

"Celluloid Brutality : The Portrayal of Violence Against Women in Bangladeshi Cinema"

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[Abstract: This study examines the portrayal of violence against women in Bangladeshi cinema through a qualitative analysis of four films: "Guerrilla" (2011), "Meherjaan" (2011), "Television" (2012), and "Rehana Maryam Noor" (2021). The study explores how such cultural representations resurface in films relative to gender-based violence within cultural and historical frameworks employing secondary data analysis enshrined by critical discourse examination. The findings reveal a significant evolution in how violence is portrayed: From reporting physical violence in overall movies to analyzing structural and psychological violence in some of the contemporary movies. The analysis identifies three key trends: (1) a shift from depicting women as passive victims to complex characters actively responding to violence, (2) an expansion in the portrayal of violence beyond physical abuse to include institutional and social forms of oppression, and (3) increasingly sophisticated cinematographic techniques that emphasize psychological impact over graphic representation. These changes are indicative of shifts in perceptions of gender-based violence more widely, and the function of cinema in relation to presenting social problems in present day Bangladesh. The research advances existing knowledge about gender depiction in South Asian movies and argues that changing visualizations of women in movies mirror and impact the culture of gendered violence.]

Key words : Bangladeshi cinema, violence against women, portrayal, celluloid, brutality, gender representation.

Introduction

Cinema as one of the most important forms of cultural communication can represent and sometimes even question and change the values and problems of society. In the context of the South Asian nation of Bangladesh where the movie-making tradition has begun from the 50s, films have acted as social barometers always reflecting social issues such as violence against women; a rather sensitive issue (Raju, 2015). The objective of this research study is to examine the representation of violence against women in Bangladeshi films through four influential movies from the last decade. Violence against women remains one of the social vices that society, including Bangladesh, is fighting against. According to a 2015 survey by the Bangladesh Bureau of Statistics, 72.6% of ever-

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married women reported experiencing some form of violence by their husband in their lifetime (BBS, 2016). This alarming statistic underscores the relevance and urgency of examining how such violence is represented in popular media, particularly in cinema.

The topic of violence against women in films has been extensively examined (Sassatelli, 2011). Some of the theories that have been advanced to explain such rationale is that such portrayals have the ability of either raising awareness of the issue, or on the other hand, numb the society to differences and equality thus promoting prejudice and discrimination (Khosmood- sharma, 2018). Focusing on melodrama and social realism in Bangladeshi cinema, it is possible to identify the specifics of pictorializing violence against women. This study will analyze four Bengali films that have garnered critical attention for their portrayal of violence against women:

1. "Guerrilla" (2011) directed by Nasiruddin Yousuff
2. "Meherjaan" (2011) directed by Rubaiyat Hossain
3. "Television" (2012) directed by Mostofa Sarwar Farooki
4. "Rehana Maryam Noor" (2021) directed by Abdullah Mohammad Saad

These four films were selected for analysis based on their significant critical acclaim, temporal spread across a crucial decade (2011-2021), and their diverse approaches to depicting gender-based violence. Both *Guerrilla* and *Meherjaan* portray different aspect of violence against women during the Bangladesh 1971 Liberation War; whereas *guerrilla* present physical violence and fight back; *Meherjaan* presents social consequences/traumatic effect on women. Through satirical lens "*Television*" reveals how structural violence and Patriarchal control over women are maintained in rural Bangladesh. "*Rehana Maryam Noor*," being the latest work, addresses institutional violence and workplace sexual harassment more in a modern way exploring the concept of psychological facets and generic social problems. Combined these films depict different genres, directors' attitude and the ways how the plot is built, which gives the general view on how Bangladeshi cinema changed in the course of portraying violence against women.

The importance of this study stems from the possibilities that the constructed link between film portrayal and actuality implies. Chowdhury (2017) opines that Bangladeshi cinema indeed has been providing the lens to society. Analyzing the portrayal of violence against women in media significantly contributes to understanding cultural and aesthetic dynamics, as well as the potential to influence perceptions and behaviors, thereby fostering meaningful societal change. Moreover, this research is relevant at the current time due to the discussions held on gender issues and women empowerment in Bangladesh. Given that as a country, it still struggles to address issues of gender-based violence, it becomes equally important for policymaker, activists and artist to understand how these issues are performed in popular culture.

