

Cinema as a Means of Socio-Political Commentary: Sheikh Neyamat Ali's *Anya Jibon* (1995)

Saiyeed Shahjada Al Kareem¹
Khandakar Rubyat Mursalin²
Shaolin Shaon³

ARTICLE INFO

Article history:

Date of Submission: 10-11-2024

Date of Acceptance: 29-05-2025

Date of Publication: 24-03-2026

Keywords:

Anya Jibon, Political cinema, Bangladeshi loom weavers, Textile industries, Third Cinema, Socio-political commentary, Textual analysis.

ABSTRACT

This study examines *Anya Jibon* (1995), a film depicting the struggles of loom weavers in rural Bangladesh during the political and economic shifts of the early 1990s. Employing a few non-conventional styles, the film unveils the life and struggle of lower-class communities, highlights social inequality and political issues, and aims to raise awareness and drive actions to change. Employing the Third Cinema theory, this study analyzes how *Anya Jibon* stands apart from mainstream Bangladeshi films in both its themes and styles, presenting itself as a tool for socio-political commentary. Through a textual analysis of the film's narrative and formal aspects, the study finds that *Anya Jibon* crafts an intriguing portrait of the then socio-political landscape by transforming the traditional film techniques and critiques the existing social inequality and political oppression intending to make audiences conscious and critical about the happenings surrounding them.

Introduction

Films that project thought-provoking content through innovative film techniques to represent the nuances of real-life experiences always garner academic attention for their divergence from traditional conformist cinema. Very few Bangladeshi films have offered such a realistic and intriguing portrayal of life events that can provoke the audience's consciousness to understand and question their actual condition of existence. *Anya Jibon* [English title: *A Tale of Life*], a 1995 film directed by Sheikh

¹ Assistant Professor, Department of Television, Film and Photography, University of Dhaka, Dhaka, Bangladesh. Email: skareem@du.ac.bd

² Lecturer, Department of Television, Film and Photography, University of Dhaka, Dhaka, Bangladesh. Email: krm@du.ac.bd

³ Lecturer, Department of Television, Film and Photography, University of Dhaka, Dhaka, Bangladesh. Email: s.shaon@du.ac.bd

Neyamat Ali, is one of those films that falls under this criterion. The neorealist style of filmmaking has pushed forward the realistic portrayal of the village life in *Anya Jibon* that the director also employed in his earlier films—*Dahan* (1985) and *Surja Dighal Bari* (1979) (See Rahman & Kareem, 2022; Kareem, 2020). With a simple story incorporating social themes, shot in real locations, using natural light, and employing documentary-like cinematography, *Anya Jibon* endeavors to show the life and struggle of the lower-class subaltern people living in the remote areas of Bangladesh. The film's emphasis on actuality, authenticity, and maneuvering of socio-political issues reverberate with Johnston's (1976) idea of political cinema, where he emphasizes the importance of producing a 'realism effect' in cinema (p. 55). Produced during the early years of the reinstatement of democracy in Bangladesh after a long military authoritarian regime, *Anya Jibon* aims to raise people's consciousness and convey the importance of acting against injustices to build a just and equal society by introducing a few alternative formal approaches and thought-provoking content. Therefore, a thorough analysis is required to understand how the film works as a means of social and political commentary and how its difference from traditional Bangladeshi cinema in terms of film content and stylistic features stands in its support.

Literature Review

Despite its thematic and stylistic significance, *Anya Jibon* (1995) has not been the subject of any prior scholarly work, making this study a valuable contribution to existing literature. While several studies have examined politically conscious Bangladeshi films, most have focused on works from the 1970s, 1980s, and 2000s. Junaid (2013) conducted a thorough investigation of Bengali politically conscious films, where he examined two Bangladeshi films, *Jibon Theke Neya* (1970) and *Matir Moyna* (2002), using the Third Cinema theory to understand how these films worked as a means of protest in the existing situation. With a symbolic representation of different issues in a family, *Jibon Theke Neya* deals with the exploitation of West Pakistan on East Pakistan (now Bangladesh), whereas, *Matir Moyna* highlights the rise of religious fundamentalism in twenty-first-century Bangladesh by setting the film in pre-independent Bangladeshi context.

Kareem (2021) provides a brief historical overview of politically conscious Bangladeshi cinema. Analyzing *Abar Tora Manush Ho* (1973) and *Rupali Shoikotey* (1979) through the lens of Third Cinema, Kareem demonstrates how these films critically engage with the social and political problems of the 1970s. By employing innovative cinematic techniques, these films raised voices against injustice. Furthermore, Rahman and Kareem (2022) incorporate the Third Cinema theory to analyze the 1985 film *Dahan* where they locate similar issues including intellectual and cultural bankruptcy, social inequality, and injustice. On the other hand, Junaid (2014) identifies *Ghuddi* (1980) as an alternative cinema that distinguishes itself from traditional cinema by incorporating innovative styles and intense political critique. Meanwhile, Kareem (2019) and Mursalin's (2021) examination of Zahir

Raihan's film *Kokhono Asheni* (1961) contextualizes the cinematic engagement with class struggle portrayed in the context of pre-independence Bangladesh and investigates how the film addresses socio-political issues through an artistic approach. The film's depiction of class strife is more than just a historical reflection as it equally connects with current themes of societal inequality and exploitation. However, no research has addressed the depiction of socio-political issues in Bangladesh during the 1990s in cinema.

After the end of a long period of authoritarian military rule, the early 1990s in Bangladesh were marked by the reinstatement of democracy in Bangladesh. The newly formed democratic government was undergoing various difficulties due to the transition. Because of the weak local government system, the local representatives used to exercise their authority to deprive local people of their rights (Hossain & Osman, 2007, p. 44). The inclusion of the neoliberal approach, characterized by market-driven ideologies, deregulation, privatization, and profit-motive, had caused a rapid transformation in the traditional production system occurred in Bangladesh (See Nuruzzaman, 2004; Kabir, 2013; and Rahman, 1990). This transformation exerted a notable impact on people's lives, especially in rural areas. *Anya Jibon* (1995), in its portrayal of the life and struggles of the traditional loom weavers in a rural area of Bangladesh, explores the impact of the political and economic changes during the early 1990s. The study, therefore, offers a close reading of the film in relation to the then socio-political context to understand how the film works as an unembellished commentary that aims to show the audience their real condition of existence, and thereby, raise social and political consciousness among them.

