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Social Semiotics of Trauma, Betrayal, and Displacement in the Screenplay *Jo Bichar Gaye*: A Multimodal Analysis

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Abstract

The study uses Multimodal Discourse Analysis (MDA) to explore the social semiotics of trauma, betrayal, and displacement in the Pakistani screenplay *Jo Bichar Gaye*. This play represents memories of a soldier playing back on events that led to the separation of East Pakistan. Scenes were purposively selected based on their significance to the themes under investigation. The screenplay provided multi-modal text in a hybrid form of linguistic and visual elements for cohesive ties in the characters' conversations as well as meaningful cinemascope techniques. The analysis revealed the emotional and psychological effects of the upheaval that led to Pakistan's capitulation. The findings show that the screenplay's portrayal of conflicting beliefs, extreme sentiments and the loss of lives, highlighted the influence of the third Indo-Pakistan conflict as part of the pre-war discourse and the effects on individuals and society. The multifaceted interplay of attitudes and experiences associated with historical trauma, also call attention to the media's role in enriching the academic discourse, and the relevance of the screenplay as a significant cultural artifact providing insights into traumatic historical events.

Keywords: betrayal, displacement, multimodal discourse analysis, social semiotics, trauma

Introduction

The idea of language in conflict arises from a complex interplay between self-identification, group cohesion, and worldview. Language serves not merely as a communication tool but a powerful means for expressing identity, fostering community, and shaping perceptions (Cuhadar & Dayton, 2011). The diversity and conflict often reflect underlying societal tensions and power dynamics (Gu & Han, 2017). Linguistic differences do not necessarily cause war; rather, they manifest through linguistic conflict (Reagan, 2022). As the foundation of human communication, language

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holds significant power to mold perceptions, sway emotions, and provoke violence. During periods of war, language assumes a pivotal role, functioning both as a weapon of warfare and a catalyst for peacebuilding, besides serving as a mechanism for narrative manipulation. In an increasingly interconnected world, language diversity has become a prominent aspect of societal discourse (Linebarger & Piotrowski, 2009). The language conflict in East and West Pakistan significantly contributed to the eventual separation of the two regions. Despite their common identity as Muslims states, disparities in language, attitudes, political, and social structures led to growing tensions and discontent (Ghauri et al., 2022).

The notion of "trauma cinema" has gained significant traction in recent years, with scholars analyzing ways in which screenwriters navigate the complexities of representing traumatic experiences (Narine, 2010). Our understanding of the past is not only based on eyewitness accounts, but the vulnerability of the memory of disturbing events, influenced by trauma, that significantly reshape the challenges encountered at the crossroads of catastrophe, memory, and historical representation (Sarkar & Walker, 2009).

Set against the backdrop of Dhaka's collapse, *Jo Bichar Gaye* is a screenplay adaptation of 'Bichar Gaye' a soldier's account based on real events from 1971 Indo-Pak War (Farrukh, 2018), and the fall of Dhaka (East Pakistan). It intricately weaves personal narratives into traditional storytelling, offering an exploration of the human condition amidst turmoil and transition. In the case of the fall of Dhaka, trauma is manifested not only through the violence and upheaval of war but also through the sense of betrayal and displacement felt by those caught in the crossfire. The screenplay offers a portrayal of the human experience, serving as an emotional reflection of the larger societal upheaval and the enduring effects of events that transpired during the separation. Despite its significance, there is minimal research on the broader effects of war narratives on society and individuals, along with their influence on the construction of identities in the socio-political aftermath. This paper aims to examine how the visual and linguistic elements in the screenplay portray the trauma, betrayal, and displacement experienced by individuals caught in the midst of a historical event.

Research Question

What multimodal features represent trauma, betrayal, and displacement in the screenplay Jo Bichar Gaye?

Literature Review

The compelling influence of language and visuals on audience understanding is stressed by Luca (2020) who emphasizes the importance of considering both textual and visual elements, in shaping public opinion to drive the narrative when applying MDA. Incorporating both linguistic and non-linguistic modes of communication such as camerawork and mise-en-scène, the framework allows, demonstration of how power and social hierarchies are maintained in television interactions (Er, 2020).

