



Scars of the Battlefield: Analyzing the Psychological Impact of War on Women in Humayun Ahmed's *Jochna O Jononir Golpo*

Sagor Sarkar

Department of English, University of Delhi
writetome.sagor@gmail.com

Sadiqa Jissan Nabila

Department of English, University of Delhi
sadiqajissannabila98@gmail.com

DOI: <http://doi.org/10.36892/ijlls.v7i1.1954>

APA Citation: Sarkar, S. & Nabila, S. J. (2025). Scars of the Battlefield: Analyzing the Psychological Impact of War on Women in Humayun Ahmed's *Jochna O Jononir Golpo*. *International Journal of Language and Literary Studies*. 7(1).195-206. <http://doi.org/10.36892/ijlls.v7i1.1954>

Received:

01/12/2024

Accepted:

03/01/2025

Keywords:

Liberation War, Bangladesh, Trauma, Memory, Women

Abstract

The Bangladeshi Liberation War of 1971 is significantly celebrated and remembered as it marks the indelible history in the lives of the people who sacrificed their existence physically, emotionally, and mentally for the love of their motherland. In this context, *Jochna O Jononir Golpo* (2004) is a widely read narrative as it offers a poignant depiction of the chaos of war from a bird's eye perspective. The title translates to "The Story of Moonlight and Motherhood" where the moon stands for a metaphor of beauty in Asian literature and shares a great similarity with motherhood embracing the world with the soft touch of the celestial body. The novel can be defined as a fictional autobiography as it delves into the author's experiences alongside the central protagonists of the novel. The havoc of the war is reflected as Shahid's wife and daughter walk out of the house with anger and are lost in the curfew of Dhaka city. The moment's intensity is demonstrated as Naimul, a calm student and the newly-wed husband of Moriom transforms into a ruthless soldier. Moriom's eternal longing for her husband while filling her diaries with letters provides a flicker of hope for the soldiers at war. This paper aims to analyse how these characters' traumas are amplified by their roles as women in a patriarchal society in the Bangladeshi Liberation War of 1971. This research will employ a qualitative research methodology that will undergo a close textual analysis and interpretive frameworks. Drawing on feminist theory, this paper analyses the emotional isolation, loss of identity, and societal negligence against women. Furthermore, the paper will also regain strength by exploring the resilience of these characters against the backdrop of a hostile environment amid war. The significance of this paper lies in acknowledging the pain and trauma endured by women during 1971 that are often silenced by the grand narratives of the political context.

1. INTRODUCTION

War causes immense destruction, but its effects are different for everyone. Women, in particular, face specific kinds of suffering, including sexual violence, forced displacement, and emotional trauma. Despite enduring such hardships, their stories are often left out of historical records. Literature plays a vital role in giving these women a voice, offering a glimpse into their struggles and resilience. In the war narratives, literature serves as a medium for the marginalized section of the societies whose stories are silenced and whose experiences are lost in the grand historical accounts. Women bore the brunt of unimaginable violence,

displacement, and psychological trauma, their bodies and spirits becoming battlegrounds of a struggle far more complex than territorial disputes. The 1971 Bangladesh Liberation War is a powerful example of how women are impacted by conflict. During this brutal war, countless women were subjected to violence and abuse. While historical accounts, like Anthony Mascarenhas's *The Bloodstained Bangladesh*, describe these atrocities in detail, novels such as Humayun Ahmed's *Jochna O Jononir Golpo* focus on the personal stories of women who lived through the war. Ahmed's work highlights war's emotional and psychological toll in ways that factual accounts cannot. He humanizes the statistical suffering, transforming abstract numbers into deeply personal, emotionally resonant experiences therefore the novel becomes a bridge between historical documentation and emotional truth. This paper looks at the psychological effects of war on women through the lens of *Jochna O Jononir Golpo*. It explores how Ahmed portrays women's lives during the war and how their pain and resilience reflect the broader impact of conflict on society. It is not merely an academic exercise but a commitment to understanding the profound ways in which war fractures individual lives, particularly those of women who navigate the brutal terrains of violence, displacement, and societal expectations. Through a careful analysis drawing from feminist, trauma, and postcolonial theories, the research aims to illuminate the nuanced ways women survived, resisted, and ultimately transformed their experiences of conflict. Hence, the exploration of the chosen text extends beyond just literary analysis. By bringing these stories to the forefront, we challenge the dominant historical narratives that have systematically erased women's experiences. We recognize that understanding war is incomplete without comprehending the intricate, often unspoken ways in which women bear its consequences, preserve its memories, and ultimately, rebuild societies in its aftermath. Thus, this is an acknowledgement of the untold stories, the silent sufferings, and the extraordinary resilience of women who have been systematically marginalised in historical discourse.