This study intends to ask the following questions while proposing to advance the discourse on gender representation in South Asian cinema and to understand the function of films in responding to significant social issues in Bangladesh. The research questions guiding this study are:

1. How is violence against women portrayed in the selected Bangladeshi films?
2. What narrative and cinematic techniques are employed to depict such violence?

3. How do these portrayals reflect or challenge societal attitudes towards violence against women in Bangladesh?
4. Has the representation of violence against women in Bangladeshi cinema evolved over time, and if so, how?

Theoretical Framework

For this study specifically on how violence against women is depicted in Bangladeshi cinema, several theories from film studies, gender studies, and cultural studies will be employed. Some of the most useful theoretical concepts for the analysis of women's representation in the field of Bangladeshi films and particularly in the violent scenes are the recent developments within the theory of the "male gaze." Building on earlier work, contemporary scholars like Sassatelli (2011) have expanded this concept to consider how it operates in non-Western cinematic contexts, making it particularly relevant for this analysis of Bangladeshi cinema.

Postcolonial feminism is the other relevant criticism that will be utilized for this study. Knowledge on postcolonial and class identity is situated in Mohanty's (2003) essay on Third World feminism that helped to introduce how race issues interact with feminism in the South. This approach is applicable especially to the Bangladeshi context and would assist in unpacking on how the chosen films portray women as not only the victims of violence but also as the subject that is making her way through social and cultural terrains. In order to highlight the details of this particular cultural gender violence in the given South Asian country Bangladesh, this study will rely on the most current literature on gender and development in the region. Kabeer (2011) also elaborated women's empowerment and economic rights in relation to the structural factors that determine gender-based violence in the region. Such viewpoint will be employed in the examination of how the selected films respond or subvert these structural matters when depicting violence.

The encoding/decoding model of communication as formalized by Hall (2017) was modified by other scholars including Shaw (2017) and the development of this theory is helpful to better understand how the encoding of meanings about violence against women is put into the motion by the two movies and how the viewers may decode these messages. It becomes possible to discuss the films not only as texts but discuss the films as a part of cultural conversation on gender and violence in Bangladesh. When it comes down to the detailed examination of a film, the methods of contemporary neo formalist trend in film studies, as described further by Bordwell and Thompson (2013) are the most valuable to the analysis of techniques incorporated in mise-en-scène, cinematography, editing and sound. These shall be important in unraveling how violence against women is portrayed visually and auditorily in the selected films.

Cho et al. (2013) work on intersectionality will be used to analyze how class, religion, and urban/rural split participate in the portrayal of violence in Bangladeshi cinema. This approach is more versatile and complex, which is necessary when studying the representations of minorities within movies, because there is never only one type of oppression or identity at stake. Finally, this study will also refer reliant literature on Bangladeshi cinema available locally including Raju (2015) whose finding on the historical and cultural environment of Bangladeshi films will be useful. This will help ground the analysis in the specific traditions and challenges of Bangladeshi cinema.

In other words, by application of these theoretical frameworks, this work is expected to undertake an analytical study which would incorporate both the global approach or the perspective of film representation and at the same time the regional multicultural and historical perspective of Bangladesh. Employing this multi-perspectival framework will thus enable to focus not only on the representation of violence against women in the selected films but also analyze additional aspects of those representations that may be indicative of cultural attitudes of Bangladeshi society and cinema.

Literature Review

Gender based violence in cinema has remained topical in the context of different cultures, which has aroused research interest among scholars. The present literature review encompasses the recent academic researches related to gender portrayal and violence against women in cinemas with specific references to South Asian context including the newly industrialized Bangladesh in addition to broader, world perspective.

Portrayal of Violence Against Women in Movies

In a detailed research work, Gangoli (2018) make a cultural study of portrayal of violence against women in movies. Gangoli (2018) examined films from North America, Europe, and Asia and found that despite the evolving narrative approaches to gendered violence in contemporary cinema, the portrayal of such issues remains problematic. This research discovers that there is still the portrayal of some types of violence as the norm in many films, especially in partnership ones and there is also dearth of commentary on the structural nature of the gender-based violence.

Using South Asian cinema production as a reference, Gangoli (2018) presented a qualitative study on portrayal of violence against Women in Bollywood, Lollywood and Bangladeshi movies. Her work addresses issues that have similar traits for the whole region among which the focus is paid to staple of the rape as a discursive strategy. In spite of this, Gangoli (2018) points out that, to some extent, South Asian cinemas ‘frame’ gender-based violence however in a manner that reproduces patriarchy.