Cultural reproductions in many parts of the world suggest that it is in the retelling, and especially in visual representation, that traces of trauma can be preserved and transmitted, however unsatisfactory or inadequate that representation may be (Kaplan & Wang, 2004).

Visual grammar is instrumental in shaping narratives by interpreting the representational, interactive, and compositional meanings, establishing a foundation for understanding how visuals and text interact to convey meaning, color, layout, and spatial organization in the advertisements (Guo & Feng, 2017). Moreover, frameworks integrating functional and visual grammar effectively interpret the discourse by creating a compelling narrative to induce the desired emotions in the audience (Amjad, 2017; Zong, 2024), influencing and shaping the attitudes in favour of one, while ignoring and rejecting the other (Zhang, 2023).

As a cultural memory, bearing witness to the structure of domination and violence, the traumatic experiences may perform a critical, cleansing function against theatrical closure. But such cultural memory is frequently subjected to persistent elimination by the media, driven by the logic of consumption. A number of studies on trauma cinema, show how rejecting supposedly objective filmmaking techniques can signify the 'disremembering of history' (Conley, 2006). Cinematic methods—such as gaps and delays in voice-over, asynchronous imagery and sound, and conflicting accounts rather than linear storytelling—disrupt the understanding of events. The language of trauma, with its "mute repetition of suffering," suggests a new approach to engage with experiences that are beyond immediate comprehension (Craps & Buelens, 2008), while

acknowledging the non-linear, arbitrary, and incomprehensible nature of traumatic events. Extreme situations and modern awareness of trauma prompt a reassessment of the representations to address the challenge of narrating experiences that resist traditional methods (Mendelson-Maoz, 2018).

Traumatic Dimensions of Displacement and Betrayal Representation

Research suggests that traumatic experiences can produce an inner displacement and reorganization of one's mindset, demonstrating the inherent need for acceptance and repair of the fragmented personality (Schwartz, 2023). Trauma survivors and those close to them are often impacted by media representations of betrayal, and trauma as themes in films and TV shows, eliciting profound emotional responses and complex character portrayals. Personal trauma can shatter core beliefs, prompting individuals to wrestle with questions of self-worth and the essential good (Kalayjian & Abdolian, 2010), where carefully selected films can help individuals reframe negative experiences and perceptions.

In a similar manner, wars can deepen those problems as well in a way that both individual sadness and grief of a nation appear deeply interconnected. The consequences of war extend far beyond direct deaths, often leading to forced migration, refugee flows, and the destruction of the social structure. Reactions vary with some individuals' experience of dissociation, betrayal, or overwhelming fear, while others feel immobilized, unable to fight or flee (Gates et al., 2012). These symptoms can persist for years, as the displacement exacts incalculable costs across physical, social, emotional, and economic dimensions, affecting individuals, families, communities, and entire regions. The experiences of trauma are wide-ranging, revealing a mediocre understanding of the relationships of important social determinants and their possible outcomes (Zarowsky & Pedersen, 2000). The intense human suffering of losing homes, belongings, and community cannot be explained in mere statistics. This reality plays a central role in analyzing conflicts and shaping future military decisions, especially because of the intense and devastating consequences observed in recent times (Vine et al., 2020).

Research studies focusing on films about other distressing events reveal that trauma-related films can lessen the feeling of alienation experienced by the survivors and their families, by increasing public awareness (Kalayjian

& Abdolian, 2010). On the other hand, media often exploits traumatic events to attract audiences by sensationalizing and capitalizing on vulnerable people's violence; thus, trauma cinema may not always portray reality accurately. Trauma can distort time perception, involuntarily merging past and present, making time subjective and fragmented. Post-trauma, time ceases to be linear and progressive. As pointed out by Willbern (2017), trauma represents a unique experience of time and space, diverging from the conventional linear, progressive understanding of time. Blending new and unconventional documentary techniques accomplishes the authentic cinematic depiction of traumatic experiences. Since trauma is neither entirely factual nor fictional, it functions as a mediated memory and provides a non-linear, abnormal perception of time (Walker, 2001); as such, it is best represented through indirect means. Such conditions can be outlined as emotional trauma, physical trauma and psychosocial agitation and these are treated as part of the narrative of the film. On the other hand, betrayal constituting a fundamental aspect of psychological trauma, potentially shapes its impact on individuals. It has been claimed as a crucial and distinct factor complementing our understanding of trauma beyond mere life-threatening situations.

