

# **A Study of the Contributions of Women to the Bangladesh Liberation War: The Role of Cinemas**

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## **I. Introduction**

In traditional views, war has been discussed as a phenomenon which concerns only men who bear arms and fight. To record the history of the Liberation War of Bangladesh, historians, researchers, and scholars of respective areas can be seen writing in the same genre. The current historiography on the Liberation War is focused solely on the investigation and discussion of conflicts between the armies and militias of West Pakistan, then East Pakistan (present Bangladesh) and India. As a result from the post-liberation war period onwards, the contributions of women and non-armed people were vague and in many cases discouraged. Thus, women's experience and memories of the war are rendered invisible in the official historiography of the Liberation War of Bangladesh in 1971. In the field of cinema and film industry, a great source of visual presentation, the Liberation War of Bangladesh has already exhibited the same reductionist trend and has thus been found to be very limiting in the representation of women. In other words, women's voices and experiences have thus been marginalized, vague and silent in the Liberation War of Bangladesh in 1971.

To overcome the silences and vagueness concerning gendered violence as well as women participation in the War of Liberation and to document a people's history of 1971, this study has been undertaken to reconstruct by exploring cinematographic resources, literature, oral history and archival research of target area.

### **1.1 Justification**

Sometimes, it is necessary to fight for the realization of rights. Bangladesh also saw the consequences of such a struggle in 1971 when there was participation of people from all walks of life, thereby turning the liberation war of Bengalis into a people's war. So, it is important to know how women became part of the liberation war as an integral part of our people by definition and how significant their contribution has been.

At present the matter has been gaining importance with other fields. There are many fields of study of the history of Bangladesh. For example, research papers, literature (poetry, stories, novels, songs), paintings, essays, documentation, films, etc., have been concerned with Films sector is one of the most important fields among above mentioned fields.

Literally written and oral history can be transformed into living characters, making them visible history. Visible characters can hold the brain extremely fast and relatively permanently. It is said that cinema is first and foremost a visual art and human are visual animals. As a result, they are likely to be strongly attracted by visual stimuli. Furthermore, movies' visualization, motions are the great influencers for memorials stability.<sup>1</sup> Therefore, the proposed research work has played a significant role to present the history of the film as a field and may continue to do so in the future. Hence, how the contribution of women and the liberation war came up in that case is of special importance. It is to be noted that film availability, openness of upgraded technology and the way of life of the youth also the focusing factors that may help to reform a movement against the distortion of Liberation War history.

### **1.2 Objectives**

The main objective of this research work is to understand how the war movies of Bangladesh have evaluated the scenarios of Liberation War and how the narratives of women have been characterized in these movies. We can point out some other specific objectives, such as

- To uncover the background of Liberation War and the participation of women during these periods.
- To explore the history of the great Liberation War 1971.
- To find out the status of women and the reasons of silence about the women's contributions in the visual documents (War films & Cinema) of Liberation War.

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<sup>1</sup>Yadin Dudai , "The Ciema-cognition dialogue: a match made in brain", In *Frontiers in human Neuroscience*, Vol. 6., pp. 48, 2012.

## 2.2 Limitations

Several limitations are have been encountered while conducting this research. There have been inadequacy of authentic sources pertaining to the status of women in existing documents. Duration of this research has also been short. This explains why I could not devote more time and in accomplishing this research. There have also been linguistic limitations while describing the dialogues in the films to express the emotions. Using English subtitle in films is a very recent addition. Moreover, all films do not use English subtitles in predominantly Bangla speaking country like Bangladesh.

- Furthermore, availability of considered films and records.

## II. Methodology

### 2.1 Study Area

The data of this work has been collected from literary and cinematic fields (*Fifteen* Bangladeshi War Movies and some [not more than Ten] war movies from world perspective) by primary analyzing or investigation based on women's representation.