Theoretical Framework

Films that deal with intriguing social issues and attempt to raise voices against inequality by showing the actual state of people in society always garner special attention in academic discussion for their non-traditional style and content, and, thereby, the difference those films present to the conformist entertainment-only popular cinema. These films are often analyzed along with the theoretical traditions of political cinema. Although there has always been a debate surrounding the concept of political and non-political cinema as some argue that every film, regardless of genre, has an inherent ideological bias, making all cinema political to some degree (See Comolli & Narboni, 1971; Volonte, 1975; Pisters, 2006). Nonetheless, films that actively challenge the political status quo are politically effective for their capacity to reveal the ideological interplay between cinema and audience (See Mazierska, 2014; Comolli & Narboni, 1971). Therefore, the realist and objective portrayal of life in cinema grabs significant attention in the discussion of political cinema.

For Johnston (1976), political cinema must show things as they really are (p. 55). However, he differentiates cinematic realism from the naturalism found in other

art forms by emphasizing cinema's unique ability to reproduce reality through the mechanical precision of the camera. Johnston's stress on the objective portrayal of reality as a hallmark of political cinema aligns with Grossvogel's (1975) perspective, which considers cinema a tool that capitalist societies utilize to divert public attention from pressing societal issues (p. 45). In other words, cinema is an ideological instrument that uses cameras to reproduce so-called reality to serve the dominant ideology (Comolli & Narboni, 1971, pp. 29-32). Therefore, by employing a realist approach, political cinema, utilizing its content and form, has the potential to subvert these dominant ideologies and make audiences aware of the disparities they face in their lives (See Comolli & Narboni, 1971, pp. 29-32; Johnston, 1976, p. 55).

Third Cinema is the most advanced version of political cinema, which actively opposes dominant capitalist and imperialist ideologies by showing the factual reality, aiming to foster social and cultural liberation (Solanas & Getino, 1970, pp. 4-6; Wayne, 2001, p. 1). Solanas and Getino (1970, pp. 4-5, 52) identify the Third Cinema as the genuine alternative to the First Cinema—Hollywood-based cinema that upholds bourgeoisie ideology and meets producers' commercial satisfaction. According to them, the Third Cinema must produce something that the system cannot absorb because the films stand against the status quo by challenging dominant film traditions that cater to capitalist logic. Moreover, the films consciously challenge or critique existing political, social, and economic systems. Hence, the films that explicitly stand against the system could be identified as Third Cinema.

The concept of Third Cinema is closely associated with Sanjines's (1970, p.13) idea of revolutionary cinema, which creates a consciousness for liberation, as he claims exposure of truth as the most revolutionary cultural action and Third Cinema, with its content and form, depicts reality as it is. Similarly, Senegalese director and critic Ousmane Sembene argues that the mission of a revolutionary cinema is not to rouse the revolution but to prepare for the revolution (as cited in Gabriel, 1982, p. 38), which is only possible by exposing the actual condition of existence of humans by destroying the conformist ideology of traditional cinema.

Gabriel (1982, pp. 15-20) identifies class issues, armed struggle, religion, culture, and sexism as the five key themes that Third Cinema deals with. Wayne (2001) outlines a framework for Third Cinema theory in his book *Political Film: The Dialectics of Third Cinema*, and by analyzing a 1966 political film, *The Battle of Algiers*, he shows how this theory can help understand and explain political films. For him, Third Cinema should exhibit four characteristics—historicity, politicization, critical commitment, and cultural specificity (Wayne, 2001, p. 14). Third Cinema emphasizes maintaining historical authenticity as it endeavors to seek emancipation by using history as a process; it works to raise political consciousness among its audiences, commits to standing by the side of the oppressed, and investigates the role of culture in political struggle (Wayne, 2001, pp. 14-24).

Getino (1970) stresses the importance of the historical specificity of Third Cinema as he contends that the time and place in which a film is produced and screened reflects the historical situation of that place and time (p. 10). Therefore, the same film with a significant impact in one context may have little or no impact in another. Third Cinema utilizes history as a process to seek emancipation which examines the issues in the past to understand the struggles and the conflicts between the oppressors and the oppressed, and thereby realizes the present conditions of people to raise awareness among them (Wayne, 2001, p. 14).

Third Cinema, by asking different questions, portraying political activities, and situating the viewers in the position of the exploited, works to raise political consciousness among its audience to make them understand their actual condition and inspire them to do something to change it (Wayne, pp. 16-17). In addition, Third Cinema, with a justified and specific ideology, shows a critical commitment and engages in upholding the rights of the oppressed (Wayne, 2001, p. 18). As its vision to eradicate exploitation in the long run, Third Cinema also aims to educate and politicize people along with identifying class and gender differences (See Wayne, 2001, p.21; Gabriel, 1982, p. 15). It highlights women's struggle for emancipation and their role in the process of revolution (See Wayne, 2001, p.21; Gabriel, 1982, p. 18).

Filmmakers' attempts to subvert imperialist culture by preserving national culture gained much attention in the discussion of Third Cinema (See Gabriel, 1982, p. 16). It incorporates outputs from cultural productions, as Wayne (2001, p. 22) explains, such as dance, song, literature, and theater, to reflect the oppressed communities' identity, traditions, and history. Also, in the portrayal of daily life, Third Cinema upholds a community's views, habits, interactions, values, and beliefs to thwart the imperialists' efforts to control local culture.

As Third Cinema seeks emancipation by challenging the existing system, first, according to Solanas et al. (1969, p. 21), it requires liberating the film's language. A filmmaker must find their own language for making Third Cinema, which requires a constant and methodological exercise of search, experiment, and practice (Solanas & Getino, 1970, pp. 6-7). Espinosa (1997) asserts, Third Cinema requires something in its language that makes the cinema transcend the barrier created by the formal conditions of traditional cinema (p. 82). This notion also aligns with Hayward's (1996, p. 93) definition of counter cinema, which questions and subverts existing cinematic codes and conventions with its own cinematic practices (p. 93).

Therefore, Third Cinema should employ a language that is alternative to traditional cinema language. Wayne (2001) argues that the difference between the Third Cinema with the First Cinema and the Second Cinema is dialectic because the Third Cinema aims to transform the cinematic language of those films rather than rejecting them (p. 10). For Solanas and Getino, the formal approach does not define the revolutionary nature of Third Cinema; instead, it is more on the transformative role

that cinema plays in the strategy of liberation (as cited in Buchsbaum, 2001, p. 160). Consequently, the Third Cinema theorists are reluctant to set any particular aesthetic strategy of filmmaking in raising revolutionary consciousness; rather, they stress on incorporating innovative formal style (Willemen, 1991, pp. 6-7). From his analysis of several films, Gabriel (1982) extracts a few innovative styles, such as emphasis on natural sound, experimenting with camera movement and lighting techniques, using handheld cameras, addition of written statements, slogans, or quotations, dividing the film into different segments, keeping focus on collective characters rather than a central one, etc. (pp. 24-33).