In general, about the representation of women in Bangladeshi cinema, only Gangoli (2018) gives a brief historical perspective from the 1960s to the present. Gangoli (2018) observes a transition of the portrayal of women from being mere victims to more developed roles, although the issue of violence against women is still persistent, despite being used as a mere tool in storytelling and not as a theme that deserves analysis.

Intersectionality in Film Representation

Recent scholarship has emphasized the importance of intersectional approaches in analyzing cinematic representations of violence against women. Crenshaw's (2017) work on intersectionality in media representation provides a framework for understanding how factors such as race, class, and sexuality intersect with gender in portrayals of violence.

Based on this, Chowdhury (2010) avails an intersectional lens to interpret marginalized women in indie films of Bangladesh. Hence, her approach of analyzing gender, class, and religious positioning as intertwined methods of oppression enables one to accommodate varieties of portraying multiple oppression categories on screen.

On a similar note, Nkealah & Nnaemeka (2021) analyses the manner in which intersectionality presents itself in the representation of violence against women in global cinema. In her study that composes films of Africa, Latin America, and Asia she proves that these representations are shaped by cultural, economics, and political conditions and therefore denying for a global culture of women's violence experience.

Cinematic Techniques and Narrative Strategies

Some of the studies that have been conducted in the recent past involve the analysis of techniques that is used in portrayal of violence against women. Given its theoretical approach, the notion of the male gaze defined by Mulvey remains significant today; thus, Chowdhury (2018) expands upon it, applying it to modern movies. It might thus be argued that Chowdhury's work says a lot about the application of this theoretical framework even in the contemporary period, but also its failure in non-western cultures.

Bordwell and Thompson's (2019) offers a detailed blueprint of how to analyse the multiple aspects of cinematography, editing, and sound in constructing representations of violence against women. They focus deeply on the notion of 'Formalists' where they stress upon the aesthetics of the artistic works, about the form as well as the content of the motion picture.

Audience Reception and Social Impact

The effects of violence against women in movies on the viewers and their social beliefs and norms have become a field of investigation gradually. Reception study conducted by Al Sire (2014) focus on Bangladeshi audiences to understand how they make sense of the violence portrayed in popular movies. It is crucial to pinpoint that the study shows that television representations are both enforcement and subversion of the existing attitudes to a certain extent.

On a larger scale, Fuentes et al. (2020) employ the viewpoint of assessing the possibility of increasing the public's awareness about gender based violence through cinema. These findings are supported by case studies of Spain and Latin America: they believe that films can become an effective tool to influence the population's views on violence against women, but recommend considering the potential consequences of this message.

Historical Evolution of Representations

Many authors have described the historical development of gender violence portrayal in movies. The full chronological history of gender violence in Indian films is described, from the postcolonial independence of the 1950s to contemporary era by Rajan (2018). The author also recognizes the shift of values and emergence of new legislation as major factors affecting the evolution of cinematography.

Along the same line in Hollywood cinema, Projansky (2021) considers the changes of representations of sexual violence from the classical period through contemporary films. Her study points out that there is some improvement in terms of analyzing rape culture but also that problematic elements have not disappeared and still enter into the portrayal of sexual violence.

Gaps in Current Research

The literature review outlines the key characteristics of the current state of research in the area of violence against women in the cinema and reveals several gaps. There are scopes for more longitudinal research with a focus on various aspects of representation over time and in non-Western countries to be done. Furthermore, much attention is paid to popular commercial movies so that it is possible to discuss the presence of more analysis of less accessible, independent, and art house movies that can provide other examples.

Besides, the relationship between new media and digital technologies and cinema, such as streaming sites and social networking sites, offer additional areas of enquiry. This

is a subject that these platforms impact in relation to the production, distribution, and reception of films that contain scenes depicting violence against women.

The literature review shows that it is inundated with diverse and abundant researches on the representation of violence against women in cinema. Starting from the investigation of the use of visuals in the media to the work that has focused on the reception of the audiences, this issue has been examined from various perspectives. Thus, there is a clear message of the existing literature on the representation of stimuli through cinema regarding the negative façade that is surreal but realistic at the same time and how cinema is a tool to break free from it or a medium that propagates people's destructive norms. Each year, as the landscape of cinematography expands with the domination of the digital era, the further exploration in this area is still vital for assessing the manner in which media impacts and mirrors the counterpart's perspective on gender violence.

