



Research Paper

A Study on Portrayal of Bangladesh's Liberation War in Bollywood Movies

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Abstract:

The present study examines the existing literature on the Bollywood movies that portray the liberation war of Bangladesh in 1971. It critically analyses the plot of the films by considering two factors that played significant roles in the war; firstly, the political background that took the situation toward the war, and secondly, the way Bangladesh's part has been displayed in these movies. The war that the world experienced in 1971 in the Indian subcontinent is very momentous in the history of the world, because, at the end of the war, a new country was born; Bangladesh. The purpose of the present study is to know how this historical event has been portrayed in Bollywood movies over the years. The study finds that Bollywood movies about the 1971-war do not sufficiently emphasize Bangladesh's part.

Keywords: Bangladesh, LiberationWar, 1971, Ind-Pak, Bollywood.

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I. Introduction:

Bangladesh's independence war is regarded as the most celebrated chapter in the country's history. It's also a watershed moment in world history, as the world discovered a newly sovereign nation on its surface. Bangladesh raised its flag on December 16, 1971, after a nine-month bloody war against Pakistan.

During the partition of India in 1947, Bangladesh joined with Pakistan as a province named East Pakistan. The Pakistan that the world knows now was known as West Pakistan then. On August 15, 1947, these two parts of Pakistan jointly became the largest Muslim nation (by population). However, there were around two thousand kilometers between this East and West Pakistan as India was between these two parts of Pakistan. So, based on religion, very strangely, Pakistan was born. (Iqbal, 2008)

Even though it was the same country, Pakistan, East Pakistanis were not treated the same way as West Pakistanis. The distinction between East and West Pakistan was sharp enough. The Central Government has mistreated them in areas such as allocating national money, development projects, and government positions. Besides, the state language controversy was also there. (Maron, 1958) Pakistan's founder, Muhammad Ali Jinnah, went to Dhaka in 1948 and declared Urdu to be the country's official language. The inhabitants of East Pakistan promptly protested. The movement became stronger and reached its pinnacle on February 21, 1952. Despite the fact that many protestors were shot and killed by police, the demonstrations continued. As a result, Pakistan's leaders were forced to declare Bengali as a national language. The 21st of February is now known over the world as International Mother Language Day. (Iqbal, 2008)

Discrimination reached a new high in 1970, when the Awami League won the Pakistan General Election, but the country's leadership refused to hand over power to them. The President of Pakistan Yahia Khan, together with other officials, began a plot to overturn the election results. Following this, Sheikh Mujibur

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Rahman, the leader of the Awami League and the voice of Bengalis, declared a Non-Cooperation Movement, which lasted until March 25, 1970. Pakistan retaliated by carrying out 'Operation Search Light' on the dark night of March 25th, killing innocent people in East Pakistan. Sheikh Mujibur Rahman was apprehended by the Pakistani army, but not before declaring Bangladesh's independence. (Mukti, 2019)

The *MuktiBahini* (Freedom Fighters) began a counter-offensive against the Pakistan Army. The Indian government got involved in this conflict since *MuktiBahini* was supported by them. The Indian Army, on the other hand, played a vital role in this conflict. They joined forces with *MuktiBahini* and compelled Pakistan's army to surrender. Despite the fact that many Bengalis, members of the Muslim League, and the Bihari people who migrated from India in 1947 supported the Pakistan Army to keep the country undivided. Nonetheless, the war was won in the end by the joint force of the Indian Army and the *MuktiBahini*. (Saikia, 2004)

Apart from aiding the *MuktiBahini*, the Indian government also harbored around 10 million Bengalis from East Pakistan during Bangladesh's 1971 independence struggle. (Datta, 2012) Furthermore, on December 3rd, 1971, both the Pakistan Air Force and the Pakistan Army launched attacks on India's western region. As a result, India became directly involved in Pakistan's conflict. The conflict came to a conclusion on December 16th, 1971, when Pakistan's Army Commander, Lt. Gen. A. A. K. Niazi, signed an instrument of surrender and released 90,000 Pakistani prisoners of war and civilian detainees to India. (Gill, 2003)

Bangladesh has made numerous sacrifices during its nine-month freedom struggle. The Pakistan army is thought to have killed over 3 million civilians, Sheikh Mujibur Rahman, Bangladesh's founding father, said this iconic figure when being interviewed by British broadcaster David Frost. (Bergman, 2014) Though it is estimated that 2 lakh women were raped during Bangladesh's liberation war, Australian doctor Geoffrey Davis, who worked on initiatives such as the rehabilitation of women raped during the 1971 war, believes the number could have been far higher. (Mandal & Mookherjee, 2007)