Methodology

The study investigates linguistic and visual elements contributing to trauma, betrayal, and displacement in the screenplay Jo Bichar Gaye by using a qualitative approach. This method allows for an in-depth understanding of the complex interplay between language and visuals in the context of the screenplay.

Data Collection

The screenplay *Jo Bichar Gaye* provided a multi-modal text in a hybrid form of linguistic, audio and visual elements, encoding meaning, cohesion, and decoding cinematography techniques for analysis. The selected scenes and sequences were purposively sampled based on their relevance to the research questions and theoretical framework. Specifically, those scenes were selected that revealed critical moments for the characters involved in the storyline. These scenes included emotionally high moments of despair, abandonment, isolation, and homelessness for the characters involved, as well as the recurring themes of separation, loss, and despair emphasized either visually or through the dialogues. The inclusion criteria of these

scenes also considered the characters' moral introspection, ethical decision-making, and their actions, which were responsible for redefining their relationships with each other. The data was transcribed using *Grapemars* for systematic image organization and dialogue categorization, and then analyzed through the thematic coding approach of Braun and Clarke (2006). Their approach provided a six-step analytical framework which included familiarization with data, initial coding, preliminary themes, reviewing themes, defining and refining themes, and interpreting themes. The themes and categories were reflexively developed through the lens of Eyerman's (2012) cultural trauma theory and the contextual background of 1971 fall of Dhaka.

Theoretical Framework

The study utilized a holistic approach employing Kress and van Leeuwen's (2021) Discourse Analysis of Multimodal Texts and Eyerman's (2012) cultural trauma theory in examining *Jo Bichar Gaye*. The former framework helped understand how the screenplay reflected the societal consequences of historical events, and the evolution of collective memory. The later one, examined how collective experiences of trauma acted upon the creation of group identity and memory. The theoretical lens was also used in understanding attribution of meanings to the screenplay, based on the different modes of communication employed (visual, auditory, linguistic) in driving the screenplay's concepts. This approach focused on the representation of trauma, betrayal and displacement using cinematography, sound, dialogue, and other semiotic modes, as part of the process of meaning construction.. Kress and van Leeuwen's (2021) ideas of metaphorical systems expanded the analysis, building on Halliday's Systemic Functional Grammar (SFG), more specifically, on "metafunctions". They suggested three such functions within visual grammar (VG): the representational, the interactive and the compositional. For example, within the structure of visual systems, the ideational metafunction specifies how such represented 'participants' would relate to one another in order to represent the context (Kress & van Leeuwen, 2021). According to Amjad (2017), the interpersonal metafunction regulates the relationship between participants depicted and viewers, while the textual metafunction synthesizes the components of an image. According to Kress and van Leeuwen (2021), the theoretical underpinnings of social semiotic analysis of multimodal discourses were enriched by combining other

tangential theories. This, in turn, has led to the use of social semiotics in the study of multimodal discourse, in the local and global contexts. This study therefore follows their approach in analyzing *Jo Bichar Gaye* through the representational, interactive and compositional meanings of the screenplay.

Findings and Discussion

The present study examines the screenplay *Jo Bichar Gaye* through a social semiotic multimodal discourse analysis, with a particular focus on trauma, displacement, and betrayal. The exploration aims to show these ideas in the plot by analyzing both the linguistic and visual aspects of the themes. The analysis starts with the selection of specific strategies and techniques applied to the dialogues, in particular, to uncover the discourse reflecting the theme of language, including trauma, dislocation, and betrayal. Within the study, the emotional adverse impact, as well as the representation of thematic elements of the screenplay are further strengthened by analysis of the qualitative aspects of the visualization, focusing on scene composition, images, metaphors, and other visual features.

