

# A Critical Analysis of Censorship Law and Bangladeshi Film

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## Abstract

Personally, I am one of the biggest fans of film from my very childhood. Especially I am the audience of Bangladeshi film. When I first met with television at that time the film was telecasted in Bangladesh television in every 15 days. These 15 days seemed like a thousand years. Normally at that time Bangladesh television was telecasted the film of early 70's and 80's (it is called the golden time of Bangladeshi film). *Sareng bou, jibon theke neya, father, golapi ekhon train e, ora egaro jon, vat de, shutorang, behula, nil akasher niche, abar tora manush ho* type film made me the biggest fan of Bangladeshi film. But when I reached in class 8/9 the total scenario was changed radically. Vulgarity in film, cut peace etc made the nasty environment. Someone came from cinema hall was not expected from our society. Sometimes it indicated the less personality of him! I felt sorry for that. From that time we lost our film market rapidly. We transfer the responsibility of entertainment to the big shoulder of television. Specifically a 14" to 32" television captured our every taste of entertainment. Specifically Indian serial exploit us. Those who declared themselves as a smart and intellectual audience heavily relied on toliwood movies. Almost the same story of Kolkata movies grasps the cinema field of Bangladesh. Bangladeshi film lost its own journey. A lot of critics and Bangladeshi film lover think that the then censors board, its official's o censorship laws are the main culprit for that situation. The main aim of this article is to identify the real fact behind it. To identify the responsibility of the officials of the censor board, the application of the law and the maturity of censorship law of Bangladeshi film. My desire is not really made some harsh criticism of our censorship law and Bangladeshi film, but to give some suggestion to change the present scenario of our beloved medium of entertainment.

**Keywords:** Censorship law, Bangladeshi film, censor board, limitations.

## 1. Introduction

The film is a very big and most probably the strongest media. There are a lot of classifications in film as example short film, art film and commercial film. But the fact is each and every style of the film is different with its own color. Every sensible man loves film. There is no doubt that film is the most spectacular medium of entertainment. That is why it's making process and delivery of presentation is also an important matter for the audience. If we talk about only film it can create some debate. You can tell me is there any media which is not important? I own every media is under the judgment of the audience. There is a less opportunity to break the shackle in advertisement, song, dance, drama etc. But in film a director has a great opportunity to experiment with his own style. Budget is the main reason behind that. As an audience, I will not be happy if I observe that Bangladeshi film is made without following any rule, but for following rules if the film lost its taste, it can be more dangerous.

We are all known that Bangladeshi film lost its audience day by day. Since the independence to till date the people of Bangladesh increases rapidly, but we can't make the cinema hall with the same manner. The cruel reality is from the decade of 90 to 2015 we closed more than 50 percent cinema halls. There are a lot of reasons behind it. There is no film for the middle class people, no cinema hall with proper facilities, shortage of clean film, lacking of the meritorious script writer and director, there is no highly memorable film song etc. As example, we can talk about the *haimanty* of *Robi Thakur*. In his famous story he described that there is no special features of the beauty of *haimanty*. But still she was gorgeous. We don't have any film like *haimanty* now days which is really gorgeous like *haimanty's* beauty.

Not only audience, but also famous directors, actors, actresses and film related persons make some question marks about the present situation of our film. Very naturalistic critics make it more transparent to the people. Undoubtedly, technology, our film is in a better position than the previous time. Our directors are more literate than any time. But the audience doesn't go to the cinema hall. It is not only an interesting question, but also a million dollar question!

It is not that much mandatory to be very brilliant to change our film but take some initiative. Unfortunately intention is not really clear about that. I think rules are making the environment more critical. In this situation we will discuss about the loopholes of censorship law and will give some suggestion about the improvement of the present situation of our film.

