

Rewriting Women: A Critique of Misogyny, Structure and Agency in the Novels of K. R. Meera- A Review

Rekha K. G. ¹ & Manjula K. T. ²

¹ Research Scholar in English, Institute of Social Studies and Humanities,
Srinivas University, Mangalore- 575001, India,

Orcid ID: 0000-0002-5697-6876; E-mail: rekhanair.nair16@gmail.com

² Research Professor, Institute of Humanities and Social Sciences, Srinivas University,
Mangalore, India,

Orcid ID: 0000-0002-2459-1103; E-mail: manjula.kalyat@gmail.com

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¹ Research Scholar in English, Institute of Social Studies and Humanities, Srinivas University, Mangalore- 575001, India,

Orcid ID: 0000-0002-5697-6876; E-mail: rekhanair.nair16@gmail.com

² Research Professor, Institute of Humanities and Social Sciences, Srinivas University, Mangalore, India,

Orcid ID: 0000-0002-2459-1103; E-mail: manjula.kalyat@gmail.com

ABSTRACT

Purpose: *The purpose of this review paper is to highlight the fact that lack of state support creates violence and injustice. Women, as a minority, and as a gender, need to be recognized, and protected. The age-old notion of patriarchy still has its roots running through the lives of our society. Equality if not given, is exercised and asserted by K. R. Meera's characters. Transgression occurs when limits are drawn and tightened. The State has its responsibilities toward its subjects irrespective of their gender. If violated, they should be enforced by appropriate judicial measures. This paper establishes that the only way to assure social justice for women, the paper establishes.*

Design: *Based on the secondary sources, a method has been designed to reveal the very basic human tendency to ask for what is allowed to every other sect. Society might have drawn boundaries, which if transgressed would invite punishment. Rejection of emotional acceptance is considered to be against human rights. For a human, irrespective of gender, there's no necessity to surrender his/her individual freedom and happiness. The happiness of a woman need not be sacrificed just for the sake of her family. This research largely depends on the findings from research journals from Google Scholar, ResearchGate, SSRN, Elsevier, Academia, and Shodhganga for identifying the research gap. To highlight the key aspects of the research, ABCD analysis is used. The interviews and social posts of the author also give much insight into the different aspects of the research question. The literary compositions of the author are the major source of research.*

Findings: *The main finding of the research is that the law of the country and its administration support the privileged, all-powerful patriarchy. The finding also includes a discussion about the insecurity of women under such a system and how it becomes one of the reasons for the chaos that goes on within the country. Transgression is one of the powerful methods adopted under such situations by the women of K. R. Meera's novels, a reflection of what we get to see around, especially through social media and this is where the research paper stands out in its finding. The research paper explores the nature of a self-subsistent, self-reliant woman in the making of powerless patriarchy.*

Originality: *This research is unique as full-fledged research on the author's works is yet to be done. It doesn't further discuss the proven elements that are found in the research journals published. Most of them explore the hindrances patriarchy creates in framing the identity of women, mainly in the light of a single text of the author. But they never discuss how women use violence as a means to secure themselves from the all-powerful people protected by the system. The concept of justice and its failure to protect women of the country is never mentioned or studied in the papers already published or researched based on the author's novels. Thus, the research is original in its area and findings.*

Paper Type: Review Paper

Keywords: Transgression, Misogyny, Structure, Agency, Judiciary, Patriarchy, ABCD Listing.

1. INTRODUCTION :

K. R. Meera, considered to be very vocal with the ink, has been highly critical of the system that exists in the Indian society which remains to be still patriarchal. Through her characters who speak for the down-trodden, the author raises many questions on the biased outlook and behaviour of the people, mainly in the administrative machinery and judicial system, who instead ought to have protected women. She exposes the truth of the core of the historical and contemporary events and challenges the patriarchal society through her volley of words. Being a realist, she analyses how egoistic the men are, especially when women have more power and place. She rightly terms the twentieth century age of hallucinations. Outwitting reasoning capacity and scientific outlook, beliefs have supremacy and control over human minds [1].

K. R. Meera, who is recognised for her fantastic creations of powerful, courageous women in her novels, has always voted for her female characters' equality and independence. She holds her readers tethered to a rope of reason and justice, as if she were a hangwoman. We are frequently forced to consider our social responsiveness, the moral responsibility of diligent citizens, and how to break the cycle of social imbalance. Male ego, that still clings to the old patriarchal society as Aarachar tightens the rope around their necks [2].

Characters like Chetna, Satyapriya, Bhavana, and others struggle to establish themselves as equals to their male counterparts in texts like *Hangwoman*, *Khabar*, *Ghathakan*, and *Meerayude Novellakal*. Their battle to succeed reflects the daily struggles of many regular women in our society. Nature's instinct is coexistence; a civilized society's moral obligation is emotional acceptance [3]. The goal of this study is to explain how K. R. Meera depicts women's battle for social and economic space in a current male-dominated world through the characterization of her signature women. Her admirable, forthright writing to depict women's identity is worth repeating, as no male writers have ever made the effort to evaluate a political or social incident and then speak up for justice, write, or speak out for the downtrodden. Although women's right to react is frequently questioned, as a minority, they must react and reply appropriately. The author's new perspective on the concept of love is also worth noting. The writer throws out archaic conceptions of pure love into the air to demonstrate the wisdom of her women's actions. The paper also aims to discuss the redefinition of love the writer exhibits through a number of novels [4] [5].

Many of the author's texts can be considered psychoanalyses. While throwing questions unanswered, but answerable, she provokes thoughts in the readers' minds. The author establishes the individuality, intellectuality, and inner strength of women through her characters. Her female protagonists are not heroic or all-in-one kind of the ones we usually find around. They have their own defects; they are not sane. They once loved, married to either their love or otherwise, had extramarital affairs, they broke up with their husbands, sold their bodies, and were traumatized. The day-to-day events that happened in the life of the traumatized could have a mounting effect on them. The language used by the author amounts to a greater part of the description of the depth of trauma the traumatized undergo. The sub-topics discussed in the research include K. R. Meera's new treatment of the themes of love and death [6] [7].