2. LITERATURE REVIEW

Women have faced unique hardships during times of war, yet their struggles are often ignored or sidelined in mainstream narratives. Their experiences range from displacement to sexual violence and lasting emotional trauma. These issues become even more significant when looking at conflicts like the 1971 Bangladesh Liberation War, where women suffered enormously. This paper examines the psychological impact of war on women, focusing on Humayun Ahmed's *Jochna O Jononir Golpo*. Drawing from feminist, trauma, and postcolonial theories, it explores the complex ways war affects women, both individually and collectively.

Feminist scholars have shown that violence during war is not gender-neutral. Women often become targets of sexual violence, which is used as a weapon to humiliate and dominate. Brownmiller (1975), in *Against Our Will*, explains how rape in war is “a deliberate strategy of intimidation” (p. 37). This perspective helps to interpret how Ahmed portrays the suffering of women during the 1971 war, where they symbolize not only personal anguish but also national suffering. Trauma theory also sheds light on how war affects survivors emotionally and psychologically. Caruth (1996), in *Unclaimed Experience*, writes, “Trauma is not just the moment of shock but the ongoing effect of unprocessed pain” (p. 4). This framework helps us understand the long-term struggles of the women in Ahmed’s novel, who carry their pain in silence and isolation, unable to fully articulate their trauma. Postcolonial theory, especially as discussed by Spivak (1988), highlights how marginalized voices—such as women in colonized or postcolonial societies—are often excluded from mainstream history. Spivak, in *Can the Subaltern Speak?*, argues, “The subaltern’s voice is lost in dominant discourses” (p. 294). Ahmed’s work challenges this erasure by bringing women’s voices to the forefront of his narrative. The Bangladesh Liberation War was one of the most violent conflicts of the 20th century. It led to widespread atrocities, including the mass rape of women. Sen (1973) calls it “a devastating chapter of South Asian history” (p. 723). Mascarenhas (1971), in *The Bloodstained Bangladesh*, documents the atrocities, particularly the brutal treatment of women. He writes, “The systematic rape and torture of women was not an accident but a deliberate policy” (p. 232). Ahmed’s novel draws from these historical accounts to depict the war’s horrifying impact on women. In the novel, the trauma of war-stricken women is not confined to their suffering—it also reflects the collective tragedy of a nation torn apart. This duality allows Ahmed to portray women as both victims and symbols of resilience. Literature provides a unique way to explore the human costs of war. Felman (1995) emphasizes the importance of literature in representing trauma. She writes, “Literature is often the only space where silenced voices can find expression” (p. 12). Ahmed’s novel fulfills this role by giving voice to women whose stories were often ignored or forgotten. Alexievich (2005), in *Voices from Chernobyl*, provides another example of how literature captures the long-term effects of trauma. She writes, “Women are the keepers of memory, mourning not only their losses but those of entire communities” (p. 44). Similarly, in *Jochna O Jononir Golpo*, Ahmed portrays women as guardians of the war’s memory. They carry the emotional weight of the conflict, even as their pain remains unspoken in public narratives. War leaves deep psychological scars on women. These include trauma from violence, loss of family members, and the stigma they face in society. Ahmed captures this in his novel through characters who experience intense suffering. This aligns with Herman’s (1992) observation in *Trauma and Recovery*: “Trauma can shatter

