

Under Construction: The Female Gaze in Women Director's Film

Abstract

Film or cinema is known as a powerful medium of communication across the world. As a result, the discussion of gender issues related to men and women in films has come up in various studies. The construction of women in the language of men in a patriarchal society results in women being seen in commercial films as neglected, omnipotent, male-dominated entities; Commodification of women is also noticeable in most cases. Because of this, it is not easy to find stories that glorify women and embody their power on the film screen. Several women filmmakers are working in the film world of Bangladesh. Therefore, it is important to see how the representation of women, women's aspirations, personal freedom, economic freedom and contribution are being highlighted in the films of domestic women producers. To find the self-identity of female characters, it is necessary to research the female gaze in films by women filmmakers. In this study the film *Under Construction* directed by Rubaiyat Hossain has been selected through purposive sampling using qualitative research method. Then the data obtained through the method of representation and semiotics is analyzed. This study shows that women have been searching for their identity in society for ages. The matter is still in process, women also want to stand tall as human beings but women are not able to come out easily from the enclosure of patriarchy. Modern day women are being stifled by tactics and cannot move forward without male support. Along with this, the trend of hindering the advancement of women by being a woman has also been observed. Women's struggle for economic independence and personal freedom continues under the control of men.

Key words: female gaze, women director, gender, film, under construction

Introduction:

Films have become commercialized worldwide. Because of this, women are often presented attractively and charmingly. It rarely matches reality. Chaki (1999) claims that women in so-called commercial films are portrayed as helpless, deprived, man-driven beings. Because in a patriarchal society, men define women in their language, and society defines both men and women. So trying to make women strong on screen is like a tough test.

A director is the most important person behind film production. According to Oscar-winning Spanish cinematographer Almendros (cited in Schaeffer, 1985: 57), the director is the driving force of a film. Again, the Italian filmmaker Antonioni (cited in Patri, 2016: 12) said, as a human being, a director has ideas, as an artist also has some imagination. Every day something new is created from what he sees. When a creator works from the pursuit of art, history emerges and

society and people's lives become involved in it, the experience gained motivates him to present the 'truth' to people (Islam, 2016).

Discussing the contribution of women filmmakers, White (White, 1990) notes that Alice Guy-Blash made the first fiction film in 1896. He directed about 100 short films in France and later 25 in the United States. Director, screenwriter, and producer Louise Webber made connections between middle-class feminism and the cultural role of film in the early twentieth century (White, 1990). After that, Dorothy Arzner made 17 films until her retirement in 1943. Ida Lupino, who transitioned from acting to directing in 1949, played an important role in feminist filmmaking and film criticism. In the first decade of the 20th century, Italian film director Elvira Notari and Nell Shipman made films focusing on the role of women in the public sphere and women's participation in the political and social spheres, labor, leisure, consumer culture, and women's contribution to the formation of national identity. Later, several women filmmakers became known through European art films, French filmmaker Agnes Varda being one of them.

In the Indian subcontinent, women filmmakers such as Mia Nair, Vijay Nirmala, Deepa Mehta, Aparna Sen, Prema Karnath, Harpreet Kaur have produced women-centric films (Representation of Men and Women in Mainstream Bengali Films by Women Filmmakers, 2011, p. 7). However, Bhats said that India's first female producer was Fatima Begum (Vats, 2013). He said, Fatima initially worked with film directors Ardeshir Irani and Nanubhai B. Desai, later forming her own company, Fatima Films. Apart from this, South Indian Pallavi Bhanumati Ramakrishna collaborated in the production of over two hundred films; she is remembered for her bold portrayal of female sexuality and desire (Vats, 2013). In the 90s, the story of women's independence and rights emerged in Mira Nair's films. Indo-Canadian film director Deepa Mehta's film deals with the story of women's personal freedom, individuality, and humanity.

