Hudson (*Song Sung Blue*) and Renate Reinsve (*Sentimental Value*).

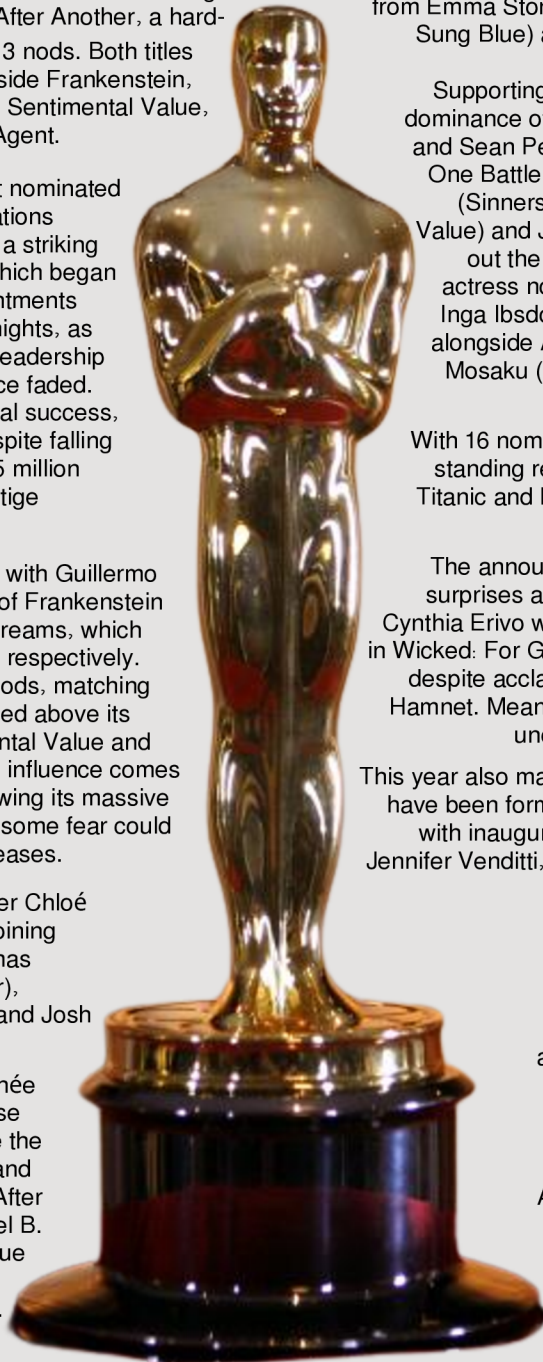
Supporting acting categories also reflect the dominance of a few key films. Benicio del Toro and Sean Penn both received nominations for *One Battle After Another*, while Delroy Lindo (*Sinners*), Stellan Skarsgård (*Sentimental Value*) and Jacob Elordi (*Frankenstein*) round out the supporting actor field. Supporting actress nominees include Elle Fanning and Inga lbsdottir Lilleaas (*Sentimental Value*), alongside Amy Madigan (*Weapons*), Wunmi Mosaku (*Sinners*) and Teyana Taylor (*One Battle After Another*).

With 16 nominations, *Sinners* breaks the long-standing record of 14 held by *All About Eve*, *Titanic* and *La La Land*. Notably, all but *La La Land* went on to win best picture.

The announcement also brought its share of surprises and omissions. Ariana Grande and Cynthia Erivo were not nominated for their return in *Wicked: For Good*, and Paul Mescal missed out despite acclaim for his turn as Shakespeare in *Hamnet*. Meanwhile, racing drama *F1* scored an unexpected best picture nomination.

This year also marks the first time casting directors have been formally recognized by the Academy, with inaugural nominees including Nina Gold, Jennifer Venditti, Cassandra Kulukundis, Francine Maisler and Gabriel Dominguez.

The Oscars will be broadcast on ABC and streamed on Hulu on March 15, with Conan O'Brien returning as host. The ceremony arrives at a moment of uncertainty for the film industry, shaped by corporate consolidation, sluggish box office recovery and anxieties over artificial intelligence. Addressing these shifts, Academy president Lynette Howell Taylor emphasized the enduring human core of cinema, calling it the medium's "heartbeat."