India was very much involved in the liberation war of Bangladesh in 1971. In the beginning, it was all about training the Bangladeshi freedom fighters, supplying weapons to them, and providing shelter to the refugees. But, India got directly involved when Pakistan attacked the western region of India. So, this is also considered another Indo-Pak war against the people of India. Therefore, the Bangladesh liberation war also had many related significant events apart from the mainstream part. There are some unknown and untold stories as well from this war. The Bollywood filmmakers had the intention of portraying the war and the associated events through their films. There were some key factors in the liberation war of Bangladesh or the Indo-Pak war of 1971. Therefore, the study discussed the political angle and how Bangladesh has been portrayed in the related studies.

Objectives:

The objectives of this review is to examine the literature on Bollywood films that depicted Bangladesh's liberation war and related events. In addition, the research will analyze the literature in terms of the political aspects of the war and how the Bangladesh portion of the conflict has been depicted in these films.

II. Bollywood and Its Global Status:

Bollywood, or the Hindi film industry, is today regarded as one of the biggest film industries in the world. Bollywood movies are watched by people all over the world, and it has established itself as a booming industry. However, in comparison to where it is now, the beginning of the voyage was not that glamorous.

In 1896, India experienced the film exhibition for the first time. But that was only the beginning. In 1913, the first feature-length film was released. In the 1930s, talkies opened up new possibilities, notably the dramatic use of music. Since then, Bollywood has evolved into a source of entertainment for people of all socioeconomic backgrounds. Raj Kapoor, Guru Dutt, Bimal Roy, Nargis, Dilip Kumar, and Dev Anand were among the most well-known stars and filmmakers of Bollywood after independence, particularly in the 1950s. *Awaara*, *Mother India*, *Pyasa*, *Do Bigha Zameen*, *Madhumati*, *Mughal-e-Azam*, *Guide*, and many other films were released during this decade. As a result, the industry grew in popularity among the general public. Music has also played a crucial role in Bollywood films over the years. Bollywood music swept the globe from the 1970s through the next two decades. (Bhaumik, 2004)

The industry was not known as Bollywood at the start of the trip. It was given its name in the 1970s. The name, on the other hand, didn't take long to establish itself as a brand. (Anand, 2004)

Bollywood has established itself in the worldwide market after a long run. This was influenced by a number of variables. Bollywood celebs appeared on the syndicated programs "Who Wants to Be a Millionaire," "Big Boss," and "... Idol." Furthermore, Bollywood is inextricably related to India's post-global media in some way. The Indian International Film Festival in London, the drama schools owned by Bollywood celebrities, the availability of Indian satellite channels outside of India, and the renowned prevalence of Bollywood in the popular cultural imaginary of the Indian diaspora all contribute to the survival of India's most successful industry. Since 2007, there have been sporadic but promising ties with Hollywood. The 2005 Bollywood film

Saawariya (Beloved) was the first to be wholly produced by a Hollywood studio. As the first-ever Bollywood star, Shah Rukh Khan presented an award at the Golden Globe Awards in 2009, and A.R. Rahman won two Oscars for musical composition for *Slumdog Millionaire* (2008). Due to the film's 'surprising' and overwhelming popularity, a cameo appearance by 'Bollywood' in Boyle's *Slumdog Millionaire* has allowed 'Bollywood' to reach out to a wider audience than Bollywood films could ever reach. (Mehta, 2010)

Bollywood's international recognition was aided by careful planning and distribution. Previously, Bollywood film distribution was fragmented and dominated by a few big independent distributors. Bollywood films were distributed in a few areas, both in the domestic and international markets. The distributor did not have to share the profits with the creators at the time. When production houses like Yash Raj Films and newer entrants like UTV understood the necessity to manage foreign distribution in the late 1990s and early 2000s, the situation began to change. *DilwaleDulhaniya Le Jayenge* (1995) established the importance of the overseas area in many ways, and it sparked a trade tale about distribution. *DDLJ*, according to multiple sources, marks a watershed moment in the film industry's attitude to international distribution. The film grossed Rs 200 million internationally and Rs 500 million in India, despite only being sold in 6-7.5 territories. For the next film, *DilToPagal Hai* (1997), the production house did not repeat the same mistake. Yash Raj Films established distribution offices all throughout India and the world. Following it, more production houses began to take the same route. (Punathambekar, 2013)

