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THREE BANGLADESHI FILMS
SELECTED FOR ROTTERDAM
FESTIVAL SCREENINGS

THE 50 BEST FILMS
OF 2025

20 MOST ANTICIPATED
FILMS OF 2026

FROM MYTH TO SURREAL
REALITY: INSIDE MEJBAUR
RAHMAN SUMON'S ROID

All art is
autobiographical;
the pearl is the
oyster's
autobiography.



FEDERICO FELLINI

EDITORIAL

Warm wishes for the New Year to everyone. A new year also marks the end of another, and in this moment between endings and beginnings, we pause to take stock. Which films moved us, and which upcoming titles have cinephiles eagerly waiting? In this issue, we attempt to map that landscape. There is also good news for Bangladeshi cinema, along with an exclusive interview with Mejbaur Rahman Sumon, the director of Roid.

We are deeply grateful for the readers' sincere love and support. Stay with us.



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And Many More...

Cover Photo: Roid (2026), directed by Mejbaur Rahman Sumon. Photo: Film's Production Team



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NETFLIX STRIKES \$72BN DEAL TO ACQUIRE WARNER BROS FILM AND STREAMING ARMS

Netflix has agreed to buy the film and streaming operations of Warner Bros Discovery in a landmark \$72 billion deal that could reshape the global entertainment landscape.

The streamer outbid competitors Comcast and Paramount Skydance after a long bidding process, securing control of a studio known for franchises such as Harry Potter, Game of Thrones and the HBO Max platform.

The proposed acquisition will be closely reviewed by competition regulators. Several industry groups, including the Writers Guild of America, have already raised concerns. They argue the merger could reduce jobs, weaken wages and shrink the variety of film and television content available to audiences.

Despite the criticism, Netflix leaders say they are confident the deal will win approval. Co-chief executive Ted Sarandos described the agreement as a rare chance to unite one of Hollywood's most storied libraries with Netflix's global reach. He said that merging Warner Bros' century-old catalogue with Netflix hits like Stranger Things would give viewers more to enjoy and help shape "the next century of storytelling".

Greg Peters, Netflix's other co-chief executive, hinted that the HBO brand would continue in some form but said details would come later. Netflix expects to save between \$2 billion and \$3 billion by reducing overlap in technology and support divisions. Warner Bros films will continue to premiere in cinemas, and the TV studio will still be able to produce shows for other networks, while Netflix will keep making originals for its own platform.



Logos of Netflix and Warner Bros.

Warner Bros Discovery CEO David Zaslav said joining forces with Netflix would help preserve and expand the reach of its most influential stories. The agreement, approved unanimously by both companies' boards, values Warner Bros at about \$82.7 billion when debt is included.

Opposition to the deal remains strong. The Writers Guild of America called for regulators to block the merger, warning it would harm workers and viewers alike. Cinema United chief executive Michael O'Leary said the acquisition threatens theatres worldwide, from major chains to small-town screens.

The takeover will be completed once Warner Bros completes its plan to split its streaming and studio units from its global networks division next year. The networks operation will become Discovery Global, keeping channels such as CNN and TNT Sports, while TNT Sports International moves to the division being sold to Netflix.

Industry analysts say the move signals Netflix's ambition to dominate the streaming market, though some warn the merger could bring integration challenges and higher subscription costs. ☀



Warner Bros. animated characters. Photo: collected



BFI POLL CAPTURES A YEAR OF BOLD, POLITICALLY CHARGED AND INVENTIVE CINEMA

British Film Institute. Photo: Wikipedia

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very year the British Film Institute assembles one of the most trusted snapshots of global cinema, and its 2025 critics' poll offers a vivid picture of a medium responding directly to the world

around it. According to the BFI, the most striking films of the year didn't stand at a distance from political unrest or social anxiety. Instead, they entered the conversation with courage, humour and a sense of formal play. What emerges from their list is a portrait of cinema that feels sharply alive.

Many of the selected films mirror the turbulence of 2025. Stories touch on detention centres, protest movements, authoritarian crackdowns and the growing confusion of culture-war politics. Even though most of these films began production long before the headlines they now echo, they seem to anticipate the unease of the moment. Rebellion, escape and resistance appear again and again, from fugitives evading capture to young people drifting through unstable landscapes.

Still, the BFI poll shows that filmmakers refused to surrender to darkness. Several titles fold humour into tense situations, creating unexpected blends of comedy and dread. Jafar Panahi, working from personal experience of imprisonment, delivered a revenge thriller laced with sharp farce. Other films, like Asters's *Eddington* or *Sorry, Baby*, turn social hostility into a space for absurdity and emotional honesty. Even the more despairing works often break tension through wit or unusual tonal shifts.

Stylistic audacity defines much of the list. Directors across continents experimented boldly, whether through unconventional narrative structures, striking visual textures or inventive sound design. Music, in particular,

plays a dynamic role this year: from the choral surprises of *Sinners* to the overwhelming rave sequences in *Sirāt*. Many of these projects also come from emerging directors, proving that fresh voices continue to reshape the language of contemporary cinema.

Another clear thread is the focus on fathers and fractured families. Several films explore paternal responsibility, absence and memory, often tied to broader political realities. In contrast, debut works like Pillion's BDSM romance or Eva Victor's deeply personal *Sorry, Baby* push towards more intimate territory, broadening the emotional range of the year's cinema.

Taken together, the BFI's selections show a landscape driven by invention and urgency. These 50 films don't just reflect 2025; they wrestle with it. They challenge audiences to watch closely, to feel deeply and to recognise that cinema remains one of the sharpest tools we have for understanding how the world changes around us.



A still from "Sirāt" (2025). Photo: IMDB

The 50 Best Films of 2025 (as listed by the BFI)

50. With Hasan in Gaza — Kamal Aljafari

A meditative hybrid documentary built from found footage and digital manipulation. It reflects on violence, erasure, and memory in Palestine. Aljafari's approach turns absence into a political testimony.

49. What Does That Nature Say to You? — Hong Sang-soo

Hong continues his minimalist style with long takes and quiet conversations. The film reflects on aging, art, and the small choices that define a life. It feels simple on the surface but reveals emotional depth.

48. The Phoenician Scheme — Wes Anderson

Anderson blends espionage comedy with his signature visual precision. The film revolves around a mysterious map and a group of eccentric characters. It's playful, tightly structured, and full of intricate staging.

47. Oslo Stories Trilogy: Dreams — Dag Johan Haugerud

A character-driven Norwegian drama focusing on intertwined lives in Oslo. Haugerud explores work, class, and fragile relationships. The writing is delicate and grounded in everyday realism.

46. Nickel Boys — RaMell Ross

An adaptation of Colson Whitehead's novel told through Ross's poetic documentary style. It examines racial violence at a reform school in the American South. The imagery is lyrical, turning trauma into an intimate visual essay.

45. Miroirs No. 3 — Christian Petzold

Petzold continues his fascination with desire, ghosts, and memory. The film follows a woman caught between personal reinvention and past wounds. Its atmosphere is moody, controlled, and quietly suspenseful.

44. Landmarks — Lucrecia Martel

Martel blends fiction and nonfiction to examine colonial traces across landscapes. The film unfolds as a journey through places marked by history and silence. Her sound design and fragmented structure create a haunting effect.

43. Highest 2 Lowest — Spike Lee

A sharp, politically charged film about inequality in modern America. Lee uses satire, documentary inserts, and bold color design. It's energetic, confrontational, and full of stylistic experimentation.