Oscar Nominations 2026

Best Picture

“Bugonia” (Focus Features) An Element Pictures/Square Peg/CJ ENM in association with Pith/Fruit Tree Enterprises Production; Ed Guiney & Andrew Lowe, Yorgos Lanthimos, Emma Stone and Lars Knudsen, Producers

“F1” (Apple) An Apple Original Films/Monolith Pictures/Jerry Bruckheimer/Plan B Entertainment/Dawn Apollo Films Production; Chad Oman, Brad Pitt, Dede Gardner, Jeremy Kleiner, Joseph Kosinski and Jerry Bruckheimer, Producers

“Frankenstein” (Netflix) A Netflix/Double Dare You/Demilo Films/Bluegrass 7 Production; Guillermo del Toro, J. Miles Dale and Scott Stuber, Producers

“Hamnet” (Focus Features) A Hera Pictures/Neal Street/Amblin Entertainment in association with Book of Shadows Production; Liza Marshall, Pippa Harris, Nicolas Gonda, Steven Spielberg and Sam Mendes, Producers

“Marty Supreme” (A24) An A24/Central Group Production; Eli Bush, Ronald Bronstein, Josh Safdie, Anthony Katagas and Timothée Chalamet, Producers

“One Battle After Another” (Warner Bros.) A Ghoulardi Film Company Production; Adam Somner, Sara Murphy and Paul Thomas Anderson, Producers

“The Secret Agent” (Neon) A CinemaScópio/MK/Lemming Film/One Two Films Production; Emilie Lesclaux, Producer
 “Sentimental Value” (Neon) A Mer Film/Eye Eye Pictures/MK/Lumen/Zentropa/ Komplizen Film/BBC Film Production; Maria Ekerhovd and Andrea Berentsen Ottmar, Producers

“Sinners” (Warner Bros.) A Proximity Media Production; Zinzi Coogler, Sev Ohanian and Ryan Coogler, Producers

“Train Dreams” (Netflix) A Black Bear/Kamala Films Production; Marissa McMahon, Teddy Schwarzman, Will Janowitz, Ashley Schlaifer and Michael Heimler, Producers

Best Director

“Hamnet” (Focus Features) Chloé Zhao

“Marty Supreme” (A24) Josh Safdie

“One Battle After Another” (Warner Bros.) Paul Thomas Anderson

“Sentimental Value” (Neon) Joachim Trier

“Sinners” (Warner Bros.) Ryan Coogler



Bugonia Photo: IMDB

Actor in a Leading Role

Timothée Chalamet in “Marty Supreme” (A24)
 Leonardo DiCaprio in “One Battle After Another” (Warner Bros.)

Ethan Hawke in “Blue Moon” (Sony Pictures Classics)

Michael B. Jordan in “Sinners” (Warner Bros.)
 Wagner Moura in “The Secret Agent” (Neon)

Actress in a Leading Role

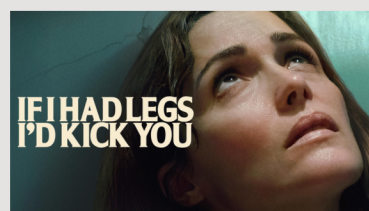
Jessie Buckley in “Hamnet” (Focus Features)

Rose Byrne in “If I Had Legs I’d Kick You” (A24)

Kate Hudson in “Song Sung Blue” (Focus Features)

Renate Reinsve in “Sentimental Value” (Neon)

Emma Stone in “Bugonia” (Focus Features)



If I Had Legs I'd Kick You
 Photo: IMDB

Actress in a Supporting Role

Elle Fanning in “Sentimental Value” (Neon)

Inga Ibsdotter Lilleaas in “Sentimental Value” (Neon)

Amy Madigan in “Weapons” (Warner Bros.)

Wunmi Mosaku in “Sinners” (Warner Bros.)

Teyana Taylor in “One Battle After Another” (Warner Bros.)

Original Screenplay

“Blue Moon” (Sony Pictures Classics) Written by Robert Kaplow

“It Was Just an Accident” (Neon) Written by Jafar Panahi; Script collaborators – Nader Saivar, Shadmehr Rastin, Mehdi Mahmoudian

“Marty Supreme” (A24) Written by Ronald Bronstein & Josh Safdie

“Sentimental Value” (Neon) Written by Eskil Vogt, Joachim Trier

“Sinners” (Warner Bros.) Written by Ryan Coogler

Animated Short Film

“Butterfly” (Sacrebleu Productions) Florence Mialhe and Ron Dyens

“Forevergreen”; Nathan Engelhardt and Jeremy Spears

“The Girl Who Cried Pearls” (National Film Board of Canada) Chris Lavis and Maciek Szczerbowski

“Retirement Plan”; John Kelly and Andrew Freedman

“The Three Sisters” (Polydont Films/Rymanco Ventures) Konstantin Bronzit

Actor in a Supporting Role

Benicio Del Toro in “One Battle After Another” (Warner Bros.)

Jacob Elordi in “Frankenstein” (Netflix)

Delroy Lindo in “Sinners” (Warner Bros.)

Sean Penn in “One Battle After Another” (Warner Bros.)