Linguistic Features

Table 1 highlights the contextual themes associated with language depiction, explaining the linguistic complexities associated with trauma, dislocation, betrayal. The analysis of linguistic features of the dialogues in the screenplay *Jo Bichar Gaye* highlights the multidimensional nature of trauma, dislocation and betrayal as experienced by the characters in the screen play. The interpretation of the of the language is based on themes using codes and categories which include: i) Persistent Trauma-Induced Distress (Emotional Distress, Enduring Pain, Struggle and Uncertainty), ii) Displacement and Upheaval (Instability and Nation-building, Security Loss, Geographical /Societal Separation) and iii) Betrayal (Neglect by Authority, Historical Betrayal, Personal Betrayal).

Table 1

Themes of Trauma, Displacement, and Betrayal

Theme	Categories	Codes	Linguistic Features
Persistent Trauma-Induced Distress	Emotional Distress	*Kis sa pochun mai? Deewaron sa baatain karun? Takky log kahain pagal ho gai ha.*	Desperate tone, lexeme e.g."mad"

Theme	Categories	Codes	Linguistic Features
	Enduring Pain	*Dil mein jo dard hai, woh kabhi bhi nahi marta. Woh sirf chup ho jata hai.*	Melancholic tone, personification
	Struggle and Uncertainty	*Zindagi mein kabhi kabhi humein apne faislon par yaqeen kar lena chahiye, chahe woh kisi bhi halat mein ho.*	Encouraging tone, reflective
Displacement and Upheaval	Instability and Nation-building	*Mulk na aik din ma banty hain or na aik din ma apna pairon pa khary hoty hain.*	Metaphor, reflective tone
	Security Loss	*Hum hi hamara ghar walon sa kahun k kisi safe jagah shift ho jaen? ...politics ko humna hamara zindagi diya, hamara ghar walon...*	Desperate tone, vocabulary
	Geographical /Societal Separation	*Pakistan toot jae ga kia? East or west bichar jaen ga? Bichar jaen ga ni, bichar chuke hain.*	Somber tone, vocabulary
Betrayal	Neglect by Authority	*Kisi bhi mulk k aik ilaqy ma tamam tar wasail dolaat aur logon kay ikhata hony ka matlab ha k os mulk kay baki ilaka ...*	Repetition, critical tone
	Historical Betrayal	*Hamara jeet haqikat ha or hum issy har ma badalna ni dain ga. Or agar, Pakistan na aesa koi bhi koshish kia tou usko apni...*	Defiant tone, vocabulary
	Personal Betrayal	*Jungle ki agg hawa sa baad ma phailti ha, pahla agg lagany wali aik hi teli hoti ha. That's you, Rumi.*	Accusatory tone, analogy

Persistent Trauma-Induced Distress

For the first theme of persistent trauma induced distress, trauma is explored through dialogues that convey deep emotional suffering and personal turmoil. Narine (2010), and Sarkar and Walker (2009) further point out that screenplay writers' express traumatic experiences focusing on the

memory's fragility, that is a catalyst in reshaping historical representation amid catastrophe and stress. Trauma can be categorized into specific aspects of a) emotional distress, b) enduring pain, and c) struggle and uncertainty, all of which are analyzed in the context of the screenplay.

Emotional Distress

Emotional distress is vividly portrayed in Sonia's mother's poignant dialogue, *Kis sa pochun mai? Deewaron sa baatain karun? Takky log kahain pagal ho gai ha* (Whom should I ask? Should I talk to the walls? So that people say I have gone mad?), where the use of words like "mad" and "gone mad" underscore the desperate tone and a deep sense of isolation she feels. The word choice emphasizes her emotional distress and loneliness, reflecting a state of despair and helplessness, which is supported by Zhang's (2023) claim that this state allows the crafting of a convincing story the audience can relate to.

