

ORIGINAL

Women Empowerment in War and nation Building on the Basis Tahmima Anam's trilogy

Empoderamiento de las mujeres en la guerra y la construcción de la nación según la trilogía de Tahmima Anam

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ABSTRACT

Introduction: this study explores the representation of women's empowerment during the 1971 Liberation War of Bangladesh, as portrayed in Tahmima Anam's trilogy—A Golden Age (2007), The Good Muslim (2011), and The Bones of Grace (2016). It examines how women transcended traditional gender roles to actively engage in the national struggle, making significant contributions to both the war effort and the post-war nation-building process.

Method: a qualitative textual analysis of the selected novels was conducted, framed by theoretical perspectives on gender and nationalism by Nira Yuval-Davis and Floya Anthias. The study critically explores key themes related to women's resistance, empowerment, and their evolving roles in societal transformation during and after the war.

Results: the analysis reveals that the Liberation War created unique opportunities for women to challenge patriarchal norms and assert their agency. In Anam's trilogy, female protagonists are depicted as pivotal figures in combat, resistance movements, and post-war social reform. However, despite these active contributions, post-war narratives often marginalize their roles, reflecting societal tendencies to overlook the achievements of women in national struggles.

Conclusions: the study concludes that Anam's trilogy redefines women's roles during wartime, presenting them as empowered agents of change. It stresses the importance of recognizing and documenting women's contributions to national struggles, underscoring their resilience in overcoming gendered barriers amidst historical and social upheavals.

Keywords: Women Empowerment; Bengali Women; Liberation War of Bangladesh; National Struggle; Patriarchal Boundaries.

RESUMEN

Introducción: este estudio explora la representación del empoderamiento de las mujeres durante la Guerra de Independencia de Bangladesh de 1971, tal como se retrata en la trilogía de Tahmima Anam—A Golden Age (2007), The Good Muslim (2011) y The Bones of Grace (2016). Examina cómo las mujeres trascendieron los roles tradicionales de género para participar activamente en la lucha nacional, contribuyendo significativamente tanto al esfuerzo bélico como a la construcción de la nación en la posguerra.

Método: se llevó a cabo un análisis cualitativo de los textos de las novelas seleccionadas, enmarcado en las

perspectivas teóricas sobre género y nacionalismo de Nira Yuval-Davis y Floya Anthias. El estudio explora críticamente los temas clave relacionados con la resistencia de las mujeres, su empoderamiento y sus roles en la transformación social durante y después de la guerra.

Resultados: el análisis revela que la Guerra de Independencia brindó oportunidades únicas para que las mujeres desafiaron las normas patriarcales y afirmaran su agencia. En la trilogía de Anam, las protagonistas femeninas son retratadas como figuras clave en el combate, los movimientos de resistencia y la reforma social en la posguerra. Sin embargo, a pesar de estas contribuciones activas, las narrativas posteriores a la guerra tienden a marginar sus roles, reflejando las tendencias sociales de pasar por alto los logros de las mujeres en las luchas nacionales.

Conclusiones: el estudio concluye que la trilogía de Anam redefine los roles de las mujeres durante la guerra, presentándolas como agentes empoderadas de cambio. Se destaca la importancia de reconocer y documentar las contribuciones de las mujeres a las luchas nacionales, subrayando su resiliencia al superar las barreras de género en medio de los cambios históricos y sociales.

Palabras clave: Empoderamiento de las Mujeres; Mujeres Bengalíes; Guerra de Independencia de Bangladesh; Lucha Nacional; Límites Patriarcales.

INTRODUCTION

Bangladeshi women have been empowered from the country's inception through a variety of activities relating to family care, humanity, society, and national affairs. Tahmima Anam depicts these heroic deeds of women in the Bangladeshi Liberation War (in 1971) through her writing; a different picture that women are no longer oppressed in Bangladesh, rather they can support themselves as well as family, society, and state.

