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**Beyond Widowhood: A Feminist Analysis of the Film “*Half Widow*” by Danish Renzu**

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**Abstract**

Danish Renzu's "*Half-Widow*" is a film that presents a deeply moving portrait of the experiences of a Kashmiri woman named Neela, in the context of political conflict and social unrest. Through the lens of the protagonist, Neela, the movie explores the complexities of gender dynamics and the resilience of a strong-headed Kashmiri woman in searching for her husband. Neela's journey presents a view into the broader struggles and triumphs of Kashmiri women, who are known as half widows, shedding light on many aspects of brutal reality. At the heart of "*Half-Widow*" is a moving story about the ambiguous status of "half-widows," women whose husbands have disappeared during the conflict, leaving them in limbo, torn between hope and despair. The film narrative deftly captures the emotional turmoil and uncertainty that shape Neela's existence, offering viewers insight into the profound impact of loss and displacement in the lives of women, whose loved ones have gone missing. The most important element of Neela's story is her resilience and ability to deal with the patriarchal structures and societal expectations that seek to limit her. Despite the limitations imposed by circumstances, Neela emerges as a symbol of strength and determination, challenging conventional notions of femininity and passivity. Her search for truth and justice for her missing husband embodies the unwavering determination of Kashmiri women to assert their independence and demand accountability in the face of injustice. Furthermore, "*Half-Widow*" is a powerful critique of patriarchal structures and the systemic violence perpetuated by the conflict in Kashmir. Drawing from a feminist perspective, the film's narrative explores the intersections of gender, power, and agency in Kashmiri society, challenging dominant narratives and amplifying the voices and experiences of Kashmiri women. Overall, "*Half Widow*" is a testament to the resilience and agency of Kashmiri women in the face

of adversity. Through a nuanced exploration of feminist themes and amplifying marginalised voices, the film enriches the canon of Kashmiri literature, it contributes to an ongoing dialogue about gender, power, and agency in today's world.

**Keywords:** Kashmir, Patriarchy, Feminism, Half-Widow, Violence, Enforced Disappearance

## **Introduction**

Kashmir, a region in the northwest of the Indian subcontinent bordered by the Indian states of Himachal Pradesh and Punjab to the south and Pakistan to the east, has been a subject of political and social conflict for years. Researchers have identified the state as one of the most dangerous areas due to the land dispute between India and Pakistan. The dispute can be traced back to the partition of India in 1947, with both countries claiming that India controls about 55 per cent of the territory, including Jammu, the Kashmir valleys, and much of Ladakh, where 70 per cent of the entire population lives. Pakistan controls about 30 per cent of the country, including Azad Kashmir and Gilgit-Baltistan. As a result of the political unrest, the partition of India led the Pakistani tribal Militias to invade Kashmir, which led the Hindu rulers of the region to join hands with India. Following the Indo-Pak war, the United Nations (UN) mediated a ceasefire along what was eventually called the Line of Control which aimed to implant peace and bring an end to the war. China entered the Kashmir dispute in 1962 when it invaded and engaged in combat with India along the disputed Indo-Chinese border, including in Indian-administrated Ladakh. Pakistan attempted to infiltrate Indian-administered Kashmir in 1965 in an attempt to spark an insurgency there, which led to another conflict between the two nations over the territory. The Simla Agreement formally established the Line of Control between the territories under Indian and Pakistani control following additional fighting during the war of 1971. In 1999, an armed conflict arose between the two countries leading to no further impact on the status quo. The political unrest brought fundamental changes to the foundation of the land in terms of social and economic status. Though in 1972, an agreement was signed to end the conflict, the repercussions of the war prevailed even after a decade. The clash of the visions of nationalism led to the

implications of social evils such as unemployment and frustration among educated youth. The wide range of media coverage led to increased awareness among the educated population in Kashmir. Following the victory of the majority rule in Kashmir, the message of Islam spread across the villages of Kashmir, renaming them into Islamic entities with the influence of Saudia Arab in many of the religious preachings taking place in mosques. In the early 1980s, the establishment of religious institutions led to the involvement of Islamist fundamentalism in Kashmir against the foundation of the existing Sufi traditions. In 1987, the development of the Muslim United Front (MUF) introduced changes in the political and democratic system of the region, contesting state elections to achieve power over the land. As a result of the imbalance in power dynamics, many of the youth involved actively in political assimilations were arrested and disappeared by the security forces creating a spiral of violence in the territory. The wide range of protests in the Kashmir Valley resulted in strikes, arrests, and torture by the police from 1988 until 1990. The long-lasting impact of the conflict resulted in the disappearance of thousands of men who left their wives and families behind.