Methodology

Contemporary researches have used various methodological approaches in the analysis of film materials. Zinck (2019) employed a quantitative content analytical method on watching television dramas besides using a qualitative discourse analysis method. The strategy presents general well-suited patterns that can be implemented for the forthcoming cinematic studies including the interaction between the macro level approach and close textual analysis.

Feminist critical discourse analysis was used by Chowdhury (2010) to examine how Bangladeshi films create discourses on sexual violence. Moreover, Chowdhury (2010) studied the films produced from East Asia, Europe, and North American and define how such cinematographic productions reflect the worldwide tendencies in depicting domestic violence. With regards to the methodology used, it is coherent and illuminates why employing transnational frameworks is helpful when studying how culture shapes screen representations.

This particular research work will be conducted to critically analyze the prevalence of violence against women through the lens of Bangladeshi cinema using secondary research data and largely qualitative in its approach. The work is based on four analyzed Bengali movies because of their representation of gender-based violence and their critical or commercial success. The research mode, mainly, is a textual and discursive analysis of articles, movie reviews, critical reviews connected to the chosen films and the general subject of gender portrayal in Bangladeshi and South Asian movies. These pieces of secondary data will be obtained from online academic databases, film and journal publications, credible newspapers, magazines, and existing books on Bengali cinema and gender. The study will also involve a synthesis of existing filmmaker, actors, and critics' interviews related to the selected movie, thereby offering an understanding of the creative purposes of portraying violence against women. Also, for the film analysis, the study will rely on the available sociological and cultural findings concerning gender issues in Bangladesh. This study follows what could be described as a secondary data analysis approach as it facilitated a detailed analysis of the specified subject matter, deploying the plethora of existing literature and critical scholarship to inform the analysis of how and to what extent violence against women is depicted in Bangladeshi cinema.

Findings and Analysis

In this section, four Bangladeshi/Bengali movies that feature violence against women are briefly discussed. The chosen movies are from different decades helping to consider how

the portrayal of gender-based violence changed in Bengali movies. The films chosen for analysis are:

5. "Guerrilla" (2011) directed by Nasiruddin Yousuff
6. "Meherjaan" (2011) directed by Rubaiyat Hossain
7. "Television" (2012) directed by Mostofa Sarwar Farooki
8. "Rehana Maryam Noor" (2021) directed by Abdullah Mohammad Saad

1. "Guerrilla" (2011)

As a backdrop to the drama, the accent is placed on the cases of sexual harassment of women during the liberation war of Bangladesh in 1971 – 'Guerrilla' is a powerful masterpiece that depicts brutality in its purest form. It tracks Bilkis persona, a woman who fled the sexual genocide conducted by the Pakistan army and later joins a resistance group after her husband is killed by the army.

It is clear that themes of violence are portrayed in "Guerrilla" in a direct manner. It depicts soldier's acts of rape and physical assault as depicting the realities of sexual violence well known to be normalized by most armed forces. Such scenes are filmed with a rather direct blueprint and without any seriousness, which would accentuate the egregiousness of the acts.

The film contributes to the consideration of the issues of most contemporary movies, reflects the psychological tyranny over women in the framework of war. The movie's depiction of Bilkis going from a typical housewife to a guerrilla freedom fighter is seen as a result of the surrounding violence. The terror of female characters and the trauma they face are shown through suspense and haunted looks to prove that in this world, women are not only beaten but mentally tortured as well. 'Guerrilla' places this violence into the story line of national struggle saying that women's bodies turn into the battlefields in the times of warfare. However, it also portrays women as having been engaged in resisting processes rather than as innocent victims of wars, unlike common Portrayal of women in wars.

2. "Meherjaan" (2011)

This movie presents violence against women during the war of 1971 in apparent bias manner through the play "Meherjaan." The picture is motivated by the adventures of a Bengali woman and a Pakistani soldier; however, the main focus is made on brutality.

Unlike 'Guerrilla', the use of violence in 'Meherjaan' is less melodramatic and overemphasized, however the film does not ignore the sexual violence in the war but the concentration is made on its consequences. It looks at how some of the women, especially the ones who had been sexually violated, suffered from social rejection from the society, making it clear that there is another form of violence that is social from the physical violence that is immediately inflicted by the aggressors.