2. OBJECTIVES OF THE STUDY :

The paper aims to analyse the social chaos the system creates, though it is designed to eliminate chaos and confusion. Violation of the social order, set by the constitution and supported by law, favouring the powerful patriarchy can create a ruckus in the social order. Boundaries set by society are transgressed under such circumstances. The main objective of the paper is to examine the transgression of patriarchal boundaries by K. R. Meera's female protagonists like, Chetna, Satyapriya, Bhavana, Radhika, Angela, and the like.

- (1) To prove how the agency and structure fails to function for women and how patriarchy is strengthened with the support of the system as shown in the novels.
- (2) To discuss the drawbacks in the structure, especially in the implementation of laws and to critically evaluate the impact of contemporary feminist movements on the structure.

- (3) To examine the emerging status of women and what the author envisions of women's status in the days to come and also to discuss author's views on current social and political issues.
- (4) To analyse whether shadows are required for a woman to function and exercise their power, regardless of their mesogenic situation as stated by K. R. Meera.
- (5) To examine whether it is challenging for a woman to establish herself in a patriarchal society and to examine the circumstances that lead a woman to establish strong, autonomous opinions on important issues in the light of characters of K. R. Meera's novels.
- (6) To study and research how future women will think and act to demonstrate the strength and significance of their sentiments as proved by K. R. Meera's protagonists.
- (7) To list the advantages, benefits, constraints, and disadvantages of the topic.

3. METHODOLOGY :

This paper's aims and objectives are met mainly by using secondary sources. Interviews with the author and her public speeches that aimed at increasing social responsiveness are also utilized to support the ideas. The arguments are supported by the minimal literature available. The difference in the author's views is detected based on the similarity of her thoughts presented in her many works. Then, a strategy is devised to examine the thematic topics from a different angle. The characters are then investigated to discover their extremist beliefs [8] [9]. It is then compared to the author's views on current social and political issues. To interpret the author's position, various feminist perspectives will be examined. Different ideas would be used to interpret the chosen texts. To have a clear understanding of the laws about women, the opinion of an advocate has been resorted. For detecting the research gap, the research relies heavily on the findings of research journals from Google Scholar, ResearchGate, SSRN, Elsevier, Academia, and Shodhganga. ABCD analysis is utilized to emphasize the most important components of the study. The author's interviews and social media activities also provide valuable insight into various elements of the study. Literature, specifically the author's books, is the major source of secondary information.

4. REVIEW OF LITERATURE :

4.1 Concept of Research:

The research is based on the concept of feminism as seen in K. R. Meera's novels. There are many instances in the novels of Meera where patriarchy is still powerful enough to undo what the system does. When kingmakers make everything and buy the power in the system, the woman becomes helpless. Her femineity, individuality, sense of belonging, and her own existence is questioned, and it becomes inevitable for her to respond. That's how Meera's characters evolve in her novels. Why is it that any association, including the one in their name, fails or malfunctions when it comes to justice or 'The Truth?' The truth may differ between you and me, but what if they are universal truth? Still, the system favours the powerful [10]. A few cases of harassment that are discussed and debated in the media from the state of Kerala, raise the same questions of concern, whether women are protected by the system or the system itself is for the powerful. When money makes the intellectually weak stronger enough to be lawmakers, why can't the minority even try to be within the set limits? As individuals, they have their own choices and preferences, why can't they exercise it? Women need not live as per the rules set by society. The system can't expect them to be under patriarchy, subdued and bent. When there are rules for them, as set by the constitution which is amended in the parliament with majority support, why does the administrative machinery fail to enforce them? Can't society punish the guilty? Under such situations women themselves exercise their power, despising the societal norms, and transgressing all the stipulated boundaries. Meera thus envisages a better status for women in our society. Hence, the research concentrates on criticism of misogyny, structure, and agency through the novels of K. R. Meera [11].

4.2 First Element of Research:

K. R. Meera is very much critical of the misogyny that exists throughout our nation. The ill-treatment and injustice that women get often crushes their minds and body especially when they have nobody to depend upon. They have to shoulder the responsibility of protecting their family while protecting themselves. Chetna, the protagonist of *Hangwoman*, had been kept suppressed for years by her father and later by Sanjeev Kumar Mitra until she decides to evolve and assert her individuality. Her ability

to make a noose and hang Jatindranath Banerjee who raped and murdered a young girl was doubted by her father who was the official state hangman for years together [12]. The evolution of the bold Chetna is an example of the transgression the character ultimately resorts to becoming an unyielding woman. The primary protagonist of *Qabar*, Bhavana, a district judge who is also a single mother to a child with ADHD, sits in judgment over the legal wrangle. Her marriage has disintegrated under the weight of a male ego crushed by masculine anxieties, and her efforts to minimize the damage on her own have failed. The search for truth by Satyapriya transgressing all the social boundaries set by the contemporary political setup to search for her assassin without much support from the police or the lawmakers is another instance of such a transgression. She hesitates to confine herself within the cocoon set by the patriarchy, her mother too didn't limit her thoughts, and rather she fuelled enough energy and wisdom to Satyapriya. The protagonists of "*The Angel's Beauty Spots, The deepest Blue, Yellow is the Colour of Longing, and Forgetting the Tree* are specimens of possessing such transgressive thoughts within them, without making much noise [13].

4.3 Second Element of Research:

The second element of research concentrates on the author's conception of the status of women. Through these transgressive characters, the novelist envisages women to have the status they deserve. Emotional acceptance and the positions they deserve should be accorded to them. Violence is resorted to when peaceful means fail. Meera's women mar specimens who rebel and choose to live their lives the way they want to. Suppression will not ever lead to obedience. Again, the research would highlight the biased outlook of the Indian legal system when it comes to the implementation of laws for women. The administrative machinery that should have supported the law, is the powerful patriarchy. What safety can we envision in such a set-up? What constitutional justice is the administration implement? The safety of a woman is not in her hands under such a structure, but an unyielding and determined woman's freedom to exist can never be at stake, Meera's novels prove [14].

Chetna, the hangwoman, grew from a naive girl to a self-transformed woman, freeing herself from the chains of patriarchy that always whipped her, to become the world's first official hangwoman. Satyapriya all alone finds out her assassin when the law fails to find it out. All that she expected of the country's law was never there. Bhavan's questions on the law and lawmakers as a district judge reflect Meera's views that are realities. The way the novelist handles magical realism in her different novels is also examined. The author's selected novellas are also studied which time and again assert the above element [15].

