

# The Portrait of Bangladeshi Women Empowerment in Chobi Mela

Sabbir Ahmed

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**Abstract:** This paper attempts to find the portrait of Bangladeshi women empowerment in Chobi Mela. Using the photographs of only Bangladeshi photographers from the Chobi Mela I to Chobi Mela VII exhibitions as the only source of data, the paper used quantitative content analysis of the photographs to figure data which may support the topic. Women in Bangladesh are in a process to be empowered. Education, profession, politics, change in society and new technology is getting women to a place where they can feel a sense of empowerment. Maybe Bangladesh is not the country with most empowered women; but it is working and stepping forward on the goal of achieving women empowerment. Each year Chobi Mela comes with a different theme and with that theme in center there are always some other subject which are exhibited in Chobi Mela. Among the subjects, there is also Bangladeshi women empowerment. This paper attempts to find the trends of Bangladeshi photographs on Bangladeshi women empowerment. The paper came up with graphs and charts which directs to a conclusion of the paper which is, there is portrayal of Bangladeshi women empowerment in Chobi Mela but it is not enough and not even increasing by every exhibition. To increase the portrayal of Bangladeshi women empowerment in Chobi Mela, the paper also gave some recommendations to both the authority of Chobi Mela and Bangladeshi Photographers.

**Keywords:** Chobi Mela, Bangladesh, Photography, Women Empowerment, Quantitative.

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## 1. INTRODUCTION

### 1.1 Background:

The paper tries to find the portrait of Bangladeshi women empowerment in Chobi Mela I to Chobi Mela VII. Chobi Mela is not maybe directly working on empowering women, but the events perhaps is portraying Bangladeshi women empowerment through its photographs.

#### 1.1.1 Chobi Mela:

In the year 2000 Shahidul Alam to change Bangladesh's identity as poor country and to challenge the Western hegemony in photography started Chobi Mela, a festival of photographs presenting Bangladeshi artist's work with other country's best artists. Like its partner Drik and its initiator Shahidul Alam, this festival also symbolizes a struggle against the hegemony and oppression of the Western on the Eastern in terms of everything even photography. Not only the identity of Bangladesh, but the whole East's identity as poor, uneducated, underpowered, unsocial is here to be changed. This change is going to be by the art of photography of the East, by the East. Shahidul Alam in 1998 also stated Pathshala: South Asian Institute of Photography to teach photography and spread it in this side of the world like never before.

There are already seven festivals done by Chobi Mela with seven different themes entitled as Difference Unframed, Exclusion, Resistance, Boundaries, Freedom, Dreams and Fragility. From the theme titles, there is a possible argument or disagreement they are trying to state and show by their photographs and trying to make a change of views. From the first to the latest one, they tried to show the differences that really or rarely exist within world or how something is excluded by the something else; why and how the one should resist or fight to omit the boundaries of cultural, religion, racial or even moral; what are the freedom and dreams one has the right to have and one must have to stand out. All these themes are challenging the world to get change in every aspect of unequal life, where women empowerment is one of them which need to be done.

***1.1.1.1 Difference Unframed:***

First Chobi Mela started with the theme “Difference Unframed” and with the best photographs of the World Press Photo Foundation of last forty five years, to show the height of photography. They also showed “The War We Forgot” with historical photographs of the liberation war of Bangladesh from 1971 to show the power of Bangladesh and inspire the photographers of Bangladesh.

***1.1.1.2 Exclusion:***

They took "Exclusion" as their second theme which means the state of being excluded, omitted, left out, let off etc. Here they disagree with words “You are either with us or against us” or just the word “Exclusion”. They wanted to appreciate them who also disagree to be the excluded and called to stand with them.

***1.1.1.3 Resistance:***

For the third festival they chose “Resistance” as their theme and it means fight, struggle, conflict, opposition etc. By the photographs on Resistance they call to resist and declare a resistance to come. They used a unique way to express resistance with photographic exhibition to the mass people of Bangladesh by using “Rickshaws (three wheeler running on human macular power)” containing photographs from the exhibition.

***1.1.1.4 Boundaries:***

“Boundaries” was their fourth festival theme. They used photographs to reveal the borders we live in and always try to cross. But their idea was not just to reveal the borders but to inspire people to cross them.

***1.1.1.5 Freedom:***

Then they came up with the word “Freedom” for their next festival theme. Now we can understand where they were trying to move to from the first Chobi Mela festival. Which is to the positive changes the world can have. They again use rickshaw vans to exhibit their photographs to the mass and this also added a great freedom aspect to their festival.

***1.1.1.6 Dreams:***

For their sixth festival they called for themes from all over the world and finally decided to go with “Dreams” as their theme. After calling for freedom this was a good time to ask to dream, to dream further.

***1.1.1.7 Fragility:***

Their last theme was “Fragility” which means breakability, instability or imbalance. This theme was to show the world world’s fragility and by showing it its own fragility Chobi Mela actually wants to make the point that we should accept our weakness and work on them to change the situation.

**1.2 Women in Bangladesh:**

Women are 49.5 percent of the whole population of Bangladesh (Firdaus, 2014). This means, women are almost half of the population of Bangladesh. It is a good ratio of male and female for a country to have. Both male and female population can be empowered equally and help the country to grow. There are some good signs of women empowerment in Bangladesh such as increased life expectancy from 54.3 years in 1980 to 69.3 years in 2010 (Khatiwada, 2014). There are few other factors which indicate Bangladeshi women empowerment. Such as, 80-85 percent of the RMG sector workers are women, whereas RMG exports are the large part of Bangladesh’s economic success in the last two decade (Khatiwada, 2014). Khatiwada also stated that “female participation in microfinance activities has led to an increased sense of empowerment, measured by factors such as decision-making, social acceptance and political involvement, which in turn have led to general welfare improvements” (Khatiwada, 2014).

**1.3 End of Background:**

From the first festival to the last one, Chobi Mela had ten to thirty-five countries participating in it every year with hundreds of photographer competing to be the best of them. This is a huge opportunity for our country to see a large number of photographers and their valuable works in one place. But not only in our country, it is quite a big number for any of the other countries too and they all were working with the same vision as Chobi Mela to make a change in the world with their photography. Women empowerment is also a big change in the world and portraying that change with photographs is also a good way to participate in that change.

#### 1.4 Problem Statement:

- What are the discourses expressed in the Chobi Mela exhibitions that portrait Bangladeshi women empowerment through photography?
- How many photographs are there which includes or indicate women empowerment?

#### 1.5 Study Objective:

- To know the Bangladeshi photographers trend on women empowerment.
- To find out the number of photographs which stands for women empowerment

#### 1.6 Significance of The Study:

This thesis will be important as it may give an updated interpretation of Chobi Mela and its work.

Every photographer, freelance or journalist will be benefited from this study as they will know Chobi Mela's work on portraying women empowerment. The result evaluates the Chobi Melas role on Bangladeshi women empowerment issues. After the paper is done, there are whole new possibilities of enrichment of the paper as Chobi Mela is an ongoing festival.

## 2. STUDY FRAMEWORK AND LITERATURE REVIEW

### 2.1 Literature Review:

There are 2 news article from the daily star "*A quiet revolution: Women in Bangladesh*" by Sameer Khatiwada (2014) and "*Systemic change for women's empowerment*" by Nasim Firdaus (2014). First one goes with the writing that Bangladesh is having women empowerment with the help of different sectors Khatiwada (2014). Second one talks about systemic changes which can increase women empowerment Firdaus (2014). Both two topics are related to women empowerment which creates a direct link to this paper.

There is another paper named "*Women Empowerment or Autonomy: A Comparative View in Bangladesh Context*" by Md. Morshedul Haque, Towfiqia Mahfuza Islam, Md. Ismail Tareque and Md. Golam Mostofa. This study tried to measure and distinguishes women empowerment and autonomy (Haque, et al 2011:17). They used 3 dimensions named economic decision making, household decision making, and physical movement using the data from Bangladesh Demographic and Health Survey (BDHS)-2004.

There is another paper namely "*Empowerment of Rural Women in Bangladesh: A Household Level Analysis*" by Parveen and Leonhäuser (2004). They tried to examine the nature and extent of rural women's empowerment and aspects influencing it. That paper also tried to outline a strategic framework for improving rural women's empowerment (Parveen and Leonhäuser 2004:1). That paper is very helpful for this paper with the strategic framework.

There was a photo competition and exhibitions named "*Image of Empowerment*" designed by University of Melbourne and conducted by AIESEC Melbourne and Carpets for Communitie to reflect the role of women in society and student's own experience and understanding of women's empowerment (AIESEC Melbourne and Carpets for Communitie 2011). Not all the photographs but a document with sample of entries from the exhibitions is used in this paper. That idea has similarity with the main topic of this paper. It is different in geographical factors but the theme is same.

There is another research paper "*Representations of women in women's magazines*" by Viwe Ndzamel (2002). This paper was for the completion of the Master of Arts of Rhodes University. This paper assesses and analyzed representations of women in selected women's magazines (Ndzamel 2002:II). That paper has also some similarities with this paper.

What Haque (2011) categorizes those defines social and economic indications but the political indicators and other forms of social representation has not exposed much.

### 2.2 Hypothesis:

The hypothesis of this paper is

*The number of photographs portraying Bangladeshi women empowerment in Chobi Mela is increasing by every exhibition*

By the photographs here it means photographs only from Bangladeshi photographers and the exhibitions it means all the exhibitions of Chobi Mela had till now from Chobi Mela I to Chobi Mela VII.

### 2.3 Research Question:

In this research, there can be 2 particular research questions, primary and secondary. In the hypothesis there are 2 factors which are the number of photographs and portrayal of Bangladeshi women empowerment. Keeping the hypothesis in mind, the following research questions can be made.

#### Primary question

What is the number of Bangladeshi women empowerment portrait by Bangladeshi photographers?

#### Secondary question

Is the number of portrayal increasing?

### 2.4 Theoretical Framework of This Paper:

According to the topic of this thesis which is “The portrait of Bangladeshi women empowerment in Chobi Mela”, Chobi Mela with its photographs is portraying Bangladeshi women empowerment to the viewers. This leads to the theoretical framework for this topic as:

Chobi Mela → exhibiting photographs → portraying Bangladeshi women empowerment

### 2.5 Definition of the Terms:

In the theoretical framework there are words like photographs, portraying and Bangladeshi women empowerment. Here photographs are those which were presented by Bangladeshi photographers in all the past Chobi Melas from Chobi Mela I to Chobi Mela VII. Portraying stands for showing or describing, which means photographs of Bangladeshi photographers are showing or describing some particular subject in Chobi Mela.

Women empowerment is defined and described. There is no right or wrong definition but while finding a definition this paper found a report paper where many definitions were present. The report stated that

*“Women’s empowerment may specifically refer to economic uplift, but also to increased wellbeing and transformation of power relations, all depending on someone’s status quo and viewpoint. Empowerment may reflect itself in women’s participation in social and political activities, thus ideally empowering other women as well.”* (Majoor and Manders 2009:21)

The report also cited included some definitions from books and other reports. Few definitions are referred here also for the better understanding of women empowerment.

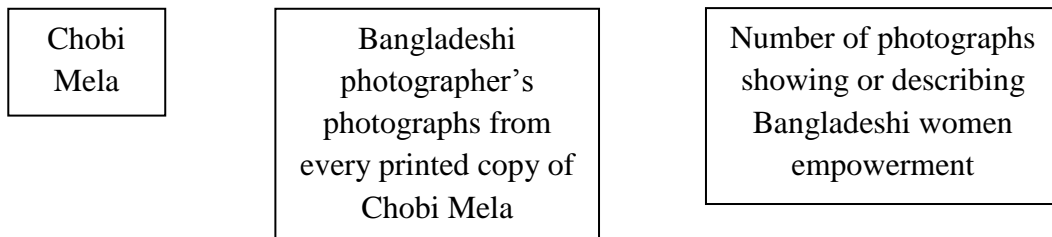
- “The process in which women challenge the existing norms and culture to effectively improve their well-being.” Majoor and Manders (2009, p.22) cited Swedish International Development Cooperation Agency (2006).
- “A process of transforming gender relations through groups or individuals developing awareness of women’s subordination and building their capacity to challenge it.” Majoor and Manders (2009, p.22) cited Department for International Development (UK) (2003).
- “The process of increasing the capacity of women to make choices and to transform these choices into desired actions and outcomes.” Majoor and Manders (2009, p.22) cited Krishna (2003).
- “The expansion in women’s ability to make strategic life choices in a context where this ability was previously denied to them.” Majoor and Manders (2009, p.22) cited Kabeer (2001).