a person's sense of identity and safety, leaving them disconnected from themselves and the world" (p. 33). Cultural stigma adds to women's struggles. Kabeer (2001), in *Gender and Violence in South Asia*, explains, "For many women, the shame of what they endured was worse than the act of violence itself" (p. 47). This societal pressure often forces women to suppress their experiences, as seen in Ahmed's novel, where survivors are reluctant to share their pain. Ahmed's *Jochna O Jononir Golpo* pushes back against the erasure of women's voices from historical records. By centering on women's experiences, the novel challenges what Spivak (1988) calls the "silencing of the subaltern" (p. 294). Nasrin (1992), in her memoir *Nirbachito Column*, similarly highlights how women's voices are often suppressed. Nasrin writes, "Speaking the truth was the most dangerous act of all" (p. 67). Both works emphasize the importance of storytelling as a way to reclaim agency and dignity for women. Ahmed's depiction of women goes beyond victimhood. They are also shown as resilient figures who preserve the memory of the war. Sontag (1977), in *On Photography*, argues, "Images of suffering can reduce people to symbols, but narratives can restore their humanity" (p. 22). Ahmed achieves this by presenting women as multidimensional characters, not just symbols of suffering. The psychological impact of war on women is a complex issue, shaped by individual trauma and societal dynamics. Ahmed's *Jochna O Jononir Golpo* captures these challenges with sensitivity and depth. By drawing from feminist, trauma, and postcolonial theories, the novel highlights the lasting scars of war on women's lives while asserting their importance in collective memory. Literature like Ahmed's plays a crucial role in documenting these experiences and resisting the erasure of women's voices. As Alexievich (2005) notes, "Through the voices of women, we learn what war truly means" (p. 58). Future research should continue to explore such narratives, ensuring that women's stories remain central to our understanding of war and its consequences.

3. THEORETICAL FRAMEWORK

The theoretical framework of this research is anchored in an interdisciplinary approach, drawing primarily from feminist, trauma, and postcolonial theories to analyze the psychological impact of war on women in Humayun Ahmed's *Jochna O Jononir Golpo*. These theoretical lenses provide a comprehensive understanding of how women's experiences are shaped by conflict, patriarchal structures, and historical marginalization. By centering on women's perspectives, the research examines how gender intersects with violence, displacement, and societal expectations during wartime. The work of scholars like Susan Brownmiller and Naila Kabeer illuminates the gendered nature of war, particularly how sexual violence is used as a strategic tool of oppression and domination. Hence,

feminist theory forms the basic core of this framework. As developed by scholars like Cathy Caruth and Judith Herman, trauma theory offers a critical insight into the psychological dimensions of war experiences. This approach understands trauma not as a singular moment of violence, but as an ongoing process of psychological disruption that fractures individual and collective identities. This process explores how women in Ahmed's novel internalize, resist, and ultimately navigate their traumatic experiences. Drawing particularly on the work of Gayatri Chakravorty Spivak, post-colonial theory helps us understand the silencing of marginalized voices. This theoretical approach interrogates how dominant historical narratives systematically exclude the experiences of women in colonized or postcolonial societies.

4. METHODOLOGY

The research employs a qualitative, interpretive methodology, utilizing close textual analysis of Humayun Ahmed's *Jochna O Jononir Golpo* as the primary source of data. The novel serves as a rich narrative text through which the researchers explore the psychological experiences of women during the 1971 Bangladesh Liberation War. Data collection primarily involves a comprehensive, multi-layered reading of the novel, focusing on character development, narrative structures, and thematic representations of women's experiences. The researchers engage in a critical textual analysis, carefully examining how Ahmed portrays women's psychological landscapes, their struggles, and their resilience. Supplementary Data are collected from scholarly work that provides a contextual understanding of the war's impact on women. The methodology is fundamentally interpretive, moving beyond mere description to critically analyze the novel's representations of women's experiences. By triangulating close textual analysis with theoretical frameworks and historical context, the research aims to uncover the nuanced ways in which women's experiences are constructed, understood, and remembered in the context of war.