Hayat (2009) in a discussion about the history of film in Bangladesh said that no film industry developed in Dhaka from 1896 to 1956, there were some isolated works. *Sukumari* (1927-28) and *The Last Kiss* (1931) were the first films produced under the initiative of the Nawab family of Dhaka (Nasreen and Haque, 2008). Later, 14 years after the release of the first talkies film *Mukh O Mukhosh*, Rebecca became the country's first female filmmaker (Sayem, 2021). After that, Nargis Akhtar, Kohinoor Akhtar Suchanda, Kabri Sarwar, Rubaiyat Hossain and many others made their debut as filmmakers.

Those involved in the film industry are not interested in criticizing the prevailing norms of the society for profit (Islam, 2014). As a result, the traditional way of thinking is expressed in films. In this attempt to maintain the status-quo, the media does not think of bringing about any change that results in a change in the psyche of the audience (Vasin, 2003).

According to Mulvey (cited in Haq, trans., 2007: 123), most commercial films portray men as the main dominating force or savior in difficult situations, while women are portrayed as the cause of happiness and sadness in men's minds.

There have been several studies on gender sensitivity in Bangladeshi films. Although it discusses the attitude towards women, male-female relationship, third gender, etc., the absence of discussion related to female gaze is noticeable. Therefore, the purpose of the research on the

female gaze in the films of Bangladeshi women filmmakers is to determine their own reactions about the economic freedom, individual freedom and sexuality of women in these films in a patriarchal society. Abdolmaleki (2013) said, female gaze is the opposite of male gaze; the term is primarily used to refer to the elimination of patriarchal power imbalances and the creation of gender equality in cultural representation. Soloway (cited in Deck, 2019: 11) says that the female gaze strengthens the emotions and characters of the story in the film. Foster (cited in Deck, 2019: 11) notes that discussions of the female gaze often analyze what is not shown and what is refused to be shown in the story.

Under Construction (2015) film is analyzed and reviewed in the socio-economic context of Bangladesh and an attempt has been made to look at women through the eyes of women and bring out the social and psychological issues between men and women.

Objectives and Rationale of the Study:

Regarding films made by women, May (cited in Mulvey, 2001: 9) says that after the First World War, Hollywood films presented a new type of woman who wanted to leave the home and seek employment to live independently. Yet they are presented as sexually attractive in short stature. An artist has the ability to influence society through his creations, so his social responsibility is high (Choudhury, 2015). Filmmakers, writers, dramatists, painters, musicians etc. can take the society forward through their responsible behavior and actions. As such, it is important to see how the country's female filmmakers are presenting women as film artists and how they are highlighting women's aspirations, individual freedom, economic independence and contribution. Therefore, there is a need to discuss the female gaze in the films of Bangladeshi women filmmakers.

Research Questions:

In discussing the female gaze in films by women filmmakers, the research is guided by the following questions:

1. Women's aspirations, personal freedom and economic freedom have been revealed in the film?
2. How is the transformation of women in the films of women filmmakers in a patriarchal society?

Literature Review:

There have been few studies on the representation of women in films by women filmmakers within and outside the country. Deck (2019) states in his research that women are presented as sexual objects when films are made from a male point of view, less so when made by a woman. The story attempts to hold the viewer's attention to the female character's perspective and the emotions of the story through the female gaze, rather than portraying women as powerful and male characters as sensual objects.

Sarkar (2012) analyzed female-centric Hindi films and showed that the actresses cast in such commercial films were all known in the industry as 'beautiful and glamorous'. Everyone falls into white skin and traditional definitions of beauty. Songs, film locations everything is brilliant. In

contrast, art films did not present actresses with traditional beauty, did not have unnecessary music and tried to show scenes of women's oppression very realistically.

In discussing the female gaze in romantic comedies, Cohen (2010) says that in such stories, emphasis is placed on the heroines' clothes, makeup, hairstyles, and their surroundings. The naked female body is rarely presented as attractive here.

Bhowmik (2009) in his research on the representation of women in women's films has shown that women are traditionally presented in addition to being presented as products. For example, mother, wife, secretary etc. Women's identities are formed through men and female characters are omnipresent.