Focusing on Wayne's (2001) four key markers of Third Cinema, this study investigates the film *Anya Jibon* (1995) to understand whether the film stands against the existing system and how it comments on the then socio-political conditions. The study will also inspect whether the film incorporates any film technique that is innovative and alternative to the common characteristics of traditional Bangladeshi films, which are, identified by Junaid (2013), melodrama, romantic plot, linear narrative style, popular actors and actresses, exaggerated performance, theatrical appearance, comic entertainment, songs, happy ending, etc. (pp. 180, 204). As Espinosa (1997, p. 82) stresses on the ways by which a cinema overcomes the barrier of the formal conditions of traditional cinema, this study investigates how *Anya Jibon* poses a difference from the stylistic features of traditional Bangladeshi films.

Methodology

Employing a qualitative approach, this study analyzes the film *Anya Jibon* by conducting a textual analysis of the film's content and form. In doing so, the study investigates whether and how the film is informed by the key indicators of Third Cinema proposed by Wayne (2001) and how the stylistic features of the film align with the aesthetics of Third Cinema. Textual analysis is a technique used to describe and interpret the characteristics of a visual or recorded message, emphasizing the message's content, structure, and function (Frey et al., 1999, p. 225). Brennen (2017) believes that when examined from a certain cultural context, the words, ideas, concepts, and issues embedded in the text can help understand the socially constructed reality (p. 204). The textual analysis of a film considers the film itself as a text and examines the film's content and style, focusing on the narrative, dialogue, music, sound, visual, setting, camera angle and movement, composition, lighting, editing style and relevant aspects to understand the social reality that has been created in that film. As Saussure (1959) understands semiology as a science that is used to study different signs within society (p.16), this study conducts a semiotic analysis of the film's content and form to understand and explain how the narrative and stylistic aspects work to produce and convey meaning in the given social context. Therefore, the basic elements of the semiotics of cinema, as Metz (1991, p. 94) outlines, such as the scale of shots, sequences, camera movements, the relation between the image and speech, montage, and other syntagmatic units, are taken into consideration.

Considering the existing socio-political context during the making of the film *Anya Jibon*, this study evaluates the film's content to understand how the film presents and critiques the social condition of the 1990s Bangladesh. The study also focuses on the formal styles employed in this film to investigate how the film language has been used in this critique and whether it challenges the traditional film language. To understand the historical context of the 1990s, evidence has been sought from relevant books, journal articles, and newspapers. To interpret the film text, the study applies key concepts of the Third Cinema theory, such as historicity, politicization, critical commitment, and cultural specificity. Later, the formal techniques employed in the film are analyzed, taking insights from the stylistic traditions of Third Cinema outlined by the Third Cinema theorists. Lastly, the study seeks views from different theorists' conceptual understanding of political cinema and applies thereby.

A Textual Analysis of the Film *Anya Jibon*

Anya Jibon tells the story of Ali and other loom weavers in rural Bangladesh whose lives are disrupted by capitalist exploitation. Corrupt politician Pandob Mia and his ally Sabet dismantle the village's traditional weaving system for personal gain, forcing Ali, his family, and other villagers to leave for a better life. Like most mainstream Bangladeshi films, the film offers a linear narrative but distinguishes itself by not focusing on a single protagonist. Instead, it presents an interconnected depiction of various villagers' lives, with Ali serving as the central link between events. It focuses on the struggles of the lower class, particularly loom weavers, cobblers, and fishermen, emphasizing their oppression by the upper class. The film portrays post-authoritarian Bangladesh, linking past political instability with the present struggles of the loom weavers. The narrative reflects on historical events, reinforcing its realist approach, which is built around the economic and social crisis, leading to moments of despair (e.g., Harun's suicide), resistance (Jaker's protest), and forced adaptation (Ali working as a cobbler). The false promises of political leaders (like Pandob Mia) are a major theme, showing the cycle of exploitation and unfulfilled expectations. The plot unfolds gradually, revealing systemic exploitation through key events like Pandob's election campaign and Jaker's murder. It avoids romantic subplots and melodrama, which are common in traditional Bangladeshi films, opting for a naturalistic portrayal of life, struggle, and survival. The film's open-ended conclusion, leaving the audience with a sense of discontent, reinforces its socio-political message.

History as a Process for Addressing Inequality and Injustice

History serves as a crucial tool for comprehending the present. As a result, politically conscious cinema must maintain historical authenticity when addressing socio-political issues to raise public awareness and foster emancipation. Getino (1970) stresses the importance of historical specificity in Third Cinema, arguing that the time and place in which a film is produced and screened reflect the historical

context of that era and location (p. 10).

A close examination of *Anya Jibon* (1995) reveals that the film effectively portrays the struggles of post-authoritarian Bangladesh, including economic instability, political unrest, rising violence, and the impact of global political shifts on local affairs. Since its independence, Bangladesh has experienced a turbulent political landscape with bloodshed and instability. Military authoritarian rule took hold just four years after liberation, and it took nearly 15 years to reinstate democracy. However, even after the transition to a democratic system, political transformations and economic changes left a lasting impact on the lives of ordinary citizens (See Shafiuddin, 2013; Shehabuddin, 2016).

Alongside political instability, the country faced prolonged economic challenges. Despite an increase in per capita income since the mid-1970s, it remained insufficient, with approximately 39% of Bangladeshis living in poverty during the 1990s (Hossain, 2014). Additionally, frequent natural disasters, particularly floods, severely hampered agricultural production, leaving large segments of the population in critical poverty (Bertocci, 1985, p. 164).

In the 1980s, Sri Lanka's internal issues led to a rise in production costs, prompting global buyers to seek alternative sourcing destinations such as Bangladesh (Salam, 2015). However, the country's textile sector remained in distress. A newspaper report highlighted that state-run textile mills under the Bangladesh Textile Mills Corporation (BTMC) suffered a cumulative loss of 41 crore 25 lakh taka over 21 years ("Ekush Bochore BTMC," 1993). This substantial economic loss reflects the declining state of government-run textile operations, leading to a precarious situation ("Charsho Karkhana Bondho," 1993), which is vividly depicted in *Anya Jibon*. The film portrays how the declining yarn-stock supply disrupts the lives of traditional loom weavers. Ali's sister-in-law and Jaker's wife express their distress over the soaring price of yarn, while Pandob Mia takes advantage of the situation by manipulating voters with false promises of equitable yarn distribution.