⁽¹⁾ The novels emphasis on women's private battles to maintain family unity sheds light on definitions of home in terms of mother-child bonds and geopolitical conflicts that establish new frontiers within domestic and national settings.⁽²⁾ This implies that Bangladeshi women's experiences and memories as empowered agents of change and transformation are erased and disguised in mainstream frameworks as irrelevant and undeserving of epistemic attention.⁽³⁾ It examines altering conceptions of home and identity during nation-fragmentation, and during the politically tumultuous period of the Bangladesh Liberation War. Women redefine themselves within the intense crises of the civil war.⁽⁴⁾ They fought alongside males against West Pakistani forces in the Bangladesh Liberation War, demonstrating their heroic and political role.⁽⁵⁾ Even they no longer think themselves inferior and are prepared to battle; they can easily bear the given labels.⁽⁶⁾ According to Anam, the novel tells the events of Bangladesh's freedom movement through the prism of a widow. The trilogy explores the challenges of developing a feminine and national identity in the context of masculine hegemony and nationalistic movements, without explicitly stating so.⁽⁷⁾ Aman's trilogy has reframed the long-held perception of women throughout wartime.

Nevertheless, in most of the Bangladeshi writings, women are depicted as dominant, exploited, subaltern, and war victims while men as stronger, decision makers, rational, and protective. ⁽⁸⁾ rightly states war experiences and contributions by women were marginalized to institutionalize the male monopoly over the annals of war, 'even voices of those who had been sexually violated and paid the highest price to gain the country's freedom have been silenced. Most of the fictional narratives of the post-conflict era portray women as victims of intensified physical and psychological abuse as well as institutionalized misogyny.⁽⁹⁾ Anam's work explores the aftermath of partition in the South Asia, but prioritizes personal relationships over historical events.⁽¹⁰⁾ Anam's work highlights the challenges faced by strong female characters in their pursuit of self-empowerment. In a patriarchal system, female bodies are usually cursed and blamed for mishaps.⁽¹¹⁾ However, to defending their feminine identity against the chances of today's androcentric society, they tend to establish their national identity in Bangladesh, despite having an ethnic, linguistic background, and another cultural barrier. Now women are empowering themselves through a united struggle to the force that exploits them sexually, economically, and socio-political arena. In Anam's trilogy, some women respond to the need for other women to share their stories to fight human rights abuses and encourage other women to fight for their rights.

Tahmima Anam's novels; *A Golden Age* (2007), *The Good Muslim* (2011), and *Bones of the Grace* (2016) disclose the dynamics of women's lives as well as their heroic deeds. Particularly, her works highlight women's life before, during, and after the Liberation War of Bangladesh.⁽¹²⁾ In Anam's works, female protagonists experience a strong sense of empower during the Bangladeshi liberation war in 1971. However, they continue to face challenges from oppressive gender standards long after the war, which is depicted via their rebellious actions. In her trilogy, women confront the harsh social realities of today's Bengali patriarchal society. The liberation war in Bangladesh gives women unexpected opportunities to empower themselves within the patriarchal frameworks established by gender-specific nationalist rhetoric in the novels, and the many ways that Anam portrays by

applying for their gender roles, women must also resist the restrictive limits of those roles.⁽⁷⁾ Women's struggles are still often overlooked by society, despite their ongoing efforts to overcome obstacles and achieve success, which is often suppressed by the very same society. Thus, through the leading characters, Anam pulled out the reality of women's oppression and shows own fighting which proves their empowerment.