42. Hard Truths — Mike Leigh

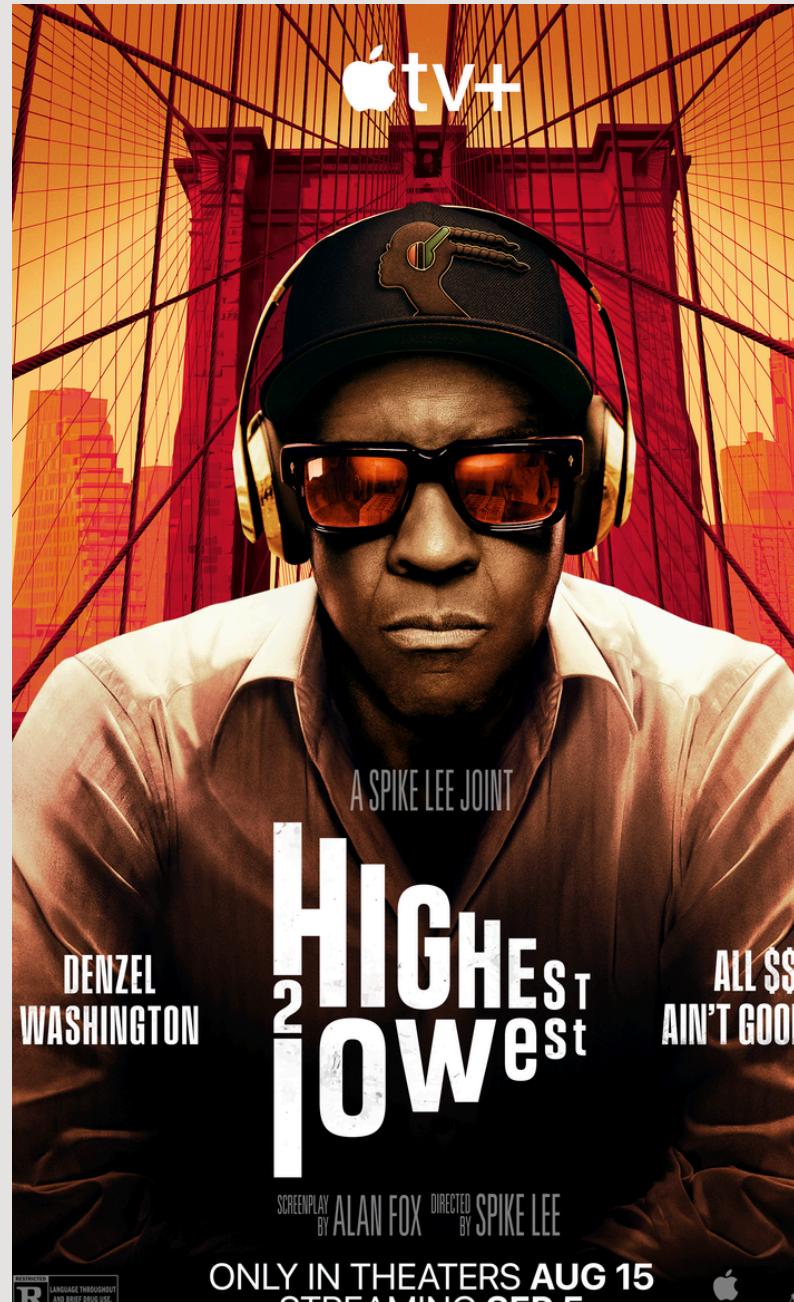
A social drama built from Leigh's improvisational method. It follows several working-class families facing economic pressure. The performances feel lived-in, and the storytelling is painfully honest.

41. Hamnet — Chloé Zhao

A reinterpretation of Shakespeare's family through quiet, poetic images. Zhao focuses on grief, imagination, and the creative power of mourning. The film has a meditative rhythm and naturalistic cinematography.

40. Die My Love — Lynne Ramsay

Based on Ariana Harwicz's novel about a woman battling inner chaos. Ramsay creates a sensory portrait of mental collapse and desire. The visuals are intense and the tone is emotionally raw.





39. Cover-up — Laura Poitras & Mark Obenhaus

A documentary uncovering government secrecy and surveillance. Poitras builds a tense narrative from testimony and classified archives. The film raises questions about power, truth, and public trust.

38. 28 Years Later — Danny Boyle

A continuation of Boyle's influential zombie trilogy. The story expands into a larger geopolitical crisis. Kinetic editing and atmospheric visuals keep the franchise's energy alive.

37. Souleymane's Story — Boris Lojkine

A compassionate portrait of a delivery worker navigating Paris. The film blends social realism with thriller elements. Lojkine highlights labor exploitation and migrant vulnerability.

36. Silent Friend — Ildikó Enyedi

A mysterious drama about a tree that becomes central to several lives. Enyedi reflects on nature, time, and quiet human connections. The film feels mystical and grounded at the same moment.

35. The Shrouds — David Cronenberg

Cronenberg returns to themes of grief, technology, and the body. A businessman invents a machine to watch deceased loved ones decompose. It's eerie, philosophical, and visually unsettling.

34. Remake — Ross McElwee

McElwee revisits a film he made decades earlier, blending past and present. It becomes a reflection on memory, aging, and personal storytelling. His warm, essayistic voice guides the narrative.

33. On Falling — Laura Carriera

A documentary-fiction hybrid about women who work in physically demanding jobs. Carriera captures risk, pride, and the emotional cost of unstable labor. The approach is intimate and immersive.

32. My Father's Shadow — Akinola Davies Jr.

A coming-of-age drama set between London and Lagos. Davies explores heritage, masculinity, and family secrets. The film is atmospheric with bold visual choices.

31. Father Mother Sister Brother — Jim Jarmusch

A four-part story about interconnected families. Jarmusch uses quiet humor and gentle melancholy. The tone is reflective, focusing on bonds that quietly shape us.

30. Cloud — Kiyoshi Kurosawa

A psychological mystery built around disappearing people in a small city. Kurosawa keeps tension low and eerie rather than violent. His minimalist horror style makes ordinary spaces unsettling.

29. Black Bag — Steven Soderbergh

A spy thriller told with shifting perspectives and puzzle-like editing. Soderbergh experiments with surveillance footage and split screens. The narrative explores distrust in intelligence agencies.

28. Nouvelle Vague — Richard Linklater

A playful tribute to French New Wave cinema. Linklater blends romance, cinephilia, and philosophical dialogue. Its tone is light, talky, and affectionate toward film history.

27. The Love That Remains — Hlynur Pálmasón

A family drama set against Iceland's dramatic landscapes. Pálmasón explores grief and resilience with painterly visuals. The pacing is slow, immersive, and emotionally precise.

26. If I Had Legs I'd Kick You — Mary Bronstein

A raw, intimate drama about siblings dealing with addiction. Bronstein focuses on everyday tension and small emotional shifts. The performances feel natural and unfiltered.



A still from "Nouvelle Vague" (2025). Photo: Netflix

25. Eddington — Ari Aster

A mythic horror-fantasy about a town facing strange cosmic events. Aster mixes dread, dark humor, and surreal imagery. The film feels ambitious and structurally unconventional.

24. April — Déa Kulumbegashvili

A quiet rural drama marked by restrained tension. Kulumbegashvili explores control, religion, and social pressure. Her precise framing creates a suffocating atmosphere.

