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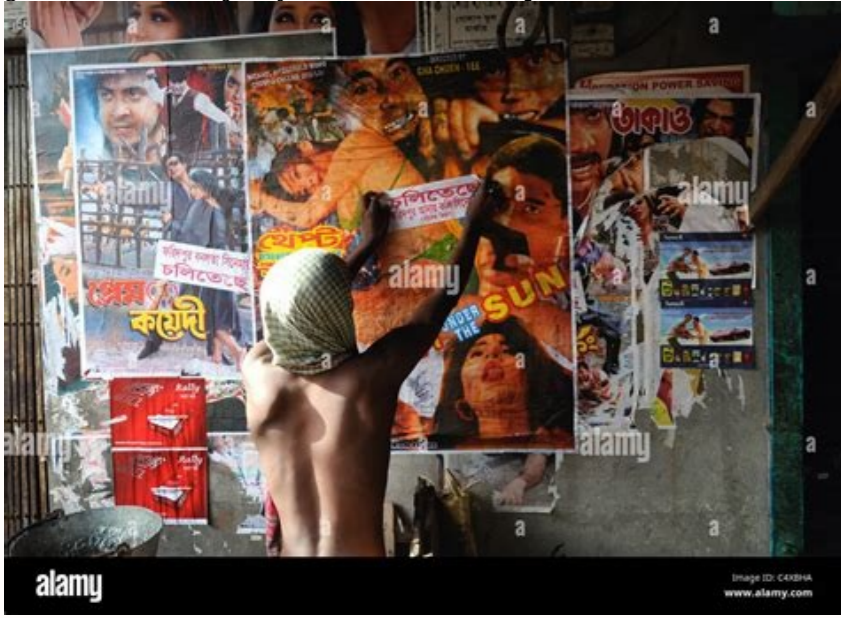
## Bangladeshi movie cinema

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History and overview of filmmaking in Bangladesh This article is about Bengali cinema in Bangladesh. For Bengali cinema in India, see Cinema of West Bengal. It has been suggested that Independent films of Bangladesh be merged into this article. (Discuss) Proposed since March 2023. This article needs to be updated.



Please help update this article to reflect recent events or newly available information. (September 2022) Cinema of BangladeshNo. of screens150 (2022)[1] • Per capita0.2 per 100,000 (2016)[2]Main distributorsJaaz MultimediaImpress Telefilm LimitedSK FilmsMonsoon FilmsBengal Multimedia LimitedProduced feature films (2019)[3][4]Total41 Part of a series on theCulture of BangladeshHistory People Peoples Names Diaspora List Languages Script Dialects Vocabulary Grammar Bengali language movement Traditions Mythology and Folklore Behula Bonbibi Oladevi Satya Pir Manasa CuisineEntrée Bakarkhani Main Course Beef Hatkora Haji biryani Kala bhuna Dessert Ras malai Monda Rosogolla Chomchom Jalebi Sandesh Drinks Seven Color Tea Sharbat Festivals Eid al-Adha Eid al-Fitr Puja Nobanno Pohela Boishakh Pahela Falgun Religion Art Architecture Sculpture Literature Folk Charyapada Kissa Jangnama Mangal-Kāvya Puthi Vaishnava Padavali Genres Bengal studies Poetry Novels Science fiction Institutions Bangla Academy Awards Bangla Academy Literary Award Ekushey Padak Music and Performing artsDance Manipuri dance Akrap Theatre Theatre in Bangladesh Jatra People Abdullah al Mamun Syed Shamsul Haque Media Radio Television Cinema Sport Monuments World Heritage Sites Symbols Flag Coat of arms National anthem List Bangladeshi portaltvte South Asian cinema Cinema of Afghanistan Cinema of Bangladesh Cinema of India Cinema of Maldives Cinema of Nepal Cinema of Pakistan Cinema of Sri Lanka The Bangladeshi Cinema, better known as Dhallywood (Bengali: <sup>ⓘ</sup>), is the Bengali-language film industry based in Dhaka, Bangladesh. It has often been a significant film industry since the early 1970s. The dominant style of Bangladeshi cinema is melodramatic cinema, which developed from 1947 to 1990 and characterizes most films to this day. Cinema was introduced in Bangladesh in 1898 by the Bradford Bioscope Company, credited to have arranged the first film release in Bangladesh. Between 1913 and 1914, the first production company, Picture House, was opened. A 1928 short silent film titled Sukumari (lit. 'The Good Girl') was the first Bengali-produced film in the region. The first full-length film, The Last Kiss, was released in 1931.[citation needed] Following the separation of Bangladesh from Pakistan, Dhaka became the center of the Bangladeshi film industry, and has generated the majority share of revenue, production and audiences for Dhallywood films.