5. ANALYSIS OF THE PRIMARY TEXT: JOCHNA O JONONIR GOLPO

As the title suggests, *Jochna O Jononir Golpo* is a tale of moonlight and mother that derives its inspiration from the real-world figures who played prominent roles during the Liberation War of Bangladesh in 1971. Besides, the fictional characters of the play offer a vivid understanding of the psychological and emotional impact of women who suffered in the chaos of the political movement. Strengthened by public figures such as the father of the nation Sheikh Mujibur Rahman and Ziaur Rahman commended for his active role during

the fight for freedom, *Jochna O Jononir Golpo* can be viewed as a two-fold novel which provides an autobiographical note of the author's life during the liberation war at the same time, it extends beyond a mere political text offering the scope for ambiguous interpretation of the lives of people from various walk of life. As the paper suggests an exploration, particularly of the female character of the text, this research will provide a detailed understanding of characters such as Asmani (Shahid's wife), Runi (Shahid's Daughter), Moriom (Naimul's wife and daughter of Mubarak Hossain) and Safiya (Mubarak Hossain's wife). The novel's plot begins in February 1971 when the Arabic teacher of Nilganj High School, Mawlana Irtazuddin Kashempuri visits his younger brother Shahed and his family in Dhaka. Ignited by other characters, Ahmed crafts a profound narrative that reveals the immense emotional landscape of women during the Bangladesh Liberation War characterized by silent suffering and systematic violence. Women were fatally assaulted regardless of any aspect which marks its brutality in the history of Bangladesh. As the novel unveils women's experiences through multiple narratives that expose the war's devastating psychological impact, we are introduced to Asmani who emerges as a quintessential representation of women's emotional vulnerability and strength. Shahid lives a comfortable life with his wife Asmani and their only daughter Runi in a small quarter of the city. Symbolically, the couple's fight over trivial matters and Asmani's sudden decision to leave the house along with their daughter bring a tragic turn to the lives of the trio as it marks the inauspicious event of 25th March's Operation Searchlight of 1971. As a result of the military operation carried out by the Pakistani army in East Pakistan to suppress the Bengali Nationalist Party, a large number of Bengalis were killed which can be estimated from 300,000 to 3 million while an approximate number of ten million refugees fled to India. In this context, women were particularly targeted who were brutally raped, castrated and killed. The nation saw an unrest in the religious demography of the society too. Ahmed's portrayal of Gouranga, a Jolly-minded Hindu man married to a woman named Nilima, with extraordinary singing capabilities offers a heartbreaking depiction of truth in the face of physical vulnerabilities. Gouranga turns out to be a coward who protected himself while his child was shot to death and his wife taken away by the army. In the later part of the novel, the emotional and psychological burden of his helplessness pushes him into a state of madness and ultimate death at the hands of the army.

Coming back to Asmani's narrative, her case offers an illustration of the profound helplessness experienced by an unfateful woman for her silly bickering on household issues. Asmani's decision to leave the house without thinking of the consequences pushes her into a journey of displacement, loss, and uncertainty epitomizes the collective trauma

experienced by women during the conflict. The scenes depicting her searching for her lost family members represent the broader experience of women who were rendered powerless by war's brutal machinery. As usual of their daily occurrence, Asmani finds herself stuck with a family who are displeased by her presence. Burdened by the responsibilities of Asmani and Runi, she feels overwhelmed and out of place as the family decides to leave Dhaka for their ancestral home *Daroga Bari*. Runi, as a child probably unaware of the situation falls constantly ill amid the jump scare of constant bombing and shooting. As a result, Runi becomes stubborn to return home and her health deteriorates. An evident emotional gap arises between the mother-child relationship which turns the situation to be difficult for Asmani to handle. In the strange structure of the massive *Daroga Bari*, Runi becomes extremely terrified of an old man, possibly the owner of the house. His appearance and behaviour appear to her as a crude & old ape constantly screaming around the household. In the long term, this experience leaves a deep cut in the emotional surface of Runi as she suffers from constant nightmares and behavioural problems. The violence and trauma faced by women are further shaped by characters who seek advantage of the helplessness and vulnerability of women who are under their shelter during the havoc of the nation. Ahmed strategically situates women not merely as victims but as silent witnesses of these experiences. Asmani acknowledges some strange behaviour of an elderly man towards her while residing in the mansion. His constant attempts to touch her and get close to her inappropriately mentally pain her as she fails to confront the situation with the man's wife or other members of the family. Therefore, we see the treatment of homelessness she faces from the people which sheds light on the sad reality of the societal expectation against women in particular. In the course of the misshaping, Asmani's pregnancy falls hard on her as she struggles to eat and navigate through a proper diet. This again hints at the natural difficulties of women who were expecting or giving birth during the upheaval of the hostility. Driven by the injustice and severe difficulty of her state, Asmani sets on an unknown voyage yet again with her daughter after the military officials attack the *Daroga Bari* and kill the male members of the household. They soon discover themselves in an Indian camp where the refugees seek shelter, struggling for food and other necessities. Entangled with an estranged identity and being away from a cultured society, Runi develops unhealthy habits of stealing, begging, and verbally assaulting other children. Asmani becomes hopeless of their situation and counts on to days of reuniting with Shahid miraculously.