23. Afternoons of Solitude — Albert Serra

A slow, contemplative narrative about people drifting through sunlit landscapes. Serra emphasizes mood over plot. Long takes and silence create a hypnotic experience.

22. Rose of Nevada — Mark Jenkins

A textured, analog-shot Western set in the Nevada desert. Jenkins uses hand-processed film stock for a rugged look. The film reflects on frontier myths and isolation.

21. A House of Dynamite — Kathryn Bigelow

An action-drama built around a radical activist group. Bigelow blends tension, moral ambiguity, and precise staging. The film questions what resistance means in the modern world.

20. Blue Moon — Richard Linklater

A reflective romance spanning several decades. The film focuses on missed opportunities and fragile timing. Linklater's naturalistic dialogue remains the heart of the story.

19. The Voice of Hind Rajab — Kaouther Ben Hania

A documentary recounting a child's desperate plea during a military assault. Ben Hania mixes interviews and reconstruction to preserve a painful memory. It's emotionally direct and politically charged.

18. The Ice Tower — Lucile Hadžihalilović

A surreal tale set in a snow-covered remote institution. Hadžihalilović builds a dreamlike world of rituals and secrets. The film feels unsettling and beautiful at once.

17. Blue Heron — Sophy Romvari

A personal documentary about grief, healing, and artistic growth. Romvari blends diary images with observational scenes. The tone is intimate and sincere.



A still from "April". Photo: Venice film festival

16. Pillion — Harry Lighton

A relationship drama built around two friends sharing a motorbike journey. Lighton explores class, desire, and fragile masculinity. The storytelling is tender and unsettling.

15. No Other Choice — Park Chan-wook

A political thriller about corruption and moral collapse. Park blends tight plotting with stylish visual design. Violence, irony, and emotional complexity drive the film.

14. Misericordia — Alain Guiraudie

A queer-themed mystery set in a rural French village. Guiraudie mixes suspense with philosophical humor. The atmosphere is strange, sensual, and unpredictable.

13. Kontinental '25 — Radu Jude

A satire about bureaucracy, digital culture, and political absurdities. Jude blends archival footage, long debates, and smartphone images. It's intellectually sharp and formally playful.

12. Sound of Falling — Mascha Schilinski

A mother-daughter drama exploring trauma and reconnection. Schilinski uses restrained performances and crisp framing. The emotional arc unfolds gradually but powerfully.

11. Sentimental Value — Joachim Trier

A warm but bittersweet story about family, art, and memory. Trier balances humor with quiet emotional moments. It feels deeply human and thoughtfully structured.

10. Resurrection — Bi Gan

A visually ambitious mystery blending dreams, mirrors, and long takes. Bi Gan plays with time and perception. The film is poetic, enigmatic, and guided by mood rather than story.

9. Dry Leaf — Alexandre Koberidze

A gentle, magical realist story set in a Georgian town. Koberidze finds wonder in ordinary life. The narration and visuals create a fairy-tale atmosphere.

8. Weapons — Zach Cregger

A multi-layered horror film examining gun violence in America. Cregger shifts tones and characters across different timelines. It's tense, socially aware, and structurally bold.

7. Sorry, Baby — Eva Victor

A comedic-dramatic story about friendship, modern dating, and self-sabotage. Victor blends sharp humor with emotional vulnerability. The tone is fast, smart, and very contemporary.

6. It Was Just an Accident — Jafar Panahi

A political drama about a filmmaker caught in a legal trap. Panahi uses real locations and nonprofessional actors. The film blurs truth and fiction to expose state repression.

One Battle After Another. Photo: IMDB



It was just an accident Photo: IMDB

5. The Secret Agent — Kleber Mendonça Filho

Inspired by Conrad's novel but set in modern Brazil. Mendonça Filho uses thriller elements to explore political paranoia. Sound and architecture play key roles in storytelling.

4. Sirât — Ólivier Laxe

A mystical desert journey following a man seeking spiritual renewal. Laxe combines landscape cinema with Sufi influences. The pacing is calm and reflective.

3. The Mastermind — Kelly Reichardt

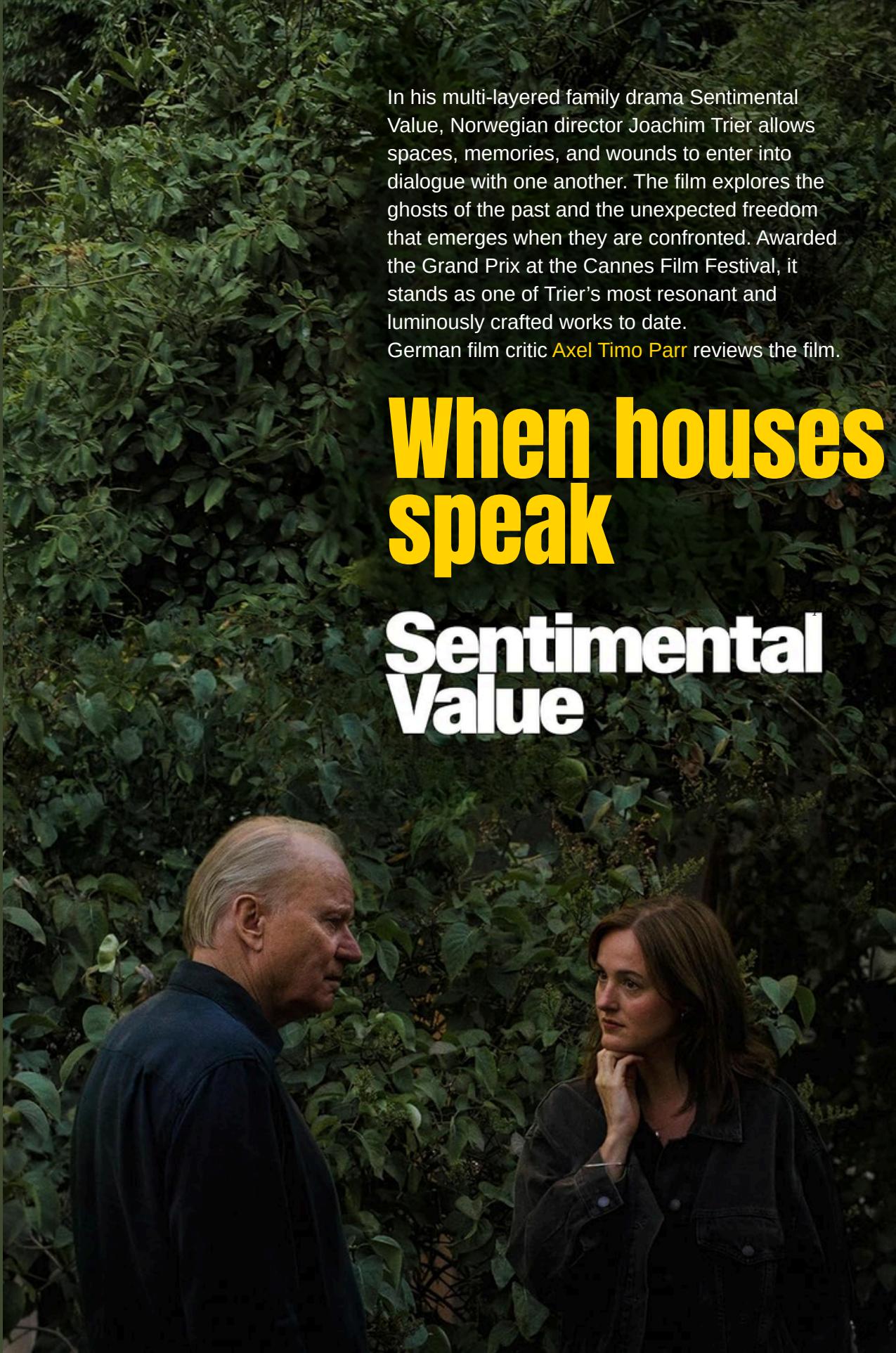
A quiet character study about an artist facing personal and professional crisis. Reichardt focuses on small gestures, silences, and subtle humor. The film is understated but emotionally sharp.