## Limitations on preparing this article

From the very beginning of my journey to make this I article I think it will not be that much difficult. But the reality doesn't help me. Before starting my field work I decided I need some help from some officials like to

ensor board officials, FDC officials, cinema hall owner, and film directors. Actor, actresses and producers. Unfortunately censor board officials didn't help me as I needed. When I met with about this particular topic, interestingly, most of the officials didn't cooperate with me. But I didn't lose my energy. Directors were really helpless. Actor and actress were not sufficient. Moreover, it's really tough to stay in Dhaka for an indefinite time to collect the data for every article as a chitagonian person. Without this type of experience was one of the reasons of limitation. Though a lot of obstacles were there I was trying my level best to make the article more fruitful and realistic.

### **Literature Review**

The literature review will be based on both secondary and primary sources which data will collect through existing laws, acts and ordinance's will use as primary sources: books, journal and other published works have been adopted as secondary sources. The basic data has been collected from the administrative sources, legislative laws and historical events. By focusing efforts on critical issues of authority concern is the important sources for data collection.

### **Methodology**

The methodology study is given below: This report is written primarily by taking help of the secondary source such as news, feature, reports published in different national and local daily newspapers, and we also used data compiled by the yearly report of the film. However, these data in tabular are redrawn by present authors. Additionally, available published research reports and articles are taken in to consideration while developing arguments and analysis of different dimension of film. Authors own an observation are also incorporated while analyzing the nature and causes the problems. After the collection of Data, the collected data will be tabulated on the master table to analysis with help of table, graphs and charts etc. After the analysis, the data will be interpreted according to the analysis. Then the recommendation will be made at the end of report.

### **Research questions**

1. What is the weakness of censorship law?
2. What is the application of censorship law in Bangladesh?
3. Is there any conflict with censorship law and the making of modern Bangladeshi film?

### **2.1 What is film?**

In a sentence the scenario of life is fine. Famous film director Mostafa sarwar faruky says that- "*Cinema is nothing but truthfully told lie.*" That means the film will be discussed everything of life by its own style.

### **2.2 Bangladeshi film**

I can use bangla film. But I didn't use it. There was a reason behind that. If I use bangla film, it will create question either it is Kolkata film or Bangladeshi film. In my article I will discuss only about Bangladeshi film. Bangladeshi film means which film made with the authorization of Bangladesh government. But I will discuss from 1956 to till date. Because Bangladeshi film started its journey from "*mukh o mukhosh*" which made by Abdul jabber. The other target of this article is making the difference between Calcutta film and Bangladeshi film. That is why I am using Bangladeshi film instead of bangla film.

### **2.3 History of Bangladeshi film**

Bangladesh has passed only 6 decades of film. It is not a big time to evaluate about Bangladeshi. The first film named *Mukh o mukhosh* was released at the *Rupmahal cinema hall*, Dhaka on 3rd August, 1956. The then commerce minister *Sheikh Mujibur Rahman* was doing a lot for Bangladeshi film. Because of his tremendous contribution Film Development Corporation was established in Dhaka in 3rd July, 1957. By the technical help of FDC the first film was made by famous director Fateh lohani. The name of this film was *Asia*. The first color film of Bangladesh was made by Jahir Raihan. The name of this film was *shongram*. It was released in 1964. Jahir Raihan was called the best director of Bangladeshi film. The first cinemascope film named *Bahana* was also made by this famous director in 1965. The first historic movie named *Nobab Shirajuddula* was made by famous director khan ataur rahman in 1967. Famous actor anwar hossain made himself banglar nobab after playing the tremendous role of that film.

Jahir Raihan was the versatile genius in Bangladeshi film. He was the pioneer of all new matters in Bangladeshi film as like as Michkel Modhushudhan Dutta, who was the pioneer of almost all new matters of Bangladeshi literature. First bangla language movement based movie named *Jibon theke neya* also made by him. The storywriter and scriptwriter of that film were Amjad Hossain, who made himself one of the best directors of our film after some days. *Golapi ekhon traine e, dui paisar alta, jonmo theke jolchi, vat de, hiramoti, noyonmoti* etc were made by amjad hossain. Who was also the scriptwriter of a first Bangladeshi folk movie named *behula*, the first Bangladeshi movie for legend actor Nayok raj Razzak. That *behula* was also directed by Jahir Raihan.