As we know, in the context of Indian society, women are identified and their identities revolve highly around their social and marital union. As marriage reinforces community roles and responsibilities and helps in the formation of social identity shaped by cultural and religious factors, therefore, it serves as a critical scale of reconstruction. Hence, the disappearance of men has not only resulted in suffering but also in the formation of a new identity known as half widows, whose husbands have gone missing with little information about their whereabouts. According to sources like Wikipedia, the term “Half-Widow” is a recognition of the ongoing conflict in Kashmir reflecting on the journey of the women folk particularly to trace the path of gender dynamics and patriarchal expectations. This paper aims to analyse the film “*Half-Widow*”

by Danish Renzu to understand the real adversity of the ever-lasting conflict and its negative implications in the lives of women who are titled as half-widows. The plot of the film circles around Neela, a woman from Srinagar, Kashmir who is in her quest to find her husband Khalid, who the Indian army officials abduct. The movie features a woman's journey as she drives through a series of memories, loss, and pain to reunite with what has been lost. Apart from the quest for the family's only earning member, Neela's endless journey is also a quest to find her new identity as either the bride or the widow of Khalid. Ripped by the knowledge of the whereabouts of her husband's survival, Neela is entitled to be a Half Widow. Directed and produced in 2017, the film portrays the ongoing plight of the occurrence and fate of women surpassing the mere categories of entertainment and art and transcending into the vacuum of the social and political realities of Kashmir. This paper aims to analyse the movie through the understanding of feminism, reflecting on the social stigmatisation and psychological trauma endured by half-widows during the tenure of hardship. It further attempts to shed light on the reality of the social conditions through the experiences of Neela.



## Literature Review

The phrase “enforced disappearance” has been primarily associated with Kashmir to emphasize the suppression of action, speech, and eventual violence conducted in the valley of conflict which has been believed to be state-conducted abduction. According to a survey released to find out the number of missing cases in Kashmir, it has been reported that about 8,000 to 10,000 people have been abducted within the period from 1989 to 2006 (Aiyaz, 2023). As the phenomena of enforced disappearance (E.D.) followed by a subsequent number of crime records such as torture, rape, and custodial deaths, the Associations of Parents and Disappeared Persons (APDP) was founded in 1994. As per the records of this association, people from different spheres of life from the age group ten to seventy years were arrested and eventually disappeared. Some of the unidentified graves that were found across regions were believed to be linked with the enforced disappearance with no actual evidence of the forgotten lives. The violence of the political activists has claimed the lives of many and a large number of innocent people were held victims (*European Parliament*, 3). In the year 2011, approximately 2800 bodies were found in northern Kashmir that were buried in 38 sites. Under the guidance of the state government, large-scale investigations were organized to identify the mass graves, however, later no such steps were undertaken for the cause of this inhuman suffering (“How Kashmir’s Half-Widows Are Denied Their Basic Property Rights”, 2022). Since the APDP is not a human-right group rather it is an association of the sufferers, the problems faced by the victims of E.D. are many. The victims usually belong to an underdog community who are denied equal rights compared to

privileged classes of the community, therefore, the officials are ignorant about their cases of disappearances. As a result, the relatives and dear ones of the E.D. victims have to exhaust the judicial to locate their dear ones. The applications move from civil authorities to Deputy commissioners and politicians, who are themselves in a helpless state. The reluctance of the police officials to file an FIR against the missing individuals further procrastinates the process adding to the suffering of the relatives. Hence, the process is time-consuming and costs a large sum of money without an actual benefit. The helpless cries of relatives from different centres from one state to another endanger the lives of the dear ones in search to a large extent. (*European Parliament, 4*). Besides the disappearance and uncertainty of the lives of the E.D. victims, the families largely suffer from economic imbalance as it leads to large-scale crises due to the dislocation of the only earning member of the family, pushing the rest into a process of alienation and isolation. Deserted with in-laws and children, the half-widows lead a miserable life stricken by the stigmatization of society and gender biases. They are treated as burdens by their parents and looked on with pity by the community members. The one-sided battle of the conflict where innocent lives are victimized can further result in a process of post-traumatic stress and depression even after their result. The stress associated with the experiences can impact the normal livelihood of the families and the victim causing havoc in the personal and emotional space. Left with no protection from the state, the victims and their families are left with a paralyzing impact constantly tortured while their safety is compromised. The disappearance or the removal of a body with no certainty fetches emotions such as hope, despair, waiting, wondering, etc. Even if death is not the outcome of the torment, the victims become subject to psychological and physical scars by the dehumanization of the conflict. In some cases of marginalization, it becomes impossible for the families to appeal for pensions or receive some