2. Sinners — Ryan Coogler

A large-scale drama about faith, family, and social pressure. Coogler blends intimate storytelling with spectacular sequences. It's intense, morally layered, and driven by strong performances.

1. One Battle After Another — Paul Thomas Anderson

A sprawling American epic about conflict, ambition, and generational rivalry. PTA mixes ensemble drama with striking visual design. The film is emotionally rich, structurally complex, and widely regarded as his boldest work.



In his multi-layered family drama *Sentimental Value*, Norwegian director Joachim Trier allows spaces, memories, and wounds to enter into dialogue with one another. The film explores the ghosts of the past and the unexpected freedom that emerges when they are confronted. Awarded the Grand Prix at the Cannes Film Festival, it stands as one of Trier's most resonant and luminously crafted works to date.

German film critic [Axel Timo Parr](#) reviews the film.

When houses speak

Sentimental

Value

‘

must see how I have formed myself, see whether I am a human being or merely the image of a human being.’

– Henrik Ibsen, *A Doll’s House*

It is rare for a director who seems to have already reached their zenith to shift it once again. ‘The Worst Person in the World’ (2021) was such a zenith – a film that understood romantic comedy as a philosophical experiment and delved deeply into the existential turmoil of a young woman with a light touch. A work about the freedom that can only be found in those relationships in which one can simply be who one is. *Sentimental Value* picks up on precisely this idea – and drives it further into the heart of family history, into the realm of inheritance, guilt and speechlessness, with painful precision.

Once again, Joachim Trier works with his congenial co-writer Eskil Vogt, and once again Renate Reinsve takes centre stage – this time as Nora Borg, a daughter who wanted to escape her father’s magnetic pull and now, after her mother’s death, finds herself inescapably bound to him again. But while ‘The Worst Person in the World’ was driven by the question of how to find oneself, Trier is now interested in how to finally get rid of – or integrate – the others we carry within us. ‘Sentimental Value’ is his most multi-layered film to date, and perhaps his most truthful.

The premise is as simple as a fairy tale and as complicated as a Norwegian family chronicle: two sisters – Nora and Agnes (brilliantly quiet: Inga Ibsdotter Lilleaas) – have to deal with their father Gustav, an ageing film director who would rather work on his comeback than take responsibility for the past. Stellan Skarsgård plays this man with a combination of awkward dominance, fragile authority and profound failure that is almost physically painful. His gaze – somewhere between exhaustion, manipulation and longing for forgiveness – is one of the great moments of this cinema year.

But he is not the only one who speaks. The family home also raises its voice. Literally. Trier allows the space to formulate memories; he lets the daughter narrate from off-screen, then take on an authorial role, only to then plunge everything into Bergman-esque darkness. The narrative is a kaleidoscope, a family constellation in cinematic form: characters are driven mad, shifted, re-examined, and only when the perspectives are combined does the truth emerge that everyone wanted to avoid.

Above it all lies the invisible presence of the dead grandmother – both victim and perpetrator of a story that goes back not to Norway’s collaboration with the Nazis, but to the resistance against the occupiers. The transgenerational trauma, with its fluid shades of shame and depression, pervades the film like a cold draught: you can feel it without it having to be named. Trier’s mastery lies once again in his ability to tell the heavy with lightness and the light with depth.

As in ‘The Worst Person in the World’, Oslo is a character in its own right: winding, bright in winter, surprisingly intimate. This time, Trier approaches the city like a damaged album in which pictures are missing and overlap in other places. The film moves between rooms as if between states of mind. And then there is the theatre – or rather the film within the film – which is not merely an artistic motif here, but the only place where these people can talk to each other at all. Art becomes a substitute vocabulary, a prosthesis that finally makes possible what seems impossible in everyday life: a language.

In this respect, Trier is reminiscent of Dag Johan Haugerud and his ‘Oslo Stories’: the same precision, the same casual humour, the same humane gaze. *Sentimental Value*, however, is more sharply broken, more playful, more open in its reflection on its own means. At one point, Trier shows very directly what this film would look like if it were conceived in an American way – with the help of the wonderfully present Elle Fanning as Rachel Kemp. A meta-moment that demonstrates crystal clearly how differently regional film languages frame, evaluate and neutralise emotions.

The fact that Trier allows himself such breaks – hard cuts, fractions of a second of black screen, voice changes, ironic miniatures about Swedish uptightness – is an expression of astonishing sovereignty. None of it seems mannered. Everything is organic, breathing, necessary.

There are years when Scandinavian cinema seems to overflow with energy and inventiveness. This year belongs to the Norwegians, following Haugerud’s trilogy and now Trier’s film. If things continue like this, and cinema always knows more than we do ourselves, anticipating what is to come, it should come as no surprise if the Norwegians, perhaps the most surprising team to qualify for the 2026 Football World Cup, not only overtake Germany at the World Cup.

Because, as with the Norwegian football team, it’s not just the coach, the counterpart to the director, but the whole team, stars and non-stars alike: Renate Reinsve carries the film with that mixture of fragility and fiery self-assertion that already made ‘The Worst Person in the World’ such an event. Inga Ibsdotter Lilleaas complements her as her sister in a rare balance between two characters who do not mirror each other, but break each other. And Skarsgård... creates a father who is simultaneously perpetrator, victim, child and foreign body in his own life. A person you want to hug and slap at the same time.

As if in passing, Trier also draws a quiet but powerful parallel: The name Nora is, of course, no coincidence, as it is reminiscent of Nora from ‘Et dukkehjem’ (https://de.wikipedia.org/wiki/Nora_oder_Ein_Puppenheim), whom Henrik Ibsen allowed to step out of the confines of a doll’s house. Here, too, the story begins with a cage of expectations, roles, guilt and duty. But this time, it is not just one woman who breaks free. In the end, all the protagonists – father, sisters, lovers, even the house itself – break out of their traditional constructs. Trier’s modernisation of Ibsen’s moment of liberation makes *Sentimental Value* not only a family and memory epic, but also a contemporary story of emancipation: tender, angry, hopeful.

‘Sentimental Value’ is a psychologically astute, deeply felt, darkly sparkling film. It is great cinema because it allows for ambiguity, does not preach hope, but makes it possible. A work that shows how family histories are functionalised, how they can heal – and how they continue to have an effect when no one speaks. And perhaps that is Trier’s most radical step: he still believes in catharsis. Even if it is made possible through the detour of the language of art, theatre and film. And he knows and shows congenially that this requires an important step beforehand: you have to go through the darkness to see the light. 



Joachim Trier. Photo: Knut Egil Wang for *The New Yorker*

ARTICLE

Bangladesh's 2025 Cinema Year

Why the Big Films Felt Big and the Quiet Ones Didn't Get a Fair Fight?