4.4 Concept of Justice:

The law, or how it is applied in modern India, has received a lot of criticism. We are reminded that the legal system favours the privileged. Bhavana sees herself as a defender of justice, fuelled by her firm belief in the rule of law. She claims that the law requires proof. The courtroom in Bhavana's thoughts, has no room for sentiment or faith. Despite this, the qabar survives, both as ruins of a structure with minarets and in people's imaginations, as she discovers. It does not have documentary verification. The law has been unable to correct the error of the qabar's demolition. Perhaps the writer wants us to recognise that history is made up of lived experiences, socio-cultural practices, and collective memory, not merely facts and transactions written on paper (or palm-leaf manuscripts). Not only are the prejudices that Bhavana recognizes and the callousness with which the disputed qabar is demolished brought home to the reader, but Thangal's narrativization of the dehumanization entailed in having been a victim of a riot is also brought home to the reader. The novel, *Qabar*, also functions as a commentary on recent verdicts on land disputes [16].

The relationship between a term and its meaning may be arbitrary. However, it has been proven time and again that the power of the spoken word can be greater than the sharpest weapon on Earth. Using words with distinction and propriety, according to the Vedic rishis, is comparable to honing and polishing a sword. This is why even men with nothing more than strong language and rhetoric may affect change in the world, whether favourable or harmful. This is also why reviewers and readers are constantly drawn to literature written in compelling language. Longinus says that elevated words can elicit rapture in the reader. *Aarachar* explains the protagonist's transformation from a sensitive woman to an opinionated and resolute individual due to the biased, unjust world. An introspection of such mesogenic conditions restricts agency [17].

The author does not compel her heroine, Chetna, to reach a certain level of maturity in her social and personal life. In the first interview, Chetna, expresses the opinions that the media has asked of her. She gradually understands the media's duplicity and insensitivity when it comes to human concerns. Everything is judged on how emotionally appealing it is to the audience, which has an impact on the media's rating and profit. Even the tears of the unfortunate are a source of profit for the media moguls. She eventually gets the power to break the entanglements that have imprisoned her, as well as the voice to speak her feelings, as a result of such observations and experiences [18]. Similarly, her initial attraction to Mr. Mitra gives way to a mixed feeling of desire and anger, and after repeated experiences, Chetna finally reaches a point when her dignity and self-respect triumph over her physical attraction to him. The same woman who initially opposes Mitra's sexual assault is subsequently turned into the woman who bravely enters his chamber to have sex with him. "The teaching that he had acquired from this world as a male reminded him that sex was the logical consequence in such a scenario," says the author (Meera, 328). Chetna transforms into a woman who frightens Mr. Mitra and makes him weak. "But he was terrified to take a woman who had entered his bedroom of her own free will" (Meera, 328). Chetna could rip down the facades of Mr. Mitra and those who used to dominate her till then when she discovers the guts to use her strength [19].

Satyapriya is in pursuit of justice. Satyapriya's autobiography is told in *Ghathakan*. Satyapriya is a victim and an apostate who tries to restore truth and femininity in this nation's history, which is a home of wealth, power, arrogance, and patriarchy of patriarchs who keep the foetus of the evil past in the womb. We learn about the women of contemporary India through Satyapriya.

4.5 Meera on *Aarachar* (Hangwoman):

History, often interpreted as 'his' story is rewritten as 'her' story by K. R. Meera through Chetna, the hang woman. Had Chetana been not born, perhaps history would have continued to be the story of glorious men. History was recreated when Chetna, becomes the hangwoman, not letting herself be called the hangman's daughter. The central theme of *Aarachar* is history itself, the story of a girl's transformation to be a woman, a hangwoman. Without limiting herself under the shadow of a man, she becomes an axis around which men would revolve, which could be the beginning of a new era, says Meera. Chetna was just like any other girl of her age, soft-spoken and ignorant. Like them, she dreamt of her love. The transformation Chetna undergoes from that of a naïve girl to being the first woman executioner, is the result of a long suppression she faced from her father and Sanjeev Kumar Mitra, who pretended to love her. She no longer allowed them to control her, rather she set her tunes. [20]

This novel is about more than just feminism. Capital punishment is a contentious issue. This novel is unusual and manages to take us on an emotional rollercoaster trip by adding male chauvinism, media harassment, and self-realization to an already controversial and convoluted tale. Even Kolkata is depicted as a prominent character, with death lurking around the city almost constantly [21]. Chetana was acclaimed as a symbol of Indian femininity's power and self-esteem when she was designated as the world's first and only female executioner, and the novel became a full-fledged feminist read. Strong feminist thoughts scream in every trap, like death, on every page of the narrative. When Sanjeev Kumar says at first glance that he should experience Chetna, Chetana transforms herself into a strong woman who challenges his oath by saying that she must experience you at least once when she arrives at the story with worm-infested memories of her crushed left breast at the end of the story. Many times, in the narrative, the female urge to want and detest at the same time is brilliantly depicted [22] [23].

4.6 Meera on *Ghathakan*:

Ghathakan tells the tale of Sathyapriya, who is on the lookout for her assassin. Meera has a unique way of analyzing contemporary Indian politics and subjects like demonetisation, power politics, etc. This novel, Meera once claimed, incorporates many components from her life. She has crafted a fascinating tale that holds the reader's attention until the very last line. Satyapriya is a victim and an apostate who tries to restore truth and femininity in this nation's history, which mixes the patriarchy of the rich, powerful, aristocrats, and patriarchs who retain the foetus of the horrible past in the womb [24]. We learn about contemporary Indian politics through her. She is a civilian who has been hurt both by the nation and by personal connections. Meera's tale is set in contemporary India and follows the life of an Indian woman who is doomed to face tremendously difficult challenges. It covers a wide range of human experiences. At times we hear the voice of a woman who is defenceless and vulnerable and at

times the voice is that of one aggressive and defiant. There is a reference to the current socio-economic situation in India. There's also a fantastic story that creatively blends all of these elements. Godse's politics and ideas are thoroughly reflected in the struggle of people in India, where they have become the standard commodity. The novel's narrative approach is best suited to experiencing the nit-picking of those hapless human beings' survival efforts [25]. On November 8, 2016, the eighth day of the country's ban on five hundred and one thousand notes, the narrator Satyapriya narrowly avoids being beheaded in an assassination attempt. Her quest begins and intensifies when people have grown tired of waiting in line for notes. The novel's political level, which examines recent changes in Indian politics, portrays Gandhi and Godse in a variety of ways [26] [27].