Empowering Women through the War and National Struggle in History

Women's active participation in war and national struggle is nothing new. There are several photographs of women who actively participated in different conflicts throughout history. Many women, both physically and psychologically, play an important role as active agents and are willing to participate in combat and military activities. The history of the Indian independence struggle towards the British monarch would be incomplete without noting women's efforts. Women's contributions to the Indian movement are significant. They fought with great zeal and unwavering courage, enduring innumerable tortures, abuses, and obstacles to bring us freedom. Women play an important role in the various historical stages of the Indian independence movement (1857-1947). Women were empowered through various Indian movements that led to independence, such as the First War of Independence (1857-58), the Jalianwalabagh Massacre (1919), the Non-cooperation Movement Launched (1920), civil disobedience, the Dandi Salt March (1930), and the Quit India Movement (1942).⁽¹³⁾ ⁽¹⁴⁾ states that after the majority of men's independence fighters were imprisoned, women volunteered and took over the battle. He also claims that Hindus, Muslims, Sikhs, Christians, and all other brave sons and daughters of India battled together to overthrow the British. Some women try to create groups and awareness, while others 'She was responsible for awakening the women of India'.⁽¹⁵⁾ Depicting women's involvement in different independent conflicts throughout history.

Augustina de Aragón, a Spanish heroine, played an important role in Spain's War of Independence during the Peninsular War (1808-1814). She exhibited both courage and boldness towards the French, preventing the Portillo Gate from falling into their hands.⁽¹⁶⁾ During World War I, many women empowered and participated as volunteers in the armed forces and fought in battles. According to ⁽¹⁷⁾, women actively participated in the Soviet army-

Women performed support tasks and fought in combat. They served in a variety of roles, including riflemen, armed platoon commanders, gunners, and demolition troops. The majority of the women joined the regular forces. However, some people served in all-female units.

During the First World War, American women empowered and engaged in different activities; they were primarily employed. ⁽¹⁸⁾ writes that "the work patterns of white and black women changed markedly during the war". During World War II, many women served in the Red Army and Air Force.⁽¹⁹⁾

Approximately 800 000 women had served, accounting for 25 % to 30 % of the whole workforce (although few had reached commission level). They first worked in supply, management, and medical services, but many later became snipers, machine gunners, tank crews, aircrews, and paratroopers in the Army of the Air, as well as partisans in the occupied regions.

⁽²⁰⁾ states that even in the twentieth century, American women's organizations continued to provide women with an opportunity and rationale for a role outside the private boundaries of their homes.

Theoretical framework

This paper underpins the theory of Gender and Nation. Nira Yuval-Davis is the main proponent of the theory. According to Nira Yuval-Davis (1999), man, women, or anyone can join in war and national struggle for the safeguard of nation, and nations and nationalism were developed elsewhere. War of independence demands involvement of a mass of nameless, faceless, obedient, and passionate nationalists for its success.⁽²¹⁾ Therefore, a combine effort of man and women is very necessary for a successful movement or for a national struggle. The Liberation War in Bangladesh offers women empowerment in strategic opportunities to actively participate in the war and national movement, as well as to fulfil their gender roles by escaping the patriarchal boundaries of society. The activities of the Liberation War in Bangladesh are pushing women to implement their power. The research will go through the analysis of female characters who were involved in the Bangladeshi independence war, the national struggle, and social reforms. This study specifically examines the themes in which writers portray the discourses of Bangladeshi women's efforts to empower themselves in war and national struggle, and discuss a new feminine uniqueness in women that gives them more autonomy and skills which could be a universal demand for feminist.

METHOD

The research methodology used in this work is textual analysis, with a qualitative style of inquiry. The current inquiry has revealed a link between the theories and the convincing novels. This study looked at novels as a key component and analyzed the development of female personalities. The data collection process consists of several successive operations. First, the researcher meticulously researched the novels to uncover

instances of women's active participation in war and their empowerment inside the novels. Next, examine the data that shows the similarities between the two novels. Furthermore, the goal of this research is to collect materials from specific novels, as well as relevant books, journals, and articles, in order to assess and categorize resistance to male dominance in the context of women's active roles in nation building in relation to the selected novels. Finally, the collected data is methodically organized and expanded on in preparation for further study, and summarise the detailed examination of the novels that have been examined and analysed.