In comparison to other foreign industries, Bollywood's usage of songs and dance produces a distinct image. Even ads in Western countries use Bollywood tunes and music. Due to the popularity of Hindi film songs, organizing Global South Hindi film music functions is also an option. As a result, the continued existence of Bollywood in Latin America, the Caribbean, Southeast Asia, and North America requires a distinct approach. Cultural interchange has been observed in various nations as a result of the popularity of Bollywood music. For example, among the Hausa youth in Kano, a city in northern Nigeria, a unique kind of music known as *Bandiri* is immensely popular. *Bandiri* songs primarily glorify Mohammed, the prophet. The music of Hindi love songs is used by *Bandiri* singers, who sing the songs after modifying the original lyrics. Songs from Bollywood films are played in various programs around the world to make the event more colorful. (Gopal &Moorti, 2008)

True, Bollywood has a long way to go to achieve worldwide recognition because it is still confined to South Asia and the South Asian diaspora in the West, as well as countries in Africa and the Middle East. Some Bollywood actors have successfully established themselves as international celebrities, while others are still unknown to a global audience. However, it is expanding, and it is regarded as India's fastest-growing industry and the only one that has not had a profit drop since the global financial crisis of 2008. (Kolluri&Tse-Hei Lee, 2016)

UNESCO'S statistical source shows, India was the largest feature film producing nation in 2013 with 1724 films, followed by USA and China. (Dastidar& Elliott, 2020) Except for 2020, when the pandemic prevents it, the number of films released each year rises. As one of the world's largest film industries, Bollywood has undergone significant changes since the beginning. The benefits of new technologies and marketing practices contribute to the industry's rapid growth. Bollywood films are now not only limited to the country, but they are also on their way to becoming a global industry. Therefore, it is necessary to know how the industry promotes culture or how historical events and stories are portrayed through movies.

III. Depiction of Bangladesh's Liberation War in Cinema

Bangladesh:

It is an outstanding achievement for both Bangladesh and India. Through films, novels, and other arts, these two countries attempt to convey the battle and its side tales. Bangladesh and India, in particular, have produced numerous films based on this theme. During the 1971 war, Pakistan launched a direct attack on India's western region. Therefore, India placed a premium on making films on the fights that took place in the country's western regions.

Bangladesh, on the other hand, was completely focused on the battles that took place on its soil. As a result, Bangladeshi filmmakers depicted various aspects of their most lauded triumph in the 1971 war. This battle had been depicted in documentaries, short and feature films from both Bangladesh and India.

Stop Genocide (Raihan, 1971), *OraEgaro Jon* (Islam, 1972), *Roktakto Bangla* (Ali, 1972), *BaghaBangalee*(Ananda, 1972), *ArunodoyerAgniswamkhi* (Dutta, 1972), *Sangram* (Islam, 1974), *Aabar Tora Manush* Haw (Ata, 1974), *AlorMichil* (Mita, 1974), *MegherAnekRong* (Rashid, 1976), *Kalmilata*(Khan, 1981),*Agami*(Islam,1984)*AgunerPorosmoni* (Ahmed, 1994), *MuktirGaan*(Masud, 1995), *NodeerNaamModhumoti* (Mokammel, 1996), *HangorNodiGranade* (Islam, 1997), *Iithash Konya* (Akhtar, 1999), *ChitraNodeer Pare* (Mokammel, 1999), *Muktir Katha* (Masud, 1999), *MaatirMayna* (Masud, 2002), *Shilalipi*(Akhtar, 2002), *Joyzatra* (Ahmed, 2004), *ShyamolChhaya* (Ahmed, 2004), *Megher Pore Megh* (Islam, 2004), *Khelaghor* (Islam, 2006), *Dhrubotara*(Islam, 2006), *Rabeya* (Mokammel, 2008), *NoroShundor* (Masud, 2009), *Meherjaan* (Hossain, 2011), *Amar BondhuRashed* (Islam, 2011), *Guerrilla* (Yousuff, 2011), *Pita*

(Akhand, 2012), *Jibondhuli* (Mokammel, 2013), *Meghmollar* (Anjan, 2014), *71 ErMaa Janani* (Kiron, 2014), *Anil BagchirEkdin* (Islam, 2015), *Blockade* (Yousuf, 2016), *BhubanMajhi* (Khan, 2017) are some names of the documentaries and films that released during 1971-2017 time period in Bangladesh.