support from the state in the absence of a death certificate. Officials and researchers have concluded that enforced disappearance has been a socio-political strategy to terrorize the community. As a result, the community suffers from insecurity due to the inhuman practice. It is a means of political repression practised by a group of dictators in global politics. Therefore, the families of the victims are often alienated based on the security of their communities. (*Human Rights*, 2).

The term “half-widow” has been identified with Kashmiri women whose husbands disappeared in the custody of officials and security forces in the past 28 years of political conflicts. It has a deeper connection with a form of identity crisis where women are unaware of whether their husbands are alive or dead. As a consequence of the repression of the state, the conflict in the Kashmir Valley, and the warfare, half-widows have been greatly impacted by the state, their families, and communities leaving them in a threshold of identity crisis for over a decade. Faced with ambiguity and confronted by vulnerability, these widows face a liminal status eventually bringing harm to their very existence. Besides the women folk who are heavily affected by no form of patriarchal protection, their children also face a form of deprivation with an identity crisis with their mother becoming a major victim of stigmatization and deciding not to remarry for the sake of the family and their lost husbands. The lifelong trauma follows with women being subject to sexual violence and strenuous search for their husbands from camp to camp and jail to jail. While searching for evidence of their husband’s whereabouts, women face disrespect in the army camps and police stations. According to undercover statistics, women were also subject to sexual harassment, which remains sealed by the victims for their dignity. As per the search is concerned, basic human right is denied as police officials decline to undertake an FIR stating that the lost individuals must have gone for training in Pakistan (Haq, 96). As per the records of

APDP and the Jammu Kashmir Coalition of Civil Society, there are approximately 1500 to 2000 half-widows in the Kashmir Valley as a result of the India-Pakistan conflict in Kashmir. They are identified as “waiting women” by the media with no place to go and social uncertainty with their status being linked to their husband’s existence. Living in an intermediate stage between the position of wife and widow, women are treated with bitterness posing restrictions on the scope of them remarrying. Linked to their identity crisis, their children often face uncertainty about the future and become a target of abuse in society. They further face eviction and separation from society leading to denied inheritance and other legal administrations which add up to the experiences of hardship (Singh and Mishra, 2). Being unproductive for years under the shelter of their husbands, the half-widows struggle with the newfound responsibilities and helplessness altogether, developing psychological trauma and crises that affect their personal and social lives (Hamid et al., 90). Thus, the prolonged conflict between India and Pakistan led to irregular warfare and terrorism causing women to be the worst sufferers of the social condition in the militarized environment due to the deeply ingrained patriarchal structure in the Kashmiri society. In a rural village setting, apart from the social suffering and marginalization based on financial security and safety, half-widows are also exposed to limitless superstition by their in-laws and other elderly members of the community, blaming them for the disappearances and hardship. This ambiguous loss breaks down families, leading to family conflicts and causing the lives of the half-widows to be unbearable with pain and newfound responsibilities. In such households, domestic violence becomes a normal matter heightening the denial of human rights and dignities of the half-widows. Women’s lack of support systems and identity ambiguity is closely associated with cases of enforced disappearances. Besides the social vulnerability, women are also exposed to domestic abuse causing them psychological trauma and sexual abuse. In one of

their research works on half-widows, Singh and Mishra (2024) discussed one of their case studies, where a half-widow, Fadyaa (aged 46) had been forced into marriage with her brother-in-law against her will. She was allowed to stay in her husband's house only under the precondition that she had to remarry her brother-in-law, who was twelve years younger than her. On rejection, she was forced into brutal sexual abuse and domestic violence by the members of her husband's family. In this condition, where the notion of family serves as an institution, domestic violence takes up the idea of preserving a family's honor. Therefore, half widows' circumstances lead them into a duo of identity ambiguity and a sphere of emotional turmoil (Singh and Mishra, 6).