Above definitions indicates Women empowerment is a vase subject to define. As for this thesis topic, there is a certain understanding about women empowerment which includes women having education, involving in any profession, participating in political and social activities, achieving individual leadership, embracing new technology or migrating local or overseas. Empowerment can be occurred in different levels of one’s life such as personal, social or organizational and this given definition of women empowerment includes all 3 aspects.

## 2.6 Indicators:

For this theoretical framework photographs printed on every of Chobi Mela printed books from Bangladeshi photographers are the indicators of Chobi Mela Photographs. The numbers of photographs exhibited in Chobi Mela which shows or describes women empowerment are the indicators for portrayal of Bangladeshi women empowerment.

Chobi Mela → Exhibiting Photographs → Portraying Bangladeshi women empowerment



## 2.7 Indicators to Find In Photographs:

1. Girl's education: Girl's or women involved in any sort of learning. It may be school, college, university, madrasa or any institution which represents women education. Photographs may be such as school going girls, girls studying, girls in school dress or just the school dress, name of a girl's school.
2. Women in profession: This indicator includes any women working in any profession from house farm to scientific laboratory, tea stall to multiplex showroom, teaching to banking and so on. Photographs maybe such as women working, women leaving work place, women getting salary.
3. Women migrating local or overseas: This indicator involves women who are migrating or migrated to some other place leaving their home town. This migration can be local or overseas. The photographs can be of women going one place to another, women travelling, women using passport or transportation tickets.
4. Women in political and social activities in group: Women involving in political or social activities are big indicator of women empowerment. These activities involve group of women for a particular reason where they all work as a team. Photographs can be of more than two women talking, discussing, going to some place together, and performing any social activities.
5. This point seems similar with the last indicator but it has its own aspects for which it is a different indicator. Where last point was about political or social activities in group, this point is indicating women who are individually in a leadership position. Photographs can be of women leading a group of other women, leading community or a nation.
6. Women using new technology: Not all women can or in some case allowed to use new technologies. In this case, women's using new technology is also seen as an indicator for women empowerment.

## 2.8 Compare and Contrast:

The indicators will try to compare and contrast the difference between each Chobi Mela exhibitions portraying the issue of Bangladeshi women empowerment. The paper will also compare Bangladeshi photographers who are portraying Bangladeshi women empowerment and who are not. Then again, there is a comparison of how many photographs are there of each photographer in each Chobi Mela which are portraying Bangladeshi women empowerment.

## 3. RESEARCH DESIGN AND METHOD

### 3.1 Research Design and Method:

This research argues that Chobi Mela is portraying Bangladeshi women empowerment in its exhibitions through photography. As this paper is only focusing on Bangladeshi women empowerment in Chobi Mela, to find out more about the topic from Chobi Mela and texts there are some problem statements that need to be answered. Those are

- To know the Bangladeshi photographers trend on women empowerment.
- To find out the number of photographs which stands for women empowerment

To find the answers, there is going to be quantitative content analysis, in which according to a paper the researcher uses objective and systematic counting and recording procedures to produce a quantitative description of the symbolic content in a text (Ndzabela 2002:29). In this paper photographs will be analyzed in terms of frequency of the portraying Bangladeshi women empowerment.

### **3.2 Research Design**

As the research is about finding the portrait of Bangladeshi women empowerment in Chobi Mela, it is clear that the research is going to be a quantitative one with involving mostly primary research. Because the outcomes are going to be numbers, the research will conclude with some tables, pie charts and graphs as outcomes.

### **3.3 Population and Sampling:**

Since this research will try to find the portrait of Bangladeshi women empowerment in Chobi Mela, only the photographs from Chobi Mela will be considered as its research population. To be more specific, not all the photographs are the samples but only photographs from Bangladeshi photographers are distinguished. And as the exhibitions are already past, there are only printed books from where the photographs can be found. As a book can or may not contain all the exhibited photographs, the population will be narrowed down to only Bangladeshi photographer's photographs from the printed copy of Chobi Mela I to Chobi Mela VII.

### **3.4 Data Analysis Procedure:**

As this is a quantitative research with mainly photographs as data, the quantitative data analysis procedure will be followed here. As a quantitative research, the data analysis will begin from the collection of data, so that there will be time to think and judge to finally interpret them and display them with tables, charts and graphs.

When analyzing photographs, if it is a Bangladeshi photographer, it will be counted as 1 or 0 otherwise to count the number of Bangladeshi photographers. Then if the photograph is of a Bangladeshi photographer's then it is going to be counted 1 or 0 otherwise to count the number of Bangladeshi photographs. Same will be done to count photographers with women empowerment photographs indicators. If an indicator is found in the photograph, then it will be counted 1 or 0 otherwise.

After collecting all the numeric data, the paper will analyze them and create needed tables and figures.

### **3.5 Coding For the Data Analysis:**

Data analysis will be done keeping few codes in mind which will determine the data. The codes are such as

1. Number of all the photographers
2. Number of Bangladeshi photographers
3. Number of all the photographs
4. Number of Bangladeshi photographer's photographs
5. Photographs with the following in them as women empowerment indicators

#### **a. Girl's educations:**

- i. Girls going to any educational institutions
- ii. Things representing girl's education
- iii. Girls studying

#### **b. Women in profession:**

- i. Women working
- ii. Preparing for work
- iii. Heading to or from work place
- iv. Women getting salary
- v. Spending money

#### **c. Women migrating local or overseas:**

- i. Women travelling

- ii. Using passport or tickets
- iii. Carrying travelling bags

**d. Women in political and social activities in group:**

- i. More than two women conversing
- ii. More than two women going to a place on their own
- iii. More than two women performing any social activities

**e. Women in leadership as individual:**

- i. More than two women performing any social activities
- ii. Women giving speech

**f. Women using new technology:**

- i. Women using digital equipment

**3.6 Research Timetable:**

Table 1

Research	September 2013						October 2013					
	1 <sup>st</sup> – 5 <sup>th</sup>	6 <sup>th</sup> – 10 <sup>th</sup>	11 <sup>th</sup> – 15 <sup>th</sup>	16 <sup>th</sup> – 20 <sup>th</sup>	21 <sup>st</sup> – 25 <sup>th</sup>	26 <sup>th</sup> – 30 <sup>th</sup>	1 <sup>st</sup> – 5 <sup>th</sup>	6 <sup>th</sup> – 10 <sup>th</sup>	11 <sup>th</sup> – 15 <sup>th</sup>	16 <sup>th</sup> – 20 <sup>th</sup>	21 <sup>st</sup> – 25 <sup>th</sup>	26 <sup>th</sup> – 31 <sup>st</sup>
Revise Previous Chapters												
Analyze participation observation data												
Organize FGD Session												
Conduct FGD												
Organize the interviews												
Conduct interviews												
Find Materials for Content Analysis												
Content Analysis												
Enter data into computer												

**4. RESEARCH FINDING AND DISCUSSIONS**

**4.1 Research Finding:**

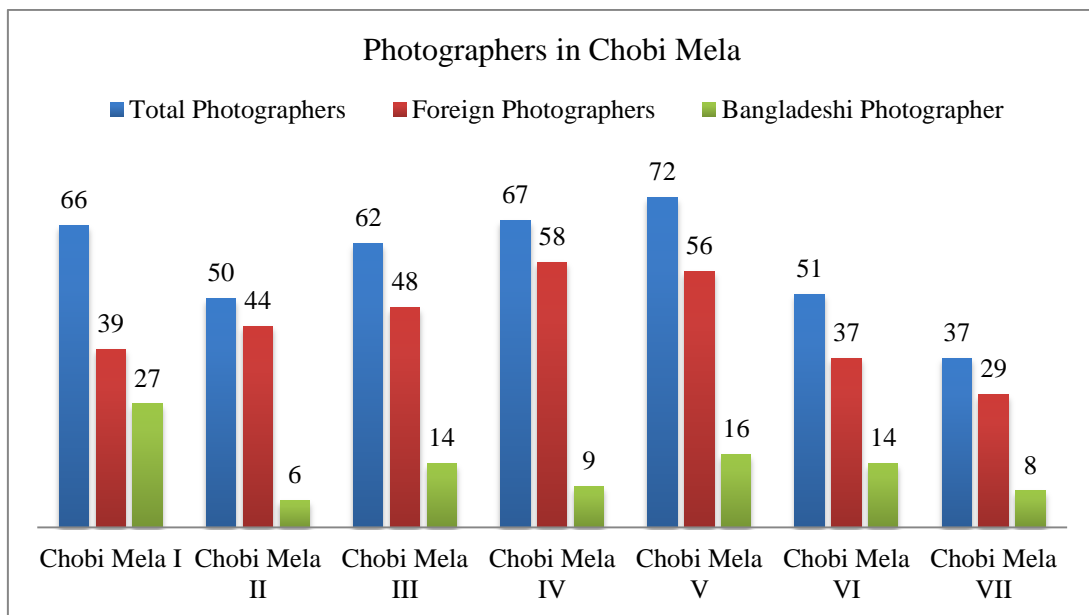


Figure 1

This graph describes the number of total photographers and among them how many are foreign photographers and how many are Bangladeshi photographers. From this graph indicates a general trend that the number of Bangladeshi photographers is always less than that of foreign photographers. This trend never changes in all seven Chobi Melas. In The highest number of Bangladeshi photographers is participated in the first Chobi Mela which is 27 whereas there are 39 of foreign photographers. But in the rest of the Chobi Melas this difference is very high that means the number of Bangladeshi photographers is very low when it is compared to that of foreign photographers.

The amount of Bangladeshi photographers showed in this graph is the photographers, whose work is the concern of this paper.

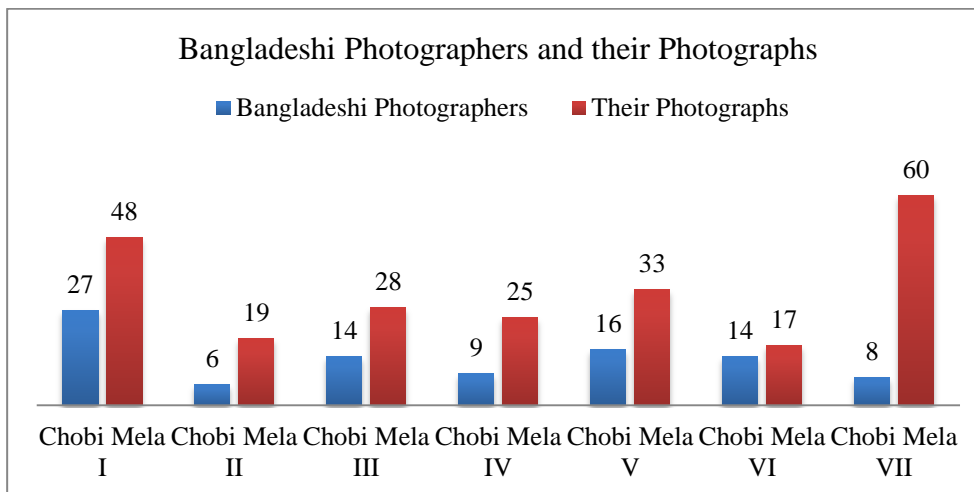


Figure 2

This chart explains the number of Bangladeshi photographers and their number of photographs in the Chobi Mela. There are seven Chobi Melas in total. The first and the seventh hold the most quantity of Bangladeshi photographs though in them the number of Bangladeshi photographers is not the highest. The highest number of Bangladeshi photographers placed in the first Chobi Mela and that is 23 Bangladeshi photographers. And the second highest number of photographers which is sixteen is placed in Chobi Mela V. The third highest number of photographers which is fourteen is shown respectively in the third and sixth Chobi Mela. And in rest of the Chobi Melas there are a lower number of Bangladeshi photographers. The fifth and the third Chobi Mela possess the third and fourth highest number of Bangladeshi photographs respectively whereas the lowest numbers are seen in the fourth, second and sixth Chobi Mela. In total there were 94 Bangladeshi photographers with only 230 photographs in all the seven Chobi Melas.