In the film, Habu Mia introduces a job rotation system in his loom factory to match the increased number of workers and less work. A 1993 *Daily Inqilab* report raised concerns about the closure of 400 textile factories, which undoubtedly affected the livelihood of thousands of weavers ("Charsho Karkhana Bondho," 1993). Another news report reinforced this narrative, warning of an impending crisis for weaving communities due to the decline of local mills ("Deshar Cotton Mill," 1993). In 1993, the Textile Mills Federation demanded the reopening of closed state-owned factories, aligning with the aspirations of loom weavers in *Anya Jibon*, who were promised a new textile mill and loom permits that ultimately proved to be mere election tactics ("Deshar Cotton Mill," 1993).

Reports from December 10, 1993, about the textile industry's vulnerability further emphasize the vulnerable position of weavers and other stakeholders ("Humkir

Mukhe Bostroszilpa,” 1993). Similarly, the decline of Jhalakathi’s traditional weaving industry, as reported on December 13, 1993, parallels the struggles of the village weavers depicted in the film (“Jhalakathir Oitijhobahi Taantshilpa,” 1993).

In the film, Pandob Mia’s campaign promises, including providing loans for weavers and fertilizers for farmers, remain unfulfilled once he secures electoral victory. While Grameen Bank expanded its microfinance program in 1993 to encourage traditional loom weaving for garment production (“Garments er Jonno Taante,” 1993), the dominant narrative of economic distress and industrial decline persisted. Bangladesh’s garment industry grew into a key supplier in the US, Canada, and Europe by 1985 (Salam, 2015). However, by 1993, India held 26% of Bangladesh’s textile market (“Bangladesher Bostrobajarer Chabbish”, 1993). This competition added pressure on local weavers, worsening the struggles shown in *Anya Jibon*.

By weaving together historical events and real-life struggles from the early 1990s, *Anya Jibon* provides a realistic portrayal of the socio-political conditions of the era. In doing so, the film employs history as a means to expose existing inequalities and structural oppression.

Raising Social and Political Consciousness

A fundamental principle of Third Cinema is its ability to raise awareness about people’s lived realities, empowering them to unite and change their circumstances. Wayne (2001) argues that films can achieve this by employing various strategies, such as depicting interactions between political activists, raising critical questions about societal structures, and immersing the audience in the experiences of marginalized and exploited individuals.

Through its narrative and stylistic elements, *Anya Jibon* effectively illustrates how a small group of social elites closely tied to political power controls all aspects of life, continuously depriving ordinary people of their rights. This leads to widespread subjugation, economic hardship, and social distress. The film exposes the deceptive nature of political leaders, exemplified through the character of Pandob Mia, who represents the archetypal opportunistic politician.

The director skillfully unveils Pandob Mia’s true character through various events. As a former Union Parishad member, he had previously neglected his constituency, making no effort to improve the villagers’ conditions. Having spent most of his time in Dhaka, he only returns to the village to secure votes for his chairmanship in the upcoming election. Standing beside a shallow river with his supporters, he delivers empty rhetoric about development, feigning concern for the villagers’ hardships. Meanwhile, men and women are seen wading through the shallow river, highlighting their everyday struggles. Among them, Naran, an elderly cobbler, mocks Pandob’s empty promises, sarcastically pointing out that despite decades of assurances, no bridge has been built.

This scene underscores how politicians conveniently detach themselves from the people they claim to represent. They return only when they need votes, making lofty promises they have no intention of fulfilling. Pandob lists various development initiatives, such as establishing a primary school, repairing roads, and ensuring yarn permits for loom weavers. However, when confronted about his past inaction, he shifts the blame onto his assistant, Sabet, claiming that his earlier plans were not properly communicated. This moment prompts the audience to critically reflect on how political figures repeatedly manipulate the masses with unfulfilled commitments.

Pandob attempts to reinforce his credibility by boasting, “I am a politician from the British era; I do what I say.” Immediately following this declaration, the film cuts to a scene of a billy goat being castrated—an overtly symbolic moment. The castration metaphorically represents Pandob’s empty words, evoking the colonial legacy of deceptive leadership. The British colonialists justified their rule by presenting themselves as superior, yet their primary goal was resource extraction (Watt & Mann, 2011). Similarly, Pandob presents a façade of integrity while ultimately serving his interests. His governance, like colonial rule, is hollow in substance, designed to exploit rather than uplift.

The film further critiques the political landscape by depicting the self-serving nature of Bangladeshi politicians, who frequently switch parties to maintain power. This fluidity highlights a lack of ideological commitment, as politics becomes a means of financial and personal gain rather than public service (Shehabuddin, 2016, p. 23).

Through the conversations among villagers, *Anya Jibon* amplifies public disillusionment with political leaders. Ali’s sarcastic remark, “Winning the election requires presenting some hope; that is what he is doing,” epitomizes this awareness. Despite recognizing Pandob’s deception, many villagers, including Ali’s father, still cling to the illusion of political redemption. This duality between skepticism and misplaced hope reflects the naivety that perpetuates systemic exploitation.

The film also reveals how power structures maintain their authority through key social figures. Pandob’s close association with the school teacher and influential businessman Sabet Ali illustrates how politicians align with local elites to consolidate their control. During Pandob’s speech, the teacher’s sycophantic praise underscores the complicity of educated elites in sustaining the status quo.

By portraying moments of resistance, *Anya Jibon* urges audiences to recognize the importance of collective action. When Jaker and Ali challenge Sabet’s corrupt yarn distribution practices, they face severe repercussions. Jaker is ultimately murdered, sending a chilling message about the consequences of dissent. Ali’s solitary resistance highlights the need for unity in the fight against oppression.

Ultimately, the film exposes how the rich and powerful exploit the vulnerable while

silencing opposition through repression. By questioning authority, highlighting systemic injustices, and encouraging collective action, *Anya Jibon* seeks to awaken political consciousness and inspire resistance against structural inequalities.