Iqra L Qamari



One of the biggest takeaways of Bangladeshi cinema in 2025 was the realisation that the cinematic landscape this year was not defined by a single trend or a lone standout film. Instead, it revealed a multiplicity of impulses, from broad-spectrum entertainment to genre experiments, mystery thrillers to subtle domestic drama. The fact that audiences still respond powerfully to scale. I do not just mean budgetary scale, but emotional and performative as well. Big stars, grand gestures, plot clarity, music with a bang, a sense of cinematic promise being fulfilled—combinedly provided the pleasure of spectacle to the Bangladeshi audience.

Let's start with *Borbaad*, directed by Mehedi Hasan Hridoy in his feature debut. This high-voltage action-packed movie dominated conversation at the turn of the year not because it was subtle, but because of the protagonist whose arc is easily accessible to the mass audience. The plot revolves around a man pushed into confrontation, driven by loss and rage. It balances revenge tropes with high-impact set pieces and brisk pacing. Shakib Khan, a common element in blockbusters, leads the cast alongside Jishnu Sengupta and Idhika Pal, and the direction favors bold visual spectacle. The music and dance numbers, choreographed with commercial appeal in mind, doubled up as cues for emotional release as well. What worked about Shakib Khan's films this year was not novelty, but age-old 'hero' ingredients repackaged and revamped. Audiences didn't need to "learn" the character; they recognized him immediately.

Jongli, directed by M. Rahim, also carved a place among 2025's highest-grossing films. Featuring Siam Ahmed, Shobnom Bubly, and Prarthana Fardin Dighi, the movie blends action-thriller elements with emotional resonance, following characters in morally fraught situations. Its almost 152-minute runtime allows for adrenaline with emotional hooks, a strategy that made it both a critics-noted success and a commercial draw. Daagi, directed by Shihab Shaheen, anchored by Arfan Nisho and Tama Mirza, also saw a similar reaction, with Arfan Nisho being praised by audiences and critics alike for his performance. Another frequently discussed title was Taandob (dir. Raihan Rafi), which, despite an early HD-print leak, maintained audience curiosity through its politically tinged narrative and genre confidence.

Then there was Utshob, directed by Tamim Noor. If there was one film in 2025 that quietly rewrote assumptions about what Bangladeshi audiences will accept, it was this movie. Unlike the year's louder hits, Utshob did not touch upon the grandiosity of entertainment, it referred back to the nostalgia of the 90s-back when life felt a little more festive, when love was simple and the joy of being together with your family overrode that of defeating the villain in full-blown glorious revenge. The casting also played a crucial role. At the center was Jahid Hasan, who for a big age bracket of the audience is not merely an actor but a cultural memory—associated with an earlier era of Bangladeshi television and cinema.

The reason why many of the quieter films struggled is because it presented a mismatch between expectation and delivery.

Boli directed by Iqbal Hossain Chowdhury, is deceptively simple on paper. An elderly fisherman, Moju, challenges a local wrestling champion in the traditional sport of boli khela. But the film's power is in its austerity. Coastal spaces, masculine pride, and the slow violence of humiliation. It's a film that trusts the image and the body, an approach that critics embraced, even when mass audiences weren't sure what to do with its quietness. Anyadin..., directed by Kamar Ahmad, Simon finally reached theatres after years of censorship delays. Films like this don't just battle winning the approval of the audience, they battle time, censorship and the availability of screens.

Then there is Delipi (dir. Mohammad Touqir Islam), which is perhaps the year's most politically alive village film. Rooted in southern Khulna's lived realities, it magnifies local and national anxieties, starring Chiranjit Biswas, Aditi Roy, Rudra Roy, and Zakir Hossain. Barir Naam Shahana, directed by Leesa Gazi, might be the year's most quietly defiant drama. Set in 1990s rural Bangladesh, following Deepa (played by Aanon Siddiqua) as she resists stigma and insists on autonomy. The supporting cast—Jayanta Chattopadhyay, Lutfur Rahman George, Iresh Zaker, Kazi Ruma, Kamrunnahar Munni signals the film's serious dramatic intent.



Poster of Utshob. Photo: IMDB

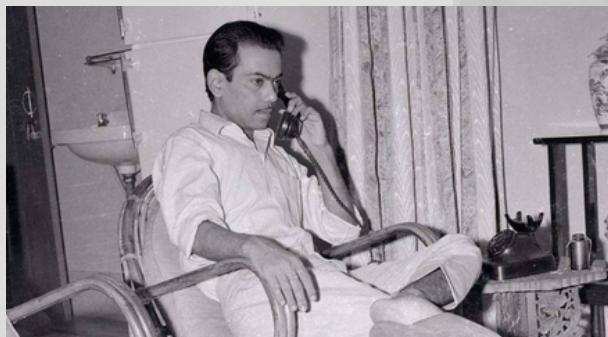
Despite these successes, there emerged a persistent pattern. The industry remains heavily reliant on festival release windows, which usually serve as the primary engine for box-office visibility. Outside these peaks, many other titles, more than twenty released after the key holiday windows, struggled to find audiences, hampered by weak publicity, thin distribution, and limited screens. Releases at the turn of the year also displayed little interest, signaling that mainstream attention remains episodic rather than sustained. The reason why many of the quieter films struggled is because it presented a mismatch between expectation and delivery. This does not mean that the audience the films are trying to cater to are shallow, they are merely habit-driven. Cinematic taste here is learned through repetition, which can be a takeaway for movie makers here who can nurture the taste of the audience by giving them tasteful films. A lot is to be done in the new year and beyond, but it is refreshing that the roads to creating globally notable movies have started to take shape. ☺

Writer: researcher and a movie enthusiast.

Zahir Raihan

The Man Who Fought with a Camera

On December 16, as Bangladesh remembers the spirit of 1971, Zahir Raihan stands out as a cultural freedom fighter. A filmmaker and writer, he used cinema to document resistance and awaken political consciousness. He went missing on January 30, 1972, leaving an irreplaceable legacy in Bangladesh's history. Written by **Md Rabbi Islam**, Student of Film and Television department, Jagannath University.



Zahir Raihan. Photo: Archive

On December 16, as the flag flies high across Bangladesh, our thoughts naturally turn to the heroes of 1971. We remember the freedom fighters who charged through mud and rivers, rifles in hand. Yet, amidst the stories of armed resistance, there was one hero who fought a different kind of war. This man was Zahir Raihan, and his weapon was a camera. He was a freedom fighter on the cultural front who, instead of carrying a gun, ventured into conflict zones to document the history of a nation being born. Zahir Raihan's journey as a filmmaker began long before the war. He started his career in 1959 as an assistant director on the film *Jago Hua Savera*. This was a rare neorealist production for its time, and the experience shaped his belief that cinema should be more than entertainment; it should mirror the struggles of real life. He wanted to use film to speak for the people of East Pakistan.

A year before the war, in 1970, Raihan released his masterpiece, *Jibon Theke Neya* (Glimpses of Life). This movie acted as a cinematic rehearsal for the coming rebellion. In a revolutionary move, Raihan mixed real documentary footage of street protests with his fictional narrative. This blurred the line between acting and

reality, validating the people's anger against military rule. Despite facing his own financial hardships, he donated the proceeds from the film's international screenings to the government-in-exile's war fund to support the liberation struggle. When the Pakistani military crackdown began in March 1971, Raihan went to Kolkata to join the resistance. He found that there were very few cameras or film reels available to record the massacres happening in Bangladesh, leading to a severe lack of visual documentation. He refused to let the world ignore the pain of his people. Responding with artistic stubbornness, he became determined to create visual evidence of the genocide.