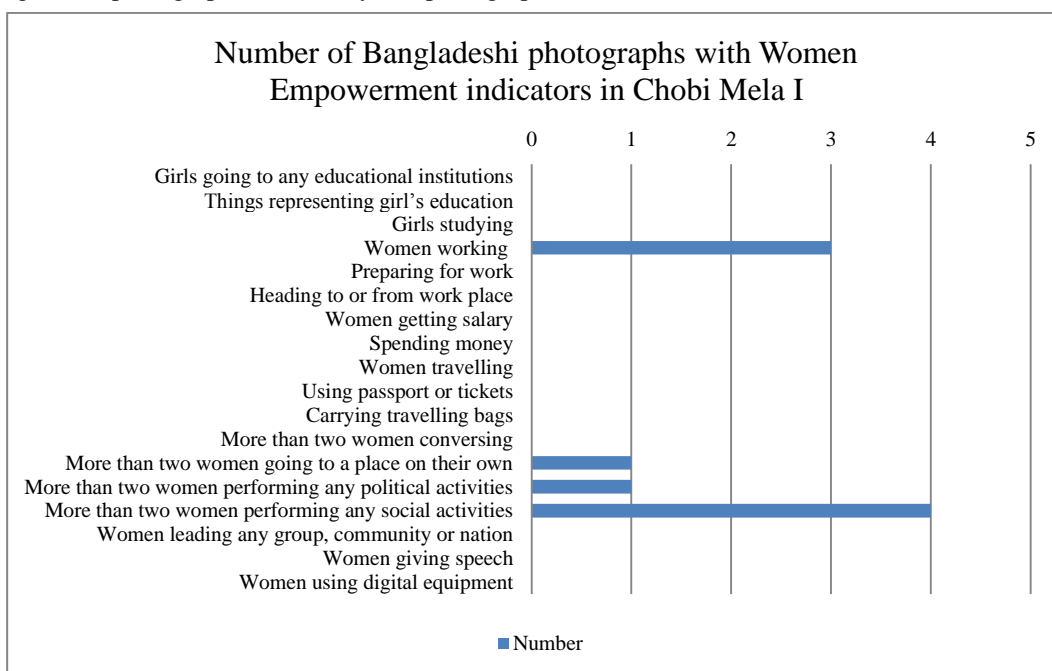


Figure 3



This graph shows the number of photographs with Women Empowerment factors in the first Chobi Mela. There are 4 photographs of more than two women performing any social activities, 3 photographs of women working and 1 photograph for more than two women performing any political activities and more than two women going to a place on their own. There is no other photograph that can be fit to the other factors of women empowerment.

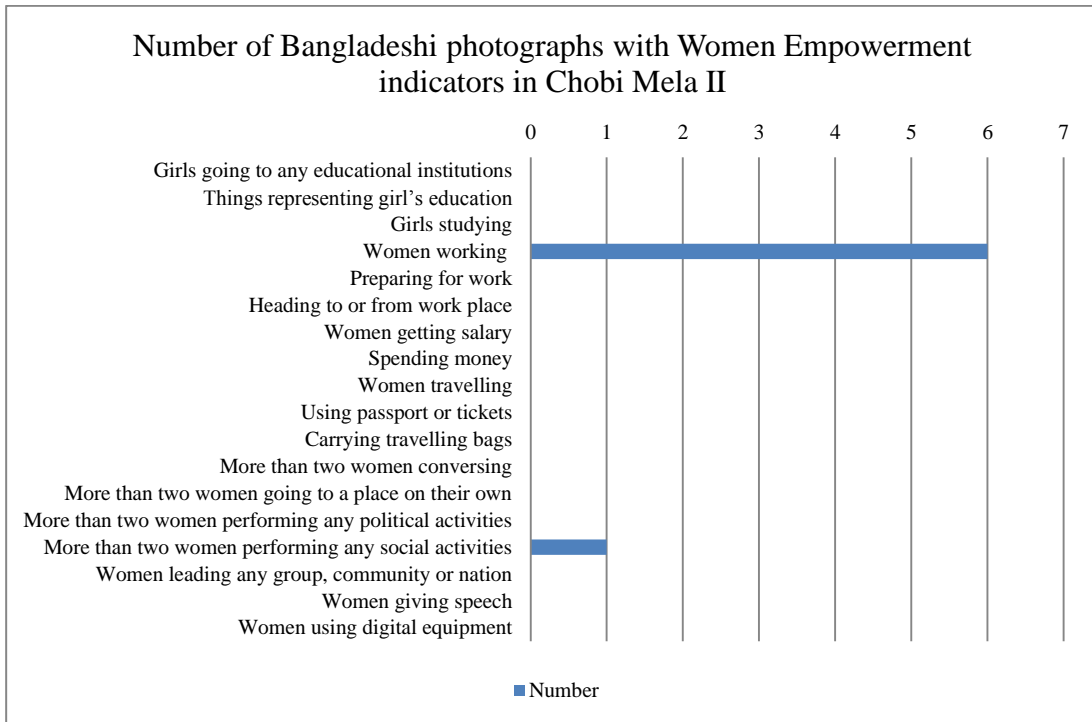


Figure 4

This graph shows the number of photographs with Women Empowerment factors in the second Chobi Mela. There are 6 photographs of women working, and 1 photograph for more than two women performing any social activities and rest of the factors of women empowerment are not present in this section of Chobi Mela.

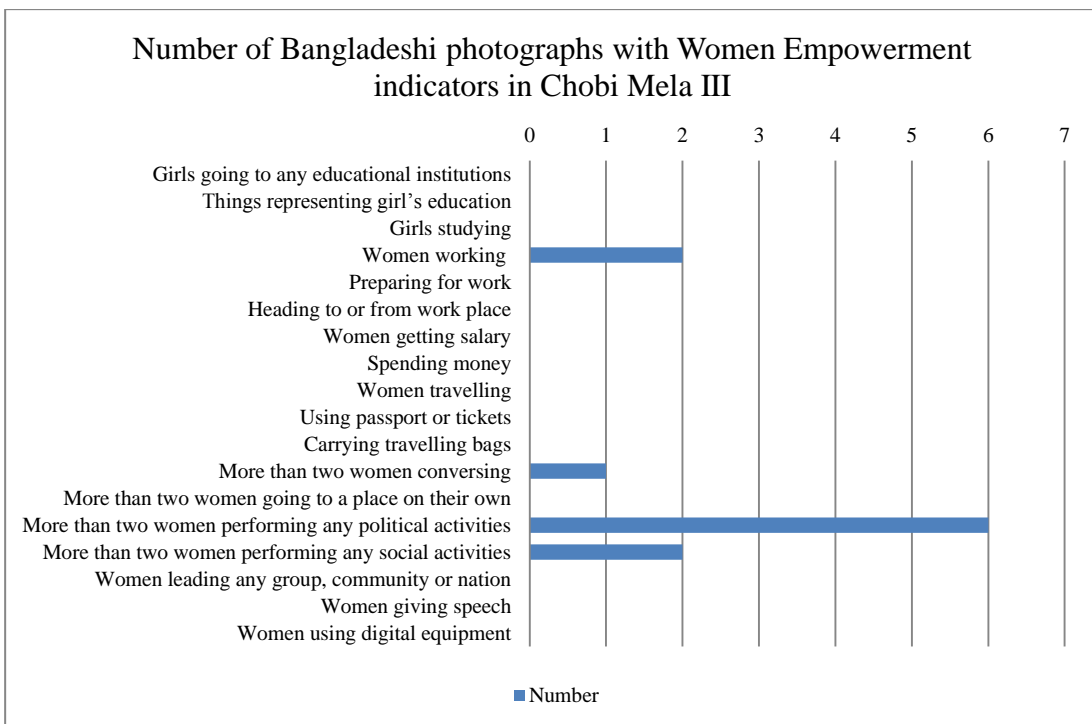


Figure 5

This graph shows the number of photographs with Women Empowerment factors in the third Chobi Mela. There are 6 photographs of more than two women performing any political activities, two photographs of women working and more than two women performing any social activities whereas only 1 photograph for more than two women conversing. No other photograph can be fit to the other factors of women empowerment.

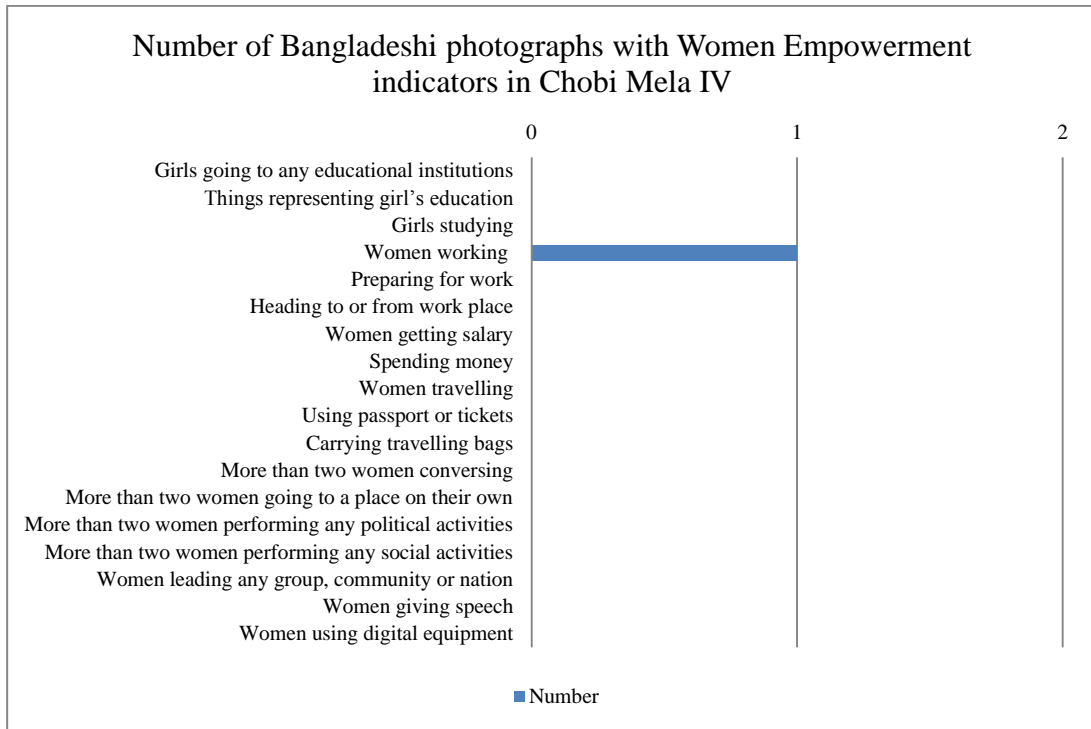


Figure 6

This graph shows the number of photographs with Women Empowerment factors in the fourth Chobi Mela. There is only 1 photographs of women empowerment where we find women working. All other factors are not seen in any photograph of this section of Chobi Mela.