However, due to the recent development and awareness regarding the living conditions of the half-widows, certain rulings on the process of remarriage are passed down by religious institutions and state legislatures. According to the Islamic ruling of the *Ulema and Imams*, half-widows whose husbands aren't declared to be deceased, are subject to a four-year waiting period before opting for a second marriage. Civil activists are hopeful regarding the new changes hoping that the new possibilities can help to build dialogues between the rights of the widows and the rights of inheritance of properties under Islamic law. As per the Islamic jurisdiction on the inheritance of property, a widow with children gets one-eighth of her husband's property, whereas, women with no children are bound to only one-fourth of the property. Although, the period of waiting may vary according to the school of laws as per the *Shariah*, with Hanafi Mazhab agreeing to seven to nine years, ultimately, the State law agreed to reduce the waiting period by four years considering the hardship and financial instability endured by the widows after the disappearance of the husbands ("Breakthrough ruling on Kashmir 'Half-Widows'", 2014).

For Indian film makers Kashmir has been a famous destination for shooting popular films. For its attractive location, geographical composure, and debated topics, several films dealing with the subjects have gained recognition in Bollywood and many renowned film festivals worldwide. This paper will discuss the famous film “Half Widows” by Danish Renzu based in Srinagar, which revolves around the life of Neela, a Kashmiri woman, whose husband has been taken away one night during dinner. Christened as a half-widow, the film deals with the courageous plight of a woman who fights back against patriarchal norms to free her husband from the enforced abduction of the officials. As much as the movie reflects on the subject of captivity, it also hints at the idea of empowerment in women. As Renzu recalls the film's premiere and its reaction by a group of Kashmiri women, he states “This film is also about the education and empowerment of women. When I showed the film to a select group in the US, some of them started crying. They had lost their loved ones, so they associated with the film”, which again stresses the norm of depicting pain and suffering through art and films. As a Kashmiri himself, Renzu appeals to reconnect with the roots and culture of Kashmir by voicing the harsh reality of the community (Hussain, 2017).

### **Theoretical Framework**

This paper aims to analyze the film “*Half-Widow*” from the perspective of Radical Feminism to accentuate the emotional, mental, and physical development of the protagonist Neela, in contrast to the powerplay of gender roles that are at force in the central plot of the film. As per the definition of the theory, Radical Feminism refers to a branch of feminist theory that emerged in the 1960s as a result of the second wave of feminism in countries like France, Canada, England, and the United States. The primary reason for the development of Radical Feminism is to demand equal rights for women by addressing the root causes of patriarchal oppression which is not limited to economic features. Apart from theories like Liberal Feminism and Marxist Feminism, Radical Feminism is a call for re-ordering the society where male supremacy has been eliminated in terms of social context to uplift women based on race, class, and gender play (Cottais, 2021).

According to Jelena Vukoičić (2017), Feminism evolved as a reciprocation to social and political movements, where the ideologies of the theory were inspired by the collective experiences of women voicing their trauma and suffering in a patriarchal setting where men are privileged and women are discriminated in public and private life. The basics of radical feminism as a course of

theory arose from the conflict of sexes and oppression against women as a direct implication of patriarchy. Under the lights of patriarchy, it is difficult to bridge communication under the rigid structure of fundamental power struggle.

In "*Half-Widow*", Neela (played by Neelofar Hamid) is the film's protagonist, whose life has turned upside down with the disappearance of her husband Khalid. With this character's plight, Renzu seems to voice the ongoing conflict among women who are left in a state of limbo with an identity crisis. Radical feminism can be implied to understand the psychic development of Neela as her journey unveils resilience and determination in search of truth. The longing and love for her soulmate Khalid is evident in the film's prologue, as Neela states "The journey of life is arduous, but when you have your soulmate by your side, the journey becomes beautiful". However, this happiness doesn't withstand the political conflict in Kashmir, as within a few days of the wedding, Neela's husband is abducted by a group of officials. Radical feminism as a theory consists of three major frameworks namely power, patriarchy, and oppression (Vukoičić, 33). To understand and balance the conflict between the sexes, theorists suggested a radical feminist model that is based on the conflict and power struggles of individuals. Here, the interaction and communication of the process are analyzed to study the unequal distribution of power on interaction. The power play of patriarchy and oppression of women by the officials in contrast to the loving relationship of Khalid (Husband) and Ghulam (Brother), the story explores the gap within the Kashmiri society where women are subjected to physical and mental torture. The experiences and exchange of dialogues between the oppressor and the oppressed in the movie can reveal the struggle for power and equal rights between classes in the plot. Therefore, radical feminism can provide deep insight into the composition of the plot and setting.