His most notable work during this period was the documentary *Stop Genocide*. He worked furiously to finish it while the war was still raging. Adopting the style of "Third Cinema," he combined newsreels, photographs, and statistics to craft a powerful argument against the brutality. The film became a scream that the whole world would hear, circulating internationally to build crucial support for Bangladesh. Beyond filming, Raihan was deeply involved in the intellectual resistance. He served as a key figure in the Bangladesh Liberation Council of Intelligentsia and ventured into active zones alongside guerrilla fighters. His immense patriotic spirit made him an integral part of the nation's cultural and political identity. Sadly, Zahir Raihan's story ended in tragedy just as the nation achieved victory. The film industry of the new country was ready to grow, but it was shattered by his murder. He disappeared on January 30, 1972, while attempting to locate his brother, the writer Shahidullah Kaiser, who had been abducted by collaborators. It is believed Raihan was killed by armed anti-liberation forces during this search in Mirpur. Although he is gone, his spirit remains with us through his words. In his novel *Arek Phalgun* (Another Spring), a character speaks a line that predicts the resilience of the resistance: "In the coming Spring, we shall become twice as many" (অসছে ফাল্গুনে আমরা কিন্তু দিগুণ হবো). This sentence reminds us that you can kill a man, but you cannot kill the ideas he fought for.

We always remember this incredible man. Zahir Raihan gave us the visual memory of our independence. Because of his courage and his art, the history of 1971 will never fade away. He proved that in the fight for freedom, a camera can be just as powerful as a gun. ☀

Zahir Raihan: At a glance

Political filmmaker of resistance

Zahir Raihan is internationally recognized as a pioneer who used cinema as a direct tool of political protest in South Asia.

Director of Stop Genocide (1971)

The documentary is globally cited as a crucial visual record of the Bangladesh Liberation War.

Maker of *Jibon Theke Neya*

This allegorical film is widely discussed abroad for its symbolic critique of authoritarianism.

Writer-filmmaker

His strong literary background shaped a distinct, modern cinematic voice.

Martyr intellectual

His disappearance after the Liberation War links his art inseparably with history.

Three Bangladeshi films selected for Rotterdam festival screenings

The International Film Festival Rotterdam (IFFR) is set to showcase three Bangladeshi films in its upcoming edition, with the titles featured across different competitive sections. The selection marks an important moment for Bangladesh's presence on the international festival circuit.

Mejbaur Rahman Sumon's *Roid* will receive its world premiere in the festival's prestigious Tiger Competition, the main competition of the 55th edition of IFFR. This is the first time a Bangladeshi feature film has been chosen to compete in the festival's top section. Alongside it, Rezwan Shahriar Sumit's political thriller *Master* will premiere in the Big Screen Competition, while Mohammad Tauqir Islam's debut feature *Delipi* has been selected for the Bright Future section, which highlights first and second films by emerging filmmakers.

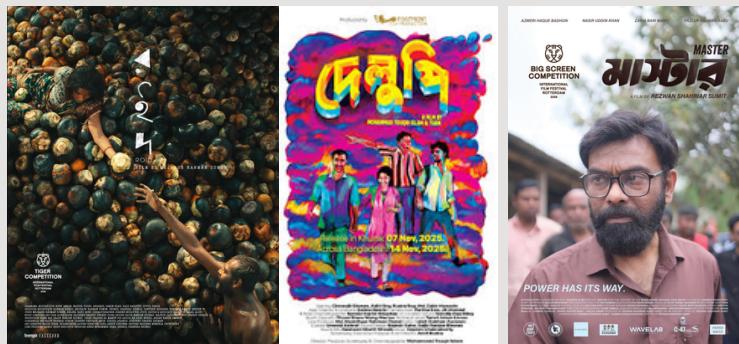
The news has been widely welcomed. The Ministry of Cultural Affairs acknowledged the achievement in a Facebook post, congratulating the teams behind *Roid*, *Master*, and *Delipi* for their premieres at IFFR in the Tiger, Big Screen, and Bright Future sections respectively.

Cultural Affairs Minister Mostofa Sarowar Farooki also shared his reaction, describing the moment as one of pride and happiness. In his post, he congratulated the filmmakers and encouraged them to prepare for Rotterdam's winter, noting that IFFR is among Europe's most lively festivals, especially known for its engaging post-screening discussions. He added that the festival holds personal significance for him, as it was his first European film festival and remains associated with fond memories.

Sumon previously made his mark with his debut feature *Hawa*, which enjoyed major success. Three years later, he returns with *Roid*, a project he began shooting last year. The film stars Mostafizur Noor Imran, Nazifa Tushi, Gazi Rakayet, among others. The trailer of *Roid* was released yesterday during an event that also formally announced the film.

A total of 12 films from different countries, including *Roid*, have been selected for the Tiger Competition. From this lineup, the festival jury will determine the best film.

Speaking about *Roid*, Sumon explained that the narrative centers on Sadhu, his mentally unstable wife, and the palm tree beside their home. He described the film as a search for the primal story of Adam and Eve, reconstructed in a contemporary emotional context rather than a specific time period. He also noted that the spirit of rural Bengal, inspired by the vision of painter SM Sultan, runs through every layer of the film.



Three Bangladeshi films to screen at Rotterdam. Photo: C2C

Rezwan Shahriar Sumit's *Master*, meanwhile, is a political thriller made with government grant funding. Filming was completed in April last year, followed by post-production work in South Korea with artists from various countries. The story is set within the political landscape of a single upazila.

The film follows Zahid Ahmed, a schoolteacher respected for his social contributions, who is urged by locals to run in an upazila election due to the absence of a suitable candidate. After winning the election and assuming the role of chairman, his life undergoes a profound transformation. Nasir Uddin Khan portrays Zahid Ahmed, with Azmeri Haque Badhon, Zakia Bari Mamo, Fazlur Rahman Babu, Lutfur Rahman George, Sharif Siraj, and others appearing in key roles.

Delipi, selected for the Bright Future section, draws inspiration from real events, everyday realities, and human relationships in southern Bangladesh. The film features performances by local residents rather than professional actors. It was first released in Khulna on November 7, followed by a nationwide release the following week. ☺



Mejbaur Rahman Sumon. Photo: Chorki

This film, *Roid*, is completely different from your first feature film, *Hawa*. Where did you get the story for this film?

Honestly, the journey of finding the story for *Roid* was a bit different. When I was making *Hawa*, I was actually looking for a story about the lives of Gypsies or the Bedey (river nomads) of our country. It was during that search that I went to the sea, and coincidentally, *Hawa* was created. However, the context of *Roid* and the space I wanted to capture will be clear to the audience only when they watch the movie; it is difficult to explain the whole thing in a trailer.

The core essence of the story I wanted to capture is a primal tale. If we look at it from the perspective of Abrahamic religions or known religious narratives—it is the story of Adam and Eve. The punishment of descending from heaven to earth and that primal fruit or Gandhom—which we see as the earliest sign of love between man and woman. However, if we think beyond theological interpretations, that 'fruit' is not just a fruit; it becomes a symbol of human desire, physical needs, or the birth of something new.