On the other hand, readers find a glimpse of Shahid as he struggles to locate his lost wife and child at the worst phase of societal chaos. As the curfew lifts, Shahid begins his search

ranging from his in-law's place to all the other relatives only to find that the people have escaped for safety. In one such occurrence, Shahid finds himself in the house of an unknown family who lets him in to save his life from the constant bombing and military search. The family consists of an old man, his daughter-in-law and a child. The child's father seems to be missing due to an unknown circumstance. The sudden arrival of Shahid as a glimpse of home and how the family accepts him as a part of their family shows a different face of the coin in contrast to Asmani's experience. Shahid's attachment to the child, named Kongkon becomes a reflection of Runi while also shaping a broader picture of how trauma is inherited by the younger generation who were exposed to the war. In the context of the war and other sensitive issues, the religious belief of the common people shapes the major psychology of the nation who are unaware of the future of the country. Ahmed tactfully engaged elements of *Namaz*, *Sadaqah* (offerings) and the charismatic capabilities of the religious leaders who took advantage of the naïve people during this time. This provides a powerful insight into the helpless state of the nation as well as how the trust of God provides a flicker of hope to them during this situation. *Sobhan Shahib*, the old gentleman of the house and his worries for *Salauddin* (Kongkon's father) while offering extra supplications in contrast to Monowara's (Kongkon's mother) reserve nature trying to take care of the household embodies the mental strength of women who are expected to look after the family even at their lowest. Shahid becomes entangled with the fate of the family as he reunites with Kongkon while she separates from her family during an attempt to escape depicting a humanistic take on the novel where people stand against one another despite the risk associated with their own lives.

Another character Moriom emerges as a quintessential representation of the archetype of the eternal Bengali bride whose undying love for her husband foreshadows the brutal surroundings in which she lives. Moriom the eldest daughter of Mobarok Hossain, a faithful sepoy killed during an operation is married to Naimul, a freedom fighter. The wedding takes place amid the chaos causing a dream-like state for Moriom, who is in awe of her husband's knowledge and appearance. She is so hopelessly romantic in love that she almost neglects the disappearance of her father and dreams of a beautiful life with Naimul, unaware of his mission of the fight for freedom. The idea of the Bengali bride's waiting period for her husband of a Bengali mother's restlessness for the arrival of her lost son is often characterized by many of the plays and poems regarding the Liberation War of 1971. The pain of waiting inflicted by external features such as loss, displacement, and hope offers a sense of belonging to the authors and poets who ignite the suffering of women through their words. Moriom's 'love-in-pain' dilemma therefore reflects on the emotional connections