4.7 K. R. Meera's *Qabar*:

This novel is partly a social satire, partly a self-discovery trip, and also has hint of a complicated love tale. It navigates a rough terrain admirably well. Despite its small size, it identifies trends of religious polarisation, prejudice, and patriarchal restrictions and initiates conversations about them. [28] The story is told in the first person by Bhavana Sachidanandan, a single mother who is presiding over a case involving the demolition of the petitioner's ancestor's qabar (grave). The law, or how it is applied in modern India, has received a lot of criticism. We are reminded that the legal system favours the privileged. Bhavana sees herself as a defender of justice, fuelled by her firm belief in the rule of law. She claims that the law requires proof [29]. The novel is like a commentary on recent land dispute rulings. The courtroom in Bhavana has no room for sentiment or faith. Despite this, the qabar survives, both as ruins of a structure with minarets and in people's imaginations, as she discovers. It does not have documentary verification [30]. The law has been unable to correct the error of the qabar's demolition. Perhaps the writer wants us to recognize that history is made up of lived experiences, socio-cultural practices, and collective memory, not merely facts and transactions written on paper (or palm-leaf manuscripts). Not only are the prejudices that Bhavana recognizes and the callousness with which the disputed qabar is demolished brought home to the reader, but Thangal's narrativization of the dehumanization entailed in having been a victim of a riot is also brought home to the reader [31] [32].

4.8 Meera's Novellas:

The translation of Meera's, *Meerasadhu*, *The Poison of Love*, is coloured with feminist spirit. The plot revolves around Madhav and Tulsi's courtship and marriage. Meera describes the harmful ties that exist in a patriarchal culture. Meera mimicked the faces of several Tulsis around her while depicting Tulsi's shattered feelings. Meera invented Tulsi after being inspired by the sixteenth-century poet Mirabai [33]. Meera's narrative goes back and forth throughout this chapter, as it does in every other novel, to emphasize the excitement of the plot. The scenario is designed to have many parallels to Mirabai's story, in which she abandoned all earthly pleasures for the service of her Lord, Krishna. Tulsi's convoluted relationship with Madhav and her method of self-liberation do not put an end to her love and desire for him. By exhibiting Tulsi's troubled psyche and rage, her bitterness manifesting itself in terrifying shapes, Meera, embodies the realities of abusive relationships [34] [35].

The narrative of two strangers who meet at the hospital's outpatient division is told in *Yellow is the Colour of Longing*, a collection of fifteen stories written in Malayalam by K. R. Meera. Desire draws them together, and they quickly form a connection. Meera attempts to diagnose the flaws of a society in which desire is viewed as a disease, while simultaneously questioning the culture's pseudo-morality. Meera tackles an age-old issue: women's struggles with limits that limit their autonomy. K. R. Meera mixes regular surroundings with ordinary people to produce an extraordinary impression. The relationship between a man and a married woman is unlawful and immoral in the eyes of conventional morality [36]. Love, on the other hand, is morally reflective. The absurdity of want from a man who appeared grey, dubious about the intensity and truthfulness of his feelings, eventually converts him into a man who cannot take his faults eventually ending his own life near the novel's finish. The woman was able to reflect and break free from cultural standards, freeing herself from her 'illness' and creating a place for herself. As a result, the same yellow - jaundice that once caused physical illness in the woman and death in the male is now linked to their shared need and longing. When the man's desire killed him, the woman's longing gave her new hope for the future. Both conventional and reflective morality coexist [37] [38] [39].

While traditional morality requires acceptance of established standards to maintain social order, reflective morality is completely based on the individual's assessment of moral right and wrong. The characters in the novel struggled to keep their affections for one another hidden. Unlike traditional depictions of romanticised or idealized love, the characters' carnal yearning, lust, and insatiable desire for flesh are presented in all their absurdity [40].

The Angel's Beauty Spots by K. R. Meera has three tales that revolve around the lives of three strong women. Angela from *The Angel's Beauty Spots*, Radhika from *And Forgetting the Tree, I...* Geeta from "*The Deepest Blue*" is depicted as tenacious woman. They had all been subjected to trauma, but they were hesitant to give in to any feelings other than their own. They were born powerful, but they had experienced trauma [41]. While the writing reflects the traumatised's voice, it also sounds like the brave-harsh hearted voice. Angela's mental fortitude is unrivaled. Her main concern was for the safety of her children and their future. Angela is the epitome of tenacity: spirited, stubborn, and determined. Her life's spell was emblematic of her successful struggle to overcome trauma to become tenacious. Her refusal to give in to the problems demonstrates her inner strength. Society's interest in giving a woman worries and fears to make her feel bad about herself exacerbates the anxiety she already has. Angela had to travel alone due to complications and her willingness to shoulder the donkey's burden on herself. Her safety was unimportant to her; the society that had been a shadow for her had become a reality [42] [43].

While Meera cautions chaste spouses and faithful men not to read *The Deepest Blue*, readers are treated to an unusual reading experience. The author takes a risk by presenting a silver love experience, which is so unlike the conventional theme and method of narration. When Geeta is looking for a 'Naalukettu' house, she comes across one that belongs to asanyasi. To the author, Geeta was truthful. Morality is not required for honesty [44]. Everything was hers, including her husband, children, house, staff, marble flooring, orchids, anthurium, and outer skins, but the breath she took was for him. Geeta was frequently amused by her female shape. What is this woman, she wondered? Why did she come into being? Why is she still alive? Who are these girls, ten and twelve years old, and this forty-year-old father with his slightly greying hair? Who is she in her own right? She was troubled by uncertainties about her own identity [45].

She bears the ache of separation by letting her love burn like a house on fire. Her love shone brilliantly even amid the storm of separation. She transforms into a thread steeped in oil, burning brightly, spreading light, and yearning inside, with a firm decision to meet her love in their future incarnation. She imagines her love as a sluggish serpent with a lot of venom. It sat there, patiently waiting for him. Only a guy of the deepest blue colour can withstand her venomous fangs, thus she hopes her deadly teeth can transform him into the deepest blue once more [46].

This table below contains a study of Research articles and Books related to review of literature as a result of which a thorough understanding of the research topic was made possible which is why a comprehensive Review of Literature could be systematically done, after a thorough study of the keywords used in the related works such as State Violence, Femininity, Negotiation Identity, Bio-Political Control, Existential Predicament. The study has considered research literature from 1989-2022 for references.