### 2.2 Research Design (Research Questions)

To analyze the historiography of the great Liberation War, there should be investigations of some questions, such as what happened during the Liberation War of Bangladesh in 1971? Who were the ones suffering most during this conflict? What was the post-war status of the victims, especially of the women) of the war? What were the influencing factors to record the contributions of women in the Liberation War? How does the history of war present women in world history? What and how mass media, specially the important visual ones – *Cinemas* play their roles? etc. These are the secondary questions. But the primary question is how narrative plot represents the women contributions in the Liberation War movies and whether or not social stereotypes influence in this regard. Answering these questions seek to provide an overall scenario of the Liberation War of Bangladesh and evaluate the contributions of women in this regard.

### 2.3 Data collection and analysis procedure

As the work was pertaining to documents and related literatures based data collection procedure, analyzing the secondary data from historical-explorative research perspective has been accomplished here.

#### ▪ *Qualitative Methods*

There have been mainly qualitative methods including collecting data from archives, analyzing structured or semi structured interviews conducted by prominent personalities, former research, reviewing related books, articles, published-unpublished thesis papers, videos and documents. Movies are selected on the basis of purposive sampling method by considering narrative plot, popularity, award winning category, year of release, and most importantly, availability of the same.

Cinematographic Sources, which are analyzed based on aforementioned criteria \_\_

| Table 2: List of the Cinematographic Sources    |                     |      |
|---|---------------------|------|
| Flims   | Director            | Year |
| Jeebon Theke Neya (Taking from the Life)        | Zohir Rayhan        | 1969 |
| Ora 11 Jon (Those 11 Freedom Fighters)          | Chasi Nazrul Islam  | 1972 |
| Arunodoyaer Agnishakkhmi (Flame of Day-spring)  | Subhash Dutta       | 1972 |
| Roktakto Bangla                                 | Momtaz Ali          | 1972 |
| Megher Onek Rong (The Rainbow)                  | Harunur Rashid      | 1976 |
| Kalmilata                                       | Shahidul Haque Khan | 1981 |
| Aguner Poroshmoni (Touch of Fire)               | Humayun Ahmed       | 1994 |
| Nadir Nam Modhumoti (The River Named Modhumoti) | Tanvir Mokammel     | 1995 |
| Hangor Nodee Grenade                            | Chasi Nazrul Islam  | 1997 |
| Joy Jatra (Journey to Victory)                  | Taukir Ahmed        | 2004 |
| Shymol Chhaya                                   | Humayun Ahmed       | 2004 |
| Megher Pora Megh                                | Chasi Nazrul Islam  | 2004 |
| Raveya  | Tanvir Mokammel     | 2008 |
| Guerilla  | Nasiruddin Yousuf   | 2011 |
| Matir Mayna (The Clay Bird)                     | Tareque Masud       | 2002 |

#### ▪ *Quantitative Methods*

This research uses both qualitative and quantitative methods, though there has been main emphasis upon qualitative methods. Quantitative data have been collected and analyzed from secondary sources like National Censuses, results of National Elections, surveys etc.

## **2.4 Analytical Tools**

The sampled films were analyzed on the basis of a solid theoretical ground of narrative analysis approach, feminist film approach and representation approach. With the combination of these approaches, the ways of analyzing and understanding of the films' representation process have been related to the objectives and outcomes of this work.

### **2.4(A) Narrative analysis**

A narrative is defined as organized sequence of events into a whole so that the significance of each event can be understood through its relation to that whole. There are two main versions of narrative analysis: socio-linguistic which focuses on 'plots' or the structure of narratives and how they convey meaning of the socio-cultural which looks at the broader interpretive frameworks that people use to make sense of particular incidents in individual's lives (Grbich, 2012).<sup>2</sup>

Narrative analysis approach has key features like chronology (representation of sequence of events), meaningfulness which is inherently social and produced for a specific audience (Elliott, 2005).<sup>3</sup> Using textual, audio, visual and other modes of mass media construct the events by creating a narrative and storyline.