**Data Collection**

This paper will consider the qualitative research method to analyze the film to accelerate the data collection for the study. One of the most crucial aspects of the qualitative research approach in film analysis is to scrutinize the descriptive elements of the film thoroughly. The qualitative research method is an effective process to identify the values of a study. In the case of multimedia, action, settings, and the film's plot can help researchers connect ideas regarding the theory and the subject of the plot. The examination of the screenplay or how the audiences interact with the film is essential and can help in unveiling the psychological factors embedded in the film. In terms of data collection, this paper will aim to provide a connected experience by intertwining first-hand interviews of half widows with the film's plot. Two of the sources of data that will be stated are first, the subject of the study i.e., the film, and secondly, data collected from various journals and newspapers.

### **Film Analysis**

Directed by Danish Renzu and released in 2017, “*Half-Widow*” is a film set in Kashmir, that portrays the poignant story of a woman whose husband goes missing amid the political turmoil of the region. As the plot revolves around Neela the protagonist, it explores the emotional, physical, and social challenges of the lifestyle of a half-widow as she navigates through the complexities and hardships of her life in the quest for an identity and human rights. The film significantly sheds light on the human aspects of turmoil as it highlights the struggles of the half-widows in Kashmir. To begin with the characters in the film, we are introduced to Neela (the protagonist), Khalid (Neela’s Husband), Begum (Neela’s mother-in-law), and Ghulam (Neela’s brother). Apart from the plot regarding Khalid’s disappearance and Neela’s search, Begum’s ideologies give the viewers a perspective of how the older generation perceives political conflicts. Her desperate search and support for Neela’s struggle for her lost son reflects the helplessness of the family (Renzu).

As per the analysis of the film, some of the crucial themes that are highlighted in the plot line are as follows:

- **Loss and grief:** The film delves into the concept of loss and sorrow collectively through the experiences of the community portrayed through the lens of Neela's experiences. She voiced the bitter journey of half widows, as they suffer from social abuse as women without an identity or shelter.
- **Serves the purpose of social and political commentary:** Set against the backdrop of the ongoing conflict in Kashmir, Renzu's film is a sensitive portrayal of the personal and political turmoil in the region, as it received criticism for the visual story-telling complementing the emotional depth and immersive experiences of the political trauma in Kashmir. Focusing particularly on the violation of human rights and the mental impact of enforced disappearance on families, the film is greatly appreciated for the haunting beauty of the Kashmiri valleys and the plot's embedded depth.
- **Identity and status:** As the title suggests the name of the film "Half-Widow", refers to the ambiguous social status of women like Neela, who is caught up in the political issues of Kashmir against her will. It is the dilemma or confusion of a woman who is tied up between two titles, i.e. married or widow, with her husband's disappearance. The social ramifications of her identity crisis elucidate the patriarchal role that society plays in women's existence.
- **Hope, determination, and resilience:** Despite the despair and suffering of Neela, the determination she portrays to unveil the truth about her husband ultimately leads to resilience and hope for better days. It strengthens women to stand against the discrimination and injustice they face in society. It is a reminder that gender dynamics have to be reordered for peace.

The film begins with the depiction of the serene beauty of Kashmir, which is known for its calming beauty. Amid the elegance of the valley, we are introduced to a loving couple (Neela and Khalid) who are united with marital bliss in the presence of their family and friends. One of the most commendable aspects of the plot is the glimpse of the Kashmiri values, culture, and heritage that is ingrained in the storyline. The promises of the future with dreams of togetherness shared by the couple remain a distant dream as Khalid steps into an unfortunate event involving enforced disappearance. A night turns into a haunting nightmare as armed force breaks into the house and takes away Khalid without any explanation. This incident devastates Neela and asks, “Why are they taking him?” (Renzu). As an aftermath of the disappearance, Neela and her mother-in-law Begum begin their search and are met with indifference. As a weakened female with no roots and shelter, it becomes a challenge for the duo to search for Khalid in military camps, police stations, and government offices with their efforts in vain. They join protests with other families with similar fate voicing their slogan in the air “Bring back our dear ones!”. (Renzu). The encounter with families who met the same fate addresses the national issue of ED which sheds light on shared solidarity and common grounds for emotions. Although the voices gained the attention of international news channels, little is done to address the welfare of the half-widows who are suffering under the regime of the officials. Neela enters into a state of lunacy as she is asked to describe her mental state by the reporters. She goes to the extent of visiting burial grounds and searching through rotten bodies to find the last trace of Khalid.