Table 1: Related Works on the Critique of Misogyny, Structure and Agency

S. No.	Field of Research	Focus	Outcome	Reference
1	Re-defining feminism	In this selection, however, Hooks' aim is the still broader one of responding to simplistic caricatures of feminism as anti-male. She does so by defining feminism as "a movement to end sexism, sexist exploitation, and oppression." As such,	Clarity on the concept of feminism.	Hooks, (2014). [47]

		Hooks argues, feminism is not born of hatred for or opposition to men, per se. Instead, feminists (both women and men) oppose a system of ideas, social practices, and institutions affecting both sexes, a system that hooks describes as deeply pernicious.		
2	Traits of the misogynists	The book reflects the bullying traits of the misogynists around the world, bullying that act as insults to women, degradation, and even death.	Analyse how women are insulted and degraded based on this study.	Marron, (2021). [48]
3	Defining misogyny	Misogyny, a term frequently employed in feminist critique of male-centered literature, is the distortion and denigration of female images, as well as the sentiment and motifs that attribute all misdeeds to women. Feminist critics believe that the representations of women in classic literature, particularly those created by male writers are primarily inaccurate representations that conflict with how women are portrayed in actual life.	Clear understanding of the term misogyny due to the study conducted.	Wang & Xinyue, (2021). [49]
4	The role of women and gender study of international relations	The idea that women and gender are crucial to the study of international relations is examined in this article. It discusses the reasons why feminist international relations have looked into this potential with war, militarism, security, sovereignty, the state, and globalisation. It also explains why this perspective is founded on ontological revisionism.	Enhanced knowledge about feminist international relations.	Youngs, (2004). [50]
5	New research indices for measuring research productivity	Some new research indices have been proposed, such as the ARP-Index (Annual Research Publication Index), RC-Index (Research Continuation Index), RE-Index (Research Expansion Index), Project Productivity Index, and Cost Index, which are used to measure the research productivity of both	A unique method of qualitative analysis of a system or concept termed ABCD analysis/listing is arrived at due to the study.	Aithal, P. S. (2017). [51]

		individuals and teams within an organisation. By utilising our unique method of qualitative analysis of a system or concept termed ABCD analysis/listing, we have attempted to investigate these five indices in this research.		
6	Re-interpretation of the idea of universal women's rights.	The paper discusses that the idea of universal women's rights has lost significant ground in the ruling echelons of Western culture, despite the significant advancements in women's autonomy and Western society's rising acceptance of women's equality with men.	Knowledge about the ground principles of western culture bounding equality of gender is gained due to the study.	Stewart, (2021). [52]
7	The origin of feminism	Political theorization in the form of nationalism rather than feminism alone originated from the essentialization of "Indian culture" by the colonial powers and the reconstruction of Indian femininity as the pinnacle of that culture through social reform movements.	How culture became the cause of evolvement of feminism and the reconstruction of Indian femininity is understood in a better way.	Nath, (2012). [53]
8	Indian society's misogyny by feminist psychoanalysts.	This paper re-examines the issue of feminine subjectivity, particularly as it arises in the context of mothering daughters in patriarchal India, by drawing on contemporary material by feminist psychoanalysts. The chapter focuses on the work of clinicians who still have a critical eye toward Indian society's misogyny.	The issue of female subjectivity is studied and analysed by feminist psychoanalysts. The study made it possible to understand patriarchal Indian background.	Johri, (2019). [54]
9	The Indian adoption of the term fascism and antisemitism	The paper discusses the Indian adoption of the term fascism and antisemitism though western elements are not accepted just for the oppression of women majorly.	Non-acceptance of the western adoption of the term feminism and antisemitism, based on this research yielded better results.	Mazumdar, (1995). [55]
10	Political interpretation of feminism	Feminism is interpreted as a political ideology that is associated with women's studies and the women's movement.	Association of feminism with that of women's studies and women's movement is better	Ghosal, (2005). [56]

			understood based on this study.	
11	Analysis of a business model through ABCD analysis framework	A business model, concept, product, strategy, or system may be analysed and evaluated using the ABCD analysis framework. Many academics across many disciplines utilise this method to analyse their research studies. Advantages elements were shown to have a significant impact on the performance of the business in a quantitative ABCD analysis of online delivery services. The outcome of the ABCD study supports the premise that online food delivery services are effective.	Based on the research, the significant impact on the performance of the business in a quantitative ABCD analysis of online delivery services.	Frederick & Bhat, (2022). [57]
12	Role of India's revolutionary women in shaping a feminist	The study shows how India's revolutionary women shaped a new woman, a feminist, liberal feminist, and European left-wing models of womanhood.	Evolution of a feminist from that of different models of revolutionary women.	Loomba, (2018). [58]
13	The current feminist interventions in upholding individuals' power to change their urban surroundings, and prioritise want and consumption as essential gendered rights.	The current feminist interventions under consideration use personal testimonies as the foundation for activism, uphold individuals' power to change their urban surroundings, and prioritise want and consumption as essential gendered rights. In conclusion, this feminism focuses on developing entrepreneurial activists who take ownership of their experiences in urban space as agentive actors rather than legal remedies and state intervention.	The focus of feminism is on developing entrepreneurial activists who take ownership of their experiences in urban space as agentive actors rather than legal remedies and state intervention.	Gupta, (2016). [59]
14	The problems confronted by feminist social scientists.	The paper discusses the problems confronted by feminist social scientists.	Categorisation of feminist social scientists.	Nagar, (2002). [60]
15	The impact of British imperial control on contemporary feminism	This essay seeks to investigate how growing up under British imperial control has an impact on contemporary British feminism. One instance of	Development of Imperial feminism to contemporary feminism	Burton, (1990). [61]