### **2.4 (B) Feminist Film Approach**

Using feminist approach as a tool of analysis can help identify the biases and social implications of those biases which are related to sex and gender. Feminist Film Approach is generally concerned about theoretical film criticism that arises from feminist politics and theories governed by the second wave feminism rooted in sociological theories and concentrated on how the public scrutinizes how women delivers the attitudes, scenarios, and characters given to them to portray in a particular film in a television or cinema screens. Some even disputes the diverse distinction between the male and female roles in a film which involves the public's opinions and criticisms that have vital importance in the development of the given notions.<sup>4</sup>

## **III. Contextual Background**

### **3.1 History of Liberation War and Its Practice**

The War of Liberation is a glorious chapter in the history of the Bengali nation. So reading about this is definitely important. But according to the historian Muntasar Mamun, the practice of the history of the liberation war has been formalized in the post-liberation period. That is, a detailed history of events from 1947 to 1971 and during the war has been written in the post-liberation period.

As a result, Liberation War of Bangladesh is structured under eleven sectors, and that view has come to the fore again and again. As a result, important issues like Swadhin Bangla Betar Kendra, foreign civil society, local forces, Bangladesh government, besieged countries, regional history of liberation war and history of people's war remain unclear.

Assessing the practice of five decades of liberation war based history at different times, it is seen that the first and main problem of the post-war period is distortion of information and lack of reliable history. Second, the reluctance of professional historians to create the necessary writing style. Third, the limitations of individual initiative, money, and other opportunities in historiography and research have been noticed. Lack of necessary initiatives, especially in the creation of trained researchers and historians have also been observed.<sup>5</sup>

### **3.2 Women's Contribution to the Liberation War**

There has always been a question mark about women's contribution to the Liberation War rather than man's role. From the very beginning of the independence movement, women were identified as the victims of war, who contributed their 'honour' for the sake of the nation and honored as 'War Heroines' (Birangonas named in Bengali). According to the declaration, 'War Heroines' (Birangonas) are only those who were raped in the war. It will be obvious that the raped women of 1971 are not forgotten; but what is about those heroines who fought with arms in the battlefield along with the male combatants directly against the Pakistan Army? It is important to mention that, we have only two 'Bir Protik' from

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<sup>2</sup> Carol Grbich, *"Qualitative Data Analysis: An introduction"*, (Second edition: SAGE Publications Ltd.), 2012.

<sup>3</sup> Jane Elliott, *"Using Narrative in Social Research : Qualitative and Quantitative Approaches"*, (London: SAGE Publications Ltd.), 2005.

<sup>4</sup> *The Film Theory Organization*, "Feminist Film Theory", June 9, 2014. Accessed on May 2021. <https://www.filmtheory.org/feminist-film-theory/>

<sup>5</sup> Syed Anwar Hussain, *"MUKTIYUDDHER CHARCA"*, (Dhaka : Anupam Prakashani), E February 2016, p. 40-44.

women fighters and contributors, although Geeta Kar, Bithika Biswas, Shishir Kona, Shahana Parvin, and many unidentified female freedom fighters fought in the war. They contributed to the war from their respective positions, sometimes directly and sometimes indirectly. Many of them worked as guerrilla fighter by taking training across the boarder, as volunteers, social workers and organizers, especially in the refugee camps as doctor and nurse, as journalists, writers and musicians as motivator, sometimes as diplomats and so on. Moreover, they also contributed to the liberation war by staying inside the country by providing food, shelter, inspiration, and information to the freedom fighters. Yet, they are not honored, even not recognized in the mainstream discourses of war. There are several reasons for undermining the contribution of women to the independence war of Bangladesh. They are mentioned in the following:

Most important one is our patriarchal society which is still not interested in recognizing the sacrifices and bravery of women in the liberation war side by side men. Most of us feel uncomfortable discussing the heroic role of women along with men on the battlefield and remembering the incidents of rape of around 2 lac women done by Pakistani soldiers. Second one is the social status of victimized women and their family. Most of the women who participated in the liberation war were from the lower caste families, poor and illiterate. Further, the historiography of the liberation war of Bangladesh till now has basically heightened the glory of getting independence. Furthermore, no initiatives were taken by the government and also non-government organizations after the end of the war to keep the records of women who participated in the war. Equally important one is in the films and dramas made on the events of the independence war in which women in most of the cases are shown only as victims of war. So in subconscious mind mostly influenced by the visual overview of war & victory, men have been depicted as war heroes.

### **3.3 Cinema History of Bangladesh and War Movies**

Although the film started its journey in this country in the fifties, the desire for liberation and freedom from exploitation was evident in the films of the late sixties and seventies (Hasan, 2010).<sup>6</sup> So, the Bangladesh has often had a significant film industry since the early 1970s. The dominant style of Bangladeshi cinema has been melodramatic, which developed from 1947 to 1990 and characterizes most films to this day. For long it had been argued by notable historians of Bangladesh that cinema of Bangladesh began with the making of *The Face and The Mask* in 1956, the first Bengali-language full-length feature film of Bangladesh directed produced, written and acted by Abdul Jabbar Khan. Hiralal Sen from the East Bengal started first filming actuality footage in Calcutta and Dhaka during between 1898 and 1901. Bangladesh Film Development Corporation (BFDC) was established in 1957. Since the establishment of the film studio, the theme and story line of Bangla cinema have experienced several shifts. There were theme working with social realism (at the end of 1950s and '60s), and the '70s the genre was social, particularly rural social life with costume fantasy in the '80s. In the '90s there were two genres – teenage romance and violence. On the other hand, the 2000s was wholly dominated by violent films with pornographic insertions. There has also been a genre of war movies throughout the years – sometimes with the spirit of the Liberation War and sometimes with nationalist spirit. The country's first 'political' film was *Jibon Theke Neya* (Glimpses of Life 1970) by Zahir Raihan. It faced multiple opposition from Pakistan. After independence during 1972-1974 with active encouragement from the government, film industry took the Liberation War as a principle theme. Some of the notable war films of that time were *Ora Agaro Jon* (Those 11 Freedom Fighters, 1972), *Orunodoer Ognisakshi* (In The Flames of Sunrise, 1972), *Alor Michil* (The Procession, 1974), etc.

## **IV. History of Women and War Represented by Cinematographic Documentation**

Although the film industry started its journey in this country in the fifties, the desire for liberation and freedom from exploitation was evident in the films of the late sixties and seventies. In its sequel, we see the films about the background of liberation war as well as the brutality of the Pakistani forces during the liberation war, the formation of the Mujibnagar government, the heroism of the freedom fighters and the most important events of the war.

Many documentaries have been made by local and foreign enterprises to refer to those films as historical documents of the most glorious chapter of our national life. This part explores the tendencies of representation in relation to the historic timelines and socio-political context, specifically towards female characters.

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<sup>6</sup> Khandaker Mahmudul Hasan, "*Muktijudder Colochtre (The films of the Liberation War)*", (Dhaka: Kotha Prakashan) ,2010, p. 18.

#### **4.1 War Cinema and Women: World Perspective**

Dr. MA Hassan noted that a review of the wars of the last 20 years shows that racial animosity, hatred and intolerance have played a role in the war. Most commonly there have been incidents of violence against women and children. Although the participation rate of women has increased in the present times, especially in the People's War of Independence. According to him, one in five of liberation fighters is women. And one in three in the Tamil Liberation Tigers (LTT) were women, especially women who acted as suicide bombers.

But women have always been perceived as vulnerable and due to their sexual appeal, they are treated not as a warrior, not as a human, rather as a woman from a male point of view (Hasan, 2010).