Mukh O Mukhosh, the first Bengali-language full-length feature film, was produced in 1956.[5][6] During the 1970s, many Dhallywood films were inspired by Indian films, with some of the films being unofficial remakes of those films. The industry continued to grow, and many successful Bangladeshi films were produced throughout the 1970s, 1980s and the first half of the 1990s. Directors such as Fateh Lohani, Zahir Raihan, Alamgir Kabir, Khan Ataur Rahman, Subhash Dutta, Ehtesham, Chashi Nazrul Islam, Kazi Hayat, Sheikh Niamat Ali, Tauquir Ahmed, Tanvir Mokammel, Tareque Masud, Morshedul Islam, Humayun Ahmed, Rubaiyat Hossain, Mostofa Sarwar Farooki, Abul Bashar Sohel, and others have made significant contributions to Bangladeshi mainstream cinema, parallel cinema, and art films. Some have also won global acclaim. History Origin On 28 December 1895, the Lumière brothers began commercial bioscope shows in Paris, with the first bioscope shows of the Indian subcontinent occurring the following year, including one in Calcutta and another at the Crown Theatre in Dhaka. The Bradford Bioscope Company of Calcutta arranged the show, which featured very short news items and other short features including footage of the jubilee of Queen Victoria, battles between Greek and Turkish forces, and the French underground railway.[7];pages 7,9 The price of a ticket to the show was an expensive eight anas to three taka. Bioscope shows continued to be shown throughout the region, including in Bhola, Manikganj, Gazipur, Rajbari, and Faridpur.[5] These became the first films ever to be released in Bangladesh.[7];pages 7,9 The first seeds of Bengali cinema were sown by Hiralal Sen, a native of Bogjuri who is considered a stalwart of Victorian era cinema.[8] Sen founded a company named The Royal Bioscope Company in 1898, producing scenes from the stage productions of a number of popular shows[8] at the Star Theater, Minerva Theater, and Classic Theater in Kolkata. He pioneered film-making in the Calcutta in 1901, and shot footage in his home region. This was the first filming of what is now the nation of Bangladesh.[citation needed] At the time when Calcutta-based film production houses were forming, East Bengal cinema halls were showing films produced in Calcutta, Bombay, Madras, Hollywood, and Paris. Sequential bioscope shows were started in Dhaka in 1913-14 in a jute store. It was named Picture House, becoming the first theater to be built in present-day Bangladesh.[5] Silent era The Madan Theatre started making films in Calcutta in 1916. The first Bengali feature film, Billwamangal, was produced and released in 1919 under the banner of the Madan Theatre.

The film was directed and produced by Priyornath Ganguly, the son of a nawab estate of Dhaka. A Bengali film organization named the Indo British Film Co was soon formed in Calcutta under the ownership of Dharendra Nath Ganguly, a relative of Rabinranath Tagore. Ganguly directed and wrote Bilat Ferat in 1921. The film was the first production of the Indo British Film Co. The Madan Theatre production of Janai Shashtih(1931) was the first Bengali talkie directed by Amar Choudhury.[citation needed] In 1927-28, the Dhaka nawab family produced a short film named Sukumari (The Good Girl).[9] The film's producers included Khaza Adil, Khaza Akmol, Khaza Nasirulla, Khaza Azmol, Khaza Zohir, Khaza Azad, Soyod Shahebe Alom, and professor Andalib Shadini.



They wanted to make a film with their own actors and without the help of a studio. The male lead was played by Khaza Nosrulla, and the female lead was played by a male actor named Syed Abdus Sobhan owing to laws against the depiction of women in film. Nosrulla went on to become a politician and Sobhan became the first Bengali secretary of the Pakistan Central Civil Service. One still picture of Sukumary is kept in Bangladesh Film Archive.[5] After the success of Sukumari, the royal family went for a bigger venture.[10] To make a full-length silent film, a temporary studio was made in the gardens of the family, and they produced a full-length silent film titled The Last Kiss, released in 1931. [11][12] The main actor was Khaza Azmol. The physical teacher of Jagannath College, Ambuigupta, directed the film and made the Bengali and English subtitles for it. Professor Andalib Shadani of the Dhaka University made the Urdu subtitles. The Last Kiss was released in the Mukul Hall of Dhaka. Historian Dr. Romesh Chondro Mojumder started the premier show of the film. The print of the film was taken to the Aurora Company of Calcutta for bigger presentation. The developers of the film wanted to make Dhaka unique in art, literature and cinema and named their production house "Dhaka East Bengal Cinematograph Society". It was the first film-producing organization of Bangladesh.[5] Early development Pakistan era By 1947, there were around 80 cinemas in Bangladesh.[7];pages 1,3After the partition of India in 1947, there were efforts to turn Dhaka into East Bengal's cultural center, with various individuals like Abbasuddin Ahmed creating short-lived film production companies in the city. In March 1948, when the Governor-General of Pakistan Mohammad Ali Jinnah came to visit East Pakistan, the radio broadcaster and filmmaker Nazir Ahmed was commissioned to create the informational film In Our Midst with the help of Calcutta-based film technicians. It was the first informational film of Bangladesh.[citation needed] 1950s Two years after the creation of the Bengali Language Movement in 1952, the film-making company Co-operative Film Makers, Ltd. was formed in Dhaka under the leadership of Shohidul Alam, Abdul Jabbar Khan, and Kazi Nuruzzaman. The company produced Salamot (1954) under the direction of Nazir Ahmed. The film was commercially successful and allowed the company to grow. In 1955, during the rule of the United Front, Chief Secretary N.M. Khan created a film studio and laboratory in Dhaka's Tejgaon Thana. The first full-length feature film with sound made in East Pakistan was The Face and the Mask,[6] which was directed by Abdul Jabbar Khan and released on 3 August 1956. Editing, printing and all other film processing for this movie were done in Lahore, Pakistan.