Very naturally after getting the independence a lot of directors were engaged them with making the film about liberation war. Chashi Nazrul Islam was the first director who made first liberation war based movie

named *Ora egaro Jon* in 1972. Fakhru Islam directed *joybangla*, Shuvash Dutta made *ognishakkhi*. *Roktakto bangla* was directed by a Momtaz Ali in the same year. Legend director Alomgir Kabir made *Dhire bohe Meghna* after 1 year. In the same year Khan Ataur Rahman made *abar Tora manush hao*. Anondo also made *Bagha Bangali* in 1973. Chasshi Nazrul Islam made another film about the liberation war in 1974, a couple of years later after making *ora egaro jon* named *shongram*. Alomgir Kabir directed the film named *amar jonmovumi* in 1974.

*Alor Michil* of Narayan Ghosh Mita and *Megher onek rong* directed by Harunur Rashid also appreciated by the audience at that time as a liberation war based movie. Unfortunately from early 90's to 2000 not more than 3 to 4 liberation war based movie was released. Most probably the government of that time was creating some problem to release this type of movie. *Aguner poroshmoni* by Humayun Ahmed and *hangor nodi Grenade* were two fantastic movies released at that time. It is also to be noted that that 2 film was getting national award with a lot of categories.

The positive news is in the new century a lot of young and talented director was made a lot of liberation war based movies. Toukir Ahmed made *joyjatra* in 2004, Chasshi Nazrul Islam made a couple of movies named *megher pore Megh* (2003) and *drhubotara* (2005), *Shamol Chaya* directed by Humayun Ahmed (2004), *Morsedul Islam* made *khelaghor* (2006), *amar bondhu Rashed* (2011), *Nasir Uddin Yousuf* made *Guerilla* (2011), *shohel Arman* made *eito Prem* (2015). *Joyjatra*, *amar bondhu Rashed*, *guerilla*, *Shamol Chaya* was awarded by national award. *Guerilla* and *Shamol Chaya* competed in the Oskar competition in the foreign language movie categories.

We got some adolescent movie in Bangladeshi film. This journey was started from early 80's. *puroshkar* and *Emiler goyenda bahini* was the pioneer film in this style. In early 90's Morsedul Islam made *dipu number two*. He also made *amar bondhu Rashed* in 2011. Interestingly, each and every adolescent movie was awarded by the Bangladeshi government.

Literature based movie is one of the ornaments of our film history. From the very beginning of this paragraph I said that what the special contributions of Chasshi Nazrul Islam were. He is also the pioneer of making literature based movie. In early 80's Chasshi Nazrul Islam made *Biraj Bou and Devdas*. Both of this film were awarded national award. He also made *Ramer shumoti*. Mid of the 90's he made *hangor nadi grened* (1996). It was also got national award of various categories. *Drhubotara* also directed by Chasshi Nazrul Islam in 2005, it was also a film of novel based, the novel named *mohaployer pore* written by Rabeya Khatun was the novel what was the base of this film. In the same decade Chasshi Nazrul Islam made *shasti* and *shuva* with the help of the novel and story of Rabindranath Tagore. *Joyjatra* of Toukir Ahmed also novel based film. The writer of the novel is Amjad Hossain. Toukir also directed a film named *daruchini dip*, which was awarded national award, based on the novel of Humayun Ahmed. The film was named as like as the novel.

In the early 90's Mustafizur Rahman directed a film named *shankhaneel karagar*. Which was a novel based movie, the writer of the novel is no other than Humayun Ahmed. After couple of years Humayun Ahmed decided to make film. It was a great decision. He was doing an outstanding job in our film. He made *aguner poroshmoni*, *dui duyari*, *srabon megher din* by his own novel the interesting thing is each and every movie of Humayun Ahmed was awarded national award of different categories. All of the film of his novel based also got the same prize. It was a tremendous work. Most probably he is the only man in the world who did that job.