The connection between this theoretical thought and the real source of the story happened through my mother. 'Sadhu' and his 'mad wife' used to work at my grandmother's house. Sadhu used to graze cows. For some reason, to look after the land or the fish project of my grandmother's estate, arrangements were made for them to stay a little distance away from the village. The story basically starts from there.

One afternoon during the Corona period, while having lunch, my mother told me an incident about the lives of Sadhu and his wife. In that incident heard from my mother, I saw a shadow of a surreal world in Sadhu's life. I had seen Sadhu, his wife, and their house in reality, but the surreal aspect of their lives that my mother described was unseen to me.

After the remarkable success of his debut feature, *Hawa* (2022), Mejbaur Rahman Sumon has directed *Roid*, scheduled for release in 2026. Before its domestic release, the film will be showcased at several international film festivals. On behalf of Cut to Cinema, **Bidhan Rebeiro**, editor, spoke with Mejbaur Rahman Sumon about his new project.

From Myth to Surreal Reality Inside Mejbaur Rahman Sumon's *Roid*

That was when I sat down to write the script. While writing, I found the connection between this story and myths or religious narratives.

I don't know for sure why this happens. But whenever I look for a story, elements of myths, Puranas, or folklore perhaps work in my subconscious. This happened in my previous works like *Angurlota*, *Paruler Din*, *Superman*, or *Kothay Palabe Bolo Rupban*—it happened in every case. Perhaps the influence of stories heard from grandmothers or aunts in childhood has remained within me. The unique style of telling 'Kichcha' (tales) in our region also influences me greatly.

This influence also comes into the dialogue of my cinema. For example, there is a dialogue in the trailer—'What is your name?', the answer comes—'My name is Sadhu's wife'. This matter made me think deeply. In our social reality, women often do not have a name of their own; she is known by the identity of her father, husband, or child. In reality, too, no one knew Sadhu's wife's real name; even my mother used to call her 'Sadhu's wife'.

So, all in all—memories heard from my mother, the influence of childhood folktales, and the surrealism embedded within me—it is through a combination of these that I actually found the story of *Roid*.

There is a touch of surrealism in your films. It was in *Hawa*, and it is in *Roid* too. Why does the surreal attract you?

It is actually difficult to say specifically why surrealism draws me in. Because I have never thought about the matter in this way before—what exactly attracts me or why. However, analyzing it now, it seems there could be several reasons behind it.

First, I studied Fine Arts. There, for academic necessities, I had to familiarize myself with various art forms starting from the Renaissance or even earlier periods to modern Dadaism, Cubism, Surrealism, Abstract, or Expressionism.

Second, during university life, I came into contact with various types of books and authors. The writings of Franz Kafka, Albert Camus, Haruki Murakami, or our very own Shahidul Zahir inspired me deeply. Reading these types of authors probably helped me enter the world of surreal thought.

Looking back even further, I used to write songs since my school days. At that time, Lalon Sai, Kabir Suman, or Moheener Ghoraguli influenced me immensely. It was from them that I found the materials to think differently through lyrics or the words of songs.

Humans are actually formed through their surroundings. Truth be told, to me, even this visible reality or realism seems like a vast surreal world. When I close my eyes and try to understand nature or this world, a haze is sometimes created regarding my own existence—do I even exist, or do I not! The wants and needs, joys and sorrows, or pain of ordinary life—searching for the deeper truth within these seems more urgent and joyful to me than these things themselves. My mind remains always curious to know that deep truth.

And I feel that the surreal world helps me go into the depths of that truth. Probably for this reason, I am repeatedly attracted to such stories and prefer telling stories in this way.

What was the biggest challenge during the shooting of Roid?

Throughout the entire process of making Roid, we had to go through multifaceted challenges. This struggle started not from the shooting floor, but from the stage of scriptwriting. The biggest challenge was creating a distinct world for Sadhu and his wife.

While writing the screenplay, I told my team—I want to show a village on screen that, upon seeing, the audience will feel is a village in Bangladesh, yet they have never seen this village before. Somewhat familiar yet unfamiliar, an unseen Bangladesh. I actually wanted to create a surreal world or a 'new planet' for Sadhu and the mad woman. In this vast settlement, only the two of them are residents; everyone else seems like visitors from outside this planet.

To bring out this metaphorical visual, I needed a location that wouldn't just be 'beautiful'; it had to have primitivity. My requirement was—river, lake, hills, green grass, and vegetation all had to be in the same frame. In a flat land country like Bangladesh, finding such a combination—where hills and water bodies merge with the village—is extremely difficult. Here, hills mean hilly regions, where such villages are not usually seen.

My team's location manager, Bablu Bose, accomplished this impossible task. He searched for locations for about a year and a half, and finally, we found the desired place. However, the battle didn't end after finding the location. Although we liked the place, there were no trees or vegetation there. Being hilly and sandy soil, crops or trees did not grow there. But for the sake of the story, we had to build the set right there.

Compelled, we brought fertile soil from outside by truck. Then, over a period of about six months, fifty thousand trees were planted there, and Sadhu's house was built. Apart from this, the conventional challenges of actors mixing with village people or getting used to their lifestyle to become the characters were there, of course. But in my opinion, dumping soil on that arid land, creating a jungle, and building a completely new habitable world was the biggest challenge for the Roid team.

Given the way Bangladeshi cinema is progressing, where do you think this industry will reach in the next five years?

What exactly will happen in five years is not possible to say by predicting like a soothsayer. However, when we go through a process or a time, we often don't sense the internal changes very much ourselves; that is normal. But I firmly believe that our cinema is currently passing through a wonderful time.

Our young filmmakers—those who are working now and those who will come in the future—have started to introduce our cinema to the world. Our films are now going to big international festivals. At the same time, a renewed interest in cinema has been created among the country's audience. The industry that was once nearly dead or on the verge of being lost is being revived—this is truly joyous.

I think that in the future, a distinct position or 'Identity' of ours will be created on the map of world cinema. The world will sense that there is a strong existence called 'Bangladeshi Cinema' and will discuss our work. I believe that promising day is not very far, but rather very near. 🎉

Transcribed by Md Rabbi Islam



Team Roid at a press conference on 16 December 2025.. Photo: Collected.

20 Most Anticipated Films of 2026

Between big-budget spectacles, animated sequels, and auteur-driven originals, 2026 calendar promises one of the most diverse and ambitious lineups in recent memory — possibly a milestone year for cinema globally. For fans of franchises, there are long-awaited returns; for lovers of auteur cinema and fresh storytelling, there are bold new projects.

Masters of the Universe — Travis Knight
A live-action reimagining of the classic sword-and-sorcery franchise. Young Prince Adam transforms into He-Man and faces Skeletor in a cosmic battle for Eternia.

Toy Story 5 — Andrew Stanton
Woody, Buzz and the rest of the gang return — but now they must contend with new tech in a world that seems to favor gadgets over old-school toys.

Supergirl — Craig Gillespie
The next chapter in the re-imagined DC Universe, following Kara Zor-El in a dark, cosmic journey of vengeance.

Project Hail Mary — Phil Lord & Christopher Miller
A sci-fi adaptation of the bestselling novel: an astronaut wakes up alone, memory erased, tasked with saving Earth — with stakes of cosmic scale.

Archangel — William Eubank
A thriller about a former Special Forces operative fighting to protect his Wyoming community — blending action and moral conflict.