Abdul Jabbar directed and starred in the film, which also starred Inam Ahmed, Purnima Sen, and Nazma.[5][13] Akash Ar Mati (1959) "The East Pakistan Film Development Corporation Bill, 1957", establishing a national film development corporation, was introduced by Sheikh Mujibur Rahman, the founding father of Bangladesh. The bill was passed in the East Bengal Provincial Assembly, and Nazir Ahmed was appointed as the first creative director.[citation needed] Initially, the East Pakistan Film Development Corporation allowed only specific directors to make films. Fateh Lohani directed the rural art film Asiya, the first film produced by the East Pakistan Film Development Corporation, with Nazir Ahmed supervising the production. Asiya received the President Award for best Bangla film in 1961. Other early films released by the East Pakistan Film Development Corporation include Akash Ar Mati (The Sky and The Earth), a song film directed by Fateh Lohani in 1959.[citation needed] A. J. Kardar directed the Bengali-Urdu film The Day Shall Dawn in 1959, with Zahir Raihan working as the assistant director. The film was based on the 1936 Bengali novel Padma Nadir Majhi (The Boatman on The River Padma) by Bengali novelist Manik Bandyopadhyay. It was an internationally acclaimed movie.[5] The film was submitted as the Pakistani entry for the Academy Award for Best Foreign Language Film at the 32nd Academy Awards, but was not accepted as a nominee.[14] It was also entered into the 1st Moscow International Film Festival, where it won a Golden Medal.[15] The establishment of the East Pakistan Film Development Corporation led to the growth of the East Bengal film industry and gave rise to three prominent studios: the Popular Studio, Bari Studio, and Bengal Studio. Prominent directors Abdul Jabbar Khan, Fateh Lohani, Ehtesham, and Mohiuddin worked with these studios. Notable films from these directors include Matir Pahar (The Clay Hill) (1959) by Mohiuddin and E Desh Tomar Amar (1959) by Ehtesham. The East Pakistan Film Development Corporation's own films sometimes struggled to achieve financial success.[citation needed] 1960s During the late 1960s, 20-35 films were produced every year. Fateh Lohani's Asiya and Ehtesham's Rajdhanir Buke (In the heart of the capital) were both positively reviewed by critics. In addition to directing, Lohani also acted in a number of East Bengali films throughout the 1960s, including Tanha (1964), Agun Niye Khela (1967) and Julekha (1967). Other notable directors of the 1960s include Salahuddin, who made a number of social drama films like Je Nodi Morupothe (1961), and Khan Ataur Rahman, who directed Nawab Sirajuddaula (1967). Rahman was also an actor and a singer, and featured in Kokhono Asheni (Never Came) (1961), Kancher Deyal (Crystal Wall) (1963). Zahir Raihan was a star director of East Bengali cinema in the 1960s, and directed films like Kokhono Asheni (Never Came) (1961), Shangam (1964) (The first Pakistani colour film), and Jibon Theke Neya, Jibon Theke Neya, a political satire based on the Bengali Language Movement under the rule of Pakistan, is considered a classic of Bangladeshi cinema.[citation needed] Some notable actors from the 1960s include Rahman, Sumita Devi, Khan Ataur Rahman, Rawshan Jamil, Anwar Hossain, Anwara Begum, Golam Mustafa, Abdur Razzak, Kabori Sarwar, Shabana, Farida Akhter Bobita, Farooque, Shabnam, Shawkat Akbar, Rosy Samad, Baby Zaman, and Kohinoor Akhter Shuchanda. The most well-known Bangladeshi actor to date had been Abdur Razzak, who was deemed the Nayok Raaj Rajjak (King of Heroes) by his fans. He started his career as a side actor in 1965 and became a leading actor in 1967. Abdur Razzak and Kabori Sarwar was the most popular pair from 1967 to the 1970s. After independence 1970s A total of 41 films were released in 1970, including Shitorlipi by Nazrul Islam, Taka Ana Paay and the Jibon Theke Neya by Zahir Raihan. Jibon Theke Neya, considered a milestone film in the history of Bengali cinema, was a political satire based on the Bengali Language Movement under the rule of Pakistan. It stars Shaukat Akbar, Anwar Hossain, Khan Ataur Rahman, Rawshan Jamil, Abdur Razzak, Kohinoor Akhter Shuchanda, Amjad Hossain and Rosy Samad. The film has been described as an example of "national cinema", using discrete local traditions to build a representation of the Bangladeshi national identity.[16] Other significant works of 1970 were Mishor Kumari of Karigir, Tansen of Rafiqul Bari, Bindu Theke Britto of Rebeka, Binimoy of Subhash Dutta, Kothay Jeno Dekhechi of Nizamul Hoque.