that the freedom fighters leave behind while tossing their lives in danger for the country. The drastic transformation of a shy and naïve girl into a caring wife whose life revolves around the wellbeing of her husband offers a selfish form of love tinted with sweet bitter fantasy as the rest of her family suffers from the sudden disappearance of the head of the family, Mobarok Hossain. She constantly writes letters for Naimul, who is fighting in the Liberation War; despite knowing that the letters may never reach him, she continues writing, expressing deep love, concern, and a desperate hope for his survival. Her words - "Take care of your body. No need to show much courage" - reveals the complex emotional terrain of women who simultaneously support their loved ones while desperately wanting to protect them. In this context, Safia Begum (Mobarok Hossain's wife and Moriom's stepmother) suggests a character with more emotional tolerance and composure than others. As she fails to have kids of her own, she offers motherly to the three sisters Moriom, Masuma, and Marufa and their only brother Babu, who is born deaf. She faces a major dilemma after the disappearance of her husband as the vagabond strangers of the colony target the young girls with bad intentions. Unlike any Bengali mother, Safiya does not take down her emotional frustrations on her newly married daughter and mostly keeps to herself. This selfless love is yet another significant portrayal of motherly affection that transcends beyond the understanding of the world.

To comment on the autobiographical aspect of the novel, Ahmed engages the reader with his narrative characterized by love, understanding and unity. Humayun Ahmed and his brother Jafar Iqbal's extreme courage in taking control of the family at a young age soon after the demise of their father Faizur Rahman depicts the strength that had to be undertaken with no escape. Aysha Faiz's (Humayun's Mother) helplessness as she desperately seeks a safe shelter with her sons demonstrates how the status of a policeman's wife, who once held high rank and respect in the society has been pushed into a state of alienation and suffering. In *Jochna O Jononir Golpo*, Humayun recalls the betrayal of a close relative who refused to provide help during their unfavourable conditions, therefore once again reconstructing the complex dynamic of changing human relationships in the face of adversity.

Through characters like Asmani, Moriom, and Safiya; Ahmed demonstrates how women absorbed the war's psychological violence, preserving stories of loss, resilience, and hope. Their experiences transcend individual suffering, becoming metaphors for national pain and reconstruction. The emotional landscape is marked by an overwhelming sense of uncertainty - a pervasive state that defines women's wartime experiences. Their lives are suspended between hope and despair, between searching and waiting, between preservation and loss. The novel captures this through intricate character portrayals that reveal how

women navigated extreme emotional and physical challenges. Ahmed's narrative is remarkable in its nuanced portrayal of women's inner worlds. Rather than presenting stereotypical images of victimhood, he reveals their complex emotional capacities - their ability to love, hope, and survive even under the most dehumanizing circumstances. Women in the novel are not just sufferers but active agents preserving humanity's dignity amidst systematic violence. The story ultimately becomes a testament to women's extraordinary resilience. Through characters like Moriom, who writes letters knowing they might never be read, and Asmani, who continues searching despite overwhelming odds, Ahmed celebrates women's indomitable spirit - their capacity to maintain hope, love, and human connection even when everything conspires to destroy these fundamental human qualities. By focusing on women's emotional experiences, *Jochna O Jononir Golpo* transforms from a mere war narrative into a profound exploration of human endurance, revealing how women bore the war's most profound psychological wounds while simultaneously being the primary repositories of hope and regeneration.

6. DISCUSSION

Humayun Ahmed's *Jochna O Jononir Golpo* emerges as a profound narrative that transcends traditional war literature by excavating the psychological landscapes of women during the 1971 Bangladesh Liberation War. The novel's significance lies not merely in documenting historical events, but in revealing the emotional architectures women construct to survive violence and displacement. Ahmed's characters—Asmani, Moriom, and Safiya—represent more than individual experiences; they embody collective trauma and resilience. Their stories illuminate how war fundamentally transforms personal and social geographies, disrupting familial structures and individual identities. Women's experiences are deeply influenced by factors such as class, marital status, and maternal roles. Asmani's displacement narrative, for instance, reveals how vulnerability is exponentially increased for women without immediate male protection. Moriom's romantic idealism juxtaposed against the brutal war landscape demonstrates how personal emotions are simultaneously sustained and shattered by conflict. By centering on women's perspectives, the novel becomes an act of historical recuperation. It challenges the conventional war narrative that privileges male heroism and military achievements, instead highlighting the profound emotional labour women undertake during conflicts. Moreover, Ahmed's work critically challenges dominant historical narratives that traditionally marginalize women's experiences. The psychological mechanisms of survival—hope, letter writing, maintaining familial bonds—emerge as powerful resistance strategies. The novel also illuminates the