Theoretical Framework:

Understanding the female gaze in research requires a discussion of the Austrian psychologist Sigmund Freud's theory of psychoanalysis.

According to Palczewski, DeFrancisco, & McGeough (2019), psychoanalytic theory primarily deals with how the thoughts and memories of the human subconscious mind influence human activities, cognitions, and beliefs. Although Sigmund Freud used it as a method of psychotherapy, it is relevant in discussions of gender and sex identity formation.

Freud (cited in Bhattacharya, 2014: 57) stated that, the human mind is divided into three parts, these are - primitive (Id), ego or reality (Ego) and mastery (Superego). Baran and Davis (2015) stated that individual's personality and behavior are influenced by these three states of mind. Primitiveness seeks to fulfill the primordial intentions or desires of the human mind. The ego reconciles the conflict between the primal or dark part of the mind's immoral desires and the mastery or conscience. But these desires do not die. They remain in the unconscious part of the human mind and try to get out of it. The psychic force that works to bind this repressed desire is what Freud called the 'counter-cathetic force' (Raychoudhury, 2014).

From a feminist perspective, gender is not a physical phenomenon, but is formed and influenced by social processes. Chodorow (1991) states that Freud theorized gender in a patriarchal society from a patriarchal perspective. Woman is seen as the object and the subject; in patriarchy, the subject type is seen in such a way that women are presented as objects and the female subject form does not emerge, according to Chodorow (1991).

In view of the above discussion, the conscious and subconscious aspects of women's minds in the films of women filmmakers have been analyzed through this theory.

Sampling and Research Methods:

The film *Under Construction* (2015) directed by Rubaiyat Hossain was selected through purposive sampling in qualitative research method. Set in an urban backdrop, the film follows the life stories and struggles of three types of women in the society. It is an offbeat genre film. If a film is made outside of artistic production and traditional story, it is called off beat film (Nasreen & Haq, 2008). The film referred to here was personally watched by two researchers,

taking notes as necessary. At this time dialogue, decoration, expression, image are seen. Then the data obtained through the method of representation and semiotics is analyzed.

Representation:

According to Jamaican-born Marxist sociologist and cultural theorist Hall (1997), representation is the meaningful representation of ideas existing in people's minds. As a result of the connection between language and ideas, ideas about all things in the world come before people. Just as a person creates meaning about other people or things in front of him, he also creates meaning about abstract things like God, suffering, love, etc. Ideas are communicated through written words, sounds and images, called symbols. People of the same culture and language create and exchange meanings of persons, objects and events through symbols. It has three approaches – reflective, voluntary and constructive. The reflective approach is that meaning is embedded in things, people and events in the world. Voluntary means that the author imposes his own meaning on a person, object or event through his language. And in the constructivist approach, objects do not provide meaning on their own, but individuals construct meaning through ideas and symbols and impose that meaning. According to Fairclough (cited in Gayen, 2013: 57), the representation of the topic to be analyzed needs to understand what topics are discussed, what topics are not, and what topics are being represented and what their context is. For this reason, he questions the construction of familiarity with subjects or events and the manner of their presentation. When discussing representation, the idea of semiotics comes to the fore. According to Kuller (cited in Hall, 1997: 16), according to the Swiss linguist Ferdinand de Saussure, the production of meaning depends on language. Language is a sign system, that is, representation is understood in terms of how words in language function as signs.

In this way, in the discussion about female gaze and Bangladeshi women's films, the concept of the text produced in the film is obtained through the representation.

Data (Film) Analysis:

The story of the film *Under Construction* (2015) revolves around three female characters. Theater worker Roya Hasan is the central character of the film, whose life revolves around the story of her mother and housekeeper Mayna.

