



**Emma reimagines the concept of nuclear family through a couple facing failed adoption**

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Kazem promises to take care of her entire family but with a condition – Leila cannot bring her son into her new home since Kazem also has a daughter of the same age. Kazem is worried that society will not approve of the two kids from opposite genders sharing a home. Torn between choosing a brighter future for her children and having to abandon her young son, Leila is required to make some tough sacrifices.

The film is fraught with challenges

that a single mother encompasses in contemporary Tehran. There is no easy way out for a woman, not in the workplace nor at home. In the context of Iran's state-sanctioned censorship on thinkers, an independent voice such as Mohammadi's and resilient stories such as Leila's prove urgent and necessary.

**JALLIKATTU (DIR. LIJO JOSE PELLISSERY)**

*Language (Region): Malayalam (India)*

*Jallikattu* is an adaptation of the Malayalam short story *Maoist* by S. Hareesh, who also



**Riz Ahmed stars as a deaf heavy metal drummer in Sound of Metal**

wrote the screenplay for the film. Simply put, this film is utterly bonkers. Set in a village in Kerala, India, a buffalo escapes and wreaks havoc in the village, destroying forests and shops and injuring men.

Quickly, the entire village is set on chasing after the buffalo in an attempt to tame it. But in doing so, Lijo Jose Pelliserry exposes the dark and wild nature of men when pushed towards chaos. The chase itself becomes some kind of race for one's masculinity. Old enmities resurface, political parties try to leverage the situation, a police car gets burned in riot. An absolute

madness, that's what it is. By the end of this apocalyptic high-intense thriller-comedy, the line between man and beast becomes all the blurrier.

This violent and aggressive examination of masculinity is heightened by the jarring and sharp soundscape. With *Jallikattu*, Lijo Jose Pelliserry marks himself as a bold voice in Malayalam cinema. His previous film, *Angamaly Diaries*, is available on Netflix.

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**A still from the movie Jallikattu**



**A poignant shot from the movie The Platform**

**LONGFORM**

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On the other hand while Bangladesh has ratified ILO Convention 107 that ensures the rights to identity and land for indigenous people, the 15th amendment to the constitution in 2011 once again refused to recognise the national identity of the Jumma people. The non-functioning of the Land Commission and the lack of recognition in the country's constitution have been central points of contention for Jumma activists over the last decade and much of the international advocacy has centred around these two issues.

**THE COLONISER-COLONISED DISCOURSE IN A POSTCOLONIAL CONTEXT**

While most Bengali scholars have refrained from using the term 'colonisation' in the context of the Hills, Jumma scholars have referred to the situation there as "violent colonization... by Bangladesh armed forces and transmigrants". Referring to rapes and abduction as a result of this transmigration and beyond, Kabita Chakma and Glen Hill have pointed out that indigenous women have been

particularly targeted in this colonisation process of the Hills. Chakma and Hill have pointed out that the unique pre-colonial, colonial and postcolonial history, the state-led transmigration programme bringing in more than 400,000 Bengalis to settle in the land of the indigenous people, the targeted massacres of indigenous people, targeted rape and abduction of indigenous women, the continued operation and surveillance of the armed forces make for a compelling case of internal colonisation in a postcolonial country.

Martínez and other scholars who claim that indigenous people cannot claim this category of recognition in postcolonial situations fail to understand that indigenous people in these countries still face situations of colonisation in postcolonial countries where the newly formed postcolonial states have long positioned themselves as colonial masters upon the departure of European colonizers. Mahmood Mamdani argues for exploring the relationship between history and politics in the context of violence in order "...to problematise the relationship between the historical

legacy of colonialism and postcolonial politics". His conceptual argument helps in explaining much of the violence against indigenous people in South Asia. He writes that perpetrators of violence construct and define the 'enemy' as against the self in terms of religious, national, racial, or other categories. He argues that the horror of colonialism led to "genocidal impulses" which is particularly important to understand the cycle of violence that continues in post-colonial nation-states.

At the receiving end of the violence are the indigenous people in South Asian countries. For them the face of the coloniser has changed, but their situation has in fact worsened. Luithui points out that Martínez advocates a simplistic theory of salt-water colonisation, meaning that colonisation only occurred when the colonisers came sailing across the sea from other continents, as in the case of the European conquest of the Americas or, for example, Australia. He further pointed out that Martínez's study approves of the position taken by many Asian states, which deny the existence of indigenous people in their country or who claim that all are

**MOVING ON FROM FIXED IDENTITY CATEGORIES TO SITUATIONAL POLITICS**

indigenous. While the issue of recognition politics emerged in response to the new Bangladesh government's hegemonic policies that were reflected in the first constitution of the country and continued as the state's policy against indigenous people became more brutal, much of the debate has shifted to recognition around terminology and transnational identity politics. While I assert that there are certainly legitimate grounds around the argument that indigenous people's claims to recognition has been part of transnational indigenous politics, the overemphasis around the terminology not only shifts the debate away from the core issues affecting the lives of indigenous people but it also strengthens the state's continued subjugation of marginalised people.

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