		imperial feminism in action is Josephine Butler's work on behalf of Indian women.		
16	Significant changes in feminist thoughts in the 1990s	The paper discusses the significant changes in feminist thoughts in the 1990s by the setting up of Dalit organisations.	How Dalit organisations helped the evolvement of feminist thoughts	Rege, (1998). [62]
17	Multiracial feminism as a product of second-wave feminism	Multiracial feminism is the product of second-wave feminism, which is said to be more hegemonic.	Hegemony of Multiracial feminism as the by-product of second wave feminism.	Thompson, (2002). [63]
18	Conceptual differences between western and Indian feminism	The remainder of the study discusses the conceptual differences between western and Indian feminism as well as issues with applying identical justifications from western contexts to India. It calls for a more comprehensive examination of the effects of widening inequality on patriarchal institutions in its conclusion, focusing particularly on the deceptive role that essentialism critiques are currently playing in Indian feminist debates.	In its conclusion, it provides a more thorough analysis of how growing inequality affects patriarchal structures, paying special attention to the misleading role essentialism critiques currently play in Indian feminist discussions.	John, (1998). [64]
19	Educational condition of women	Since the year 1976, women now have had equal rights. Pauline Marks discusses the underachievement of girls as a result of gender stereotypes in the classroom, while Tessa Blackstone discusses how teachers approach girls and boys differently. These two essays discuss the educational condition of women. The data and sources used are out-of-date.	Using the gender stereotypes the educational condition of women is discussed.	Mitchell & Oakley, (1976). [65]
20	The meaning of existentialism	The term "existentialism" has taken on a wide range of meanings, including numerous psychological theories concerning human beings' complicated nature in their social lives.	Analysis of the effects of various psychological theories on people's social interactions.	John & Balakrishnan, (2021). [66]

“Representation of State Violence in K R Meera’s *The Gospel of Yudas*”, a research paper written by Lalitha Joseph of St. Johns College, Anchal, discusses the political ramifications of the state's depictions of state and non-state violence through the Naxalites and police over the years. The state's attitude to the suppression of Naxalites and agitating people has drawn widespread notice. The real

statistics of causalities were never consistent with the presented numbers. The torture methods used by the state apparatus to properly 'handle' the captured to obtain information have always remained a mystery. The fiction's framework is set up in such a way that it may openly address the state's aggression. As a result, the research examines how the government deals with anger and implements remedial, innovative actions [67]. The story follows a guilty Naxalite who was tortured to death to reveal information about his friends. The writer goes into great detail on the Naxalbari Movement, which is supposed to have a stronghold over the destitute and downtrodden rural masses. The movement in Kerala was more of an intellectual one. It was founded on Maoist principles. K. R. Meera describes a set of characters in *The Gospel of Yudas* as agents of governmental brutality. The state's violence was always backed up by state agents, the police, the military, and the courts. People's violence was viewed as illegitimate. People's resistance loses its way to state aggression. The revolution isn't going to stop anytime soon. As a result, the research emphasises the importance of *The Gospel of Yudas* in posing fundamental social questions [68] [69].

“Translation, Culture and the Loss of Meaning in K. R. Meera’s *Aarachar*”, by Ajeesh A. K. and R. Pranesh Kumar compares and contrasts the original novel *Aarachar* and its English translation by J. Devika using Nida and Newmark's and Vermeer's understanding of cultural translation. The majority of the text is devoted to the power of translations to transcend generations and linguistic borders. Traditions, customs, and philosophies can all benefit from translation. The paper considers the source and target cultures to be significantly different, taking into account the constraints of a translation and its inability to properly transfer the meaning. Through comparative reading of both works, the paper examines the loss of meaning [70]. The researcher's goal with this study is to trace the translator's challenges while translating, as well as the amount to which the translation has succeeded in attaining a culturally bound equivalency of meaning. Because the text is tightly tied to cultural characteristics, the article takes into account the likelihood of meaning loss through translation to some extent. Because of the cultural differences between the source and target cultures, it is unavoidable for a translator to make some omissions and additions to keep certain references to the source culture. Complete dynamic equality, according to the study, is undesirable, ruling out the strong presence of cultural consequences.

“Evolved Femininity: An analysis on K. R. Meera’s Novel *Aarachar*”, paper looks at the novel from a feminist perspective investigates the theoretical components to analyse the concept of gender and sex as a whole. The novel, according to the scholar, calls into question the fundamental difference between men and women as a result of societal customs. K. R. Meera has worked to overcome the strict structure by analysing how society perceives masculine and female characteristics. Based on gender theory, the article divides the novel into two halves for a more thorough analysis: the gendered self and the metamorphosed self [71] [72]. The issue, according to the researcher, begins with the novel's title, as there is no feminine counterpart to the Malayalam term *Aarachar*. As a result, the translation is titled *Hangwoman*. The paper examines gender schematization in the novel to discuss a new region of womanhood. It also highlights a woman's heightened journey from constructed/created femininity to self-evolution. An attempt is made to redefine gender using this novel as a starting point. To demonstrate the unworkable premise of gender, the paper took into account quantities of traits attributed to both genders. The researcher tries to show that a body-less kind of gender identification can be developed solely on personal preference [73]. The novel's characters fail to obey the rules that society expects them to follow. Finally, gender creates a framework for women that expects them to stay within it.

In “Reading K. R. Meera’s *Hangwoman* as a Critique of Bio-Political Control”, by Nishitha Pandey, the novel is discussed as a critique of the state's bio-political control. In the post-colonial context, Western theories on biopolitics are mostly irrelevant. It talks about the peculiarities of the greater socio-political situation. A detailed explanation of how men used violence as a weapon of oppression to maintain control over events, causing a commotion in the state is given here. The article also considers how the novel's protagonist develops her genealogy of female foremothers. Also notable is the protagonist's deft use of story-telling and the metaphor of the noose as acts of identity building and resistance [74] [75]. Meera's novel is portrayed as a re-imagination of public dialogues. A single act of assertion of power by a woman who is neither wealthy nor privileged or who belongs to a certain

social class or caste, can have a huge impact on society. Chetna's final act thoroughly enthrals masculinist power fantasies. It presents new ethics for the portrayal of gender, nationhood, and the state's bio-political objectives. The creation of mass contagions by capitalist media firms has been heavily criticised [76]. Chetna is depicted as a subaltern heroine.