RESULTS

Empowering Women through War in Anam's Trilogy

Tahmima Anam depicts the picture of women in her novels very clearly, especially the roles of women in the independence war of Bangladesh in 1971 and the aftermath war. She gives a vivid picture of women's heroic deeds in her novels. Tahmima Anam's novels address a range of issues, such as the liberation war, societal circumstances, mortality, romantic relationships, matrimony, companionship, and the development of feminist characteristics in post-independence Bangladesh. It is a document that highlights the efforts of a newly established territory to progress despite the upcoming obstacles. The novels solely focus on the essential elements of a well-crafted literary piece, such as characters, storyline, theme, point of view, tale, and various other aspects related to life and existence in a developing country of the sub-continent. A theoretical plot can also easily be deduced from the presentation of the authors since the subjects she chooses are almost identical to female's concern for the well-being of the country and society. All of the novels are enriched with a gripping storyline and memorable characters.

The trilogy exemplifies the resilient character of women in Bangladesh who persevere in the face of adversity. The narrative follows three generations of women and is led by three protagonists, Rehana, Maya, and Zubaida, in that order of appearance. It spans the time and location from pre-independence Bangladesh to its independence. Each novel tells the tale of a single woman who, despite all obstacles, strives for empowerment; the plot is situated on a broader canvas, which as a work of literature demands thoughtful and serious consideration. In addition to representing local culture and upholding values, the novels also offer philosophical observations on its evolution. Consequently, these possess every quality that an international audience would seek in a fictional work.

Anam's protagonist, who lives alone in a cramped space, exemplifies third-world women with unequalled determination. The first novel in the trilogy, *A Golden Age*, depicts Maya's active role in the formation of Bangladesh. More specifically, Maya's leftist political actions before to the commencement of the war, as well as her role as an amateur news journalist reporting on the miseries of refugees, remind us of the long history of women's revolutionary activity across the Indian subcontinent. The author also aimed to show Bangladeshi women's political and cultural identities in a very different way than the conventional assumption that women in Muslim nations are supposed to be restricted to their homes. This is obviously mirrored in the personalities of Maya and her mother, who both exemplify the revolutionary spirit. In the of battle, there was a line of girls, and Maya was in the first row, raising her knees higher and shouting louder than everyone else. So, this is what she had been doing. She did not appear timid or embarrassed that the rifle she was holding was merely a wooden stick. 'Hut-two-three-four! Hut! Hut! Hut!' she shouted (Anam 101). 'A women freedom fighter who reports in the Kolkata's refugee camp was Maya' (Anam 144). Maya's report was published in newspapers as a writing weapon against western Pakistan. In her media stories, she revealed the atrocities committed by the Pakistani army. Aman's writings sparked foreign reactions in support of the independence war.

Rehana Haque assisted Maya and Sohail's friends in concealing weapons and ammunition in the earth at Shona House. In the winter, Maya and Rehana collected discarded garments and fashioned blankets and kathas for the freedom fighters throughout the struggle. In her home, Rehana nurses the Major who was wounded during an operation in Dhaka against the Pakistani army (Anam 155). Major recovers from his illness thanks to Rehana's meticulous caring. As a result, during the independence war, Rehana played an important role in a variety of beneficial operations for the freedom fighters. So Rehana is a key character in Tahmima Anam's first novel, *A Golden Age*.

Mrs. Rehana and her daughter's actions throughout the narrative are consistent with what ⁽²²⁾ observes: As political activists, Bengali women contributed to the anti-colonial nationalist struggle for the independence of the subcontinent. This experience of social and political activism continued to shape the character of the Bangladeshi feminist movement ... During and before 1971, many Muslim Bengali women participated as activists in their country's national movement, many taking to the streets in active resistance. Their unique cultural identity became their symbol... that Bengalis shared similar cultural values irrespective of whether they were Hindu or Muslim; and that Bengali women were more liberated than West Pakistani women.⁽²²⁾

In *The Good Muslim*, female characters such as Maya and Piya are shown as empowered agents of transformation among fragile conditions that make them appear insignificant and insecure. Maya's best friend, Sharmeen, is also the existing against patriarchy. Therefore, Maya and the other female characters in the trilogy

have faced the same situation. Aman has reframed the long-held perception of women throughout wartime. Anam's work highlights the challenges faced by strong female characters in their pursuit of self-empowerment. In a patriarchal system, female bodies are usually cursed and blamed for mishaps. When women go against the grain and begin working for development, they are barred by social and religious norms. In *The Good Muslim* and *A Golden Age*, we learn that Anam has given her protagonist, Maya, both vocal and physical voice.