Stellan Skarsgård in “Sentimental Value” (Neon)



Frankenstein.
Photo: IBDB



Renate Reinsve in “Sentimental Value” Photo: Neon

Adapted Screenplay

“Bugonia” (Focus Features) Screenplay by Will Tracy

“Frankenstein” (Netflix) Written for the Screen by Guillermo del Toro

“Hamnet” (Focus Features) Screenplay by Chloé Zhao & Maggie O’Farrell

“One Battle After Another” (Warner Bros.) Written by Paul Thomas Anderson

“Train Dreams” (Netflix) Screenplay by Clint Bentley & Greg Kwedar

Animated Feature Film

“Arco” (Neon) Ugo Bienvenu, Félix de Givry, Sophie Mas and Natalie Portman

“Elio” (Walt Disney) Madeline Sharafian, Domee Shi, Adrian Molina and Mary Alice Drumm

“KPop Demon Hunters” (Netflix) Maggie Kang, Chris Appelhans and Michelle L.M. Wong

“Little Amélie or the Character of Rain” (GKIDS) Mailys Vallade, Liane-Cho Han, Nidia Santiago and Henri Magalon

“Zootopia 2” (Walt Disney) Jared Bush, Byron Howard and Yvett Merino

Cinematography

“Frankenstein” (Netflix) Dan Laustsen

“Marty Supreme” (A24) Darius Khondji

“One Battle After Another” (Warner Bros.) Michael Bauman

“Sinners” (Warner Bros.) Autumn Durald Arkapaw

“Train Dreams” (Netflix) Adolpho Veloso

Documentary Feature Film

“The Alabama Solution” (HBO Documentary Films) An HBO Documentary Films/Alabama Film Project Production Andrew Jarecki and Charlotte Kaufman

“Come See Me in the Good Light” (Apple) An Apple Original Films/Tripod Media/Amplify Pictures in association with Treat Media/Something Fierce Production; Ryan White, Jessica Hargrave, Tig Notaro and Stef Willen

“Cutting Through Rocks” A Gandom Films Production; Sara Khaki and Mohammadreza Eyni
“Mr. Nobody Against Putin” (PINK) A PINK Production; Nominees to be determined

“The Perfect Neighbor” (Netflix) A Netflix Documentary/Message Pictures in association with SO'B/Park Pictures Production; Geeta Gandbhir, Alisa Payne, Nikon Kwantu and Sam Bisbee

Film Editing

“F1” (Apple) Stephen Mirrione

“Marty Supreme” (A24) Ronald Bronstein and Josh Safdie

“One Battle After Another” (Warner Bros.) Andy Jurgensen

“Sentimental Value” (Neon) Olivier Bugge Coulté

“Sinners” (Warner Bros.) Michael P. Shawver

Film Editing

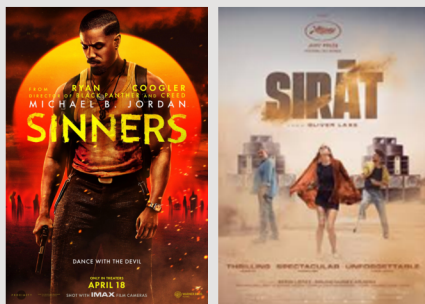
“F1” (Apple) Stephen Mirrione

“Marty Supreme” (A24) Ronald Bronstein and Josh Safdie

“One Battle After Another” (Warner Bros.) Andy Jurgensen

“Sentimental Value” (Neon) Olivier Bugge Coulté

“Sinners” (Warner Bros.) Michael P. Shawver



Sinners and Sirat. Photo: IMDB



F1. Photo: IMDB

Production Design

“Frankenstein” (Netflix) Production Design: Tamara Deverell; Set Decoration: Shane Vieau

“Hamnet” (Focus Features) Production Design: Fiona Crombie; Set Decoration: Alice Felton

“Marty Supreme” (A24) Production Design: Jack Fisk; Set Decoration: Adam Willis

“One Battle After Another” (Warner Bros.) Production Design: Florencia Martin; Set Decoration: Anthony Carlino

“Sinners” (Warner Bros.) Production Design: Hannah Beachler; Set Decoration: Monique Champagne

Sound

“F1” (Apple) Gareth John, Al Nelson, Gwendolyn Yates Whittle, Gary A. Rizzo and Juan Peralta

“Frankenstein” (Netflix) Greg Chapman, Nathan Robitaille, Nelson Ferreira, Christian Cooke and Brad Zoern

“One Battle After Another” (Warner Bros.) José Antonio García, Christopher Scarabosio and Tony Villaflor

“Sinners” (Warner Bros.) Chris Welcker, Benjamin A. Burt, Felipe Pacheco, Brandon Proctor and Steve Boedeker

“Sirāt” (Neon) Amanda Villavieja, Laia Casanovas and Yasmina Praderas

** This list is incomplete*

Between Fiction and Reality

Mohammad Touqir Islam on Delupi, Ethics, and Crisis Cinema

Mohammad Touqir Islam, director of *Delupi*, *Shaaticup* and *Sinpaat*, gave an exclusive interview to Cut To Cinema. The interview was conducted by **Md Rabbi Islam**.