On the other hand, throughout history, it has been seen that the courage and strong character is preserved for males. Professor Kaberi Gain says with referencing from (Frohloch, 2010) and (Tuchman, 1979) that the overall theoretical framework of covering war in mass media gives evidence that to justify war the political leadership use fragile and susceptible images of women, but strong and powerful images of men.

In the global context, the female character is also rarely seen in the lead role in the war films. Rather, they are portrait the role as nurses, as mothers or loved ones. With a few exceptions, most often they have been seen as frail and divested victim. In Home movie (1978), women are seen as mother, wives and girlfriends who see-off at the beginning and direct armed fighter or officer. Some films viz. Dark Blue World (Sverak, 2001), We Were Soldiers (Wallace, 2002), Coming look-forward for the soldiers' return at end scenes.

In most of the war films, female characters are seen as nurses, but gradually they have romantic and sexual relation with male soldiers or with their patients. Coming home (Hal Ashby, 1978), The Lighthorse men (Wincer, 1987), In Love and War (Attenborough, 1996), are some examples of those films.

In many films, Women representation as shown as sex-slaves. Hamburger Hill (1987).

The worst forms of violence most commonly portrayed in films are rape and genital mutilation. As a reference, a few are : Platoon ( Stone,1986), Two Women (De Sica, 1960).

A few exceptions where women represent as soldiers and officers are\_\_ Full Metal Jacket (Kubrick, 1987), Courage Under Fire (Zwick,1996), A Few Good Men (Reinen,1992).

#### **4.2 War Cinema and Women: Bangladesh Perspective**

Bangladesh's long journey to independence found its expected outcomes in 1971 after a bloody war. In this journey, art, culture and literature were one of the regulatory factors. Especially, the people involved in the art and literature fields played a special role in the national awakening throughout the liberation struggle. However, filmmaking began in the second half of the sixties with the aim of enriching political discourse and directly inspiring the masses. Films that show the context of the Liberation War, the brutal genocide of the Pakistani forces during the war of liberation, Bengalis' justified the protest, formation of their own government and the history of heroic war of the freedom fighters. Commonly, women are seen in different supporting roles, are rarely found as central or lead characters in these films. Let's find out the trends of construction of women in the war films of Bangladesh.

##### **A) Domestic Nature of Women**

Many films have portrayed women in a family setting. For example, the woman in the movie 'Aguner Poroshmoni' , ' Hangor Nadi Grenade', 'Jeebon Theke Neyya' are shown in a domestic environment. Activities of Buri in 'Hangor Nodi Grenade', mothers of Bodi and Ratri in 'Aguner Poroshmoni', domestic quarrel to control house key in 'Jeebon Theke Neyya' etc., are there.. Moreover, love with freedom fighter, inquisitive about the war of independence, mother's pray for son, and sister's love are shown in 'Aguner Poroshmoni'. And mother framework is represented in 'Hagur Nadi Grenade', as well as in 'Megher Onek Rong' and 'Joyjatra'. According to Kaberi Gayen (2015), in classical war film tradition, women were set in classical gender role mother, sister and girlfriend.

##### **B) Rape Scenes and Death of Rape Victims**

Most Common role of female actress in the war film is a rape victim and the rape scenes were essential parts of earlier war films. Likewise, they (side female characters) died being raped in Pakistani camp or where the rape took place. For example, 'Ora 11 Jon', 'Orunodoer Ognisakshmi', 'Megher OnekRong', 'Roktakta Bangla'. In some cases, this image was represented the only status of women during the Liberation War.

##### **C) As Sex-salves**

The pleasure scenes are portrayed in some films to represent the environment of Pakistani Army Camp where they were framed as local prostitutes and sex-salves (*Raktakta Bangla, 1972*).