“A Feministic Approach to Hangwoman by K. R. Meera”, examines the text from a feminist standpoint. According to the study, the novelist displays masculine dominance, and the story progresses through the protagonist's stream of consciousness. The emotional anguish of a twenty-two-year-old girl who was compelled to become the country's first hangwoman because of her family's vocation. In a male-dominated society, Chetna is portrayed as a symbol of total power. It took her a long time to mature into a woman [77]. The hypocrisy of post-modern visual media is addressed once more in this research. The work is presented as something out of the ordinary, packed with themes of death, love, and sadness. The novel smells like death in every paragraph. The work is viewed as an indictment of the media's unprofessional and inhumane behaviour, according to the paper. All of the characters in the narrative are seen through Chetna's eyes. Her character has been compared to Lady Macbeth, one of Shakespeare's most powerful characters. The female character's manliness is highlighted to demonstrate her power. Other characters in the story have questioned Chetna's self-identity. Her father relegated her to the background. According to the study, the novelist depicts the predicament of women in contemporary India. As a result, *Hangwoman* amplifies the voices of women [78] [79].

“Noose around the Noose Maker- A Study of Media-Cannibalism in K. R. Meera's *Hangwoman*”, analyses *Hangwoman* in the context of current-day Indian media's exploitative sensationalism, which turns every piece of personal news into a sensational tale of news value. When events conspire to convert Chetna, the heroine, into India's first legally appointed hangwoman, she is thrown into the public eye and receives unwanted public attention. The mechanisms of subjection surround her as she creeps into a world of politics, bureaucracy, sensation-driven media, and sensational tale creators. When she becomes a pawn in Sanjeev Kumar Mitra's ambitious hands, she becomes a victim of those hands, far too personally. She was humiliated the most by a man who seemed to love her, and she loves and hates him at the same time [80] [81]. This is depicted as a mirror of postmodern visual media's hyperreality and victimisation. In an era when the news has become a form of entertainment, the methods by which news producers manufacture dramatic tales to increase viewership has raised various questions about humanity. The paper again addresses how power shapes subjectivity and the possibilities for resistance. The researcher investigates Chetna's tenacious opposition to the country's current tendency of media cannibalism. In a nutshell, it raises questions about power systems and the protagonist's reaction to them, all while attempting to assert a woman's individuality. The study raises concerns about mature journalism's ethics, humanism, and responsibilities [82] [83].

“Evoking the Female Prowess: A Journey towards Self-Realisation in K. R. Meera's *Aarachar*”, Vidhya Vijayan's study delves into the biography of Chetna Grddha Mullick, the novel's first successful female executioner. The novel is referred to as a female epic, with the claim that the declaration by Simone de Beauvoir that "one is not born a woman, but becomes one" is still valid. Women have established themselves in the face of patriarchy, claiming a place for themselves. She will no longer allow society to dismiss her presence and significance. When Chetna was suppressed, she had furious feelings. Chetna unlocks the chains of prospective female oppression by male chauvinists by transcending the conventions of traditional society's ritualistic customs. Her road to self-realisation, through overcoming many challenges as depicted in the novel, is addressed in depth in the paper [84]. The novel *Hangwoman* is classified as a bildungsroman since it follows Chetna's development from a little girl to a self-sufficient, resolute woman. Every male opponent, be it her father, or her boyfriend, is taken aback by her transformation into a formidable woman. She establishes her individuality in the face of adversity. Chetna questions the universe's phallogocentric order. Chetna becomes a symbol for all women, refusing to allow the patriarchal universe to dismiss female identity [85].

“Denial of Female Subjectivity in K. R. Meera's *Meerayude Novallakal*”, depicts women as simple objects for men's enjoyment and their happy living. In patriarchal culture, they were denied ownership rights and were ruled by men. Their feelings were never taken into account. These women could not

make their own decisions, and their males denied them subjectivity. According to the researcher, women should be permitted to live freely and discover their subjectivity. Feminist literary theory is used to examine the situation of women and men in society to gain a better understanding of women's lives [86]. The study examines the notion to give women a voice by highlighting their contributions over the years. The development of male sexuality revolves around power and dominance. Man dominates women, and he uses his words and deeds to hide his guilt. Women's difficulties are naturally depicted in the story. Women are encouraged to feel inferior from a young age as they grow up in a patriarchal society. They become targets of harassment as they refuse to let their life be dictated by her own decisions [87] [88].

“Negotiation of identity in K. R. Meera’s *Aarachar*”, investigates the novel's identity negotiation in the light of Michael Foucault's reflections on power, subjectivity, and critique. The novel's rich construction on how authority influences subjectivity, as well as its discussion of resistance options, recalls Foucault's ideas. The protagonist's resistance is marked by her inventiveness in involving herself in the mechanics of power and remaking her identity. Power is a force that shapes individuals' identities. The paper also addresses the truth of the hypocrisy of post-modern visual media which take place in a private environment [89]. It also delves into the roots of the protagonist's particular resistance in the light of Michael Foucault's expositions. Chetna's transformation from a befuddled woman to a powerful woman exemplifies the oppression she endured in the beginning. She creates room for herself by her choices, allowing her to imagine her subjectivity. According to Foucault's positive notion of freedom, her subjectivity becomes an act of bringing forth new dimensions of existence. K. R. Meera puts such a magnificent story in the context of current India's reality. According to the researcher, *Hangwoman* is one of the most extraordinary books in current Indian English writing [90] [91].

“The Question of Existential Predicament: Theme of Death in the Novel *The Gospel of Yudas*”, The term "existentialism" has taken on a wide range of meanings, including numerous psychological theories concerning human beings complicated nature in their social lives. Aspects such as the characters' sensitivity to their social environment, their engagements with crucial issues of their very existence as social beings, and the impact of these on their mind and action are all taken into account by the authors, or they are inscribed in the narration of situations when portraying the characters from an existential perspective [92]. They could be considered as intuitively or consciously engaged in a quest for identity, and they appear to remain constant regardless of the consequences, in other words, as trapped in a bad scenario. These existential predicaments are visible in the plot and characters of K.R Meera's novels. The primary protagonists of Meera's writings would maintain their character traits while establishing their existence, regardless of the penalties they would face in their lives. The novel *The Gospels of Yudas* is the subject of this paper [93] [94].