An analysis of the film shows that,

Dress and Grooming:

The film has seen a variety of costumes depending on the character and environment. But there was no excess in decoration. For example, when Roya is Sameer's wife, a housewife of a high-class family, she is wearing sarees, t-shirts, pants, skirts. When going out, they wear saree, salwar-kameez, fatua. Roya's mother scolds her for wearing modern clothes. Later she goes to meet her mother dressed in desi clothes. The colors of his clothes are not very bright, much like Roy's life is pale. Roya is seen in brightly colored clothes only during chats and intimate moments with Imtiaz. Roya's presentation in intimate moments is appealing. Roya's mother is

modestly dressed. They came forward in light colored clothes and sometimes in black veils. He put clothes on his head. Mayna's dress is simple. But young people are shown in brightly colored clothes. Also, the girl is shown to be quite tidy while staying at Roya's house. Again after marriage when she stays in the slum, Mayna is seen in dirty clothes and light clothes.

The makeup or dress of these three female characters is not shown excessively. However, the dress of the girl named Mehjaben, proposed as the new Nandini, stands out.

Suppression of Desire:

After the announcement that a new actress will play the role of Nandini, Roya wants the character Nandini to write and direct the play herself. But she is never heard to say this in front of Samir or his troupe. Also she does not protest when the director of the troupe, Russell, talks about the new actor to play Nandini. Roya wants to break the old Nandini that she is playing and make a new version of Nandini. She wants to do something big in the theater arena, doesn't want to have children for now - Roya keeps it in her mind without saying it out loud. Beat yourself up with life.

Samir, Roya's husband, busy with work, only fulfills his duties towards his wife, but does not try to understand Roya's mind. When asked if Roya will leave the theatre, Samir reluctantly says, Roya can leave if she feels like it. But doesn't encourage Roya for acting on a grand scale by valuing her emotion. Roya also doesn't express the stories of her affection, love or loneliness. Roya feels alone in his relationship with Samir - physically and emotionally. One day when he went to his mother's house and lay down on the bed, she imagined Samir next to him, but the next moment she saw a big snake instead of him. That is, Samir is shown as poisonous and cunning to Roya. Samir indeed skillfully manages Roya as himself. What Freud (cited Bhattacharya, 2014: 62) called projective identification? But Roya does not protest Samir's words. She silently validates Samir's activities. She does not bring forward the unpleasant truth. Roya's behavior manifests Freud's concept of masochism.

She suppresses her desires. Late on the loneliness is alleviated by Imtiaz. One who understands theatre, with whom she has similar thoughts? As a result, Roya got into a relationship with Imtiaz while Samir was out of the house, one night. Although it is unethical according to social norms, Roya's primacy of mind prevails in this case. As Freud (1915) said in this regard, the instinctive desires of man in the unconscious mind seek only the means of satisfaction.

Again Roya's mother believes that her husband will return one day. She praised his ex-husband in front of her daughter's husband explained that she could not get out of the patriarchal mentality. Even though his ex-husband found his happiness, she spent her life alone. She tied herself in religious values and rituals. Also could not clearly express her pride and regret towards her children. Thus trying to become a good wife by suffering herself makes her also masochist.

Roya's maid Mayna's priority in life is having a good husband. As a result, she falls in love with liftman Sobuj, and becomes pregnant before marriage. She doesn't get a dream life like a movie heroine, but she wants to create her own dream world. So without informing Roya she gets involved in love affair. But Sabuj doesn't want to keep her near Roya. For this reason after

getting married, she came to the slum with Sabuj. Mayna takes a job in a garment factory for her child's future. Mayna's character has a comfort zone with Roya. But thinking about her future, she did not protest against Sobuj's decision, she thinks if Sobuj divorces her, their children will not be able to survive in society. As a result, Mayna herself chooses a life of struggle.

Meanwhile, Roya doesn't want to leave Mayna, the only companion of her loneliness. To win back Mayna, Raya presents Mayna with expensive gold jewelry as a wedding gift. But Mayna does not even dare to keep the jewels close. She lets Roya keep them so that Sobuj can't take them. According to Haque (2014), while gold was once considered an important savings for housewives in India, women still consider gold as a savings for emergencies. In Mayna's case the fact indicates that the Sobuj will break this savings. Mayna therefore takes precautions. Sarkar (2014) said, lower class people are dependent on upper class. Their protest against deprivation is driven by fleeting and immediate emotions. But Mayna wants a better future for the unborn child. That desire keeps her alive, keeps her going.