Critical Commitment to Social Justice and Equality

As Wayne (2001) notes, Third Cinema always stands for emancipation, resisting being reduced to mere propaganda or passive observation (p. 18). Politically conscious films must adopt an ideological position that favors the oppressed while opposing the oppressors. Such films must portray social realities in ways that aim to foster emancipation in both the social and political realms. *Anya Jibon* embodies this commitment to social justice, particularly in its portrayal of the struggles faced by lower-class and subaltern people. The film empathizes with the hardships endured by Ali and his fellow loom weavers, as well as the fishermen, cobblers, and other impoverished villagers. Through its narrative, the film highlights issues of class inequality and the challenges women face in society.

Third Cinema theorists argue that cinema should engage with gender and class issues, seeking to reduce or eliminate disparities in these areas for achieving broader emancipation (Wayne, 2001, p. 21; Gabriel, 1982, pp. 15-18). *Anya Jibon* takes a clear stance in support of the oppressed by identifying the class exploiters responsible for the suffering of lower-class villagers. The film positions Pandob Mia and his associates as the key figures exploiting the community's loom weavers, fishermen, and cobblers. It shows how they manipulated the loom yarn distribution system to maintain control over the villagers, forcing many workers to leave the village for food. In one poignant scene, a cobbler visits a wealthy family's house and observes female villagers working during the rice harvest. In stark contrast, while the upper class enjoys abundant food, the oppressed lower class is left to starve, as exemplified by the tragic death of Harun, who hangs himself due to his inability to feed his family.

The film critiques societal class divisions and advocates for reducing class disparities in the pursuit of social justice. In this context, the loom weavers are presented as relatively better off compared to the cobblers, but the artificial crisis created by the upper class forces Ali, a loom weaver, to join Naran, the cobbler, in his work. This act transcends socially constructed class divisions, as Ali states, "We need to survive first." The film also condemns societal inequality on even the most superficial levels. When Kumu's son, Shahed, is beaten by the schoolmaster for a minor offense, he confides to his friend, Tarek, that the teacher would not have treated him so harshly if he came from a wealthy family.

The film's portrayal of women is especially striking. They are depicted as hardworking, co-earning, yet powerless and voiceless members of their families, often exploited in the process. Ali's wife, Farida, and his widowed sister-in-law work alongside Ali and his father in the loom-weaving process, primarily preparing

yarn by washing, coloring, and drying it. Other women in the village are similarly involved in this labor. The female characters serve as the pillars of their families during times of crisis. When poverty reaches its peak and the family cannot afford proper food, the women collect supplementary food from the village water bodies to keep the family alive for a few more days. When Ali and his companions didn't find work in the loom factories due to their resistance to oppression, the women took these jobs to sustain their families. Ali's sister-in-law even sacrifices her beloved cow and its calf to buy loom yarn, while Farida later sells her chickens to secure food for the family. When the village faces a crisis, one man is shown evicting his wife when she asks only for food.

Living in a patriarchal society, women are doubly oppressed, both by the higher classes and by men within their community. Kumu, for instance, lives in constant fear and insecurity with her son Shahed due to her husband's absence. Sabet Ali desires to marry Kumu, but she refuses. Taking advantage of her poverty, Sabet repeatedly attempts to lure her with his money and eventually rapes her. Despite her poverty and fear, Kumu is unable to take any action against Sabet.

In the aftermath of Jaker's death, Naran remarks, "Those who are needed for this village get killed," underscoring the film's criticism of inequality and its call for strong individuals who can resist oppression and fight for justice.

Harnessing Culture for Emancipation

According to Gabriel (1982), one of the primary concerns of Third Cinema is the promotion of the authentic cultural aspects of the place where the film is set (p. 16). Third Cinema uses culture as a tool of protest against oppressive forces. *Anya Jibon*, set in rural Bangladesh, incorporates various cultural elements to convey its messages. As Wayne (2001) observes, Third Cinema is intricately linked with culture through its portrayal of life's nuances and the use of cultural expressions, such as poems, songs, and rituals (p. 22).

Anya Jibon (translated as *The Tale of Life*) delicately portrays the lives and struggles of the lower-class people in a village. The film intricately unravels the social and cultural fabric of the area, demonstrating the close-knit family structure that is common in rural Bangladesh, where every member looks after the others. Even after her husband's death, Farida continues to live with his family to support them. Naran, an elderly cobbler, also mends bamboo baskets as a secondary job, and his character serves as a vital link within the village. Naran, with his age and wisdom, has a deep knowledge of village affairs, and his comments—both through dialogue and song—provide insight into the ongoing events. When the schoolteacher beats Shahed, Naran steps in to stop the abuse, stating, "Beating does not help a child grow as a good person; rather, it can derail him." He then sings a local song that critiques the teacher's approach, saying, "You have been advanced in institutional education/yet backward in practical knowledge."

In another scene, when Ali's father asks Naran if he will participate in the upcoming chairman election, Naran refuses, saying, "It is already known what will happen in the meeting." He then sings a song predicting the inevitable victory of Pandob Mia, which will lead to further suffering for the villagers. The song, which translates to, "What can you get in such a life? / You will be robbed as your heart desires / When your father's hotel will break / Who will have the strength to withstand?" reflects the bleak future awaiting the villagers.

After Jaker's murder, Naran sings another allegorical song while walking along a village road, describing the consequences of destroying the traditional production system. The song draws a metaphor between the collection of sap from date palm trees and the disintegration of the loom-weaving system, signaling that Jaker's death has sealed the fate of the local economy.

The local songs that Naran sings serve as a means of conveying collective wisdom drawn from the villagers' real-life experiences. By integrating culturally significant songs into the narrative, the film protests against the oppressive forces at work in the community. Moreover, the film offers a window into the villagers' social life through depictions of children playing Kabaddi, Bangladesh's national sport, and attending a Jatra, a form of folk theater. The use of village dialect and culturally specific phrases further grounds the film in its setting. When Ali is unable to secure loom yarn or find work, Naran advises him to ask Sabet for a job despite their mutual animosity, saying, "*Thyakle bandir pa dhoron lage,*" meaning "When in trouble, you have to bow to even a servant," akin to the saying, "Needs must when the devil drives."

The film also features a traditional scene where Ali teaches Tarek from *Adorsho Lipi*, a moral guidebook, in the evening. Verses such as "Do not ignore the advice of the elders" and "Always be respectful to your parents" reinforce the cultural importance of moral education in Bangladesh. In another scene, as Ali's family begins to weave again after selling their cow and finds temporary relief, Tarek is shown reciting the popular Bengali nursery rhyme *Kana Bogir Cha*, which metaphorically captures the simplicity and contentment of rural life. The rhyme reflects the villagers' modest yet content existence, highlighting their satisfaction with the little they have despite the hardships they face.