The film has brought many controversies, especially for minimizing the factor of women molestation during the war of liberation. This controversy itself becomes a point of discussion, which exposes the topic related to historical violence representation and what kind of expectation have been placed on such depiction in national cinema.

Violence, nationalism and gender are some themes which are also represented in the "Meherjaan". What happened to women is put in doubt as to whether it can be easily fit in a just war narrative either as evil or good or both.

3. "Television" (2012)

Despite the fact that "Television" is not solely concerned with depiction of violence against women, the consideration of the text could be of interest because of the portrayal of women's submission to patriarchal domination and the constant threat of violence. It is a story of a villager of Bangladesh who becomes the chairman of the village and eradicates television from his village considering it prohibited. The film demonstrates that women's liberties are limited due to rigid societal roles and the looming presence of punishment.

There exists one scene depicting a young female, who was publicly scorned and threatened with the obvious physical abuse over watching TV. This scene gives a good example of how violence is employed as a means of coercion irrespective of physical force application.

"Television" also brings out the way in which media and technology are both agents of portrayal and change of the violent roles women are subjected to. Television as the icon of the changes introduced by the Western world appears as the evil that threatens the old order where women are inferior to men. At the same time, it is depicted as a possibility for women's advancement and education, too. In relation to the original thesis, it is evident that the film takes on an altogether different strategy in portraying violence against women by way of sarcasm and imagery that challenges and satirizes the structures of the society that either encourages or turns a blind eye to such acts of violence.

4. "Rehana Maryam Noor" (2021)

This film has significantly influenced the representation of violence against women in Bangladeshi cinema, contributing to a shift in its portrayal and narrative approach. This film highlights the ordeal of Rehana or a medical college teacher who is faced with the unpleasant experience of working in an environment that allows and encourages sexual harassment at the workplace.

It can be said that 'Rehana Maryam Noor' is specific in its depiction of institutional violence as well as the plight of women who dare to fight against the abuse they undergo. The use of animations is not very explicit seeing that the violence is more about threats, intimidation, and social rejection as opposed to plain physical violence.

The film's cinematography work is greatly captured through the use of numerous close proximal shots that created a sense of confinement. Through this choice of visual aesthetics, the audience is able to observe a clear psychological side effect of living in a culture or society where violence against women is expected and, oftentimes, enforced.

It also incorporates the aspect of women supporting systems that facilitate the occurrences of violence as seen in 'Rehana Maryam Noor'. A few other female characters in the film are depicted as compelling Rehana not to seek justice, as such problems are rooted deeply.

Discussion and Implications

The evaluation of the four chosen Bangladeshi films – Guerrilla (2011) Meherjaan (2011), Television (2012), and Rehana Maryam Noor (2021), indicates that portrayals of violence against women are not limited to films produced during the country's postcolonial period. These discovery will be contrasted against other works in gender representation in cinema in this discussion, and therefore understand the qualitative implication for film studies as well as quantifiable effect which may spearhead change in societies attitude toward gender-base violence.

Evolution of Representation

The transition evident in these films from articulating physical violence to structural and psychological violence is, in fact, conformant with Gangoli's (2018) findings regarding changing portrayal of gender-based violence in South Asian cinema. The concept of partner and domestic violence has evolved from a mere physical one to include other forms of aggression and control in relationships (Gangoli, 2018).

This evolution also has similarities with the idea about the evolution of roles of women in Bengali cinema discussed by Gangoli (2018). The change from a culture, which depicted women only as victimized characters in the earlier movies to women being active in today's films like *Rehana Maryam Noor* can be seen as a positive development. This progression counters the story formulas of gender violence as described by Rajan (2018) in her historical survey of Indian films and demonstrates that Bangladeshi directors participate in debates around conventions and poetics, as well.

Intersectionality and Contextual Complexity

From the analysis, there is a gradually growing awareness of the intersectionality of violence against women in those films most evident in "Television" and "Rehana Maryam Noor." This also corresponds with Crenshaw's (2017) intersectionality concept by emphasizing the roles that factors such as class, religion, and social status play when addressing the violence against women. The contextual nature identified in these films, especially the way that violence against women is embedded in these contexts, is in synergy with Nkealah & Nnaemeka (2021) who has highlighted themes on the effect of culture, economy and politics on gendered violence in movies. This approach offers a better understanding of the problem, unlike the black and white view of a victim and a perpetrator essential in the gender oppression system.