Economic and Personal Freedom:

Roya's mother is independent in the film. When Roya says that girls have a separate world apart from marriage, she also reminds Roya that she runs the family on her own earnings, not waiting for anyone like Roya. Even after studying, Roya is dependent on her husband's money. As her husband has money, she is able to work in theater comfortably. In fact Roya has no answer as to why she has not become independent even after all these years. But her maid voluntarily left the house and tried to be financially independent. At this point, Roya prepares herself. She started to try to establish her identity as a director and actress.

One phase of Roya's life is seen to be controlled by another. Roya tidy up Samir's towel, pack the bag, cook and feed him. However Samir forces his decision on Roya. He also does not give any appreciation to Roya's qualities and work. Meanwhile, Samir neither encourages Roya nor hinders her in any matter. But he seeks physical pleasure from Roya as per his needs. Samir tells Roya to leave the theater and have a child. When Roya told that she is not ready to have children, her husband reminds her that Roya is getting older. Besides after Mayna leaves, Samir asks to hire a cook if Roya doesn't get a chance to cook due to work pressure, trying to fill in some kind of guilt in Roya.

Compared to Roya, her mother gets the opportunity to practice personal freedom. This woman who has been abandoned by her husband has arranged herself according to her needs. Roya's maid Mayna has found her love. When Roya wanted to interfere in her life she protested. Mayna has learned from life that no matter how hard she tries, she cannot be like Roya. So she has to make her own arrangements. Although her husband Sobuj demanded that Mayna should follow his word to stay with him. Mayna lives by adapting to this demand. Thus, by letting go to maid job, she is freed from the dependence on them.

Pleasure of Gaze:

Pleasure of Gaze is observed in a few scenes in *Under Construction*. The introduction of new actress Mehzabeen as Nandini or the intimate moments between Roya and Imtiaz is highlighted here. Regarding the gratification of looking at films, Mulvey (quoted in Haq, trans., 2008) states that film images offer many potential satisfactions, one of which is scopophilia. Many times the feeling of being watched by someone also creates joy. Freud associated scopophilia with viewing someone as an object with a controlled and inquisitive gaze. Films create the illusion of seeing the private lives. At the same time, the repressed desires of the audience are revealed through the film. The result is that the viewer is satisfied, but creates scopophilia in a sexual way. They want to understand the human body, face, structure on the screen, the relationship with the surrounding environment, and the person's presence outside the screen. The feelings between the image and the image itself are revealed in the film and the audience enjoys it.

In addition, the male applies his fantasy to the female body. As a result, women are simultaneously seen and displayed. Through scopophilia, the viewer's control and authority over the women in the screen is established. Despite telling the story of a woman as the central character, the director is stuck in a patriarchal attitude here. That is why scene where the Mehzabeen sitting on the seat in the dressing room of the theater is presented as appealing. When Roya's husband is out of Dhaka, Imtiaz and Roya's intimate moments show Roya as appealing through her makeup and get up. In this case her appeal becomes for the male character. Here both men use their desired women as per their needs. Even though Roya decided to get involved with Imtiaz, she never told Samir about her feelings. Thus Raya is portrayed as male controlled and mentally weak character. Through this, male audience control is also established over Roya in this film.

Discussion

Society is establishing women as weak and controlled objects based on physiological differences. Film critic Laura Mulvey discussed the representation of women in films and the patriarchal view of women from a feminist perspective through the concept of male gaze. Through this theory, it can be understood that the current patriarchal social system is mainly based on the idea that men hold about the society, the people of the society and all their functions. A woman's beauty is made more significant than her talent or ability. Films are constructed with male audience in mind or entertainment of male audience. In this regard, Amin (2020) said, a study conducted by Plan International analyzed the representation of women in 55 films from 20 countries, where it was found that only five percent of women are behind the camera and the female characters in the film do not have their own identity or recognition. The tendency to present them as objects in films is noticeable. In order to change this idea, multi-faceted research was started on the films of women filmmakers. Where the construction of women from a woman's point of view gains importance.