Bangladesh has been always a fertile land of literature. So a lot of directors were made a lot of movies based on literature. Famous director Tanvir Mokammel made *lalshalu* (based on novel named *lalshalu* by Syed Waliullah), *Nasir Uddin Yousuf Bacchu* made *Guerilla* (based on novel named *nishiddho Loban* by Syed Shamsul Hoque), *Hazar bochor dhore* directed by *kohinur akhter shuchonda* (based on novel named *Hazar bochor dhore* by *Jahir Raihan*).

Our Bangladeshi film is not far behind in short film. Most of the directors started their journey in this arena by making short films. *Agami of Morsedul Islam*, *prottaborton of Mostafa Kamal and ekattorer Jishu* by *Shariat Kabir* was the very famous short film in 80's. In this century we can talk about runway of Tarek Masud, *dubshatar* of Nurul Alam Atik, *noroshundor* of Tarek Masud. This three was a fantastic move undoubtedly. In a chart we can easily explain our pioneer films in different categories:

Reason for 1 <sup>st</sup>	name of the film	name of the director	year of release
1 <sup>st</sup> released movie	Mukh o mukhosh	Abdul jabbar khan	1956
1 <sup>st</sup> movie made In FDC	Ashia	Fateh lohani	1958
1 <sup>st</sup> color movie	Shongram	jahir raihan	1964
1 <sup>st</sup> historical movie	Nabab shirajuddoula	Khan ataur rahman	1967
1 <sup>st</sup> bangla language Movement based Movie	Jibon theke neya	Jahir raihan	1970
1 <sup>st</sup> folk film	Behula	Jahir raihan	1966
1 <sup>st</sup> liberation war Based film	Ora egaro jon	Chashi nazrul islam	1972
1 <sup>st</sup> digital film	Valobashar rong	Shahin –shumon	2012.

### 3.1 Censorship law and film:

Censor is an English word. The meaning of the word is to cancel. Censor in film means to cancel everything which is not lawfully eligible used in the film. In every country there is a separate censorship law. Every directors of a particular country should follow the rules and regulations to make the film. To maintain this law, censorship law has been introduced.

### 3.2 Necessity of censorship law in film:

Every law has different importance. Censorship law has also. Particularly censorship law in the film is really important. Without following rules and regulations a film can create some problem in society. We know undoubtedly film is the best entertainment media in all over the world. Because of its arena, it can change a society very rapidly. If someone puts some unlawful things in a film it can spread within a second. So it is really important. Particularly in Bangladesh at the end of the 90's and the beginning of the 2000 censorship law was not followed properly. That is why we lost some momentum in the film. We lost a lot of middle class literate audience. Very sparsely in Bangladesh perspective, it is much more important What we think. Sometime we think only vulgarity is the only way to destroy censorship law. It is not fully right. To give the wrong information to the society and make the audience to politically bias is also harmful for the society. With the above discussion, we can easily say that the censorship law in the film is really important.

### 3.3 The duties of the censor board of Bangladesh:

Bangladesh Film Censor Board is an important department under Ministry of Information, Bangladesh. The Film Censor Board is the only national organization in the country for censorship and certification of all types of films. The Government, by notification in the Official Gazette, constitutes a Board called Bangladesh Film Censor Board, which consists of a Chairman and such number of members, not exceeding fourteen, appointed by the Government for the purpose of examining and certifying films for public exhibition in Bangladesh. The Board members are from different walks of the society like Social Worker, Government officers, Educationist, Journalists, Film maker, Film producer, Actor-Actress, Poet etc.

Bangladesh Film Censor Board examines the locally produced films of all categories, all imported films for commercial purposes and non-commercial use. It also censors the films imported by the Foreign Missions through diplomatic channel. The Board acts as the registration authority of film clubs and societies and to regulate activities including granting permission for screening of films.

Bangladesh Film Censor Board checks violations of Acts and Rules regarding film Censors and Film Club Acts. It performs other works as assigned by the Government from time to time. These include examination and preview of films for foreign films festivals held in Bangladesh. The Board gives secretarial assistance and manages screening of films submitted for National Film Award. It is also responsible for screening of films examined by the Appellate Committee.