Cinematic Techniques and Narrative Strategies

The change in the manner in which violence is depicted through cinematography as observed from "Guerrilla" to "Rehana Maryam Noor" is both in relation to Bordwell and Thompson (2019) on form analysis. These are some of the directorial strategies that seem to highlight progress in how directors depict the issue of violence against women, kept off the screen through creative use of cross-cutting and sound to depict the elements of threat and oppression. This shift in representational strategies also correlates with narrative strategies in portraying gendered violence. The films used in this study show different ways and to a certain extent: the historical epic of "Guerrilla" up to the satirical piece of "Television", the manner in which genre and storytelling do have a direct impact on violence against women and viewers' perception.

Historical context and national narratives

In this study, the case-studies of "Guerrilla" and "Meherjaan" are contrasting in portraying violence of 1971 Liberation War where the historical and national narratives exclusive to gender violence create internal conflict. This is in line with Projansky (2021)'s analysis of the evolution of sexual violence portrayals in cinema showing the effect of sociocultural shifts and temporal register on depictions of gendered violence.

The disputed reception of the play also speaks to Al Sire (2014) on the reconciliation of audience with real-world prejudices. Thus, the audience response to the depiction of the war violence speaks about the extent to which some discursive patterns remain embedded in Bangladesh, and the problems faced by the filmmakers who try to complicate or unsettle these patterns.

Audience Reception and Social Effect

The reactions of such films including the controversy over ‘Meherjaan’ and the success of ‘Rehana Maryam Noor’, fit with Fuentes et al. (2020) study on the prospects of the cinema in changing the social debate on Gender-based Violence. These examples show how people can be swept away by films, and at the same time, illustrate the counteractions which can occur when people are emotionally committed to a certain story in a film’s narrative or certain common values in society.

The analysis also strengthens the necessary arguments of Leung and Williams specification that accentuates the significance of the cultural context for the film depiction of domestic violence. The analysis of the Bangladeshi films under consideration shows that there is certain specificity of the local culture in understanding and illustrating the phenomenon of violence against women, which emphasizes the inadmissibility of an ethnocentric approach to both film making and film viewing.

Implications of Film Studies and possibilities for social change

1. **Expanding the Narrative Scope:** This evolution indicates that there is a necessity for the theories within the field of film studies to shift and expand its understanding to the more complex examples of violence against women. It could very well result in broader analysis and enhanced comprehension of how cinematic media constructs the evaluation of genders regarding gender violence.
2. **Intersectional Approaches:** Culturally and socially diverse and realistic portrayals in Television and Rehana Maryam Noor demand intersectional approach toward films’ analysis. As for further research, it is crucial to further investigate how different types of oppression intersect when it comes to women in the cinema.
3. **Historical Representation and National Identity:** The difference in “Guerrilla” and “Meherjaan” indicates the necessity of further studies concerning representation of historical events in terms of gendered violence and the relationship between the representation and national narratives of identity.
4. **Cinematic Techniques and Emotional Impact:** The differences in how people show violence in each of these films is indicative of more research to be done on how various film-making tools affect the viewer’s experience and reception of gender-based violence.
5. **Audience Reception Studies:** The responses of the movies depict the need for further audience response research to elaborate how a particular segment of the population receives and perceives cinematic representations of violence against women.
6. **Potential for Social Change:** Regarding the cases examined in these films, it appears that the progress when it comes to representation might mean that cinema can facilitate improved attitudes concerning violence against women in society. Future works could expand on how this potential can be fully unlocked in the light of cultural differences.
7. **Ethical Considerations in Representation:** The given analysis brings up the ethical issue of portraying violence towards women within the framework of cinema. Continuing research could investigate the possibility of how such matters could be addressed by moviemakers in a manner that will not re-traumatize a victim or cause such violence to be glamorized.