India:

Indian filmmakers, on the other hand, depicted various storylines from the 1971 war and related events in their individual films. These films were produced not only in Bollywood but also in other Indian film industries. Due to the story's demands, Aparna Sen's film *GoynarBaksho* (2013) touches on Bangladesh's liberation war. *1971: Beyond Borders* (2017) is a Malayalam film directed by Major Ravi that also depicts the Indo-Pak conflict of 1971. However, among the Indian film industries, Bollywood produced the most films based on the 1971 war scenario. Many Bollywood films have been released in which the Bangladesh liberation war or the side stories of this historical event have been shown completely or partially. These movies are *Jai Bangladesh* (1971), *Hindustan Ki Kasam* (1973), *Akraman* (1975), *Vijeta* (1982), *Border* (1997), *Hindustan Ki Kasam* (1999), *16th December* (2002), *Deewar* (2004), *Ab TumhareHawaleWatanSaathiyo* (2004), *1971* (2008), *Children of War* (2014), *Gunday* (2014), *The Ghazi Attack* (2017), *Raazi* (2018), *Romeo Akbar Walter* (2019), *Bhuj: The Pride of India* (2021), etc.

IV. Depicting the liberation war of Bangladesh in Bollywood

We have divided the literature into two themes. These are: (A). Political Angle and (B). Portrayal of Bangladesh.

A. Political Angle:

There has never been a war that did not involve political issues. The liberation war in Bangladesh was no exception. Rather, a number of political factors compelled the situation to lead to this war. As a result, it is unquestionably necessary to analyze the political causes that underpin the conflict as shown in Bollywood films.

Samir Chopra studied Bollywood films that depicted war. Chopra explored a few war-themed Bollywood films in his book *Bollywood Does Battle: The War Movie and the Indian Popular Imagination*. *Haqeeqat*, *Aakraman*, *Hindustan Ki Kasam*, *Border*, *LOC Kargil*, *Vijeta*, *Lakshya*, and *The Ghazi Attack* were among the movies he discussed in his study. Except for *Haqeeqat*, *LOC Kargil*, and *Lakshya*, all of these films are on the 1971 Indo-Pak war, which is also related to Bangladesh's liberation war. Chopra structured the book into chapters and examined the films in each one. By exploring their origin or constructing history, the author did not mean to create excessive biographies of these films. Despite this, he attempted to read what was displayed on the screen. In the second chapter of the book, *Aakraman and Hindustan Ki Kasam: The 'Juvenile' War Movie*, the author discussed a brief description of Bangladesh's pre-independence history, mentioning how West Pakistan used to take revenues and discriminated against Bengalis in their representation in the Pakistan Government and arm-forces, as well as some other key factors behind the Bangladesh liberation war. Chopra also mentioned Sheikh Mujibur Rahman and Indira Gandhi in this chapter. Chopra talks about the films *Aakraman* and *Hindustan Ki Kasam* after reviewing the pre-war setting. Both films, according to the author, were released just a few years after the Pakistani army publicly surrendered in Dhaka. Despite the fact that both films followed the same historical scenario, neither of them mentioned East Pakistan or the battle on the eastern front. The conflict does not occur in any film, and neither does it provide any historical context clearly. *Aakraman* did not highlight the war's political context, instead it showed the airstrike and Indians listening to the radio as the newscaster declared that Pakistan had attacked India and that Indira Gandhi would address the nation later that evening. *Aakraman* depicts the bravery of Indian warriors as well as the nation's residents' patriotism, particularly Muslims. It depicts a Muslim Indian soldier being apprehended by Pakistani soldiers and interrogated by Pakistani authorities. When Pakistani soldiers try to persuade him to work for Pakistan because he is a Muslim like them, the Indian soldier says, "Jai Hind," and denies the proposal. *Hindustan Ki Kasam* too keeps its gaze turned away from Bangladesh's birth. The movie intentionally indicates 'Operation Cactus Lily' and operations on the western front but avoids the eastern front scenario. In addition, *Hindustan Ki Kasam* also refuses the political context of the 1971 war as its beginning prologue; a voice-over states that:

"In war, there are no winners, only losers. When brothers fight, there is sorrow in the heart, but no anger. In retrospect, the war we had to fight with a neighboring country was similar; there was no fight with its people, but only with the military regime which has been overthrown by its own people. For that nation's brave people, we keep humility and affection in our hearts." (Chopra, 2021, pp 50)

Chopra reviewed the movie *Border* (1997), which was based on the Battle of Longewala in 1971, in the second chapter of his book. *Border* exaggerates the difficulties of Indian tasks and Indian war deaths, according to the author, and lends a sharp edge to the moral and military comparison of 'Hindu India' and 'Muslim Pakistan.' The premise of this film is not about the liberation of Bangladesh, but rather about India's defense on its western front. *Border* also lacks an epilogue that provides a historical overview of Bangladesh's formation.