### 3.4 Structure of censor board in Bangladesh:

1	Martuza Ahmed	Secretary, Ministry of Information	Chairman
2	Additional Secretary (Dev)	Ministry of Information	
3	Managing Director	Bangladesh Film Development Corporation	Member
4	Abu Seleh Sheikh Md. Zahirul Haque	Secretary (in Charge), Ministry of Law and Justice Division	Member
5	Dr. Kamal Uddin Ahmed	Additional Secretary Ministry of Home Affairs	Member
6	Abdur Razzak	Film Actor and Director	Member
7	Shahidul Islam Khokan	President, Bangladesh Film Directors Association	Member
8	Abdul Jabbar	Freedom Fighter and Musicologist	Member
9	Altaf Mahmud	Journalist	Member
10	Md. Abdur Rahman	President, Bangladesh Film Journalist Association	Member
11	Ms Rokeya Rafiq Baby	Cultural Personality	Member
12	Nasiruddin Dilu	Film Producer	Member
13	Saiful Islam Chowdhury	President, Bangladesh Film Exhibitor Association	Member
14	Aslam Sani	Poet	Member
15	Md Zakir Hossain	Vice Chairman Bangladesh Film Censor Board, Dhaka	Member Secretary

### 3.5 Structure of the appeal board in censor board:

1	Muhammad Musharraf Hossain Bhuiyan	Cabinet Secretary	Chairman
2	Ms. Tarana Halim	Honorable Parliament Member	Member
3	Martuza Ahmed	Secretary, Ministry of Information & Chairman, Bangladesh Film Censor Board	Member
4	Sarah Begum Kabori	Film Personality	Member
5	Dr. Golam Rahman	Professor, Department of Mass Communication & Journalism, Dhaka University	Member
6	Mr. Golam Sarwar	Eminent Journalist	Member
7	Md. Zakir Hossain	Vice Chairman Bangladesh Film Censor Board	Member Secretary

### 3.6 Censorship law of 1985

**1. Application of general principles.-** In the light of the broad principles, a film shall be regarded as unsuitable for public exhibition if it has the feature given below :-

**I. Security or Law and Order:**

- Brings into contempt Bangladesh or its people, its tradition, culture, custom and dress.
- Tends to undermine the integrity or solidarity of Bangladesh as an independent state.
- Violates any instruction issued by the Government from time to time in the interest of preservation of Law and order and, of the security aspects of the country.
- Portrays sedition, anarchy or violence with political motive.
- Reveals military or other official secrets likely to affect security of the state.
- Leads to breach of law and order or creates sympathy for violation of laws.
- Ridicules or brings into contempt the Defense Forces, Police Force or any other Force responsible for maintenance of law and order in the country. Portrayal of any character falling in this category in a manner that might help to correct any corrupt element therein will be permissible.
- Portrays the Defense Forces or Police Force in derogatory uniforms.
- Gives a general impression of predominance of violence and lawlessness in the country and shows forces of law absent or inactive.



(j) Has an inadequate story intended to cover-up sequences predominantly consisting of lawlessness, violence, crimes or spying likely to affect adversely the average audience.

N.B. - While invoking sub-clause (a), place and context should be taken into full consideration.

## **II. International Relations**

(a) Contains propaganda in favor of a foreign state having a bearing on any point of dispute between it and Bangladesh or against a friendly foreign state which is likely to impair good relations between it and Bangladesh.

(b) Violates the third country principle, that is which adversely affects friendly relations with the other country or countries or wounds the susceptibilities of foreign nations.

(c) Portrays maliciously incidents or sequences which are prejudicial to the prestige or history of any people, race or nation.

(d) Distorts historical facts particularly maligning Bangladesh and its ideals and heroes.

## **III. Religious Susceptibilities**

(a) Ridicules, disparages or attacks any religion.

(b) Causes hatred or strife among religious sects, castes or creeds.