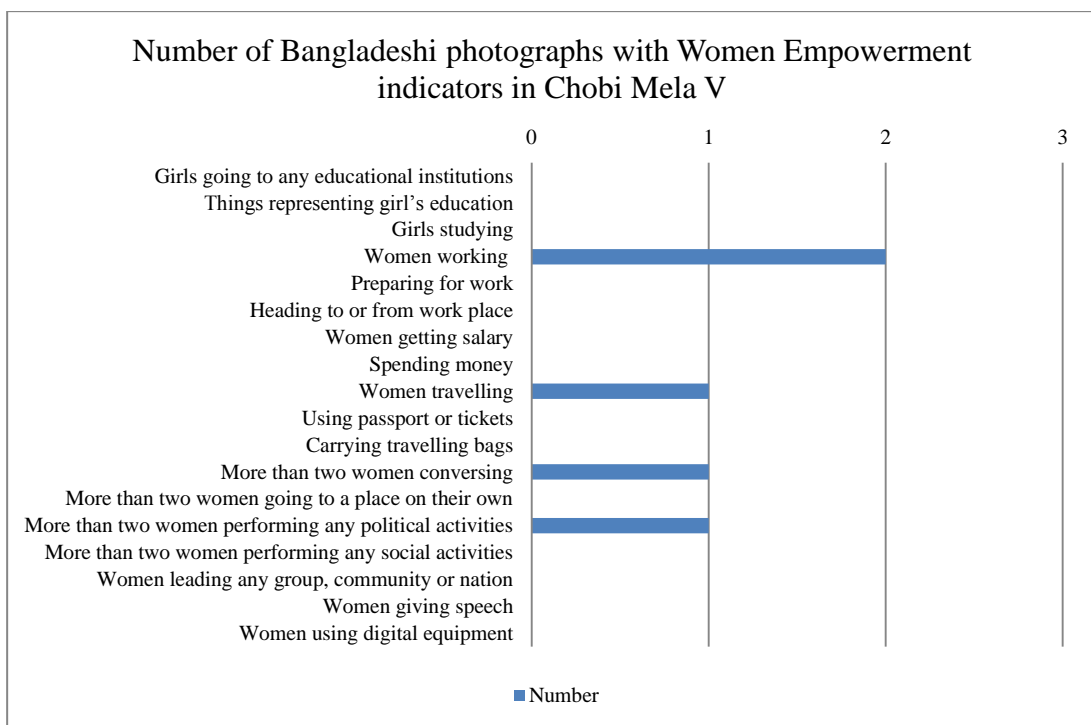


Figure 7

This graph shows the number of photographs with Women Empowerment factors in the fifth Chobi Mela. There is 1 photograph each for more than two women performing any political activities, more than two women conversing and women traveling. Two photographs show women working. And no other photograph can be fit to the other factors of women empowerment.

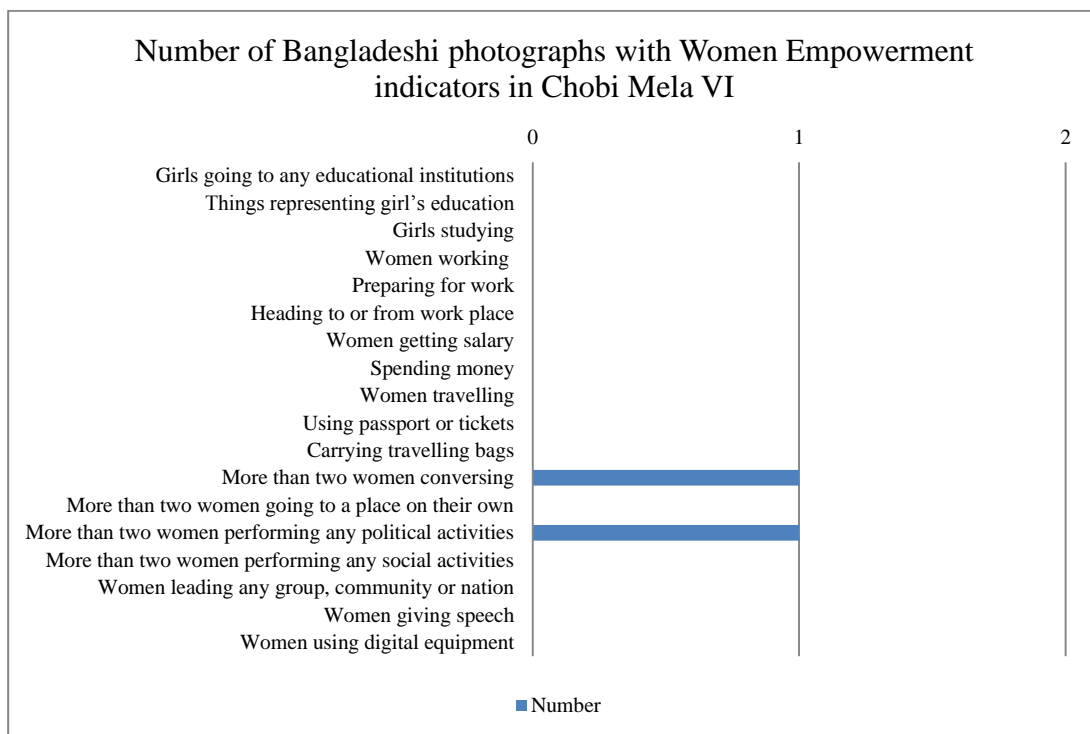


Figure 8

This graph shows the number of photographs with Women Empowerment factors in the sixth Chobi Mela. There are only 2 photographs of women empowerment, where we find 1 with more than two women conversing and 1 with more than two women performing any political activities. All other factors of women empowerment are absent in any photograph of this section of Chobi Mela.

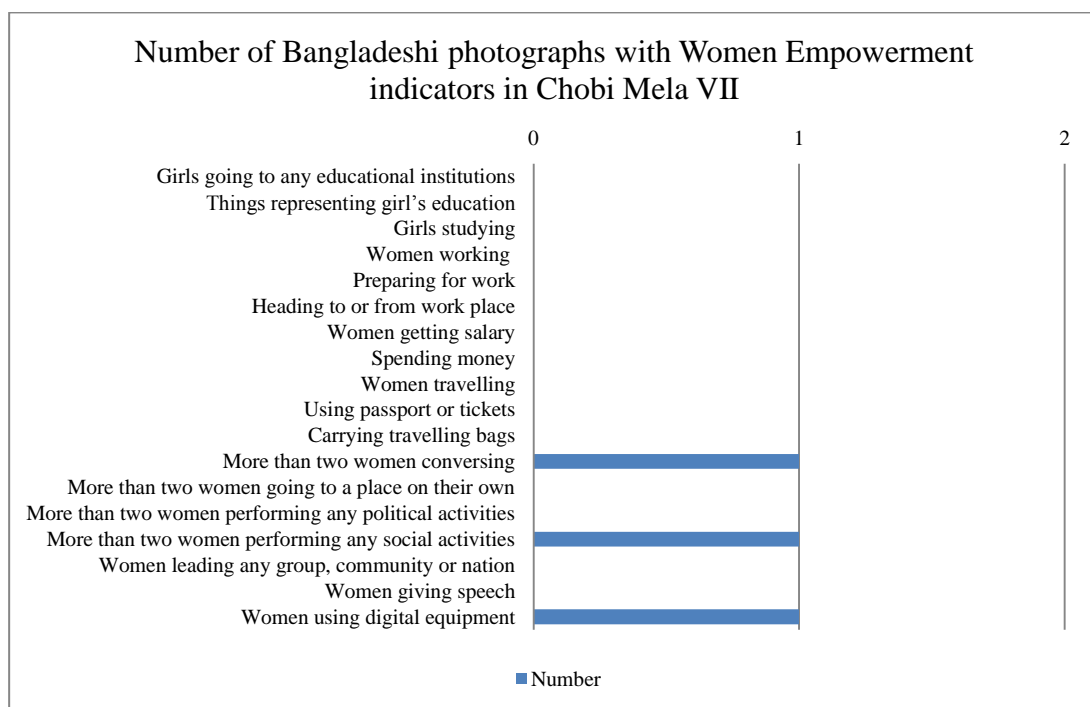


Figure 9

This graph shows the number of photographs with Women Empowerment factors in the seventh Chobi Mela. There is 1 photograph each for more than two women performing any social activities, more than two women conversing and women using digital equipment. And no other photograph can be fit to the other factors of women empowerment.

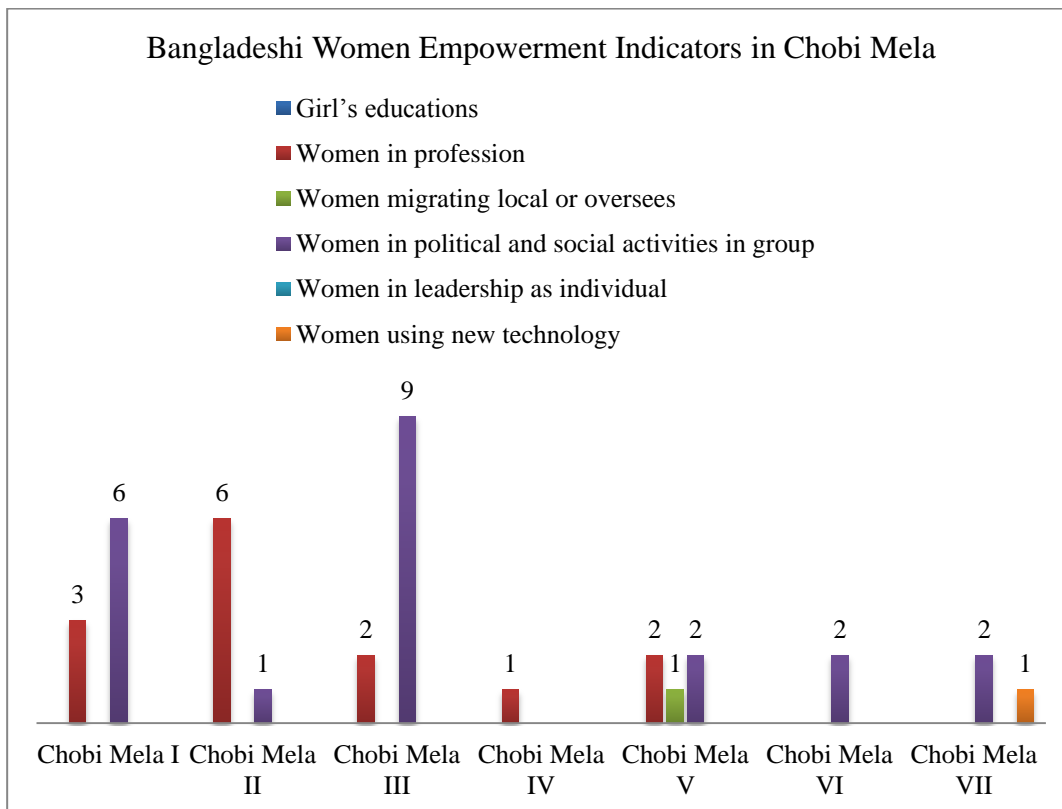


Figure 10

This graph describes the number of Bangladeshi women empowerment indicators found in Chobi Mela. From this graph we can easily get the point that the number of Bangladeshi women empowerment indicators in Chobi Mela is very low. In all the Chobi Melas most of the indicators are absent. Only in the fifth Chobi Mela 3 indicators of women empowerment is located but still their number is very poor. In all the rest of the six Chobi Mela only 2 indicators of women empowerment are noticed. Only the third Chobi Mela has the highest number of photographs that is 9 with 'women in political and social activities in group' indicator. The first and the second Chobi Mela possess the 2<sup>nd</sup> highest number of photographs simultaneously that is 6 with 2 different 'women empowerment' indicators which are 'women in political and social activities in group' and 'women in profession' respectively. Otherwise, in all other Chobi Melas this number varies from 1 to 3.

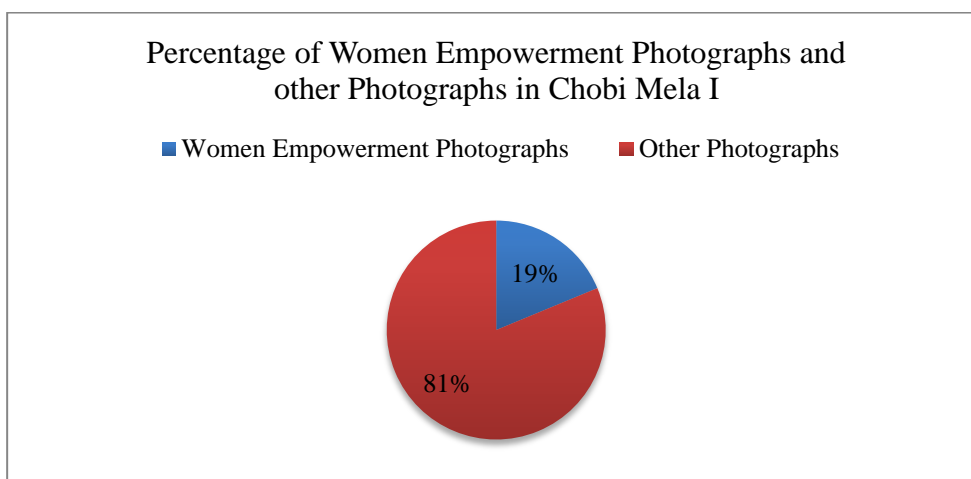


Figure 11

This pie chart shows the presence of percentage of women empowerment photographs and other categories of photographs in the first Chobi Mela. Others cover the 81% presence in the first Chobi Mela whereas 19% photographs deals with women empowerment.