Enduring Pain

Rumi's reflection*, Dil mein jo dard hai, woh kabhi bhi nahi marta. Woh sirf chup ho jata hai* (The pain that resides in the heart never truly dies. It merely remains silent), uses a melancholic tone, while words like "pain" and "silent," along with personification emphasize enduring emotional pain. The use of metaphorical language, such as "pain that resides in the heart," conveys the enduring nature of emotional suffering. According to Schwartz (2023), the traumatic experiences can restructure the cognition, emphasizing the need for approval and restoration of a disjointed self. The expression *chup* (silent) does suggest that the agony may be restrained or kept under wraps. Yet it does not go away unseen; rather, it is hidden internally. This idea aligns with Craps and Buelens (2008) claim of "mute repetition of suffering" in trauma language, offering diverse ways to engage with perplexing experiences (p. 1). It reconfirms that there is some trauma which keeps hidden inside a cage, and it may not be brought outside. Similarly, Willbern (2017) also opines that trauma interrupts the conventional, rectilinear temporal and spatial logic as presented by the experience of time and space.

Struggle and Uncertainty

Soniya's advice *Zindagi mein kabhi kabhi humein apne faislon par yaqeen kar lena chahiye, chahe woh kisi bhi halat mein ho* (Sometimes in life, we must trust our decisions, regardless of the circumstances) is

indicative of the issue of trust among ambiguity. The phrase 'trust our instincts' carries a connotation of what normally does not dictate, rather inspires the inner being. It suggests a certain level of protection where there is a need to hear oneself, especially in adverse situations. Supported by Kalayjian and Abdolian's (2010) claim that personal trauma challenges core beliefs of trust, and consequently individuals reframe undesirable discernments. This conflict declares trauma as having to deal with options often absent because of stresses and concerns about unfamiliar movements towards known paths.

Betrayal and Deception

Betrayal is examined through dramatic exchanges or dialogues delivered by various characters that expose their feelings of neglect, deceitfulness, and personal perfidy experienced by the protagonists. The theme of trauma is categorized into a) negligent authority, b) historical reproach, betrayal, and c) self-betrayal.

Neglect by Authority

Rumi discusses disparity in his dialogue: *Kisi bhi mulk k aik ilaqy ma tamam tar wasail dolaat aur logon kay ikhata hony ka matlab ha k os mulk kay baki ilaka ma gurbat, gulami, mayusi or bebasi ka ikhata ho jana ha, or aese ma koi dusra hi apko hath pakr k chalata ha* (For any country, having all assets, wealth, and people gathering in one place means that other places in the same country, would have poverty, slavery, disappointment, and helplessness, and in this situation, someone else holds your hand and makes you move). He uses repetition to stress neglect by those in power. The vocabulary emphasizes the severe consequences of such neglect, indicating a betrayal of the people by their leaders.

Historical Betrayal

The key protagonist, Rumi's defiant claim, *Hamara jeet haqikat ha or hum issy har ma badalna ni dain ga. Or agar, or agr Pakistan na aesa koi bhi koshish kia tou usko apni tareekh mai pachtawa ki aik chapter add krni pary gi* (Our victory is a reality and we will not let it be turned to defeat. And if, and if, Pakistan makes any such attempts then they will have to add a chapter of regret in their history), warns of historical betrayal. The tone and vocabulary underscore a determination to preserve historical truths, suggesting a sense of betrayal if these truths are distorted. This is in line

with Walker's ([2001](#)) study, were trauma impacts time with a tendency to distort perceptions merging the past with the present.

Personal Betrayal

Soniya's analogy, *Jungle ki agg hawa sa baad ma phailti ha, pahla agg lagany wali aik hi teli hoti ha*. (The fire in the jungle spreads later by the wind, it is first started by a single matchstick. That's you, Rumi), suggests Rumi's betrayal with far-reaching consequences. As also claimed by Walker ([2001](#)), betrayal as an essential element of emotional and personal trauma influence individuals by extending their understanding of trauma and past grave events.

The accusatory tone and the analogy emphasize the personal nature of this betrayal, highlighting the significant impact of one individual's actions on the larger community.

Displacement and Upheaval

Displacement is explored through dialogues that convey the instability, insecurity, and division experienced by the characters. The theme of displacement is further categorized into a) instability and nation building, b) security loss, and c) geographical and societal separation.