##### **D) Suicide Attempts and Raped women must die**

War brought tragedy for women and almost all movies of war portrayed the 'Victimhood' of women. In liberation war films of Bangladesh, the concept of rape also distinguished as disgrace, shame, destruction,

disappointment and question mark about female chastity and purity. *Mita (Ora 11 Jon)*, *Ruma (Megher OnekRong)*, *Ramena (Arunodoyaer Ognisakshmi)* portrayed the character of disgraced women. *Ruma in Megher OnekRong* declares, “*What will I do with my life? I don’t want to live any more. I can’t survive with this shame and disgrace, it is impossible for me.*”

*Ramena (Arunodoyaer Ognisakshmi)* also went through the same situation and says, “*Everyone wants to live. I want to die. The bandits have finished all things (purity), Anu bhai.*”

Sometimes, rape victims try to commit suicide or decide to die rather than being raped. To cite some of the films, ‘*Ora 11 Jon*’, ‘*Guerilla*’ etc. Sometimes, they must die, for example, the lead actress is attempting poison and the raped supporting actress dies on her fiancé’s arms being rescued by him from an army bunker.

#### **E) Service Provider and Inspiration**

In some films, women were represented as caregiver and nurse under male doctors, cooking for the male warriors, collecting funds, source of inspiration as wives, mother, sisters or girlfriend in movies like ‘*Ora 11 Jon*’, ‘*MegherOnekRong*’, ‘*Jebon Theke Neya*’, ‘*Kalmilata*’, ‘*Hagar Nodi Grenade*’, ‘*Joyjatra*’ etc.

#### **F) Women as fighter!**

“*You are fighting for the country, compared to that I am doing nothing,*” a cook replied to *Khosru*’s acknowledgment of her services. These role of women are also equivalent to participation in the war of liberation, but as we can see, these roles are represented as less important than men’s role of fighting with arms. We have only films ‘*Guerilla*’ where women are placed as more heroic and active. *Bilkis* portrayed the character more truly. Women’s participation as direct freedom fighters is totally absent in the war films. In ‘*Shamol Caha*’ movie men were seen to be interested in joining as freedom fighters although women were not seen in this role. Despite being injured, *Ahshalota* was not shown as freedom fighter or heroic character. *Raveya* in ‘*Raveya*’ movie is mentioned as freedom fighter at the last scene as she laid up her life to entombed her martyred brother.

#### **G) War- Babies and Social Acceptance of Women**

Even if the war-babies had been taken care of, their mothers had to die or live with humiliation. A rescued pregnant women’s sayings was like that,

“*Where are you taking me? I don’t want to live. I am impure, I lost my chastity. Inside my impure body, there has been another tiny body. Let me die.*” (*Arunodoyaer Agnishakshmi, 1974*).

Social marriage (*Megher Onek Rong*) or marriage (*Nadir Nam Modhumoti*) with rapist, abortion (*Megher Onek Rong*), adaptation of war babies (*Kalmilata*) etc. are some overview of women’s social acceptance. The slogan is,

“*Give dignity to the disgraced woman,  
Accept innocent children (Arunodoyaer Agnishakshmi, 1974).*”

#### **H) Social Stereotypes and female characters**

Stereotypical view believes that women is emotional, soft and weak and these nature characterized their role in society. During the Liberation War, these factors also sprang their reaction to conflict, symbols of rape, their roles in family, etc. In ‘*Jebon Theke Neya*’ Women are engaged in narrow family politic with strong, evil women in one side and soft, good, family oriented women in other side. Women are simple in nature and they are very weak to understand the conflict situation giving opinion or making decisions (*Hangar Nodi Grenade*). Messy hair and dress with terebate eye, listless walking, imbalance health are the common scenes in the films to framing women’s victim hood e.g. ‘*Arunodoyaer Ognisakshmi*’, ‘*Nodir Nam Modhumoti*’, ‘*Ora 11 Jon*’.