Under Construction, directed by a woman, tells the story of a woman trying to become a 'man'. Taking into account the mindset of the general male audience, an attempt has been made to present the female characters in a sophisticated and rational way, in terms of the character's

needs, rather than presenting them in unduly scantily clad or over-dressed ways. Here we see an attempt to match the concept of women's self-identity with urban development. Just as the under-construction modern infrastructure builds the modern city, the courage of women will build the new society - such a message emerges here. However, in this story of Rubaiyat Hossain's film, the female characters could not completely come out of patriarchy. Roya's character was theatrical but she was not shown from the lead position. At first the theater is run according to the wishes of the male team leader, then she tries to align itself with the wishes of Imtiaz. And in family life, she lives according to the wishes of his husband.

Roya is seen taking a tough decision according to the situation at the very end of the film. Suppression of desire and ambivalence have been revealed as characteristic features of women. The conflict between reality and personal desire is seen here. Roya's struggle to shape his own ideas is quite weak. In addition, a woman's own decision-making power is also influenced by another woman. Roy's girlfriend goes abroad with her husband for higher education. After giving birth there, she tries to establish the idea that 'motherhood is the most important thing in the world'. Application of talent in higher education and workplace seems less important to her which makes Roy's decision making shakier.

The representation of women in the film has been appealing at times. Previous researchers have discussed about the beautification of women on screen, also seen in the film. Apart from this, the director did not allow the woman to have the right to give her own opinion in her family, but showed cases like being dependent on another man outside the family. According to Freud (cited Bhattacharya, 2014: 57) - analysis shows that women carry the intention or desire in their mind. But his ego does not allow him to express it. However, the character Raya develops a relationship with Imtiaz, bypassing morality. But can't get out of male dominance. Childbearing is presented as a common practice of the society but the issue of women's ability to take the decision to have children is not strongly presented in the film.

The concept of gender is shaped and influenced by a social process; in that sense, the film shows that there are men who work outside the home, but women are doing housework as well as outside work. Roya does theater but manages the housework, Roya's mother manages the house, Maina is pregnant while working in a garment factory as well as housework. Samir or Imtiaz - no male character is involved in housework in this film. Through this an aspect of patriarchy is established here. Where housework is not for men, but actually for women.

At the same time, the tendency of women to hinder progress by being women has emerged in this film. Roya's mother also dislikes Roya's theatrical, modern clothes. Even though Roya is a modern woman, she is not revolutionary. Again, women lag behind in terms of economic independence. As Roya is not earning her own income due to Roya's rich husband, Roya's father leaves Roya's mother and Maina seems to become self-reliant to survive.

In this film, the character of women, the confidence of women is shown under construction. That is, women want to break the shackles and come out. Her personality, economic freedom are all under construction. But a director is a creator of his or her world. He or she can frame a woman in a different mold if they want. But here in various scenes, she restricts women to the roles of

wife, mother and lover. The stereotypes imposed on women in society come back again and again in this film. At various times, the dialogues between the characters discuss topics such as cooking, organizing the husband's belongings, women's success in having children. Besides, women have been made appealing through the lens of the camera. Thus, Rubaiyat Hossain as a director could not show her art from a different perspective. Here the three female characters were psychologically weak. Their emotions, feelings and struggle to be established in society did not emerge as much as it should have. As a result, it becomes clear that the director herself still maintains a patriarchal attitude towards the concept of female gaze.