Anam's literary works highlight the hidden issues by discovering the truth. Interweaves with her family's stories of their war experience in Bangladesh to create a narrative and depicts the struggle of women who have tried to fight their way through a nation at war and support gender roles in their concern. In Tahmima Anam's novels, women are empowered as war heroines (Birangona). Although women have sought refuge in India, they also work there as war heroine in the refugee camp and they proved themselves as worthy. They were not passive during the war; on the contrary, they were quite active and self-empowered; they remained engaged in national struggle even after the war had ended. In the broader literature on gender and national approaches to women and war as well as conceiving the enduring effects of gender social and political issues.

Typically, Bengali women are compelled to adhere to conventional social norms established by the patriarchal system. They remain inside the boundaries of the household and fulfill caregiving roles such as those of mothers, daughters, and women. However, during the liberation war, we observed that they transcended the boundaries of their household and were integral to a broader political upheaval. They abandoned their traditional gender roles and actively participated in the liberation battle to protect their motherland, putting their lives at risk. Some individuals even travelled to India, a neighboring country, to receive training in guerilla warfare. Some involve themselves in social work and aftermath state building. They also helped marginalised women, wounded men, and communities badly impacted by genocide, violence, and displacement, or helped women litigate with the state over lost loved ones and assassinations. The participation of women combatants in Bangladesh's armed struggle created a heroic picture of the women activist, the Birangona (war heroine), who defends her country. This War heroine image can be seen as a double-edged sword. Women warriors, on the one hand, argue that their participation in the armed struggle is in itself an indication of their emancipation from colonial rule and, on the other, their reservations about social services in the post-war period.

Existing Bengali literature fails to acknowledge the potential for women to serve as agents of militant resistance and engage in direct war. The official 14-volume war documentation titled "Bangladesher Swadhinata Juddho, Dalilpatra" (1982), released by the government of Bangladesh, lacks substantial information regarding the participation of women. Women in narratives of war and nation-building were solely portrayed as passive victims lacking any form of agency. Consequently, the nation disregards the heroic achievements of women in the aftermath of battle. In his presentation at a conference on Genocide, Truthfulness, and Justice, ⁽²³⁾ represents a detailed analysis of this literary presentation and the visualization of these female misunderstandings. He says: the popular national literature of 1971 follows the core trend of representation, where the denial of chastity or izzat remains the dominant theme and the sacrifice of women in sacrificing themselves before the conquest of their bodies by the enemy is seen as the spiritual survival of the nation itself. Birangona (war heroine), eventually it is disappeared from the popular debate and became part of private life, wrapped in dark realms. ⁽²⁴⁾

Anam depicts details about war heroines and women's effort of nation building in her trilogy. She symbolizes the women's condition during the war; many women like Maya and Sultana became agents of change and strengthened themselves by participating in the guerrilla resistance. ⁽²⁵⁾ argues that within few days they put Birangona (war heroine) into war victim. Anam creates a close relationship between women and the national struggle for independence and in nation building process aftermath war. For several reasons a discussion of women's activism is adding to our subject. Firstly, conditions during the war continued to prevent the development of women's rights to the movements. As activists they were frequently forced to focus solely on the protection of basic human rights rather than women's rights. However, in existing Bengali literature, it is not at all recognized that women could also be agents of militant resistance and direct struggle. In stories of war and nation-building, women were only mentioned as victims without an agency. ⁽²⁵⁾ claims that we have not met Bangladeshi women as violent agents who kill and want to be killed in the name of the country and the nation. "Only a line or two can be found about their sacrifices in the official stereotypical grand narratives of the Liberation War". ⁽²⁶⁾ Besides existing discussion, we see a different picture of women in Anam's trilogy. She focuses the women who helped marginalized women, wounded men, and communities badly impacted by genocide, violence, and displacement, or helped women litigate with the state over lost loved ones and assassinations in the time of national crisis. The participation of women combatants in Bangladesh's armed struggle created a heroic picture of the women activist, the Birangona (war heroine), who defends her country. Anam depicts details about war heroines and women's effort of nation-building in her trilogy. Anam creates a close relationship between women, war, and nation-building process aftermath war.