intergenerational transmission of trauma. Characters like Runi and Kongkon demonstrate how war's psychological wounds are inherited, creating lasting psychological landscapes that extend beyond immediate conflict. Runi's deteriorating behavioural pattern is rooted in her persistent nightmares from her experiences at *Daroga Bari* to her development of antisocial behaviours in the refugee camp, Ahmed tactfully captured how childhood trauma during war becomes deeply embedded in individual psychology. This trauma manifests not only in immediate behavioral changes as evidenced in the growing emotional distance between Runi and her mother Asmani. Similarly, Kongkon's character remains deeply impacted by the absence of her father representing a generation of children whose understanding of family and security was permanently altered by the war. The psychological wounds portrayed through these young characters suggest a deeper, more insidious impact of the Liberation War – therefore, the transcendence from immediate violence to shape the emotional and psychological landscape of subsequent generations. Ahmed's attention to these children's experiences reveals how trauma becomes embedded in family narratives and collective memory – which continues to influence Bengali society's understanding of the war and its aftermath. This transgenerational perspective offers crucial insights into understanding long-term societal healing.

7. CONCLUSION

Humayun Ahmed's *Jochna O Jononir Golpo* provides a powerful lens to understand the experiences of women during the 1971 Bangladesh Liberation War. Through his storytelling, Ahmed brings attention to the voices and struggles of women who endured violence, loss, and societal neglect. His work is not merely a narrative of war; it is a deeply human portrayal of the personal impact of conflict on those often left in the shadows of history. The novel vividly depicts the psychological wounds women suffered during the war, highlighting their experiences of sexual violence, displacement, and stigma. These traumas are not just personal but deeply collective, shaping the fabric of society for generations. Drawing on feminist, trauma, and postcolonial theories, this paper has shown how *Jochna O Jononir Golpo* explores the intersections of gender, violence, and memory. By centering on women's perspectives, Ahmed challenges the silences of traditional histories and underscores the necessity of listening to marginalized voices. Ahmed's portrayal of women goes beyond victimhood, presenting them as survivors whose resilience defies the horrors they faced. Their endurance and ability to navigate the aftermath of war offer insights into the psychological costs of survival. Literature like *Jochna O Jononir Golpo* plays a crucial role in capturing these complexities, preserving the voices of those

who might otherwise be forgotten. As this paper concludes, it emphasizes the importance of recognizing women's stories in any understanding of war's impact. Women's trauma and resilience are central to the human cost of conflict, and their experiences must inform how we remember, document, and respond to war. Ahmed's work serves as a testament to the power of literature in uncovering hidden truths and ensuring that the voices of those who suffer most are neither ignored nor erased. In understanding their stories, we take a step toward confronting the larger realities of war and its enduring consequences. The research underscores literature's crucial role in preserving collective memory. By transforming statistical suffering into deeply personal narratives, Ahmed humanizes historical trauma. His characters become conduits through which broader societal pain is articulated and processed.

REFERENCES

- Ahmed, H. (2004). *Jochna o Jononir Golpo*. Anyaprakash.
- Alexievich, S. (2005). *Voices from Chernobyl: The oral history of a nuclear catastrophe* (K. Gessen, Trans.). Black Inc.
- Brownmiller, S. (1975). *Against our will: Men, women, and rape*. Simon and Schuster.
- Caruth, C. (1996). *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins University Press.
- Felman, S. (1995). *What does a woman want? Reading and sexual difference*. Johns Hopkins University Press.
- Herman, J. (1992). *Trauma and recovery*. Basic Books.
- Nasrin, T. (1992) Nirbachito Column. Ananda Publishers, Kolkata.
- Kabeer, N. (2001). *Gender and violence in South Asia*. Palgrave Macmillan.
- Mascarenhas, A. (1971). *The bloodstained Bangladesh*. Harper & Row.
- Sen, A. (1973). The Bangladesh War of 1971. *Economic and Political Weekly*, 8(16), 723–726.
- Sontag, S. (1977). *On photography*. Farrar, Straus and Giroux.
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.