Conclusion:

An important aspect of the film *Under Construction* is its attempt to highlight women's search for self-identity and empowerment. The film made by a woman director could not completely escape patriarchy. This movie keeps bringing up the social preconceptions that are placed on women. In addition, women have been rendered attractive by the camera. As a result, Rubaiyat Hossain was unable to present her art in a constructive way. Though an attempt has been made to break the traditional social view of women through various statements. At the same time, efforts have been made to ensure women's independent expression and decision-making ability. However, the more women filmmakers can tell stories of women's empowerment by breaking out of the age-old patriarchal ideology, the more it will play a positive role in society.

References:

1. Abdolmaleki, K. (2013). The Female Gaze in "The Blind Owl" by Sadeq Hedayat and "Lost Highway" by David Lynch. *International Society of Iranian Studies*, 46 (6), 903-919. Retrieved from <https://www.jstor.org/stable/pdf/24482901.pdf?refreqid=excelsior%3A4e61c7a6f4d0114837a798ef29b6f226>
2. Amin, N. (2020, April 30). Women's nature in films. *Prothom Alo*. Retrieved from <https://www.prothomalo.com/life/%E0%A6%9A%E0%A6%B2%E0%A6%9A%E0%A7%8D%E0%A6%9A%E0%A6%BF%E0%A6%A4%E0%A7%8D%E0%A6%B0%E0%A7%87-%E0%A6%A8%E0%A6%BE%E0%A6%B0%E0%A7%80-%E0%A6%AA%E0%A7%8D%E0%A6%B0%E0%A6%A4%E0%A6%BF%E0%A6%95%E0%A7%83%E0%A6%A4%E0%A6%BF>
3. Bhattacharya, S. (2014). *The ego in Freud's view*. In Pushpa Mishra (Ed.), Sigmund Freud (pp. 56-78). Calcutta, India: and Mushayera.

4. Bhowmick, B.C. (2009). *Women on Screen: Representing Women by Women in Bangladesh Cinema*. Dhaka, Bangladesh: Bangladesh Film Archive.
5. Baran, S. J., & Davis D. K. (2015). *Mass Communication Theory: Foundations, Ferment and Future*. Cengage Learning.
6. Chaki, S. (1999). *Various writings about movies*. Kolkata, India: National Book Agency Pvt Ltd.
7. Chowdhury, Q. (2015). Social responsibility of the artist. *Prothom Alo*. Retrieved from <https://www.prothomalo.com/onnoalo/%E0%A6%B6%E0%A6%BF%E0%A6%B2%E0%A7%8D%E0%A6%AA%E0%A7%80%E0%A6%B0-%E0%A6%B8%E0%A6%BE%E0%A6%AE%E0%A6%BE%E0%A6%9C%E0%A6%BF%E0%A6%95-%E0%A6%A6%E0%A6%BE%E0%A7%9F%E0%A6%BF%E0%A6%A4%E0%A7%8D%E0%A6%AC>
8. Chodorow, N. J. (1991). Freud on Woman. In J. Neu (Ed.), *the Cambridge Companion to Freud* (pp. 224- 238). Cambridge, UK: Cambridge University Press.
9. Cohen, P. M. (2010). What Have Clothes Got to Do with It? Romantic Comedy and the Female Gaze. *Southwest Review*, 95 (1/2), 78-88. Retrieved from <https://www.jstor.org/stable/43473039>
10. Deck, M. (2019). *Reframing the Gaze: How Women Filmmakers Influence the Portrayal of Women On-Screen*. Retrieved from https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/25010/Final_Thesis-Deck.pdf?sequence=1&isAllowed=y
11. Gayen, K. (2013). *The construction of women in liberation war films*. Dhaka: Bengal Publications.
12. Freud, S. (1915). *General Psychological Theory*. New York, USA: Macmillan Publishing Company.
13. Hall, S. (1997). The Work of Representation. *Representation Cultural Representations and Signifying Practices*. London, UK: SAGE Publication Ltd.
14. Haque, A K E. (2014, May 12). Speaking of gold. *Banik Barta*. Retrieved from <http://acdonline.org/wp-content/uploads/2015/04/%E0%A6%AC%E0%A6%A3%E0%A6%BF%E0%A6%95-%E0%A6%AC%E0%A6%BE%E0%A6%B0%E0%A7%8D%E0%A6%A4%E0%A6%BE--%E0%A6%B8%E0%A7%8D%E0%A6%AC%E0%A6%B0%E0%A7%8D%E0%A6%A3-%E0%A6%A8%E0%A6%BF%E0%A6%AF%E0%A6%BC%E0%A7%87-%E0%A6%AF%E0%A6%A4-%E0%A6%95%E0%A6%A5%E0%A6%BE.html>