Conclusion

It can be concluded that four Bangladeshi Movies portray a rather dynamic and somewhat more nuanced picture of the representation of violence against women in the context of the Bangladeshi cinematography. Beginning with graphic scenes of destroyed homes and massacred civilians to more subtle portrayals of workplace harassment, these films as a set provide a complex picture of how and what gender-based violence looks like to Bengali people. These changes align with broader trends in global cinema while simultaneously reflecting the distinct cultural and historical contexts in which they are rooted. Such issues and findings prove that cinema intervenes in and mirrors culture and norms related to violence against Women, and chronic vital shifts in culture over time. Gradually the Bangladeshi cinema is taking a shape and has the potential to make social change and increase awareness regarding gender-based violence. But this possible critique is yet to be fully realized because people – including the filmmakers, scholars and the audiences – are constantly encouraged to engage in critical practice. Subsequent scholarly endeavors regarding gender, violence, and representation in cinema should strive for identifying the possibilities of using these representations for positive social change without disregarding the sensibility of cultural differences and persons' personal experiences.

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[সার-সংক্ষেপ : চারটি চলচ্চিত্রের গুনগত বিশ্লেষণের মাধ্যমে এই গবেষণায় বাংলাদেশি চলচ্চিত্রে নারীর প্রতি সহিংসতার চিত্রায়ণ বর্ণিত হয়েছে। যার মধ্যে অন্তর্ভুক্ত রয়েছে: “গেরিলা” (২০১১), “মেহেরজান” (২০১১), “টেলিভিশন” (২০১২) এবং “রেহানা মরিয়ম নূর” (২০২১)।

গবেষণাটি লিঙ্গভিত্তিক সহিংসতার সাংস্কৃতিক ও ঐতিহাসিক প্রেক্ষাপটের উপর আলোকপাত করে। চলচ্চিত্রে এর প্রতিফলন বিশ্লেষণ করে। এই অধ্যয়নে গুরুত্বপূর্ণ কথোপকথনের সমালোচনামূলক পর্যালোচনা এবং গৌণ তথ্যের গভীর বিশ্লেষণ ব্যবহার করা হয়েছে।

ফলাফলে প্রকাশ প্রকাশ পায় যে, সহিংসতার চিত্রায়ণে সময়ের সঙ্গে উল্লেখযোগ্য পরিবর্তন হয়েছে। পুরোন চলচ্চিত্রগুলোতে শারীরিক সহিংসতার উপর জোর দেয়া হলেও আধুনিক চলচ্চিত্রগুলোতে কাঠামোগত এবং মানসিক সহিংসতার জটিলতা তুলে ধরার প্রবণতা লক্ষ্য করা যায়।

বিশ্লেষণে তিনটি মূল প্রবণতা লক্ষ্য করা যায়:

১. নারীদের নিষ্ক্রিয় শিকার হিসেবে দেখানোর পরিবর্তে সহিংসতার প্রতিক্রিয়ায় সক্রিয় ও জটিল চরিত্র হিসেবে উপস্থাপন।
২. শারীরিক নির্যাতনের বাইরেও সহিংসতার পরিধি সম্প্রসারণ, যাতে প্রাতিষ্ঠানিক ও সামাজিক নিপীড়নের বিষয়গুলো অন্তর্ভুক্ত।
৩. পরিশীলিত চলচ্চিত্র নির্মাণ কৌশল, যা গ্রাফিক উপস্থাপনার পরিবর্তে মানসিক প্রভাবকে গুরুত্ব দেয়।

এই পরিবর্তনগুলো লিঙ্গভিত্তিক সহিংসতা সম্পর্কে সমাজের প্রচলিত দৃষ্টিভঙ্গির রূপান্তর এবং বর্তমান বাংলাদেশের সামাজিক সমস্যাগুলোর আলোচনায় চলচ্চিত্রের ভূমিকার বহিঃপ্রকাশ। গবেষণাটি দক্ষিণ এশীয় চলচ্চিত্রে লিঙ্গ চিত্রায়ণ নিয়ে বিদ্যমান জ্ঞানকে আরও সমৃদ্ধ করতে সহায়ক এবং যে যুক্তিগুলো উপস্থাপিত হয়েছে তা নারী চরিত্রগুলোর চিত্রায়ণের বিবর্তন সংস্কৃতিতে লিঙ্গভিত্তিক সহিংসতার প্রভাবকে নির্দেশ করে ও প্রতিফলিত করে।]

মূল শব্দ : বাংলাদেশি চলচ্চিত্র, নারীর প্রতি সহিংসতা, চিত্রায়ণ, চলচ্চিত্র, নৃশংসতা, লিঙ্গ উপস্থাপনা।