The Untitled Steven Spielberg Sci-Fi Film — Steven Spielberg
A new original from Spielberg (screenplay by David Koepp), promising his signature mix of wonder and emotional weight.

Hexed — Josie Trinidad & Jason Hand
An original animated fantasy from Walt Disney Animation Studios — magic, mystery, and likely new visions for younger audiences.



The Bride, starring Jessie Buckley. Photo: Warner Bros. Pictures

Hoppers — (undisclosed director)
A new animated adventure, offering humor and heart — part of the wave of family-oriented fare arriving in early 2026.

The Bride — Maggie Gyllenhaal
A reimagining of the Frankenstein myth through a bold, possibly socially resonant lens — expect horror with depth.

Send Help — Sam Raimi
A survival thriller about two coworkers stranded on a deserted island after a plane crash — tension, drama, and Raimi's flavor of unpredictability.

GOAT — Tyree Dillihay & Adam Rosette
An animated underdog sports comedy, likely lighter and family-friendly, offering a fun balance to darker fare.

Wuthering Heights — Emerald Fennell
A new take on the Brontë classic — dark romance and emotional intensity, revisited for a modern audience.

Project Hail Mary Photo: Amazon MGM



The Cat in the Hat — Erica Rivinoja & Alessandro Carloni
A 3D animated musical reimagining of the beloved Dr. Seuss classic, expected to charm kids and families alike.

Mortal Kombat II — Simon McQuoid
The next chapter in the video-game adaptation saga — aimed at action fans and those craving brutal fight-choreography.

Scream 7 — Kevin Williamson
The horror-slasher saga continues, bringing back legacy characters for another round against the Ghostface legacy.

The Odyssey — (undisclosed director in sources)
A high-concept epic — a classic tale reinterpreted for modern global audiences, with expectations of grandeur and ambition.

Moana (Live-Action) — Thomas Kail
A live-action reinterpretation of the beloved animated story — combining nostalgia, music, and global appeal.



Spider-Man 4 — (director TBA)
The next chapter for Spider-Man fans — a new entry with renewed energy, carrying the superhero legacy forward.

The Hunger Games: Sunrise on the Reaping — Francis Lawrence
A fresh take in the Hunger Games universe, expected to expand the mythology and thrill fans anew.

Minions 3: Mega Minions — Pierre Coffin
More chaos and humor from the Minions — a lighter, comedic entry likely aimed at global family audiences.

BUZZ



The organisers have announced that the 24th Dhaka International Film Festival (DIFF) will take place from 10 to 18 January 2026. Established in 1992, the festival has long worked to nurture a vibrant film culture in Bangladesh while engaging with significant trends in world cinema.

This edition will showcase more than 250 films from 91 countries across nine sections, including Asian Competition, Cinema of the World, Bangladesh Panorama, Women Filmmakers, Spiritual Films and Children's Films. Screenings are scheduled at Alliance Française de Dhaka, the Bangladesh Shilpakala Academy and the National Museum and Stamford University, Bangladesh.

Alongside the screenings, the Twelfth Dhaka International Conference on Women in Cinema will be held on 11 and 12 January, bringing together filmmakers, performers and scholars to discuss questions of representation and gender. The West Meets East Screenplay Lab will also return from 11 to 14 January, providing mentoring and industry access to emerging Asian filmmakers. On 17 January, the festival will host three daylong masterclasses focusing on key areas of filmmaking. To mark the occasion, film magazine Cut to Cinema will publish a special issue during the festival. ☀

Cut to Cinema will publish a special issue during the festival.

Oscars Enter the Streaming Era

YouTube Secures Exclusive Global Rights from 2029



TIn a landmark move that signals the definitive migration of a broadcast titan to the digital age, the Oscars are leaving traditional television. The Academy of Motion Picture Arts and Sciences has announced a seismic partnership with YouTube, granting the platform exclusive global rights to the Academy Awards from 2029 through 2033. This shift ends ABC's decades long stewardship of one of television's most marquee events.

Following ABC's broadcast of the ceremony's centennial celebration in 2028, the Oscars will stream globally on YouTube, freely accessible to the platform's over two billion users. This move effectively does away with the broadcast television model for the event. Academy leadership heralded the partnership as a new global chapter. "We are thrilled to enter into a multifaceted global partnership with YouTube to be the future home of the Oscars and our year round Academy programming," said academy chief executive Bill Kramer and academy president Lynette Howell Taylor. "The Academy is an international organization, and this partnership will allow us to expand access to the work of the Academy to the largest worldwide audience possible."

YouTube CEO Neal Mohan echoed the sentiment, framing the deal as a bridge between legacy and the future. "The Oscars are one of our essential cultural institutions, honoring excellence in storytelling and artistry," Mohan said. "Partnering with the academy to bring this celebration of art and entertainment to viewers all over the world will inspire a new generation of creativity and film lovers while staying true to the Oscars' storied legacy."

The transition concludes an era for ABC, a Walt Disney Co. network that has been the Oscars' home for most of its televised history since 1961. In a statement, ABC acknowledged the change: "ABC has been the proud home to The Oscars for more than half a century."

We look forward to the next three telecasts, including the show's centennial celebration in 2028, and wish the Academy of Motion Picture Arts and Sciences continued success."

The decision arrives as award shows grapple with evolving viewership. While last year's ABC telecast attracted 19.7 million viewers, a five year high, it remains a fraction of the 57 million peak in 1998. By moving to a free, globally accessible streaming giant, the Academy aims to reinvigorate its audience and relevance for a new century, betting that YouTube's unparalleled reach will secure the Oscars' cultural prominence for generations to come. 



Academy CEO Bill Kramer. Photo: Dan Doperalski for Variety

TELL THE NAME OF THE

Guessing

↓ FILM

Game



TEST YOUR KNOWLEDGE

1. Name one superhero blockbuster released in 2025. (1 Point)
2. Name one science fiction blockbuster of 2025 (2 Point)
3. Name one major action blockbuster released in 2025. (3 Point)
4. Name one animated blockbuster of 2025. (4 Point)
5. Which film genre dominated the 2025 box office? (5 Point)



1. Avengers 2. Dune 3. Mission: Impossible 4. Inside Out 5. Superhero
Test Your Knowledge Answers

Baby's Day Out (1994), directed by Patrick Read Johnson
Guessing Game Answer

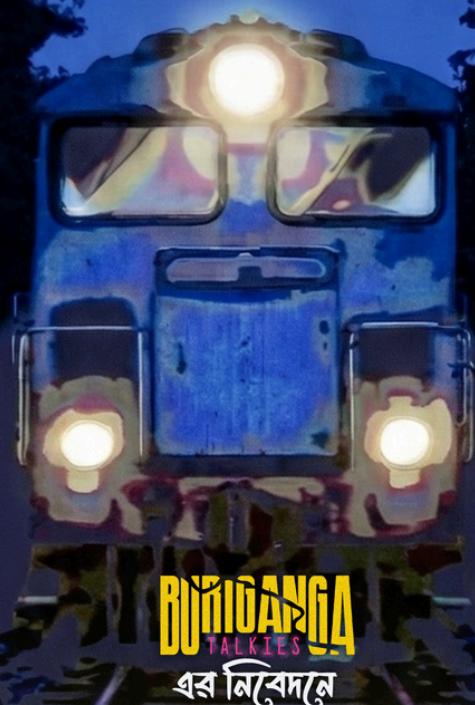
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