### **V. Discussion, Findings and Conclusion**

Through this research work, an attempt has been made to show the images of the cinematic representation of the Liberation War of Bangladesh. Films made at different times have been reviewed for research purposes with the aim of finding solutions to research questions. In this case, the basic consideration was the position of the female characters in the films and the reason for such a transformation. In this concluding part, a summarizing discussion is given to justify the findings of this work according to the research objectives and questions.

#### **5.1 Discussion**

Not only direct participation in war but also mobilization of the people against propaganda and oppression of Pakistan ruler, motivations, preservation and supply of bombs and weapons, preservation and exchange of news, cultural incentives, supplying money-medicine-food clothing, procurement medical services-food and shelter etc. All activities had to be done to achieve success in the War of Liberation also

essential for victory. And all those who were involved in these activities are believed to have played a role in accelerating the Liberation War.

For the purpose of discussion, before met the key question, the third and fourth chapters have offered information about women's participation in the Bengali long struggle for liberation and the role of women during the liberation war.

Under chapter five, the main theme and criteria of this thesis work is discussed. Let's come back to the main question: How narrative plot represents the women contribution to the liberation war movies and is social stereotypes influence in this regard, or not??

In the pictures of the war, women are more seen in the role of rape victims, who are framed physically or mentally as dead characters. These abuses included spot rape, rape in custody and gang rape, comfort girl and sexual slavery etc. (Hasan, 21-28)

Beside rape raped victims, other characters which are represented by female characters as like nurse ( Ora 11 Jon, Megher Onek Rong), sources of inspiration e.g. mother ( Aguner Poroshmoni, Hangor Nodi Grunade), prostitutes ( Roktakto Bangla), shelter-givers (Kolmilata, Aguner Poroshmoni, Hangor Nodi Grunade), informers (Ora 11 Jon) in limited and short screen-time.

## 5.2 Findings

In addition to social stereotypes, several other things have worked. Let's have a look on the findings of the study.

First of all, the country has tried to show the transition period of the country by the image of the torture of the mother and the sister. "*Bachu- What does country mean? Is it paddy field, jute field, river? Akter-It is more than that... Mother and motherland is holier than Heaven. Listen carefully, as if a mother is crying. The country is now in deep sorrow (Nadir Nam Modhumoti).*" Secondly, *Box office business*; some people abused the sensitive and emotional issues of victimized women for commercial purpose.

Thirdly, *sociopolitical context*; We live in a patriarchal society. So, framing the gender in these war films is basically the same : where the men plays as leader, the women as inspiration; the men holds the lead role and the women holds the supporting or less important role; the muktijoddha are frightening, whereas the women are raped.

Further, *to highlight the horrors of the Liberation War*; Pakistani troops carried out unbearable torture on Bengalis throughout the nine months of 1971. Those real images were captured in the short film. In this case, organized women and children abuse, refugees, genocide, etc. dominate as a concept. These efforts are made to gain the acceptance and recognition of the Liberation War in the world.

Furthermore, *for social acceptance*; raped women had to publicize their rights to live with dignity through these film. At this point, by highlighting men' nobility some films included the concept of accepting these women Ora 11 Jon, Arunodoyeaer Ognisakshmi for example, introduced the agreement of abortion, sending war babies to other countries or adapted to.

In the story of so many tragedies, the other roles of women in the liberation war did not come up in equal measure rather being a mentally and physically scattered abused entity. The reason may be seen as The post-war losses and the reconstruction of the country were the main topics of discussion at that time. So the mass rape and war-babies who need to be rescued as a humanitarian disaster. Moreover, lack of effort to bring out accurate information and history. Where various details and information about women's liberation war began to be brought out after the 1990s. This time has been prolonged in terms of women's other contributions coming up.

Besides, the uneducated, under-educated and rural women did not give as much importance to the tasks they do than fighting with arms as usual.

This research work has contributed to explore the people history of Liberation War of Bangladesh by analyzing diverse contents and representation in war cinema. It may help to revealing the sociopolitical status of women before, during and post-war period.

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