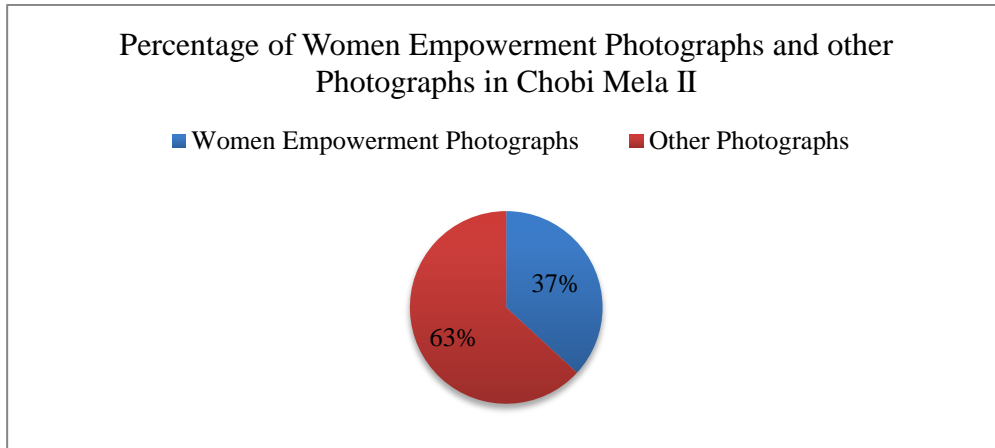


Figure 12

This pie chart shows the presence of percentage of women empowerment photographs and other categories of photographs in the second Chobi Mela. Others cover the 63% presence in the second Chobi Mela whereas 37% photographs deals with women empowerment.

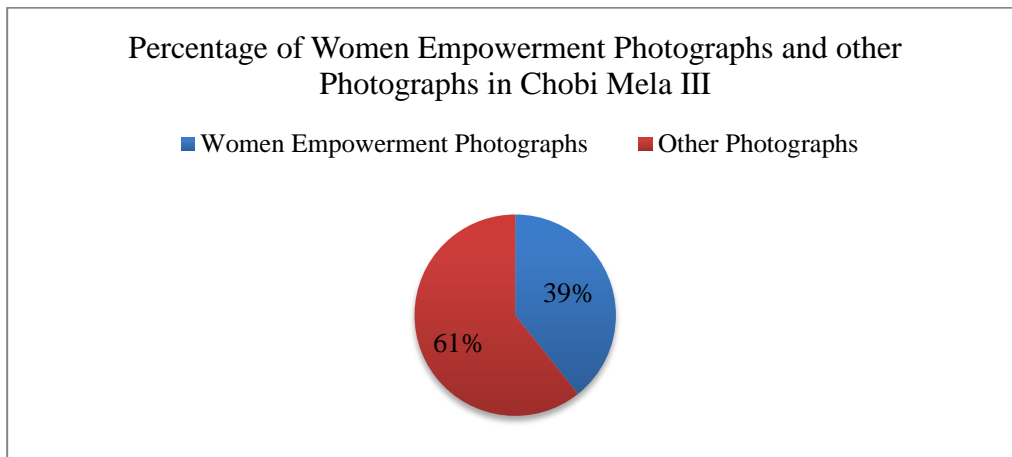


Figure 13

This pie chart shows the presence of percentage of women empowerment photographs and other categories of photographs in the third Chobi Mela. Others cover the 61% presence in the first Chobi Mela whereas 39% photographs represent women empowerment.

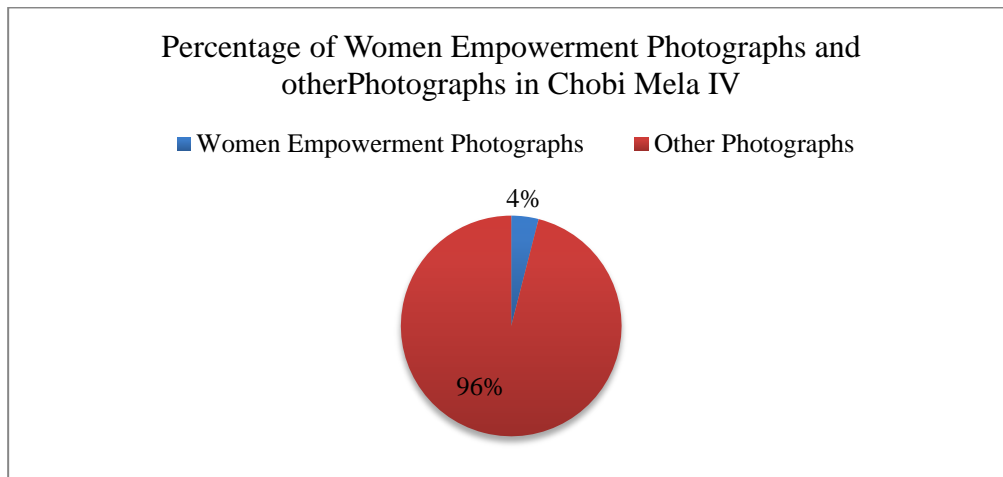


Figure 14

This pie chart shows the presence of percentage of women empowerment photographs and other categories of photographs in the fourth Chobi Mela. Others cover around the whole arena of presence in the fourth Chobi Mela that is 96% whereas only 4% photographs can be linked with women empowerment.

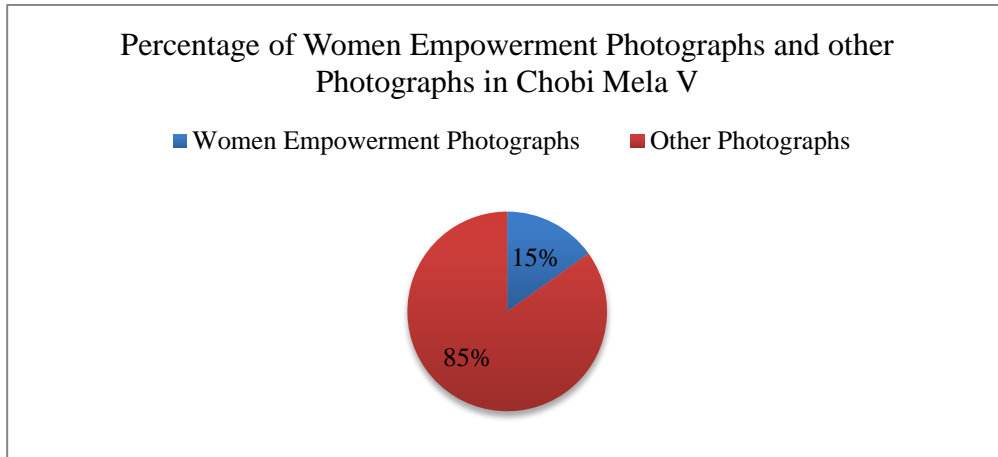


Figure 15

This pie chart shows the presence of percentage of women empowerment photographs and other categories of photographs in the fifth Chobi Mela. Others cover here 85% of presence whereas 15% photographs refer to the women empowerment.

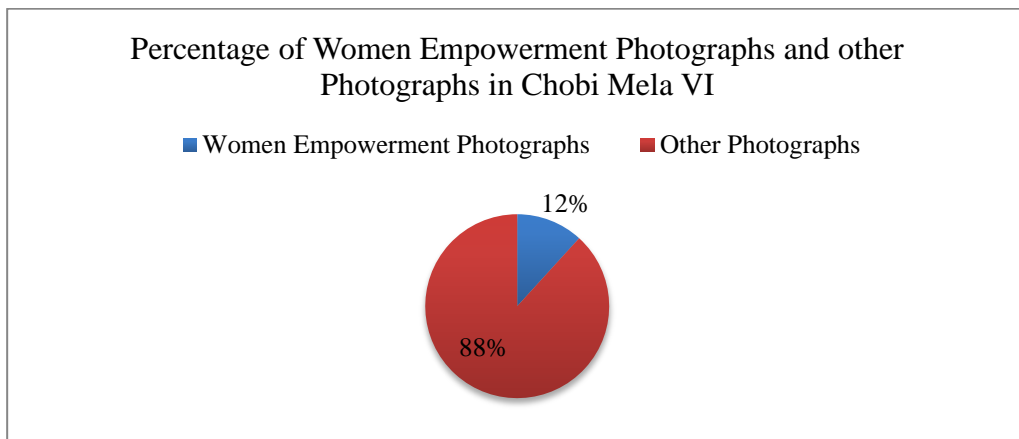


Figure 16

This pie chart shows the presence of percentage of women empowerment photographs and other categories of photographs in the sixth Chobi Mela. The scenario of the fourth Chobi Mela is repeated here that means others overshadow the appearance of women empowerment photographs. Again we find that others have 88% of presence whereas women empowerment photographs have the rest only 12% of appearance.

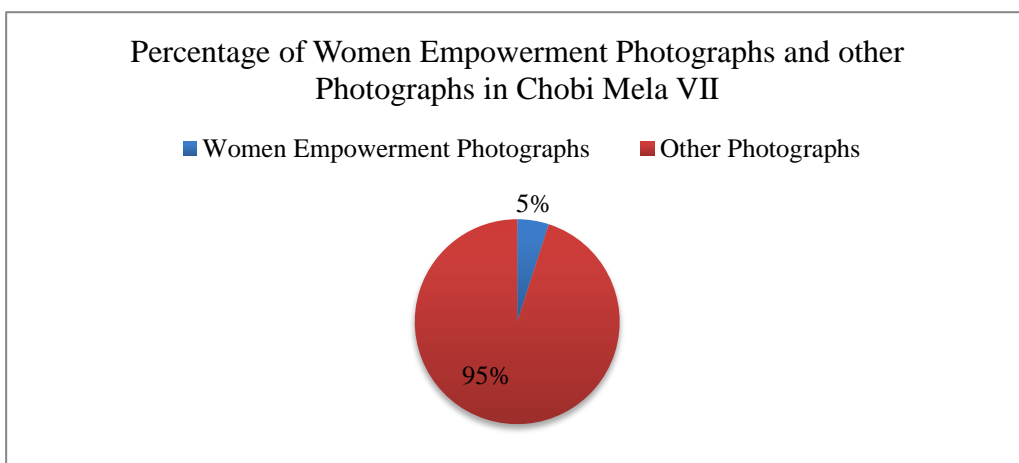


Figure 17

This pie chart shows the presence of percentage of women empowerment photographs and other categories of photographs in the seventh Chobi Mela. Almost the same ratio of the fourth and sixth Chobi Mela is found here that is others cover 95% of presence and 5% photographs are connected to the women empowerment.

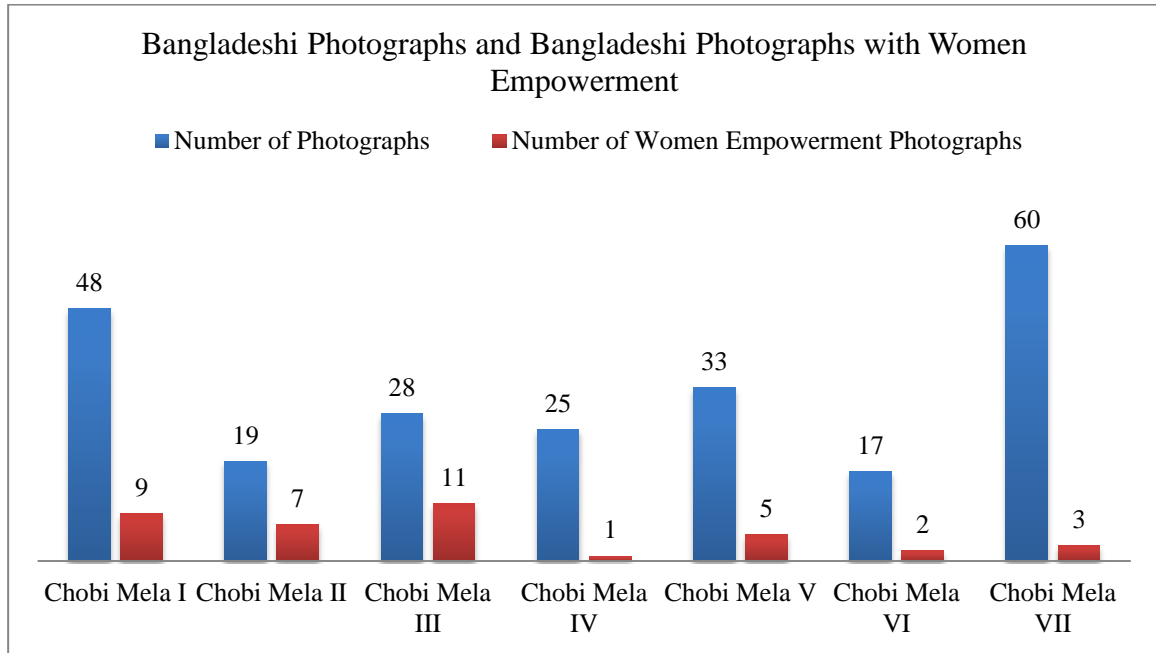


Figure 18

This graph explains the number of photographs and the number of women empowerment photographs printed in seven different Chobi Melas. We see the highest number of photographs in the seventh and the first Chobi Mela that is 60 and 48 respectively. Third and the fifth Chobi Mela have an average number of photographs that is 28 and 33 respectively. The number of photographs in the other Chobi Melas is considerably low. Now if we consider how many photographs cover women empowerment then we can find that in the first 3 Chobi Melas there are some photographs of women empowerment and the numbers are 9, 7, and 11 respectively. There are only 5 and 3 photographs of women empowerment in the fifth and seventh Chobi Mela respectively. The sixth Chobi Mela has only two and fourth Chobi Mela has only 1 photographs of women empowerment.

