His stay in England was instrumental in shaping Kabir's revolutionary nature. The pre and post Liberation war scenario shaped his nature as a filmmaker and philosopher. Instead of blaming our colonial past, Kabir always emphasised on the pursuit of our region's individual identity, our unique language of art. In one of his writings, Kabir stated, "It is too late to put blame on our colonial past or cultural subjugation by the majority community of this sub-continent. Because we know now that given the right conditions and dedication from adherents of the art, even the most exploited nation could achieve true cinema with marked national character."



PHOTO COURTESY: MIR SHAMSUL ALAM

Kabir always emphasised on the pursuit of our region's individual identity, our unique language of art.



Screen shots from *Shimana Periye*.

In the early 60s, Kabir went for guerrilla warfare training in Cuba. As a reporter of the said communist daily, he took an interview of the Cuban President Fidel Castro. He also took part in the wars of liberation of Palestine and Algeria.

As an established film critic and writer, Kabir came to embrace cinema above all as an alternative form of self-expression. Self-expression, for him, was never merely a matter of aesthetics but always a matter of social and political discourse. In fact, in his social studies of film that he developed from mid 60s onward in two major books, "Cinema in Pakistan" (1969) and "Film in Bangladesh" (1979), Kabir defined cinema's purpose precisely as a way to social revolution for development.