The identical plot of the Battle of Longewala was used in *Vijeta* (1983), albeit from the perspective of the Indian Air Force. The film omitted all of the war's tactical and strategic facts. Even these were not shown in the movie. Like past Indian war movies, the film was required to adhere to the Indian Ministry of Information and Broadcasting's guidelines. Therefore its references to Pakistan are oblique and peripheral. (Chopra, 2021)

Amit Ranjan's research focused on the politics of Sikh representation in Bollywood rather than the politics of the 1971 war. He examined the film *Border* (1997), and observed that the director of the film illustrated the premise that Sikhs are Hindus. (Ranjan, 2020)

Ryan Shaffer investigated Indian spies in Pakistan in a paper titled "Indian spies inside Pakistan: South Asian human intelligence across boundaries." "Calling Sehmat," by Harinder Sikka, was discussed by Shaffer. This narrative was later adapted into a film called "*Raazi*." Shaffer said,

"Sikka, a retired Lieutenant Commander in the Indian Navy and later journalist, spent eight years working on the book, including interviewing the Indian spy who he based the story on and visited Pakistan twice for research. He used pseudonyms to protect the living and the real Sehmat gave permission to publish the book, despite her family's reluctance, dying in April 2018 in Rajasthan with her real name unknown to the public. R&AW, the agency she spied for, has not released any information about the case." (Shaffer, 2019, pp 733)

According to Shaffer, Sikka indicated that the spy about whom he based his novel delivered crucial information to Delhi regarding Pakistan's attempt to sink India's sole aircraft. Moreover, during the 1971 war, the spy tutored the grandson of Pakistan's president, General Yahya Khan. (Shaffer, 2019)

Pakistani researchers Nauman Sial, Yasar Arafat, and Abid Zafar conducted a study titled "Pakistan in Bollywood Movies: A Discourse Analysis." They stated that the Indian government has been using Bollywood movies as a weapon against Pakistan. The authors aimed to study how Pakistan is being portrayed in Bollywood. The researchers discussed a few movies in their study; among them, the stories of *Border* (1997) and *Hindustan Ki Kasam* (1973) have a connection with Bangladesh's liberation war. But the researchers did not discuss how the story had been portrayed in these movies; rather, they stated why these movies had been made. According to them, these movies are made to show anti-Pakistan content as it is the foreign policy of the Indian government. The authors claimed this without providing any logic or valid reason. (Sial et al., 2019)

B. Portrayal of Bangladesh:

The filmmakers of Bollywood have portrayed movies on the Indo-Pak 1971 war and Bangladesh's liberation war. As both the wars are connected, and the primary purpose of these wars was the independence of Bangladesh, it is impossible to study the literature on these 1971 war-based Bollywood movies without discussing Bangladesh's context.

According to Samir Chopra, the movies *Aakraman* and *Hindustan Ki Kasam* did not portray Bangladesh or East Pakistan in their stories. These movies clearly avoid the context of Bangladesh's liberation war. Though the movie *Aakraman* had a scene where a radio anchor informed the audience about Indira Gandhi's speech but it simply avoided Sheikh Mujibur Rahman, who is considered as the father of the nation of Bangladesh. *Hindustan Ki Kasam* also followed the same way of portraying the plot. Instead of visualizing the brutality of the Pakistan army, or the bravery of the Bangladeshi freedom fighters, the movie begins by mentioning Pakistan as India's brother. The movie also displayed Operation Cactus Lilly but it simply avoids East Pakistan or Bangladesh where it was taken place. Despite the fact that the narratives were linked, Chopra noted that the film *Border* (1997) omitted Bangladesh's liberation war. Instead, the film depicted the Indian army's historical defense against Pakistani soldiers during the Battle of Longewala in 1971. Nonetheless, it did not explain how this war was linked to Bangladesh's independence war.