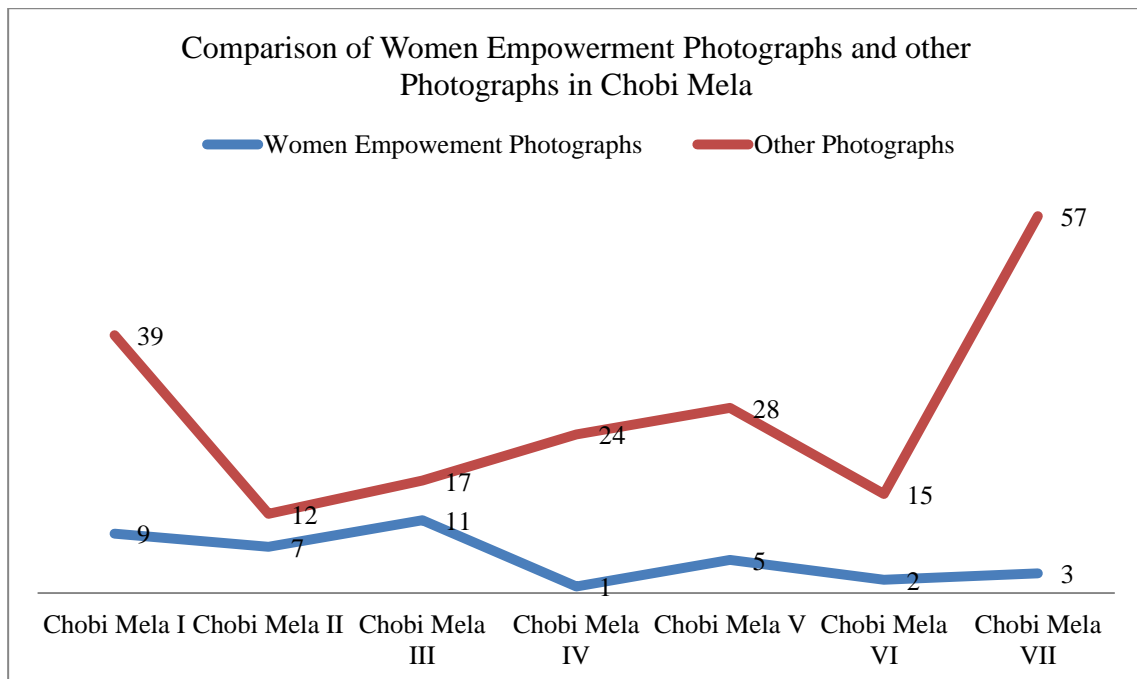


Figure 19

This graph provides us with a comparison of women empowerment photographs and other photographs in Chobi Mela from Bangladeshi photographs. Here we find that throughout the whole season of seven Chobi Melas most of the pages are filled with the ‘other photographs’, only a few pages are claimed to be filled with the ‘women empowerment photographs’. It is a clear indication that the photographs of Chobi Mela do not much highlight the term “Women Empowerment”.

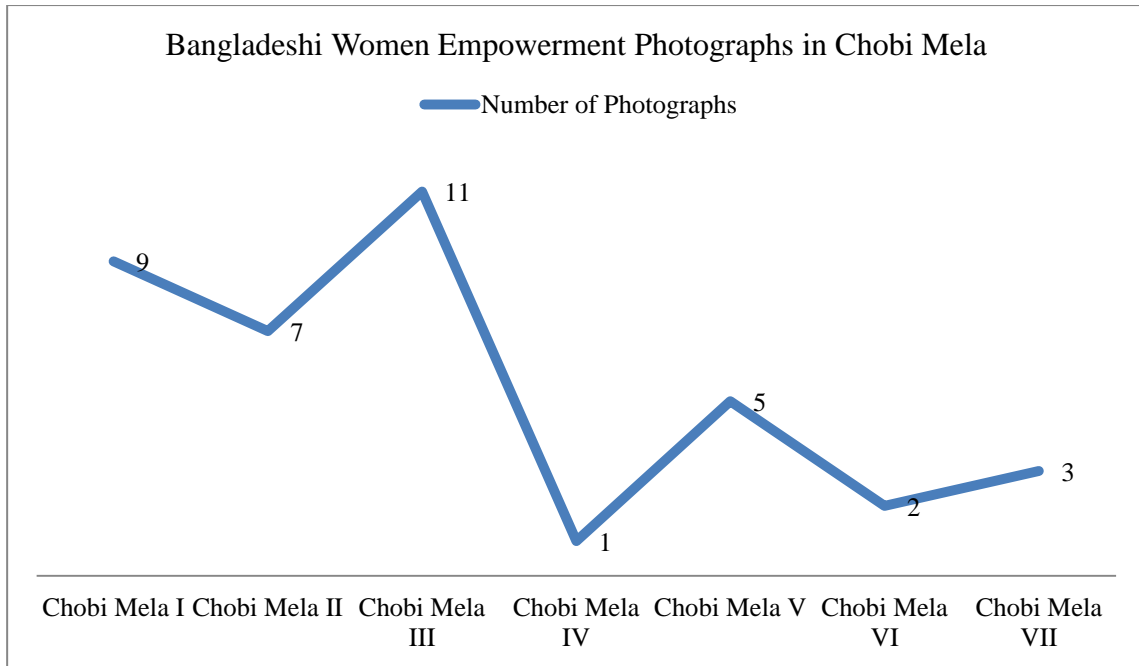


Figure 20

This graph describes the number of Bangladeshi women empowerment photographs in Chobi Mela. From this graph we have a common trend that the number of such kind of photographs is falling down though there are some exceptions. Let us deeply scrutinize the graph: In the first Chobi Mela there are 9 Bangladeshi photographs of women empowerment, in the second Chobi Mela this number is 7 and the highest number of 11 photographs of women empowerment are located in the third Chobi Mela. Otherwise, throughout the next 4 Chobi Melas this category of photographs have a tendency to falling down. That means in the fourth, fifth, sixth and seventh Chobi Mela the number of this kind of photographs is respectively 1, 5, 2 and 3.

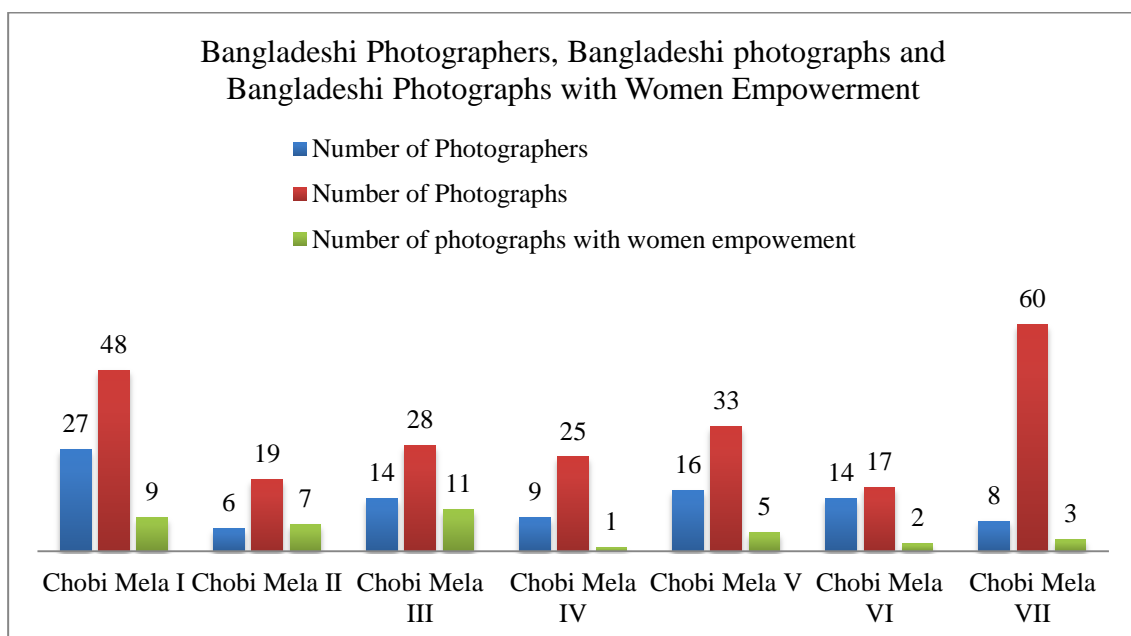


Figure 21



This graph explains the number of Bangladeshi photographers, their number of photographs, and from them the number of photographs with women empowerment in seven different Chobi Melas. The first Chobi Mela gives opportunity to highest number of Bangladeshi photographers whereas the third, fifth and sixth Chobi Mela has an average number of photographers that range from 14 to 16. And in the other 3 Chobi Melas the number of photographers ranges from 6 to 9. But we see the highest number of photographs in the seventh and the first Chobi Mela that is 60 and 48 respectively. Third and the fifth Chobi Mela have an average number of photographs that is 28 and 33 respectively. The number of photographs in the other Chobi Melas is considerably low. Again if and when we take a deep look in the graph we see that in the first 3 Chobi Melas there are some photographs of women empowerment and the numbers are 9, 7, and 11 respectively. There are only 5 and 3 photographs of women empowerment in the fifth and seventh Chobi Mela respectively. The sixth Chobi Mela has only two and fourth Chobi Mela has only 1 photographs of women empowerment.

From the above chart we find a general trend among the different photographs of the seven Chobi Melas that is as the number of photographer increases, the number of their photographs also increase with 1 exception which is in the case of the seventh Chobi Mela where the number of photographers decrease compared to the other (first, third, fifth and sixth) Chobi Melas but they have the highest number of photographs. Another trend of this chart comes to the notice that the number of photographs with women empowerment is always very low than the number of photographs. That means the encouragement of women empowerment in the Chobi Melas is not much significant.