15. Haq, F. (2008). Feminist Film Theory: A Review. *somewhereinblog*. Retrieved from: <https://www.somewhereinblog.net/blog/fahmidulhaqblog/28773144>
16. Hayat, A. (2009). *Films in Old Dhaka (1896-1956)*. Dhaka, Bangladesh: Ettadi Prakash.
17. Islam, A B M S. (2016). Heroine News: A Sociological Analysis. *Magic Lantern*, 10 (5), 22-28.
18. Islam, A. A. (2014). *Bangladesh in the film of Bangladesh*. Dhaka, Bangladesh: Bhashachitra.
19. Mulvey, L. (1975). *Visual Pleasure and Narrative Cinema*. Retrieved from <http://www.columbia.edu/itc/architecture/ockman/pdfs/feminism/mulvey.pdf>
20. Mulvey, L. (2001). Unmasking the Gaze: Some Thoughts on New Feminist Film Theory and History. *Lectora: Revista de Dones i Textualitat*, 7, 5-14. Retrieved from <https://ddd.uab.cat/pub/lectora/20139470n7/20139470n7p5.pdf>
21. Nasreen, G. A., & Haq, F. (2008). *Bangladeher Cholochitro Shilpo Songkote Janasangskriti*. Dhaka, Bangladesh: Shrabon Prokashoni.
22. Palczewski, C., DeFrancisco, V. P., & McGeough, D. D. (2019). *Gender in Communication: A Critical Introduction*. London, UK: SAGE Publication Ltd.
23. Patri, P. (2016). *About the movie*. Kolkata, India: Day Publishing.
24. *Representation of men and women in mainstream Bengali films made by women filmmakers*. (2011). Dhaka, Bangladesh: Dhaka University.
25. Sarkar, V. (2014). *The life of the lower class in the drama of Bangladesh*. (MPhil Thesis, Dhaka University, Dhaka). Retrieved from <http://repository.library.du.ac.bd:8080/bitstream/handle/123456789/653/%E0%A6%B8%E0%A6%B0%E0%A6%95%E0%A6%BE%E0%A6%B0.pdf?sequence=1&isAllowed=y>
26. Sayem, K. M. (2021, June 6). Female Filmmakers of Bangladesh have Made Their Mark in the Industry. *UNB*. Retrieved from <https://unb.com.bd/category/Entertainment/female-filmmakers-of-bangladesh-have-made-their-mark-in-the-industry/72846>
27. Sarkar, S. (2012). *An Analysis of Hindi Women Centric Film*. (Master's Thesis, University of Louisville, USA). Retrieved from <https://ir.library.louisville.edu/cgi/viewcontent.cgi?article=2264&context=etd>
28. Schaefer, D. (1985). Review: Diary of a Cameraman by Nestor Almendros. *Film Quart*, 38 (4), 57. Retrieved from <http://fq.ucpress.edu/content/38/4/57.1>
29. Vasin, K. (2003). *Understanding Gender*. New Delhi, India: Woman Unlimited.

30. Vats, R. (2013). 100 Years of Indian Cinema: The First Women Directors. *News18*. Retrieved from <https://www.news18.com/news/india/100-years-of-indian-cinema-the-first-women-directors-599939.html>
31. White, P. (1990). Feminism and Film. In J.Hill and P.C.Gibson (Ed.), *The Oxford Guide to Film Studies* (pp. 117-130). London, UK: Oxford University.

UNDER PEER REVIEW