Through these cultural elements, the film raises awareness and encourages viewers to challenge the injustices that persist in the existing system. By intertwining social realities with local traditions, *Anya Jibon* calls for solidarity and resistance against inequality.

Stylistic Features

Anya Jibon does not incorporate groundbreaking non-traditional formal approaches, but it consciously introduces some unconventional stylistic techniques that clearly distinguish it from traditional mainstream Bangladeshi cinema which were evident

in its narrative, cinematography, sound design, editing and production design. The director incorporates a neorealist style of filmmaking—a simple story engaging social issues, set in real locations, use of natural light, and employment of a cinematographic style that resembles documentaries—to provide a ‘realism effect’ that is intended to comment on existing social inequality and political processes which Johnston (1976, p.55) finds essential for a political cinema.

In its portrayal of society and life, the film defies Bangladeshi film conventions to engage the audience in a thought-provoking and immersive way. For instance, in the beginning, when Farida urges her son Tarek to finish eating soaked rice quickly, and his grandfather asks Tarek to study, in a close-up shot, Tarek looks directly at the camera and replies he would not study as the family is not able to give him a proper meal. This technique of directly addressing the audience by the artists is employed by different political filmmakers being inspired by the works of German playwright Bertolt Brecht, especially from his epic theater techniques (Davis, 2015, pp. 86-87). This helps to make the spectators feel the characters’ situation and adopt a critical attitude to the actions in the play (Kellner, 2020, p. 32). Tarek’s look at the camera makes his dialogue directed at the film’s audience as if to make them feel the situation and instigate to do something about it.

Instead of narrating the ups and downs of a single character, *Anya Jibon* grounds its story in a village setting which depicts the life events of multiple characters in a de-glamourized way. Junaid (2013) identifies romantic plots and melodramatic portrayals of events as two recurring elements in traditional Bangladeshi films. However, *Anya Jibon* neither offers a romantic plot nor uses melodrama to present different events. Instead, it presents life events, emotions, and struggles in a naturalistic way.

Although the film incorporates a linear narrative, like most mainstream Bangladeshi films, it consciously avoids casting popular actors and actresses. Among the performers, only Champa [in this film, Farida], and Razib [in this film, Pandob Mia], appeared in other popular Bangladeshi films during that period. The other characters are primarily seen in different independent and off-track films. Nonetheless, the appearance of Champa and Razib as Farida and Pandob in *Anya Jibon* is significantly different from their appearances in traditional films. Their appearances in popular cinema, marked by theatricality, and exaggerated look and performance, have been transformed into naturalistic presence and performance in *Anya Jibon*. Similarly, all the other performers in the film also deliver true-to-life performances. The film also avoids comical elements and ends with a feeling of discontent. This leaves a message for the audience that the struggle for emancipation is a continuous process, and there is no easy way to achieve this.

The visual aesthetics of *Anya Jibon* plays a crucial role in reinforcing the film’s themes. The film employs a neorealist style, emphasizing realism through capturing events set in real locations, natural lighting, and with a true to life portrayal.

The contrast between the dark interiors of the villagers' homes and the well-lit, expansive spaces occupied by Pandob and his followers highlights the class divide. Wide-angle shots effectively capture the landscape, illustrating the villagers' isolation and helplessness, while close-ups of their faces intensify emotional depth such as Kumu's suffering after her assault or the pain on Naran's face as he reflects on Jaker's death. Unlike commercial films, where close-ups are often used for glamour, here they immerse the audience in the characters' suffering. In several close shots, the film shows sadness in Farida's face and discontent in Tarek's countenance as they do not even get to have regular food. Also, the film shows Ali's old father weaving in the loom; his broken health, with weak gestures and visible rib bones, is closely captured to establish the family's economic condition. However, *Anya Jibon's* close-up shots place the audience in the shoes of the characters by making them feel their pain, agony, and distress. Over-the-shoulder shots during political speeches create a sense of forced persuasion, making the audience feel as if they are among the manipulated crowd. The use of long shots in open fields, particularly during village discussions, emphasizes the collective nature of the struggle, while tightly framing in moments of confrontation heightens tension and urgency. When Ali's family manages to weave again, framing shifts to more balanced compositions, symbolizing temporary relief. Characters often framed in isolation (e.g., Ali in the barren field, the lone tree) visually reinforce themes of loneliness and struggle.

The film incorporates use of still pictures in its visualization. When Ali's sister-in-law imagines her late husband in the river water, a still image of her husband is juxtaposed with the moving image of the river water. The immobile image refers to his death, which has halted his wife's life as well. In another scene, when the villagers were waiting for a long time for Pandob and Sabet for a meeting on loom distribution, a still image of a herd of cows sitting on the ground is shown just before the shot of the villagers sitting on the ground at the meeting place. This refers to the nature of the people who control the system and deem the general people as voiceless animal-like. Later, the still image makes more sense when the true intention of Sabet and Pandob, to deprive the villagers of their rights, is revealed to the audience.

Continuity editing maintains narrative coherence in the film, while strategic use of jump cuts and match cuts adds thematic emphasis. For example, the transition from Pandob's grand promises to the castration of a billy goat serves as a powerful visual metaphor, exposing the emptiness of his words. Crosscutting is used to juxtapose the political elites' deceptive dialogues with scenes of the villagers' suffering, reinforcing the contrast between rhetoric and reality. Match cuts or dissolves are used to connect past and present struggles, particularly in sequences involving the cobbler Naran, who serves as a bridge between different events in the village. The film integrates montage sequences for symbolic storytelling, such as when Ali's loom stops operating, Farida's clay pot breaks—emphasizing economic fragility.

The use of still images (e.g., cows resting, before a village meeting begins) draw analogies between powerless villagers and voiceless animals.

Avoiding song and dance, a hallmark of traditional Bangladeshi cinema (Junaid, 2013), the film takes a more grounded approach. It is also reluctant to exaggerate the background score; instead, it uses a piece of recurring sad flute music in several scenes and employs ambient sound to enhance the realism effect. The act of Kumu searching for her son while a flute plays in the background implies a mother's yearning for a better life for her child. The melancholic flute music accompanies the visual to depict the harsh reality of poverty and loss. Emphasis on the use of ambient sound (e.g., loom weaving noise, nature, and daily life) serves as a stylistic choice, seamlessly integrating into scenes to enhance realism and portray economic struggles.