Instability and Nation-building

Soniya's metaphor, *Mulk na aik din ma banty hain or na aik din ma apna pairon pa khary hoty hain* (Countries are neither built in a day, nor do they stand on their own feet in a day), emphasizes gradual nation-building, and displacement from instability to stability. This point is supported by Vine et al. ([2020](#)) who agree that deep-seated human suffering is a result of displacement and its critical influence giving rise to conflicts among the individuals of the society. The metaphor used by Soniya highlights the long and arduous process of creating a stable nation, suggesting a displacement from a state of chaos to one of order.

Security Loss

Rumi's lament, *Hum hi hamara ghar walon sa kahun k kisi safe jagah shift ho jaen? Is politics ko humna hamara zindagi diya, hamara ghar walon ko naraz kiya wo sab kis liya? Uski hamay saza mil ri ha k hamar ghar pa hi cross lagaya jar a ha* (Should I be the one to tell my family to shift to a safe place? ...), highlights the need for safety, indicating displacement due

to political turmoil. The dialogue reflects the tension and fear associated with losing one's sense of security and stability.

Geographical and Societal Separation

The conversation between Sonia and Rumi, *Pakistan toot jae ga kia? East or west bichar jaen ga?* (Will Pakistan break apart? Will East and West be separated?) followed by Rumi's response, *Bichar jaen ga ni, bichar chuke* hain (They won't just separate; they have already separated) underscores the geographical and societal displacement. The tone displays a sense of helplessness and dejection, while the vocabulary conveys a sense of irreversible separation, highlighting the profound impact of political and societal changes on individual lives.

Jo Bichar Gaye utilizes linguistic features like tone, vocabulary, and rhetorical devices to vividly represent trauma, betrayal, and displacement, enhancing the emotional and thematic depth of the screenplay. The visual features for the multimodal analysis of the screenplay *Jo Bichar Gaye* have been analyzed using Kress and van Leeuwen's (2021) Discourse Analysis of Multimodal Texts.

Visual Features

The visual elements also play a pivotal role in conveying the themes of trauma, betrayal, and displacement. In the screenplay, stark lighting contrasts, fragmented imagery, and disorienting camera angles are used to represent trauma. Luca (2020) stresses the significant role of language of visuals in shaping narratives through MDA. Scenes are sometimes juxtaposed, creating a sense of emotional turmoil and psychological distress experienced by the characters.

Figures 1 and 2 from Episode 14 show Soniya crouching, her body, tense with fear and vulnerability. The dull background accentuates the surrounding darkness and danger, while the distant sounds of fighting contribute to the chaotic atmosphere. Soniya's tear-filled eyes reflect her emotional turmoil, that together with the subdued backdrop highlight the emotional intensity of her trauma.

Figure 1
Scene from Episode 14

Figure 2
Scene from Episode 14

The visuals in Figure 3 Episode 13, use stark yellow and black lighting contrasts, high saturation, and the warm glow of candles to heighten the emotional impact of Sonia's father's death. The cinema scope technique, the focus of the candles, likely placed in remembrance, and the framing of the figure, which centers on Sonia and her father, suggest an intimacy of their relationship. The emotional weight of the scene is further conveyed through the implied vocal expressions of grief, such as crying and shouting, which,

although not seen, are deeply felt in the context of loss and mourning. It enhances the powerful narrative of grief, and the enduring bond between Sonia and her father, even in the face of death.

Figure 3
Scene from Episode 13

Figure 4
Scene from Episode 6

The dialogues in the screenplay are rich with vocabulary that paints a vivid picture of the characters' experiences and emotions. For instance,

Sonia's Mother uses words like *Deewaron*(walls) and *pagal* (mad) to express her feelings of isolation and despair which can also be seen through the figure 4. Similarly, Rumi's dialogue is laden with words such as *ghar* (home)*, zindagi* (life), and *saza* (punishment), which underscore the personal stakes involved in his political life. The use of *bichu* (scorpion) by Rumi serves as a metaphor for resilience and hidden strength. The vocabulary used in these dialogues not only enhances the narrative but also provides deeper insights into the characters' emotional states and experiences.