(c) Exploits religion to denounce or uphold controversial social issues.

(d) Ridicules religious persuasions so as to offend its believers.

## **IV. Immorality or Obscenity**

(a) Condone or extenuates acts of immorality.

(b) Over emphasizes, glamorizes or glorifies immoral life.

(c) Enlists sympathy or admiration for vicious or immoral character.

(d) Justifies achievement of a noble end through vile means.

(e) Tends to lower the sanctity of institution of marriage.

(f) Depicts actual act of sex, rape or passionate love scenes of immoral nature.

(g) Contains dialogue, songs or speeches of indecent interpretation.

(h) Exhibits the human form, actually or in shadow graphs-

(i) In a state of nudity;

(ii) Indecorously or suggestively clothed;

(iii) Indecorous or sensuous posture.

(j) Indecently portrays national institutions, traditions, custom or culture. (This covers kissing, hugging and embracing which should not be allowed in films of sub-continental origin. This violates accepted canons of culture of these countries. Kissing may, however, be allowed in case of foreign films only. Hugging and embracing may be allowed in sub-continental films subject to the requirements of the story, provided that the same do not appear to be suggestive or of suggestive nature.)

N.B. - (i) Deception of attempts or indication to rape may be permissible on when it is intended to condemn it.

(ii) Bikini or bathing costume scene may be permissible in case of foreign films.

(iii) Modern dress and suitable bathing costume in local production may be allowed in export quality films, provided these are of modest presentation.

(IV) In case a picture creates such an impression on the audience as to encourage vice or immorality, the film should not be certified even it shows that the vicious to the immoral has been punished for his/her wrong.

## **V. Bestiality:**

(a) Exhibits wanton cruelty to animals.

(b) Shows exaggerated horror, torture or cruelty or suffering which creates severe adverse reaction among the spectators.

(c) Depicts third degree methods unless otherwise it is for the betterment of the society.

## **VI. Crime:**

(a) Condone criminal acts.

(b) Portrays the modus operandi of criminals which may help to introduce new methods of crime.

(c) Makes heroes of criminals or elicits sympathy of audience on their behalf.

(d) Maliciously ridicules or belittles public officers engaged in the prevention or detection of crime or punishment of criminals or entrusted with the dispensation of justice.

(e) Suggests wrong-doings or criminal activities as profitable or as normal incidents of ordinary life.

(f) Overemphasizes criminal activities in such a way as to arouse sympathy.

(g) Familiarizes the adolescents and young people with crime and acts of violence as normal incidents of ordinary life and not to be reprobed.

(h) Shows science as a means of acquiring devilish powers by master criminals and highly equipped and most modern laboratory as his headquarter.

(i) Upholds trafficking women, children, liquor, drugs, and smuggling of any kind.

#### **4.1 Limitations of the censor board in Bangladesh**

Not only in the censor board, but also in every sector bureaucracy is the key problem in our country. If we evaluate the censor board in our country we will easily understand the truth. There are 15 members in the censor board of Bangladesh. The chairman of this board is Mr. Montage Ahmed, who is the secretary of the ministry of information. I have no objection of his qualification, but I have a lot of questions about the knowledge of film. The chairman of the censor board should be someone who has a great idea about film very special Bangladeshi film. It is also to be noted that this is not the only work he has to do. He had a lot of work of his ministry. After doing a lot of work it is really tough for him to evaluate a film properly. Not only he but also 10 out of 15 members of this board are not expert in film. Another 5 have some expert thinking. But the poet Aslam sunny is also famous is poetry not in the film. So I think that the way the board is created is not the right choice. On the other hand, this board can politically bias.