The visual design of *Anya Jibon* is grounded in a black-and-white palette, emphasizing contrast and mood to amplify the film's emotional and thematic depth. The costumes are meticulously chosen to signify class distinctions—Pandob Mia and his associates wear polished, well-maintained attire, while the villagers appear in worn-out clothing. The film's setting in rural landscape with underdeveloped infrastructure—acts as a silent commentary on decades of political neglect. The village setting is portrayed in its raw form, with homes and streets that emphasize the economic struggle. Minimalist and realistic set design reflects poverty and hardship, with loom weaving instruments being a dominant element in the background.

The film skillfully employs symbolism as a stylistic feature, blending both symbolic and direct commentary on injustice, poverty, politics, and class strife to vividly portray the existing socio-political context. Crowded village scenes emphasize communal struggle, while empty spaces, such as deserted homes after families migrate, reflect despair and loss. Symbolic use of props, such as broken looms, high-priced yarn, and empty food plates, underscores economic despair. The scenes of new loom factories contrasted with the pale faces of the village loom weavers (e.g., Ali's father silently observing the new factory) symbolize the transformation of the traditional weaving system.

When Ali's wife, Farida, and his sister-in-law lose their jobs in the loom factory, and Ali finds no way to survive, he erupts in anger and furiously walks fast out of the house. He walks across a vacant crop field, and with a left-pan shot, the film shows a date palm tree standing alone, aloof from a group of trees standing together. Although many other people manage jobs in the newly established loom factories, nobody takes Ali in as he has protested against the injustices of the chairman and Sabet. After the death of his fellow protestant, Jaker, Ali remains alone in his struggle. Hence, the lone tree equally symbolizes its strength, loneliness, and helplessness.

While Ali's loom stops operating due to the shortage of yarn and Farida's clay pot breaks, this montage represents the fragile nature of the life of village loom weavers. Similar to the broken clay pots, the villagers' lives are constantly on the edge of breaking down due to scarcity and deprivation. Naran destroying his earthen stove signifies the extreme measures people are forced to take and losing conscience in the face of hunger. The villagers' collection of Shapla (water lilies) as a food item and eating *Panta* (soaked rice) as a staple food refers to extreme poverty. Using straws as stove fuel taken from the hay shed denotes the destruction of their homes and stability for survival, indicating that the villagers are sacrificing their future for the present. Tarek's bird's disappearance symbolizes the lost happiness, innocence, and joy.

Therefore, with its distinct approaches, the stylistic features of *Anya Jibon* are a more transformative than innovative. It transforms traditional approaches in a way that, as Espinosa (1997) argues, transcends the barriers created by the stylistic conditions of traditional cinema. Thus, incorporating a few innovative techniques and transforming the stylistic approaches of mainstream cinema, *Anya Jibon* presents an alternative to traditional Bangladeshi cinema in its portrayal of social inequality and political problems in an attempt to invoke the audience's consciousness about the actual condition of people in the existing system.

Conclusion

Anya Jibon (1995) serves as a powerful socio-political commentary, shedding light on the conditions of lower-class people, especially the loom weavers in Bangladesh, while critiquing broader issues of social inequality and political oppression. Through its realist approach, *Anyo Jibon* aligns itself with the values of Third Cinema, placing itself in an authentic historical context, adopting elements of local culture, and taking a stand for the oppressed to increase political consciousness among the audience while ignoring and transforming traditional Bangladeshi cinematic conventions. By stepping away from the melodrama and formulaic storytelling, typical of mainstream Bangladeshi cinema, the film achieves a unique realism that encourages viewers to reflect critically on the socio-political conditions surrounding them. The narrative and stylistic choices of *Anya Jibon*, by transforming the traditional cinematic approaches, effectively underscore the urgency of social change to question societal norms and awaken political awareness. Through a detailed analysis of the film's content, stylistic elements, and symbolic use of imagery, the study investigates *Anyo Jibon*'s portrayal of the socio-political landscape of the time. The film's emphasis on the daily hardships of the loom weavers becomes an evocative commentary on the disparities faced by rural communities in Bangladesh, highlighting the dissonance between these communities and the broader politico-economic policies affecting them. By doing this, *Anya Jibon* offers a global message about the significance of political and social consciousness and the value of resistance despite hardship beyond its local context.

Future studies on other Bangladeshi films from the 1990s and later could further contextualize the role of cinema as a medium for social critique, comparing their narrative techniques and socio-political impact with *Anyo Jibon*. Comparative studies may also explore Third Cinema's influence across regional film industries to gain insight into how distinct cultural contexts shape the language and impact of political cinema. Expanding the scope in this way would contribute to a deeper understanding of cinema's power as a tool for socio-political engagement and a catalyst for change.

References

- Bangladesher Bostrobajarer 26 Vag Varoter Dokhole. Dasher Bostroshilpe Biporjoy. (1993g, December 21). *Daily Inqilab*.
- Bertocci, P. J. (1985). Bangladesh in 1984: A year of protracted turmoil. *Asian Survey*, 25(2), 155-168.
- Bostrokol Federation Sovay Bondho Kolkarkhana Chalur Dabi- Rashtrayotto Bostroshilpa. (1993b, December 3). *Daily Inqilab*.
- Bostroshilpa Edesher Sommriddho Oitijjher Protik. (1993i, January 19). *Daily Inqilab*.
- Brennen, B. S. (2017). *Qualitative Research Methods for Media Studies* (2nd ed.). New York and London: Routledge.
- Buchsbaum, J. (2001). A Closer Look at Third Cinema. *Historical Journal of Film, Radio and Television*, 21(2), 153-166. doi:10.1080/01439680120051497
- Charsho Karkhana Bondho keno? (1993c, December 6). *Daily Inqilab*.
- Comolli, J.-L., & Narboni, P. (1971, March 1). Cinema/Ideology/Criticism. *Screen*, 12(1), 27-38.
- Davis, N. (2015). "Not a soul in sight!": Beckett's Fourth Wall. *Journal of Modern Literature*, 38(2), 86-102. doi:10.2979/jmodelite.38.2.86
- Dasher Cotton Mill Gulo Bondho Howar Ashongka. (1993h, December 28). *Daily Inqilab*
- Ekush Bochore BTSC er Millgulote 41 koti 25 lac Takar Loksan. (1993a, December 2). *Daily Inqilab*.
- Espinosa, J. G. (1997). For an imperfect cinema. In M. T. Martin (Ed.), *New Latin American cinema: Vol. 1: Theory, practices and transcontinental articulations* (pp. 71-82). Detroit: Wayne State University Press.
- Frey, L. R., Botan, C. H., & Kreps, G. L. (1999). *Investigating communication: An introduction to research methods*. Boston: Allyn & Bacon.
- Gabriel, T. H. (1982). *Third cinema in the third world: The aesthetics of liberation*. Michigan: UMI Research Press.