With each passing day, Neela’s identity begins to fade before the eyes of her neighbourhood as she is ostracised from the rest of the communities. Her life gets entangled with all the hectic procedures and abuse from the local police station. The monologue that states “No trace of him, no identity, no name, nor any address” reflects the helplessness of a woman who fights against

the injustice and abuse imposed on her by the male-dominated society. However, this doesn't stop Neela from her quest as she files petitions, attends hearings, and navigates her rights with human rights activists. The complexity of the legal procedures eventually helps us realise that the rules are made and shaped to support the stronger population i.e., men in society. Neela's condition as a half-widow starts to gain sympathy and advice from the community as they treat her mercilessly and suggest that she accept her fate and move on in life. Even though there are many supporting characters in the film, the plotline is developed around Neela the protagonist, as the story frequently shifts from real life to a flashback of her life with Khalid which is a depiction of her loving days in contrast to the present-day scenario. The interplay between the scenes strengthens the plot denoting strong emotions and inspection into the sorrowful days of the victim.

With no trace of her husband, Neela becomes adamant about witnessing the end of her journey as the story progresses to the climax. With the loss of her husband, she finds herself with the support of her extended family. The film ends on an ambiguous note with no concrete answer or trace of Khalid, Neela develops a closure somewhere within herself. It provides a strong message of hope and resilience by mirroring the experiences of many Kashmiri families living with uncertainty "If we start living in the fear of thorns, we won't be able to savour the blossom" (Renzu) underscores the idea of acceptance and fighting back against the norms with a strong mindset.

### **Discussion and Conclusion**

The film “*Half-Widow*” by Danish Renzu offers a complex and emotional depiction of the lives of Kashmiri women whose husbands are taken away as a result of political unrest in the region. Under the subject of enforced disappearance, the film touches on several important topics which are prevalent in today’s society. The experiences and emotions ignited by Neela help readers gain a glimpse into the lives of women through the radical feminist lens. This depth in the plot line of the film also sheds light on the socio-political conditions that half-widows are exposed to in Kashmir. “*Half-Widow*” effectively portrays the various ways i.e. the social, economic, and personal impact of systematic oppression and patriarchal power in Neela’s life. The social identity and acceptance in society for women in Kashmiri culture are to some extent dependent on the relationship with the male members of the family. The mode of abusive treatment that Neela faces as a result of her husband’s abduction highlights the height of marginalization that women go through based on gender and political status. However, Neela’s pursuit and quest for

answers, and justice despite the oppression demonstrate the growing resilience and recognition of women developing in the 21<sup>st</sup> century. Her refusal to simply accept her fate and move on rather than challenging the patriarchal norms and expectations laid on women reflects her determination to her a strong female character. Neela's discovery of unity with other families of the disappeared members exemplifies the potential for collective action among women who are facing similar issues.

Although the film ends with an ambiguous note suggesting many possibilities, the unresolved ending of the film with a simplistic resolution suggests courage and the expected nature of the lives of half-widows in a community. Neela's solo journey towards some form of inner closure is an imagery of women attaining identity and autonomy in a society under systematic oppression. From the perspective of a half-widow, the film makes an important contribution to the feminist discourse and representations of the Kashmir conflict. It provides an insight to the readers reflecting on how deep the personal can persist for women whose lives are entangled in the cobwebs of militarisation and patriarchal control. The film is a vivid portrayal of how the lives of humans are at the cost of political violence and whose lives are impacted behind the scenes. Further research explores how films such as "*Half Widow*" can impact public understanding and engagement of how people interact with the issues of Kashmiri women. To add depth to the paper, researchers can opt for a comparative analysis of other scholarly papers dealing with enforced disappearance from different perspectives to yield an understanding and shared insight into crucial aspects of half-widows in the world.

In conclusion, "*Half Widow*" by Danish Renzu serves as a sensitive portrayal of feminine trauma in the face of adversity, which is in itself a powerful critique of the sociopolitical conditions that lead to women's oppression in regions of conflict zones. It challenges readers to recognize

humanity and create reordering in the world to balance peace and justice to address gendered violence.

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