#### **4.2 Limitations on the censor appeal board**

In legal system we know if someone feels that he is not getting the proper justice in lower court he can go to the appeal court. Though it is not a judicial court, he can go to the appeal board. It is a quasi judicial body. There are 7 members of the appeal board of the censor board in Bangladesh. The same problem is on this board also. 5 out of seven members of this board are not specialist in film. The chairman of this board is Mr. musharraf Hussain bhuiyan who is the cabinet secretary of Bangladesh. He is a bureaucrat. He has a lot of work to do. After doing a lot of work it is almost impossible for him to give proper time to this board. Only two members of the board are expert in film named Sarah begum kabari, Tarana Halim. Interestingly, both have the political identity. So the decision of the board can easily be biased. The more important thing is the chairman of the censor board mortuja Ahmed is also the member of the appeal board. One member of the both committees can create some question. Is its appeal or review? So it is easily under stable that this appeal is not really sufficient for its huge work.

#### **4.3 Limitations of censorship law**

We can easily say that censorship law is much more dynamic than the previous time. But still it is not up to the mark. After evaluating all the sections of this act it is easy to say that the censorship law of 1985 is better than other times. Though it is better most of the director, producers and actor actresses believe that this act should be changed. The definition of vulgarity of this act is not really illogical, but they said that it should be more concrete. Sometimes for the reality of the scene, it should be relaxed. One of the famous directors named Mostafa shareware faruki said that – “by this definition Bangladeshi film will not be mature in any sense. “

There is no clear identification what is adult scene and what is not. Famous dance director Aziz Reza said that- “we still don’t know what type of dress we can use”. Song in the film is really important in Bangladeshi cinema. The violation of censorship law mostly happened in Bangladeshi film. Not only the scene, but also lyric of the film song is not really up to the mark. But most of the time they evaluate only scene not lyric. This is one of the limitations I believe. Now a day’s item song also creates some problem. Some of the time religious views are also creating some problem for the maturity of Bangladeshi film. One of the famous films named master Moyna couldn’t release in the cinema hall for this issue. In our censorship law, we saw that there was a clause that terrific scene must not display. But to represent the 1971 liberation war in the film or other incident, it will be relayed tough to maintain. Politics is really important for a nation. Bangladeshi history made by the politics. But unfortunately the directors can’t show the real political picture in our country in their film for this censorship law. That is why no film was made with the concept of 1975, 15th august, 7th November of 1975, 3rd or 4th November of 1975 etc.

That is why I believe that this censorship law should be changed a. By the change it can be mature enough.

#### **5. Findings and recommendations**

We are the audience of film. We have a great affection to it. No one of us wants to see this type of situation. Cinema hall is empty, no work in the hand of directors and producers. Most of the actor or actresses are involved themselves in other profession. By working other work they can earn more money but the holy field of an actor or actresses is acting. After researching this I strongly believe some sort of initiatives can change the present situation of our film. Such as-

1. Censorship law should be modified.
2. Digital projection should be introduced in every cinema hall in Bangladesh. By making digital cinema a producer can save huge amount of money.
3. The member of the censor board should be more film related person. Without expert opinion they couldn’t take the perfect decision about a film.
4. The member of the censor appeal board should be more film related person. Without expert opinion they couldn’t take right decision about a film.

5. Government should give some subsidy for the film industry. Our neighborhood country India this the job end now there film industry is one of the main sectors of their revenue earnings.
6. Censor board or government should not analysis a movie by their political intention. Film is a great media. They should evaluate by their great thinking.
7. Law enforcing agency has a lot of work to do against uncensored movie. This type of scene or movie most of the time displayed in rural area. So the law enforcing agency can do something special on this ground.

### **Conclusion**

Only censorship law can't change the present situation of our Bangladeshi film industry. Only the criticism from the journalist can't change the situation. Everyone has the responsibility. When a director will make a clean movie, the producer will not pressure him,, when a script writer will write a proper and smart script, a lyricist will write fantastic song, music director will give his best effort on this lyric, actor and actresses will think it is one kind of prayer for them, every person of a film will love this industry by their deepest core of the heart, government will support the industry, censor board will do their job transparently , owner of a cinema hall will display a censored movie, make a digital cinema hall and when audience will go to cinema hall and invest some money for a Bangladeshi film ,then our cinema industry will be changed. We are waiting for the day. In shaa allah this day is not far away.

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