- Garments er Jonno Taante Chek Kapor Toirir Grameen Banker Kormosuchi. (1993d, December 7). *Daily Inqilab*.
- Grossvogel, D. I. (1975). Review: Reappropriating the political film. *Diacritics*, 5(2), 45-53.
- Hayward, S. (1996). *Cinema studies: The key concepts*. London & New York: Routledge.
- Hossain, B. (2014). Poverty reduction during 1971-2013 periods: Success and its recent trends in Bangladesh. *Global Journal of Human-Social Science Economics*, 14(5), 38-47.
- Hossain, N., & Osman, F. (2007). *Politics and governance in the social sectors in Bangladesh, 1991-2006*. Dhaka: Research and Evaluation Division, BRAC.
- Humkir Mukhe Bostroszilpa (1993h, December 28). *Daily Inqilab*.
- Jhalakathir Oitijjhobahi Taantshilpa Dhongsher pothe. (1993f, December 13). *Daily Inqilab*.
- Johnston, C. (1976). The Nightcleaners (part one): Rethinking political cinema. *Jump Cut: A Review of Contemporary Media*(12/13), 55-56.
- Junaid, N. (2013). *Bengali political cinema: protest and social transformation*. Sydney: University of New South Wales.
- Junaid, N. (2014). Formal innovation and political criticism in a Bangladeshi alternative film. *Jahangirnagar University Journal of Journalism and Media Studies*, 1-18.
- Kabir, A. H. (2013). Neoliberalism, policy reforms and higher education in Bangladesh. *Policy Futures in Education*, 11(2), 154-166. doi:10.2304/pfie.2013.11.2.154
- Kareem, S. S. A. (2019). *Kokhono Ashoni* (1961): A cinematic exploration of class struggle and the quest for freedom. Available at SSRN 5544840. https://papers.ssrn.com/sol3/papers.cfm?abstract_id=5544840
- Kareem, S. S. (2020). *Surja Dighal Bari*: The ominous fate of the working class. *Bangladesh Film Archive Journal*, 16, 97-105.
- Kareem, S. S. (2021). *Political cinema in Bangladesh: A dialogue with Third Cinema*. Dhaka: Bangladesh Film Archive.
- Kellner, D. (2020). Brecht's Marxist aesthetic: The Korsch connection. In B. N. Weber, & H. Heinen, *Bertolt Brecht: Political theory and literary practice* (pp. 29-42). Athens: University of Georgia Press.
- Mazierska, E. (2014). Introduction: Marking Political Cinema. *Framework: The Journal of Cinema and Media*, 55(1), 33-44.
- Metz, C. (1991). *Film language: A semiotics of the cinema*. (M. Taylor, Trans.) Chicago: The University of Chicago Press.
- Mostafa, S. M. (2019, November 18). Amader Bastro Shilper Otit-Bortoman. *The Daily Sangram*. <https://dailysangram.info/post/396808>

- Mursalin, K. R. (2021). *Kokhono Asheni* (1961): A Bengali experimental film with metaphors, complex psychic expression, and social class. *Bangladesh Film Archive Journal*, 17, 158-165. doi:10.2139/ssrn.4073965
- Nuruzzaman, M. (2004). Neoliberal economic reforms, the rich and the poor in Bangladesh. *Journal of Contemporary Asia*, 34(1), 33-54. doi:10.1080/00472330480000291
- Pisters, P. (2006). Arresting the Flux of Images and Sounds: Free Indirect Discourse and the Dialectics of Political Cinema. In I. Buchanan, & A. Parr (Eds.), *Deleuze and the Contemporary World* (pp. 175-193). Edinburgh: Edinburgh University Press.
- Pourosovar Nirbachoni Hawa. (1993j, January 27). *Daily Inqilab*.
- Rahman, H., & Kareem, S. (2022). Building social and political awareness through cinema: The case of Dahan. *Social Science Review [The Dhaka University Studies, Part-D]*, 39(1), 125-140. doi:10.3329/ssr.v39i1.64916
- Rahman, S. H. (1990). Structural Adjustment: The Design of Policies in Bangladesh and Relevant Issues. International Seminar on Structural Adjustment Policies, BIDS (pp. 13-15). Dhaka: BIDS.
- Salam, M. A. (2015). *Garments Shilpo (1960-2015)*. Retrieved from Salambarishal: <https://salambarishal.blogspot.com/2015/12/1960-2015.html>
- Saussure, F. d. (1959). *Course in general linguistics*. (C. Bally, A. Sechehaye, A. Reidlinger, Eds., & W. Baskin, Trans.) New York City: THE PHILOSOPHICAL LIBRARY, INC.
- Shafiuddin, G. (2013). *Bangladesh: from autocracy to democracy*. [Master's dissertation, KDI School of Public Policy and Management].
- Shehabuddin, S. T. (2016). Bangladeshi politics since independence. In A. Riaz, & M. Rahman (Eds.), *Routledge handbook of contemporary Bangladesh* (pp. 17-27). London: Routledge.
- Solanas, F., & Getino, O. (1970). Toward a Third Cinema. *Cinéaste*, 4(3), 1-10.
- Solanas, F., Rosse, O., Volpi, G., Arlorio, P., Fofi, G., Torri, G., Douglass, R., McCormick, R. (1969). Cinema as a gun: An interview with Fernando Solanas. *Cineaste*, 3(2), 18-26. Retrieved from <https://www.jstor.org/stable/43868187>
- Volonte, G. M. (1975). Gian Maria Volonte: Talks about cinema and politics. *Cinéaste*, 7(7), 10-13.
- Watt, C. A., & Mann, M. (Eds.). (2011). *Civilizing missions in colonial and postcolonial South Asia: From improvement to development*. London: Anthem Press.
- Wayne, M. (2001). *Political film: The dialectics of Third Cinema*. London: Pluto Press.
- Willemen, P. (1991). The Third Cinema Question: Notes and Reflections. In J. Pines, & P. Willemen (Eds.), *Questions of Third Cinema* (pp. 6-7). London: BFI Publishing.