Vijeta (1983) is based on the same story as the 1971 film *Longewala*. In comparison to *Border*, though, the viewpoint was different here. *Vijeta* was designed with the Indian Air Force in mind. The premise of the film was not made obvious to the audience, but a fleeting allusion to East Pakistan indicates that the plot is the 1971 war. The film did not provide any political background for the conflict, and it did not even address Bangladesh's independence war. (Chopra, 2021)

Amit Ranjan studied the movie '*Border*' and observed that many Hindus regard Sikhs as members of the same faith with whom they share a common enemy.

"In *Border*, while fighting against Pakistan, the Sikh soldiers raise the battle cry used by their last guru, Gobind Singh: *Sava lakh se ekladaunta bhigobindsinghnaamkahaun* (One Sikh is equal in strength to 1,250,000 of his enemies). Many Hindus have politicized the fact that Sikhs and Hindus historically shared a common enemy, and on this basis, they want to consider Sikhs as belonging to the Hindu faith. The holy war cry of the Sikhs invoked in *Border* is meant to highlight precisely the sentiment that, on the imperiled ground of Longewala, Sikhs join Hindus in a holy battle launched by a community of the faithful against the common enemy and in defense of national (or communal) territory." (Ranjan, 2020, pp 65)

Amit Ranjan examined the films and discussed how Sikhs are portrayed in Hindi films. He also noted that the premise of the film *Border* and the fight of Longewala were both relevant to Bangladesh's liberation war

in 1971, however, he did not analyze whether Bangladesh was accurately depicted, as his research was solely focused on the portrayal of Sikhs in Hindi cinema. (Ranjan, 2020)

Ryan Shaffer included the Bollywood film *Raazi* (2018), which is based on a genuine story, in his research. He also talked about Sikka's fiction "Calling Sehmat" on which *Raazi* was made. The film's plot had a connection with Bangladesh's liberation war. However, the author did not research the film's portrayal of Bangladesh. The film depicted Indian spy Sehmat's abilities to teach Pakistan's president's grandson, as well as gather and share information with Delhi regarding the plans of Pakistan to destroy India's aircraft carrier. Though the film informed its audiences about the Pakistani president and his plans, it was silent about Bangladesh and her struggle for freedom. (Shaffer, 2019)

Border (1997) and *Hindustan Ki Kasam* (1973) were discussed by Nauman Sial, Yasar Arafat, and Abid Zafar in their study, but it was solely from the standpoint of Pakistan. The plots of these two films have something to do with Bangladesh's liberation war. The writers, on the other hand, did not even mention Bangladesh once in their research. Instead, they asserted that these films were made in accordance with India's foreign policy. The authors believe that Bollywood filmmakers present Pakistan and Pakistanis negatively in their movies.

"As Pakistanis have clearly shown as negative individuals and have been portrayed as villain and terrorist. These individuals in the movies have involved in doing certain wrong things and they are also involved in the acts of terror and spreading fear among the general public. The movies of Bollywood are not only showing the military forces and intelligence agencies of Pakistan as negative but they are also showing the religious groups of Pakistan as negative." (Sial et al., 2019, pp 135)

However, they did not explain the context of these films or Pakistan's role in the war of 1971. (Sial et al., 2019)

Major Findings of the Study:

The major findings of the study are:

1. Bollywood as a film industry has a large following among South Asians and the countries of the South Asian diaspora, and it is rapidly gaining international recognition.
2. The Bollywood films about Bangladesh's 1971 liberation war and related events lacked historical context.
3. The Bollywood films avoided Bangladesh and its role in the 1971 conflict.

V. Conclusion

This analysis demonstrates that the political aspects of Bangladesh's liberation war have been mirrored in films, but solely from an Indian perspective. According to the studies discussed above, films depicting the 1971 war did not provide enough historical context. Previously, these movies were utilized to try to portray this historical event in accordance with Indian government rules. However, the plot of these films has been altered since the late 1990s. Nonetheless, it demonstrates that the political aspect of Bangladesh's independence war is not well represented. Not only that, but these films do not depict Bangladesh or its role in these films. The fight of 1971 was split into two parts: the Bangladesh liberation war and the India-Pakistan war. However, the second phase is inextricably linked to Bangladesh's liberation war. The impact of the 1971 India-Pakistan conflict is historically significant. As a result, the filmmakers are depicting this golden past. However, the origins of these movies' storylines are mysteriously absent. Bollywood is one of the world's biggest film industries. As a result, it has a significant impact in bringing this historical event to the attention of audiences all around the world. Hopefully, the filmmakers will give the Bangladesh segment the attention it deserves in the future.

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