Displacement is visually emphasized through the framing of characters within vast, empty spaces or crowded urban environments, highlighting their sense of alienation and rootlessness. The use of long takes or of tracking shots may add to this disturbing feeling; drawing attention to the characters' seemingly endlessly superficial quest for a home in a country where everything is evaporating, and temporariness and instability reign. The story engages the audience not only emotionally but also cognitively, indicative of social semiotics of witnessing psychopathologies of trauma, betrayal and displacement.

Figure 5
Scene from Episode 3

Adapting a novel into a screenplay involves creative changes as well. In Figure 5 of Episode 3, the split screen highlighting contrasting reactions of two characters serves to further strengthen the idea of one's feeling of being displaced. On one side, Soniya stands, her blazing eyes swirling with rage and grief. On the other, Rumi hovers in the dark, his manly form barely a

shadow yet heavy with unyielding purpose. The arches and pillars of the set backdrop help to center the audience's attention to the main subjects, while the composition uses light and dark contrast effectively to enhance the gravity of the displacement moment. The split screen also shows Rumi with a female audience drenched in tears of intensity, a determined looking woman shouting over the mic, "This is our land and we are entitled to it and no one is going to rule over it and us ever again," over and over again. This powerful juxtaposition reinforces the characters' claim to their rightful place, merging tears and determination into a collective battle for ownership, dignity, and justice. The scene encapsulates the enduring theme of displacement and the quest for a sense of home amidst turmoil.

Figure 6
Scene from Episode 8

The salience of the scenes in Figure 6 and 7 is amplified by the symbolic weight carried by the characters and their dialogue. Soniya's blurred face preserves her anonymity, accentuating her symbolic significance in the scene. Her choice of vocabulary—*aag* (fire), *jungle* (forest), and *maachis* (matchstick)—paints a vivid picture, underscoring the gravity of Rumi's actions. Through the rhetorical device of metaphor, Rumi's responsibility is starkly emphasized, adding depth to Soniya's accusation. The displaced faces shrouded in anonymity, silently echo her accusation, further enhancing the salience of the scene. The possibility of redemption seems distant, obscured by the shadows of their collective turmoil. The salience of the scene is thus intricately tied to the confrontation and the symbolic weight it carries. The black and white contrast in Figure 6 visually conveys

a somber mood, while the dialogue between Sonia and Rumi emphasizes the finality of division. The metaphorical language in Figure 7 hints at hidden strength and past dangers, adding layers to their emotional exchange.

Figure 7
Scene from Episode 11

Figure 8
Scene from Episode 12

In Figure 8 Episode 12, the vintage car, the obscured faces of the characters, and the tension between them all contributes to the emotional intensity of the scene of displacement. This episode reveals Soniya's tense body against the dull background, highlighting her vulnerability and the danger in the environment. Her tear-filled eyes draw the viewer's attention to her emotional state. The dull backdrop, while less immediately noticeable, contrasts with her emotional and physical displacement. The shared glance between Soniya and Rumi shows their expressions of helplessness in the wake of this historical displacement which is the most striking elements in the frame, set against the persistently dull background that underscores their traumatic circumstances. The shift to the chaotic elements of fighting voices and running figures, amplify the sense of looming tragedy.

Betrayal is visually represented through mise-en-scène choices such as desolate landscapes or cramped interiors, mirroring the characters' feelings of isolation and betrayal by loved ones or societal structures. This is supported by Er's (2020) claim of how power and social orders are upheld specially in television shows. Additionally, the use of color symbolism, such as stark contrasts between light and dark hues, underscores the characters' moral dilemmas and internal conflicts.

Figure 9
Scene from Episode 7

In Figure 9 from Episode 7, the blurred face of the character, perhaps Rumi himself, symbolizes anonymity highlighting the broader implications of his words: "Should I be the one to tell my family to shift to a safe place? I gave my life to these politics, upset my family, what was all that for? I'm being made to repent, and a cross is being placed on our house." The remorse he exhibits as he ponders on the steps which brought him to this place of reckoning makes the desperation and loss in this scene all the more palpable. In a manner congruent with the approach of describing linguistic features, the words used by Rumi, including *ghar* (home), *zindagi* (life), and *saza* (punishment) emphasize the involvement of his emotions at stake.