Empowering women through nation building

Women and struggle of nation building are inseparable in-depth in human civilization. Armed with a feminist

conscience and benefiting from access to political power, women can mobilize for the legitimization of their own national identity.⁽²⁷⁾ ⁽²⁸⁾ also demonstrated that women are not merely latecomers to citizenship rights. Some Bangladeshi women who took part in the independence movement are not willing to back from the nation building; social reformation work. Though they warned of the dangers of subordinating social struggle to nation building, and women may see the achievements of Bangladesh be undermine and be force to return to the domestic life of years past, but they work for nation. Like Palestinian scholar Abdo's strong assertion that there will be 'no going back,' there is a keen awareness that there is friction exists 'between women's needs and rights and perceived national needs that have led some to wonder whether the national struggle is retarding the efforts for women's equality'.⁽²⁹⁾ Nevertheless, this involvement of Bangladeshi women is neglected by mainstream literature. In this study, with the combination of gender and nation theory, I look at the picture of fictional characters who did not go back after independence war. ⁽³⁰⁾ shares the finest idea of women's role in national building. She confines that the role of women in the struggles for national building, in the guerrilla warfare or in the army has varied, but they are usually taken into consideration in supporting and maintaining ties with individuals, including where they have taken the most risks.

Tahmima Anam depicts Bangladeshi women's struggle for nation building in a very different way than the common view that women should be trapped within the four walls of their homes in societies. Here we find the similarity the voice of ⁽³¹⁾ who recognizes "women have always played a part in the struggle for national liberation." This is expressed in Maya and her mother's characters, Ms. Rehana, both represent the pioneering spirit of educated Bengali women who played an important role in establishing Bangladesh and solving the post-war social problem. Anam defends Bengali culture and history as its core that is rightly connected with the book *Arms and the Enlisted Women*. In this book, American political scientist ⁽³²⁾ appreciates the woman's active participants in the national struggle. She says, if the goal had been to make women effective and active participants in the nation's defense, the military could have done a number of things differently without lifting the chronically irritating restriction on combat. She farther says women's services could be more careful to learn what drives women's morale, what unites women and men into a cohesive team, what is required to lead women, and what is required to teach men to respect the leadership of women and follow her.

The trilogy highlights the historical trends in various parts of Bangladesh to understand how women organised and became involved during wars and armed struggles, and how they were perceived and how they were treated in the collective imagination. This is the reflection of ⁽³¹⁾ and Yuval-Davis's concept of active participation, their study discovers women's active participation in nation building. They further demonstrate that women are usually not guided to a fundamental transformation of their social status and their complete incorporation into political structures after the liberation war; as if after independence women have withdrawn from their position. Although nation-state building involves Bengali men and women's collective effort, historically, they have been assigned roles that marginalize women both socially and politically. ⁽⁸⁾ argues that although, women played a critical role in national struggle during and after the liberation war. The history of nation-building was generally gendered; almost always, he prioritized men's bravery and courage while underrepresenting women's contributions.

This analysis is a critical examination of the nature of the gender-nationalism relationship in the context of war, national struggle, and post-war reconstruction; how gender changes national identities. It provides women's bodies as symbolic symbols of the country in debates on nationalism through the use of mother country language and imagery, a symbol used in Bangladesh by independent movements and historically anti-colonial and democratic progressives. What I am particularly interested in is how these images were then reconciled with the subjectivities of women who were active during the Bangladesh liberation war.