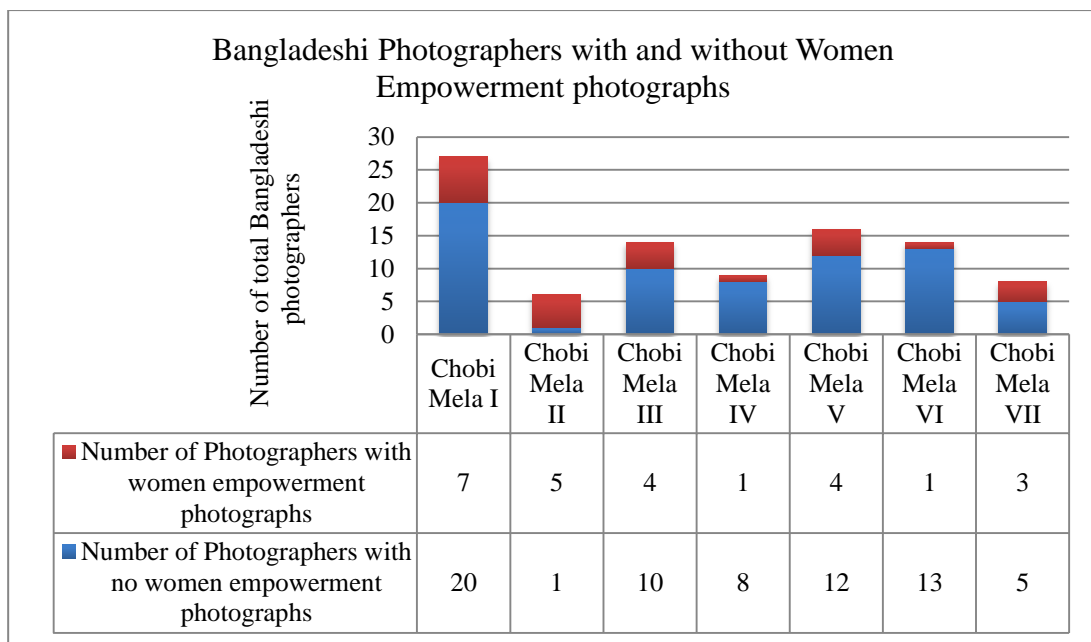


Figure 22

By this graph we come to know how many photographers come up with or without women empowerment in the Chobi Melas. It is clearly seen that most of the photographers have not covered the term ‘women empowerment’ in the Chobi Mela. Only a few numbers of photographers which range from 1 to 7 try to encourage women empowerment in their photography in Chobi Mela. And this numbers have a trend of falling down with two exceptions that is in the fifth and seventh Chobi Mela.

By observing this graph we can identify a general trend among the photographers of different Chobi Melas that most of the photographers come up with ‘no women empowerment’ photographs and the number of photographers with ‘women empowerment’ photographs are few.

#### 4.2 Discussion:

Certain types of discourses are highlighted in the Chobi Mela through which the photographers try to portrait ‘Bangladeshi women empowerment’ by using their photographs as a media. There are not only photographs that directly or indirectly cover the campaign of women empowerment in Bangladesh but also there are some texts that describe the theme of ‘Bangladeshi women empowerment’. As this paper go through the photographs in the Chobi Mela this paper find some elements that support women empowerment in Bangladesh. For ex : there are photographs of working women,

there are the snaps of women in conversation, there are photographs of women taking part in the political and social activities, there are also photographs of women where this paper see them standing up to fight against any kind of oppression or tyranny, there are also the demonstration of women sacrificing their family, lives, happiness in order to bring back peace in the country or to raise awareness among people to defend their legitimate rights, then this paper see the photographs of migrating working women in search of their lot, this paper also have the experience of women using new technology through few photographs (see Figure 10). But to speak the truth which is very sad and unexpected and also very shocking that there are no photographs that anyhow even cover 'girls' or women education' in Bangladesh. This is one of the major scenario of women empowerment in our country but somehow this section of women empowerment is utterly absent from the pages of the Chobi Mela. Another aspect of women empowerment of our country is not seen in the Chobi Mela that is 'women in leadership as individual'. It is even more shocking and hurting that in a country where women has been the Prime Minister for more than twenty years; there is not even a single photograph of our Prime Minister alone or any photograph with any solo major female leader. It is not clear if it is a slip of mind of the photographers in the Chobi Mela or if it is their pre-selected goal not to cover this side of women empowerment in Bangladesh through their photographs.

When the paper desires to know about the number of photographs which includes or indicates women empowerment, Figure 18 comes up. There this paper finds the total number of Bangladeshi photographs and the number of photographs which include or indicate 'women empowerment'. It is easily noticeable, what is the trend of Bangladeshi photographs in Chobi Mela. It is true that there are ups and downs in the total number of photographs in the different Chobi Melas but the number of photographs with women empowerment is all along very low. For ex : in the seventh Chobi Mela there are total 60 photographs among which only 3 photographs represent women empowerment. Even if someone takes the case of the first Chobi Mela where the total number of Bangladeshi photographs stands at the second highest position with 48, still the number of photographs with women empowerment is very poor that is only 9. For further data the research addresses at the fifth Chobi Mela where the number of photographs is 33 compared to the 5 of women empowerment photographs. Out of 28 photographs, the highest number of photographs that can be related to women empowerment is 11 that are seen in the third Chobi Mela. But this is not a common trend of Bangladeshi photographs in the Chobi Mela. When this paper considers the rest of the five Chobi Melas, the scenario remains unchanged with low 'women empowerment' photographs.

As this paper also long to know the Bangladeshi photographers' trend on women empowerment this paper have to scrutinize the graphs Figure 21 and Figure 22. From these graphs the paper identified a general trend in the Bangladeshi photographers that is they have always come up with the higher percentage or number of photographs with contains 'no women empowerment'. Their ratio of 'other photographs are always higher than the ratio of 'women empowerment' photographs. This tendency never ever changes with any Bangladeshi photographers. To prove this insight the paper first considers the graph Figure 21: the highest number of Bangladeshi photographers is participated in the first Chobi Mela that is 27 and there are 48 numbers of total photographs among which only 9 photographs with 'women empowerment'. Now consider the case of the second Chobi Mela where six Bangladeshi photographers have been included who have seven photographs with 'women empowerment' but still the difference between women empowerment photographs and total Bangladeshi photographs is higher. This inclination flows throughout the seven Chobi Melas no matter how many Bangladeshi photographers are used in the Chobi Mela.

This paper can now consider on the other aspect of Bangladeshi photographers in Chobi Mela that among the total photographers how many of them represent photographs with 'women empowerment'. For this the paper studies the graph Figure 22 from where this paper gets a general trend that number of photographers with 'women empowerment photographs' is higher than the number of photographers with 'no women empowerment photographs' in different Chobi Melas apart from the case of the second Chobi Mela where out of six photographers, five photographers come up with the photographs related to 'women empowerment' and only 1 photographer submits the photograph with 'no women empowerment'. Otherwise in all the rest Chobi Melas this trend never altered. For ex: in the first Chobi Mela there are 20 Bangladeshi photographers who have 'no women empowerment photographs' whereas only 7 Bangladeshi photographers cover 'women empowerment' with their photographs. Same scenario is repeated in all the Chobi Melas except the second one.

That is why one may conclude here by saying that most of the Bangladeshi photographers participating in the Chobi Mela do not cover the term 'women empowerment' in Bangladesh with their photographs. Rather they put emphasis on other topics than 'women empowerment'.

This thesis has described or classified the photographs which stand for women empowerment in Chobi Mela in 2 ways: one from the number point of view and another from the percentage point of view.

First the paper discusses this topic from the number point of view. To do this the paper examines the charts or graphs from Figure 3 to Figure 10 and Figure 18. The graphs from Figure 3 to Figure 9 show the number of photographs with 'Women Empowerment' factors in all the seven Chobi Melas.

In Figure 3 this paper finds that in the first Chobi Mela there are 4 photographs of more than two women performing any social activities, 3 photographs of women working and 1 photograph each for more than two women performing any political activities and more than two women going to a place on their own. There is no other photograph that can be fit to the other factors of women empowerment.

The Figure 4 describes the details of the second Chobi Mela where there are 6 photographs of women working, and 1 photograph for more than two women performing any social activities and rest of the factors of women empowerment have been excluded in this section of Chobi Mela.

From the Figure 5 this paper notices that in the third Chobi Mela there are 6 photographs of more than two women performing any political activities, 2 photographs of women working and more than two women performing any social activities whereas only 1 photograph for more than two women conversing. No other photograph can be related to the other factors of women empowerment.

From Figure 6 which stands for the fourth Chobi Mela, this paper locates that there is only 1 photographs of women empowerment where this paper find women working. All other factors of women empowerment are absent in any photograph of this year of Chobi Mela.

The Figure 7 explains the happenings of the fifth Chobi Mela that there is 1 photograph each for more than two women performing any political activities, more than two women conversing and women traveling respectively. Two photographs show women working. And no other photograph deals with the other factors of women empowerment.

To know the details of the sixth Chobi Mela this paper needs to concentrate on the Figure 8 which explains that there are only 2 photographs of women empowerment, where this paper find one with more than two women conversing and 1 with more than two women performing any political activities. All other factors of women empowerment are again absent in any photograph of this section of Chobi Mela.

The scenario of the seventh Chobi Mela is reflected in the Figure 9 graph where a person sees that there is 1 photograph each for more than two women performing any social activities, more than two women conversing and women using digital equipment. And no other photograph highlights or indicates to the other factors of women empowerment.

Now to find the number of 'Bangladeshi women empowerment indicators' in the Chobi Mela this paper has to go through the Figure 10 where this paper locates or identifies some factors that cover the term 'Bangladeshi women empowerment indicators'. From this graph this paper easily gets the visual proof of the fact that the number of 'Bangladeshi women empowerment indicators' in Chobi Mela is very low. In all the Chobi Melas most of the indicators are absent. Only in the third Chobi Mela 3 indicators of women empowerment is located but still their number is very poor. In all the rest of the six Chobi Mela only 2 indicators of women empowerment are noticed. Only the third Chobi Mela has the highest number of photographs that is 9 with 'women in political and social activities in group' indicator. The first and the second Chobi Mela possess the 2<sup>nd</sup> highest number of photographs simultaneously which is 6 with 2 different 'women empowerment' indicators which are 'women in political and social activities in group' and 'women in profession' respectively. Otherwise, in all other Chobi Melas the number of women empowerment indicators varies from 1 to 3.

Another thing this paper wanted to identify the trend of Chobi Mela that how many photographs are there and among them how many represent 'women empowerment'. To get this answer one has to go through the Figure 18. From this graph this paper comes to know that the highest number of photographs in the seventh and the first Chobi Mela that is 60 and 48 respectively. Third and the fifth Chobi Mela have an average number of photographs that is 28 and 33 respectively. The number of photographs in the other Chobi Melas is considerably low. When this paper tries to identify how many photographs cover women empowerment, it finds that in the first 3 Chobi Melas there are some photographs of 'women empowerment' and the numbers are 9, 7, and 11 respectively. There are only 5 and 3 photographs of women empowerment in the fifth and seventh Chobi Mela respectively. The fourth and the sixth Chobi Mela have only 1 photographs of women empowerment each.

Now this thesis applies a different planning to analyze the topic 'photographs which stand for women empowerment' from the percentage point of view. To have a clear perception about the facts of Chobi Mela one requires analyzing the charts from Figure 11 to Figure 17 and Figure 19.

The pie charts from Figure 11 to Figure 17 describe the percentage of 'women empowerment' photographs and 'others' categories of photographs.

This Figure 11 that stands for the first Chobi Mela describes that 'others' category cover the 81% presence in the first Chobi Mela whereas only 19% photographs deals with 'women empowerment'.

For the second Chobi Mela this paper bring forward the Figure 12 that tells us that 'others' cover 63% of photographs and the photographs with 'women empowerment' has a share of 37%.

To know the scenario of the third Chobi Mela this paper rush to the Figure 13 that informs us 'others' claims 61% presence whereas 39% photographs indicate 'women empowerment'.

From the Figure 14 this paper get a view of the fourth Chobi Mela where only 4% photographs can be linked with 'women empowerment' on the other hand 'others' cover the whole arena of the fourth Chobi Mela with 96%.

To know about the details of the fifth Chobi Mela this paper have to consider the details of the Figure 15 where one sees that 'others' cover here 85% of presence whereas 15% photographs refer to the women empowerment.

Figure 16 shows the details of the sixth Chobi Mela. The scenario of the fourth Chobi Mela is repeated here that means others overshadow the appearance of 'women empowerment' photographs. Again this paper finds that others have 88% of presence whereas women empowerment photographs have the rest 12% of appearance.

In order to know the happenings of the seventh Chobi Mela now this paper examines the Figure 17 which tells that only 5% photographs are connected to the 'women empowerment' whereas 'others' have a dominating share of 95%.

The last but not the least thing that this paper needs to know about the inclination of the Chobi Mela's photographs that is the comparison of women empowerment photographs and other photographs in Chobi Mela. And to get a view of this in detail this paper needs to study the graph Figure 19 which will supply with a comparison of women empowerment photographs and other photographs in Chobi Mela. Here this paper finds that throughout the whole season of seven Chobi Melas most of the pages are filled with the 'other photographs', only a few pages are claimed to be dedicated to the 'women empowerment photographs. It is a clear indication that the photographs of Chobi Mela do not much highlight the term "Women Empowerment" in a true sense.