The smallness of the room and the intense darkness in the corners carries a sense of deceit and violence while ethnic clothing indicates the society within the boundaries of this dialogue exchange. Rumi's shameful revelation reveals the bitter political realities. His relatives, exiled for his actions, bearing the bitter reality of the sanctum that brought them only one figurative cross – that of the politics, and the freedom of the pursuit of justice – which often turns out to be an empty promise.

Figure 10
Scene from Episode 14

In Figure 10 Episode 14, this theme of betrayal deepens again, which is related to the last episode intensively, shortly before the active phase where Rumi himself takes decisive action, while pain and darkness reign. This

takes place in a very dark room with an overtone of seriousness and dread. Darkness in the focus expands the context of fear of danger, raising the stakes. Rumi's posture appears threatening; with his intensive focus on the professor's bulging fearful eyes. This frame focuses on the dominant role, emphasizing the central point of contention, placing the audience in the center of action. Despite the obscured faces, the characters' body language conveys the intensity of the struggle, his forceful grip on the professor's neck is symbolic of the control and aggression. The visual element of salience highlights the power dynamics at play, foreshadowing the impending climax, where the consequences of Rumi's actions may forever alter the course of the story.

Conclusion

The multimodal analysis of the screenplay *Jo Bichar Gaye* carried undertones of trauma, betrayal, and displacement readily discernable in its narrative and images. The screenplay, through its dialogues, evoked emotions like loss that had remained for so long and the helplessness in the midst of a fight for normalcy. For instance, Sonia and Rumi put in words what they felt, interpreting that through distanced images of trauma continually gripping them. This is expressed through the articulated images on paper along with the analysis of light, angles and composition of images to highlight the mental conditions of the distressed characters. There are close relationships among treason, its perception in families and in society, and betrayal in both public and private spheres. This interplay of betrayal in both individual and broader collective space provides more sophistication and complexity to the human relationship, and the repercussions of such conduct on an individual or communities. Finally, the dialogues disclosed all authorities' negligence, historical treason, and even self-treason, as well as the deep seated emotional trauma that the characters undergo, making them more miserable and isolated.

The moral downfall is another question that comes forward, specifically as an outcome of interpersonal and political relations. The conversations reflect indifference of authorities, former treasons of history, and secrets of personal nature, which aggravate the existential loss and aloneness of the characters. Visually, this theme is portrayed against a backdrop of eerie, confined spaces, stark, empty rooms, and dissimilarities in the use of colors, which all echo the mental or ethical conflicts and dilemmas that the characters endure. Moreover, the subject of displacement is present, where

it is expressed through the journeys, both physical as well as emotional, of the characters. Using a gross cinematic language, and landscape aspects such as still frame variations, vertical splits and horizontal splits, big empty scenes and dirty cities are introduced to reflect the dislocation of the characters. Finding a place to settle down and to continuously fit into the society, while the country is revamping every day is one of the major story lines. It contextualizes the analysis of the characters' battles with nation-building in the face of internal ruptures.

The detailed analysis of the screenplay invited the attention both emotionally and intellectually, elaborating on the notion of genocide, the significance of treachery and post-traumatic displacement with the help of imagery and the words of a text. The social semiotic perspective accentuated the screenplay's prevailing historical narrative, connecting it to modern geopolitics. Nonetheless, *Jo Bichar Gaye* is more concerned with the issues connected with the Bangladesh Liberation War and the fall of Dhaka in 1971. Still the depiction of the historical violence bears reference to the modern ones, screenplays are decoded from the social semiotic approach by identifying the layers of the meaning of the screenplay which carry complex and interrelated socio-political messages across space and time. The use of visual and verbal elements not only enhances the emotional impact but also deepens the thematic richness, making *Jo Bichar Gaye* a compelling exploration of the human condition in times of turmoil.

Conflict of Interest

The authors of the manuscript have no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

Data Availability Statement

The data associated with this study will be provided by the corresponding author upon request.

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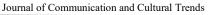
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