⁽³³⁾ proclaims, in all of the countries covered by the volume that women have actively participated in nationalist movements and struggles for national independence. The most recent feminist theory deals with the conceptualization of geopolitics and women's regional experiences of war and militarism but also addresses the relationship between gender and gender-based violence and the various political and social. ⁽³⁴⁾ Women's roles and status are varied, combining to describe their gender identity and access to power. As ⁽³⁰⁾ states, women's active participation in military and national liberation struggle can empower them in a new way, socially and economically. In matters of war, feminist thinkers began in the 1990s to point out the interfaces between these different identities and social realities, based on the experiences of women in Rwanda, the Gulf War, Bosnia, armed struggle, and radicalism that has a strong relationship with last novel of trilogy, *The Bones of Grace*. In this novel, the protagonist, Zubaida is attracted back to Bangladesh, torn between a sense of responsibility to her roots and the desire to explore the world in quest of her own destiny. She began to reside in Chittagong's dockyards for a while, exposing her to the dark side of Bangladeshi society. She discovered the harsh reality of society "No matter how hungry you are, you wake up every morning and you smell paddy, you smell mud and earth and dung." Therefore, she works tirelessly to address Bangladesh's socioeconomic issues.

Women can and do participate in different ways and among the nation building. If we some up the idea that proposed by ⁽³⁰⁾, we see that women can also participate as biological reproducers of the ethnic groups or

judicial groups; as key players in the transmission of community values; as a marker for the enemy or national distinctiveness; and as an active participant in national struggles. Like Maya who participated in the war of independence and after the war of independence she involved her in the struggle of nation building and social work. This work utilizes the critical gender perspective to showcase that women may achieve empowerment and claim their rights by actively participating in war and national struggle. The characters of Rehana, Maya, and Priya, together with the compelling portrayal of Zubaida, serve as prime examples of this concept. Becoming a woman in the patriarchal system is challenging in every way. I attempted to bring out the facts of women's lives by studying their hardships, survival, and successes in the context of Anam's trilogy. Anam's novels are primarily about her life, as well as the lives of all women in the Third World. From Rehana to Maya, and Maya to Zubaida, Anam has depicted the story of a family's third generation, as well as the reality behind women's victories that the patriarchy has not heard. Although they have voices, they are unheard. Nonetheless, women may win success and speak through their acts, and strength in any circumstance.

DISCUSSION

The research provides a critical analysis of selected texts on the location of liberation war and national struggle among the Bangladeshi women. This textual analysis is explored the role of women in the liberation war in Bangladesh and the subsequent national struggle that has left in previous studies. Though the women's heroic deeds in the Bangladeshi liberation war depicted in Anam's novels that remained a pivotal area, it is rarely approached by previous researchers. This literary theory is just one such approach, based essentially on the ability to explain the heroic deeds of women and the social involvement of Bangladeshi women. Anam did not wish to depict her core female characters as indulgent, submissive and innocent, nor as boots of women of war and comfort to be raped by the brutal forces of war. She creates a war heroine with the power and courage to stand alone against colonialism and do her duty in a time of challenges and threats at the same time.

This paper highlights the picture of Bangladeshi women who are actively involved in liberation war in 1971 and their industry in national struggle: the struggle for human rights, and how they involve themselves in social work in Anam's novels as well as focused on women's real abilities and true self. It focussed how the national spirit help the women to involve themselves better and attain the true independence of country. Although the word *Birangona* means a heroic woman and has a positive connotation in Bengali, popular culture almost always describes it as women suffering indescribable physical and sexual torture from their captors, and these women were systematically undervalued by the politics of national forgetting. However, the issue of women's empowerment is incorporated to the current study in accordance with Anam's trilogy. Conditions during the war continued to impede the advancement of women's rights in the movements. Furthermore, the study discovered the persuasive effect of urging female characters to reconnect to their genuine spirit, which is reflected in their courageous actions.

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