No matter the method of number or percentage one applies to find the number of photographs that stand for 'women empowerment' the result is same and that is most of the photographs do not cover or deal with the term "Bangladeshi Women Empowerment". They have focused mostly on various other aspects of Bangladesh

To some extent this is true that there is portrayal of women empowerment in Chobi Mela. But when it comes to be sure about to what extent this is fact then the answer will be complicated. It will not be a seer 'YES' then. It will then fall down near to 'NO'. That means there are very few portrayals of Bangladeshi women empowerment in Chobi Mela. This paper can support this answer from the study of some pie charts and graphs (see: Figure 10 Figure 11 - Figure 17 Figure 18)

In the Figure 10 this paper finds some features of women empowerment in Bangladesh but most of the aspects of women empowerment is absent. Only few of the factors are covered by the Bangladeshi photographs of the Chobi Mela. Most importantly, the 2 major aspects of women empowerment namely: 'girl's education' and 'women in leadership as individual' is completely out of focus.

Let us now consider the pie charts from Figure 11 to Figure 17. From these charts this paper undoubtedly come to a conclusion that all the Chobi Melas are dominated by the 'other photographs'. There are 2 Chobi Melas 4<sup>th</sup> and 7<sup>th</sup> where more than 90% photographs are of 'other photographs' category. There are another 3 Chobi Meals 1<sup>st</sup>, 5<sup>th</sup> and 6<sup>th</sup> where more than 80% of photographs are of 'other photographs'. More than 60% of 'other photographs' are seen in the 2<sup>nd</sup> and the 3<sup>rd</sup> Chobi Mela. This is a clean indication of the fact that the Chobi Mela has less photographs of 'Bangladeshi women empowerment' when it competes against the category of 'other photographs'.

When this paper considers the case of Figure 18 then it is easily noticeable that the number of Bangladeshi photographs that relate to or indicate women empowerment is very low in Chobi Mela. It is true that there are ups and downs in the total number of photographs in the different Chobi Meals but the number of photographs with women empowerment is all

along very low. For ex : in the seventh Chobi Mela there are total 60 photographs among which only 3 photographs represent women empowerment. Even if one takes the case of the first Chobi Mela where the total number of Bangladeshi photographs stands at the second highest position, still the number of photographs with women empowerment is very poor that is only 9. This is a common trend of Bangladeshi photography in the Chobi Mela. They do not really encourage or inspire women empowerment in our country in a true effective sense. If anyone considers the rest of the five Chobi Melas, the scenario of trend remains unchanged.

From the above analysis this paper comes to a decision that though Chobi Mela has portrayals of Bangladeshi women empowerment, the number of this kind of photographs is dramatically low and it does not even focus on the various dimensions of women empowerment.

And when it comes to the point of if the portrayal of women empowerment of Bangladeshi women in Chobi Mela is increasing or not, unfortunately and unexpectedly it is found that the answer is decreasing in the. From the graph Figure 20 this paper found a common trend that the number of women empowerment photographs in Chobi Mela is falling down though there are some exceptions. When the paper deeply scrutinize the graph: in the first Chobi Mela there are 9 Bangladeshi photographs of women empowerment, in the second Chobi Mela this number is 7 and the highest number of 13 photographs of women empowerment are located in the third Chobi Mela. Otherwise, throughout the next 4 Chobi Melas this category of photographs have a tendency to falling down. That means in the fourth, fifth, sixth and seventh Chobi Mela the number of this type of photographs is respectively 1, 5, 3 and 1.

From the above measurement this paper comes to the decision that though there are ups and downs in the number of photographs of women empowerment in different Chobi Mela but generally in a wide sense the number of women empowerment photographs has fallen down.

This thesis has an initial argument that the number of photographs with Bangladeshi women empowerment in Chobi Mela is increasing by every Chobi Mela exhibitions. And to find the answer to this argument it has to study a series of statistical data and only then has reached its final say.

At first look at the chart from Figure 3 to Figure 9, which are summarized in the graphs Figure 10 which informs that in the first Chobi Mela there are 9 photographs related to women empowerment. In the second Chobi Mela there are 7 photographs of women empowerment and the highest number of this sort of photographs are located in the third Chobi Mela with 11. In the next 4 Chobi Melas the number of women empowerment photographs are 1, 5, 2 and 3 respectively. From these eight graphs the paper easily notice that in the first 3 Chobi Melas there are some photographs highest 11 in the 3rd Chobi Mela of women empowerment but this numbers have been dramatically decreased in the last 4 Chobi Melas in spite of having some ups and downs.

Now when the paper goes through the charts from Figure 11 to Figure 17 it realizes that Chobi Mela is mainly dominated by the photographs of 'others' category. He or she will find a summary of these seven pie charts in the Figure 18 and Figure 19 graphs.

In graph Figure 18 the paper finds that in the first 3 Chobi Melas there are comparatively higher number of photographs with women empowerment which are 9, 7, and 11 respectively but when they are compared to the total number of photographs in the first 3 Chobi Melas which are 48, 19 and 28 respectively, this difference is so high. And such difference is most high or most acute in the next 4 Chobi Melas. These differences are 25:1, 33:5, 17:1 and 60:3 for the fourth, fifth, sixth and seventh Chobi Mela respectively.

Again in spite of finding some ups and downs in the number of women empowerment photographs one can easily grab the falling inclination of women empowerment photographs in the Chobi Mela.

Then there is a comparison of 'women empowerment' photographs and 'others' photographs in the Chobi Mela in the Figure 19 graph which is an outcome of the charts from Figure 11 to Figure 18 here the paper finds that the number of 'others' photographs tend to rise in the Chobi Mela with 2 exception that are located in the 2nd and 6th Chobi Mela with a falling number of 12 and 16 respectively compared to the other Chobi Mela. On the other hand, the number of Bangladeshi women empowerment photographs has a tendency to decline with 1 exception actually that is in the case of the third Chobi Mela with 11 photographs. It is said so because though there is a rise in the number of 'women empowerment' photographs in the 5th and the 7th Chobi Mela with 5 and 3 respectively but still these 2 numbers are very low compared to the other number of 'women empowerment' photographs in the 1st, 2nd and 3rd Chobi Mela. That is why the paper concludes by saying that the number of 'women empowerment' photographs has a declining trend in the Chobi Mela.

Finally to have a rational conclusion from this thesis one has to concentrate on the graph Figure 20. which will disclose the final outcome of the thesis in a proper way.

This graph determines if the number of Bangladeshi ‘women empowerment’ photographs in the Chobi Mela is increasing or decreasing. It implies that Chobi Mela disposes a falling trend when it comes to the matter of Bangladeshi ‘women empowerment’ photographs’ number with 1 exception in a true sense that is in the case of the third Chobi Mela. In the first 3 Chobi Mela the numbers of this category are 9, 7 and 11 respectively whereas in the next 4 Chobi Mela this kind of numbers falls down dramatically. From 4th to the 7th Chobi Mela, the number of Bangladeshi ‘women empowerment’ photographs are respectively 1, 5, 1 and 3. It can be said that there is a rise in the number of such photographs in the 5th and 7th Chobi Mela with 5 and 3 respectively but actually when these 2 numbers are compared with that of first 3 Chobi Melas then it is needless to say ‘they have fallen down’. To perceive the mode of the fact consider the graph as a whole and verily then one will notice a falling inclination to the number of Bangladeshi ‘women empowerment’ photographs in Chobi Mela. It is certainly unexpected and shocking but the ‘fact is fact’.

## **5. CONCLUSION AND RECOMMENDATIONS**

### **5.1 Summary:**

This thesis has described many aspects of Chobi Mela and ultimately finds some typical trends of the photographers and their photographs. The summarized findings of this thesis have been provided below.

From the Figure 1 Graph, this thesis proves that there are total 405 photographers used in the seven Chobi Melas among whom 311 are foreign photographers and only 94 are Bangladeshi photographers which is a clean indication that the number of Bangladeshi photographers in Chobi Mela is considerably lower than that of foreign photographers.

Figure 2 explains in a summary that 94 Bangladeshi photographers take participation in Chobi Mela with their 230 photographs.

Then the thesis provides one with a summary of total number of photographs with Bangladeshi ‘Women Empowerment Indicators’ in the Figure 10 which is created on the basis of charts from Figure 3 to Figure 9. There one finds a total number of 38 photographs with only six ‘women empowerment indicators’. Most of other indicators are not covered by these photographs.

The thesis then proceeds onto its next findings and present its summary in the Figure 18 based on the charts from Figure 11 to Figure 17. Here once again one notices that out of 230 photographs only 38 photographs can be related to ‘women empowerment’.

Next the thesis comes across at such a point where one sees the comparison of ‘women empowerment’ photographs and ‘other’ photographs in Chobi Mela in graph Figure 19. It demonstrates that generally the number of ‘other photographs’ has a rising trend in Chobi Mela on the other hand ‘women empowerment photographs’ shows a falling inclination in general though in both cases there are ups and downs. The similar result is shown in the Figure 20 where only the number of ‘Bangladeshi women empowerment photographs’ in Chobi Mela is highlighted.

Nearly towards the end, the thesis brings forward a comparison in the Figure 21. Chart which deals with the Bangladeshi photographers, their total photographs and photographs with ‘women empowerment’. This graph in details describes that the number of ‘women empowerment’ photographs has a general tendency to fall down throughout the seven Chobi Melas no matter the number of Bangladeshi photographers has been increased or decreased.

And to finish the study the thesis at last comes up with the number of photographers having ‘women empowerment’ photographs and the number of photographers with ‘no women empowerment’ photographs where one is convinced to believe that most of the photographers do not highlight the theme ‘Bangladeshi Women Empowerment’ through their photographs.

### **5.2 Conclusion:**

Mentioning these above graphs or charts, the thesis comes to a conclusion by saying that though initially the hypothesis prefer to believe that the number of ‘Bangladeshi Women Empowerment’ photographs in Chobi Mela is increasing gradually but its finding are telling the opposite story. That means the number of this kind of photographs is falling in Chobi Mela in spite of having some ups and downs.

### **5.3 Recommendations:**

Chobi Mela is a wide media to disclose a country's different aspects of achievement, it would inspire and cover the 'women empowerment movement' in our country as well but unfortunately it is proved wrong under the eye of this thesis. This thesis finds this hope unanswered. That's why it has come forward with a variety of recommendations which if followed might whelm the term "Bangladeshi Women Empowerment" and place it with high dignity. The recommendations are given below in part:

Recommendations for the Cobi Mela authority

1. Chobi Mela should encourage more the movement of 'Bangladeshi Women Empowerment'.
2. More Bangladeshi photographers should have chance to participate in Chobi Mela.
3. More Bangladeshi photographs should be enrolled or enlisted in Chobi Mela.
4. The number of 'Bangladeshi women empowerment' photographs should be increased in Chobi Mela.
5. The 'women empower movement' should be considered as a positive aspect of our country's development and that's why should be handled with care, honor and priority in Chobi Mela.
6. And finally the descending trend of 'women empowerment' photographs in Chobi Mela should be altered and flourished.

Recommendations for Bangladeshi photographers

1. The number of Bangladeshi photographers dealing with 'women empowerment' should be increased.
2. Photographers should give priority to the issue of women empowerment while taking photographs.
3. The missing aspects of women empowerment in Chobi Mela which are, "girls' or women education" and "women in leadership as individual" should be filled up by the photographers

### **5.4 Limitations of the Research:**

Chobi Mela is organized by Drik and Drik has many other initiatives like Pathshala, Majority World, Banglarights, Driknews and DrikICT. But this research paper worked only on only Chobi Mela. There are also some other photography festivals or exhibitions present in our country and abroad. But this paper not worked on them or their Works. There are also other aspects of women empowerment shown on other media of Bangladesh such as TV, radio etc. but they were also not the concern for this research paper. The research was solely concern with Chobi Mela, but as Chobi Mela is an exhibition happens with 2 years of interval and opens for a limited time, it was not possible to visit the exhibition. So the paper worked on and with only the 7 printed books of Chobi Mela I to Chobi Mela VII.

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