Filmmaker Mohammad Touqir Islam.UNB

In your work, you use the concept of “Fictional Reality” or “Imagined Reality.” Exactly where does this differ from conventional docu-fiction? Do you change reality for the sake of your story, or do you arrange the story to align with reality?

Actually, cinema stands on the foundation of a fictional story. Now the matter is, where do we take the references from—that is the matter. Sometimes an idea comes from our thoughts; sometimes we take the materials for the story from absolute reality, from our own experiences. Again, sometimes we take our story materials from a book, or another movie, or any medium, or from nature. So, in our film—in ‘*Delupi*’—what happened specifically is that we actually took the materials more from reality, from real life, from the times. So, this is where the matter of docu-fiction or documentary lies. I mean, what happens in a documentary or docu-fiction is that reality itself is expressed, reality itself is shown. In our case, actually, this is fiction; it’s not that every event happened exactly this way here. Many events, perhaps, we wrote fictionally ourselves. But when referencing, these match up very well with reality; they are very connecting with reality. As a result, it is seen that people can connect very much with the reality.

In ‘*Sinpaat*,’ you cast a real-life former criminal as an actor. Again, in ‘*Delupi*,’ you worked with flood-affected people. How difficult is it ethically to ask people to re-enact old wounds of their lives or memories of crimes in front of the camera?

Actually, after a certain time, our life experiences or the events that happened in our lives—these all just become an experience, become a memory. So, eventually, we actually express that—that it happened like this or this matter occurred. Then, actually, we want to express this of our own accord. So, in that case, I feel that there isn’t much of a trouble. Because it’s not like we are working with such a wound that he actually didn’t want to bring forward, that he didn’t want to speak about. We, however, everyone want to express our own lives, and we think that our life is much bigger than a movie or that it is possible to make thousands of movies with our lives. So, from that place, I still haven’t felt in any way... ethically in any place that I am pressuring anyone to do the work or that I am not doing right ethically.

According to critics, ‘*Delupi*’ shows that even if power changes, exploitation does not end; it only changes hands. Is this movie a warning for the young generation that they are going to get trapped in the same old governance system again?

No, actually, why would this be only for the youth? We have faced this; we have found this in our history; We ourselves are the proof of this. We are repeatedly going through the same kind of matter, or have gone through it. So, now—I mean—we can overcome this only when we carry our history with us, and the mistakes we made, we won’t do those in the future—only then will these solutions actually come about.

You shot this movie amidst the floods of Paikgachha. Is the source of the film’s main intense tension the political crisis or the climate crisis? Do you see these two disasters as separate, or do you consider them intertwined with one another?

I view both as our crises. Number one is the disaster that occurred—this flood, and the terrible way people lost their homes, their own assets, to lives... so much was lost. To survive this disaster, our unity, all of us working as one, is just as important; Our working as one... people can work only when they are united, when they remain in a politically strong position. If we are not right politically, if our unity is not right, if we cannot stand together during national crises, during various disasters—then at the end of the day, both crises will damage us together, and we won’t be able to overcome any crisis.

What kind of difference do you expect between the reaction of the common audience in the village and the reaction of the audience at international film festivals?

The reaction among the common audience in the village... what is most interesting and a matter of achievement is that—when we premiered in Kalinagar, the people there held hands and prayed for me, gave me blessings. I haven’t received this in any film like that, actually. I mean, this kind of prayer from people... they are praying from the heart. The film is going to Rotterdam first; the festival starts in January. So, once I go to this festival, then I will be able to say what the international audience’s reaction is. I mean, ‘*Delupi*’s international journey is starting from here, basically. 🌍

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GUESSING GAME



Test your knowledge

1. Which ceremony announced the Oscar 2026 nominations? (1 Point)
2. Which film received the most nominations at Oscar 2026? (2 Point)
3. How many films were nominated for Best Picture at Oscar 2026? (3 Point)
4. Which actress set a nomination record at Oscar 2026? (4 Point)
5. In which month will the Oscar 2026 ceremony be held? (5 Point)

11-15	06-10	01-05	00
Gold Medal	Silver Medal	Bronze Medal	Wooden Spoon

Test Your Knowledge Answers
 1. Academy Awards
 2. Sinners
 3. Ten
 4. Emma Stone
 5. March

Guessing Game Answer
 Zootopia 2 Directed by Jared Bush and Byron Howard

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