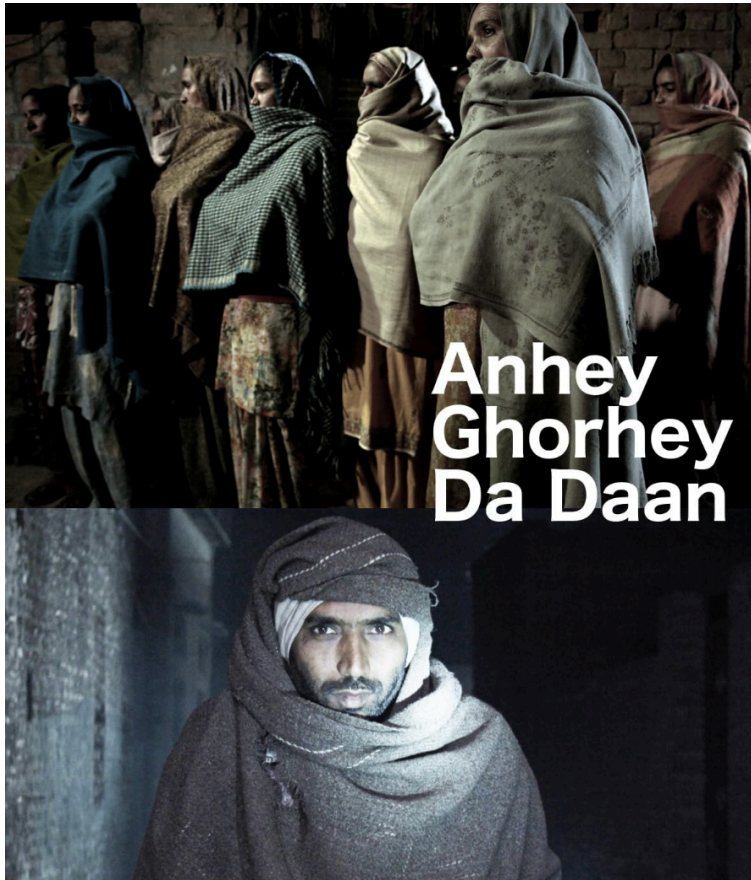


# Special Screening of Anhe Ghore Da Daan: A Reflective Report

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On 6 April 2026, our institution had the rare opportunity to host a special screening of [Anhe Ghorey Da Daan](#), facilitated by its line producer, [Kartikeya Singh](#). What unfolded was not merely a film screening, but an intellectually stirring engagement with a form of cinema that resists passive consumption and instead demands critical participation.

Film and music have always been integral to my personal life. In times of emotional strain, they have offered me refuge—an escape from the immediacy of harsh realities. Yet, the deeper function of art, as I have gradually come to realise, is not just to help us escape reality, but to return us to it with sharper perception and greater sensitivity. This screening became precisely such a moment—where escape dissolved into confrontation.

image source: [imdb.com](https://www.imdb.com)

*Anhe Ghore Da Daan*, directed by Gurvinder Singh, is a landmark in Indian parallel cinema. It departs radically from mainstream narrative structures and instead constructs a slow, immersive, and often unsettling portrayal of life within a marginalised rural community. The film does not “tell” a story in the conventional sense; rather, it unfolds existence—fragmented, unresolved, and deeply political.

One of the most striking aspects of the film is its use of time. The prolonged shots, minimal dialogue, and lingering silences are not aesthetic indulgences; they are deliberate strategies. They compel the viewer to inhabit the lived temporality of those who endure hardship—where time does not rush forward with productivity, but stretches, stagnates, and weighs heavily on the body and mind. The discomfort we feel as viewers becomes an ethical experience: we are made to wait, just as the characters wait—for justice, for dignity, for change.

The film foregrounds the life of a Dalit family in rural Punjab, exposing systemic exploitation and structural violence. Institutions of power—be they economic, social, or legal—are depicted not as protectors but as distant, often complicit forces. The narrative remains open-ended, refusing to provide closure. For instance, the wounded condition of the rickshaw puller at the beginning is never explained explicitly. Yet, through subtle cues—such as glimpses of labour unrest and protest—the film invites us to construct meaning ourselves. This openness transforms the audience into active interpreters rather than passive spectators.



A particularly haunting dimension of the film is the absence of youth in the village. The visual landscape is dominated by the elderly and the vulnerable, subtly pointing toward the phenomenon of migration. Young men leave in search of livelihood, only to become entangled in new cycles of exploitation in urban spaces. The rickshaw puller becomes emblematic of this condition—caught between survival and sacrifice, invisibility and endurance.

#### ***Kartikeya introducing the film before its special screening***

Alongside this, the film delicately explores the psychological landscape of the younger generation through moments that may seem ordinary but are deeply revealing. One such instance is when a young boy from the family is invited to a relatively better-off household for tea. This interaction becomes a subtle yet powerful study of class consciousness and internalised perception. Instead of allowing this exposure to broaden his understanding or inspire aspiration, the boy responds with quiet resistance—interpreting the family's gestures as a form of display or pretension.

This reaction is significant. It reflects not merely personal discomfort, but a deeper, socially conditioned mindset shaped by deprivation and exclusion. When individuals are repeatedly distanced from dignity and opportunity, even acts of normalcy or hospitality can appear as excess or exhibition. The boy's criticism is not ignorance—it is a defence mechanism, a way of negotiating a reality where inequality is deeply felt but not easily transcended. The film, therefore, does not romanticise poverty; it reveals how it shapes perception, behaviour, and even the limits of imagination.

Following the screening, we had the privilege of engaging in a conversation with Kartikeya Singh. His reflections added a profound philosophical layer to the experience. He remarked that films like *Anhe Ghore Da Daan* are often not watched or appreciated by the very communities they represent. Instead, they tend to be consumed and appreciated by audiences who exist in relative comfort and privilege.

This observation was deeply unsettling. It reveals a paradox at the heart of socially conscious cinema: those whose realities are being depicted may not have access to, or even the inclination for, such representations, while those who do engage with them often do so from a position of distance. The film, then, becomes not just a narrative about marginalisation, but also a commentary on who consumes reality and how.

This insight resonated strongly with me in relation to our own institutional context. As a school, we are striving to build a space that nurtures sensitivity, creativity, and a harmonious relationship with nature. We are attempting to move away from rigid, standardised models of education and instead cultivate an environment that is humane and reflective.

However, much like the reception of this film, we face a similar societal challenge. There is a visible inclination among people toward the “fanciness” of education—the polished infrastructure, the appearance of modernity, and the rigid markers of success defined by conventional systems. Schools that align with these expectations are often perceived as superior, while spaces that attempt to prioritise deeper, value-based, and nature-aligned learning may be overlooked or misunderstood.

In this sense, *Anhe Ghore Da Daan* becomes more than a film—it becomes a metaphor. Just as the film resists mainstream appeal and demands a different kind of engagement, our school too stands in quiet resistance to dominant educational norms. It seeks not to impress superficially, but to transform meaningfully. And like the film, such efforts may not always be immediately recognised or “entertained” by the larger society.

Ultimately, this screening was not just an artistic encounter but a philosophical provocation. It compelled me to rethink the function of cinema, the politics of representation, and the role of education in shaping perception. It reaffirmed my belief that true learning—whether through film or pedagogy—often lies in discomfort, in questioning, and in the courage to see reality as it is.

In a world increasingly driven by spectacle and speed, experiences like this remind us of the enduring power of stillness, reflection, and truth.



***Kartikya with the staff & teachers of Karunar Kheti Trust & Selenghat Valley School***