“Transformed Identity: K.R Meera's *Hangwoman* as a Narrative of Love, Power and Resistance”, The researcher here makes a study of K. R. Meera's novel to know the protagonist's suppressed emotions makes her all-powerful. Chetna's transformed identity is the cause for her historic victory. Through the work, K. R Meera conveys her deep concern for women who are dealing with serious internal struggles and suppressed emotions. Through her portrayal of Chetana, she brings to light how recurring experiences in a person's life mould his or her unconscious and, as a result, modify his/her self. The interconnected themes of love, power, and resistance shown by a young woman in the novel are interpreted as the common thread of clashing human psyche that runs through these concepts while conceptually examining the novel within the discourse of Psychoanalysis [95]. Every individual can demonstrate resistance to the destructive power barriers that are overpowering them because of their basic desire to live a decent life. Such resistance might also be the result of one's unconscious mind, influencing and pressuring one's to change their behaviour and personality. The novel's distinctive topic of discussion is a wholly strange concept of a lady public executioner in a normal Indian situation. Various theoretical dimensions provide several opportunities to study this work using feminism, gender, sex, and other topics. The purpose of this article is to look at how the thread of love is woven into a woman's contradictory self and how she builds a new self after being yanked out of socially established gender stereotypes [96] [97].

“Hangwoman: An Orchestration of Themes - Locating Modernity in the Present”, The purpose of this paper is to investigate and analyse the novel *Hangwoman*'s many subjects and intertwined tales, which have become a prominent feature since the modern era. It's the story of a woman's transformation into a 'Hangwoman.' It's the result of the prolonged fight that women have waged to gain breathing room in a world dominated by men. It resulted in successful endeavours by women in man's sphere, shattering patriarchy and male chauvinism [98]. Even so, a female executioner is an unimaginable vision. Chetna, the Hangwoman, transforms from a gentle, pliant young lady to a determined and unforgiving woman. Due to the circumstances, she became the country's first hangwoman. She debunks the idea of feminine inferiority and opposes masculine superiority. The novel weaves together multiple subjects through an engrossing and absorbing narrative, including various shades of love, violence against women – molestation, rape, and murder; psychopathic killers, prostitution, the psychology of executioners and convicts, the wretchedness of people due to poverty; handicapped trauma, captivating history of Kolkata, and the hyperreality of social media. Chetna Gridha Mullick and her ordeals serve as the axis for all of these topics [99] [100].

“Subverting Exclusivity Indian English Fiction– Sp. Ref. to K. R. Meera’s Hangwoman”, the purpose of this research is to investigate the psychology of Chetna, a female executioner, and her transformation from a meek, pliant girl to a determined and unyielding woman. Due to the circumstances, she became the country's first hangwoman. Jatindranath, a rapist and murderer, breaks down after his death sentence is announced and his mercy petition is denied. She does her duty as an executioner with dexterity and professionalism. Chetna's ego, on the other hand, is dominated by maternal instinct when it comes to carrying out his final requests. Chetna, a global symbol of power and self-respect, now hangs male chauvinism, gives a lesson to officers, manipulative lovers, and controlling fathers, and destroys all the chains that have enslaved women for centuries [101]. K. R. Meera's extraordinary and authentic portrayal of the galaxy of women, their passion, and misery, the struggle for survival, inner conflict, and suffering in patriarchal settings is the subject of this study. The focus is on Chetna's transformation from a gentle, obedient girl to a fierce warrior.

“K. R. Meera’s Hangwoman - Women Caught in the Quagmire of Life”, the novel is the story of a tenacious and uncompromising lady who has been through many trials. She battles to take up execution as it's her family profession. She was the first woman to carry out an execution — a hangwoman. In the newly independent India not only does she hang the perpetrator of a horrific crime, but she also hangs males. In general, she hangs arrogance. Women's stories told to her by females in her house influenced her. Women are bound by the shackles of tradition and masculine chauvinism down the ages. The hypothetical world's canvas is used to portray women's helplessness, anguish, subordination, and authenticity of trapping in a patriarchal system. By using cutting-edge subjects and an iconoclastic attitude, female writers, whether they write in regional languages or English, have brought up challenges specific to women. They use their artistic genius to expose how the patriarchal culture oppresses women [102].

5. CURRENT STATUS, AND IMPROVEMENTS REQUIRED :

The numerous issues presented by scholars appear to be timeless, and real, and the interpretations provided are unique. The state machinery in its implication holds the potential remedies to the problems, but attitudinal change is the preferable remedy to every problem. Much of the desired transformation would be feasible if society accepted individual emotions without regard for gender. Dominance does not appear to be the characteristic feature of a civilized society. Prejudice and patriarchy will never be able to control the country. Perhaps a better environment free of violence and crimes can be imagined if people learn to tolerate each other's feelings and the importance of co-existence.

6. RESEARCH GAP :

Most of the research conducted so far limits the study to her masterpiece, *Hangwoman*. Identity search, evolved femininity, female subjectivity, and existentialism are some of the common topics on which papers are written. A few other research papers look at K. R. Meera's work from a feminist perspective. Full-fledged research on her stalwart, unwavering female champions is yet to be done.

Hence, if done, this research will be the first-ever to concentrate on the struggle of female protagonists of K R Meera.

7. RESEARCH AGENDA :

The following would be the important agendas the research is going to concentrate on:

- (1) Is the judiciary is failing in its mission to impart justice to women?
- (2) Does it offer any separate mechanism for the settlement of women in distress?
- (3) Does the state empower women? Does the mechanism allow women in authority to function normally?
- (4) Is injustice and violence are caused by the lack of government assistance?
- (5) Is there a need to acknowledge and protect women as a minority and as a gender?
- (6) Do societal lives continue to be influenced by the antiquated idea of patriarchy?

8. ANALYSIS OF RESEARCH AGENDAS :

The discussed research agendas need to be analysed to arrive at a proper research outcome. Below is the detailed analysis of the above agendas:

- (1) To discuss the helpless and entrapped feelings of women, when they fall victims to the foul play of the Judiciary and Patriarchy.
- (2) To discuss the failure of the support system mainly through legal support which fails to function for women?
- (3) To discuss the blindfolded approach of the society that makes women, the culprits.
- (4) To discuss contemporary incidents or political developments which form the background and inspiration to the novels?
- (5) To discuss how Meera shows the inability of her women to think in terms of them without being chained or tuned.

9. FINAL RESEARCH PROPOSAL ON THE CHOSEN TOPIC :

After an elaborate study on the selected research topics that are listed under the author, the given research proposal concentrates on how the author rewrote her women eloquently to draw no matches. The novels selected for research are samples where the author criticises the misogyny, agency, and gender-preferred world, with special consideration on justice and women. Justice becomes only a relative term for a woman when the world around her unites too aloof her emotionally and physically. Thus, the topic under research would be, 'A Critique of Misogyny, Structure, and Agency in the Novels of K. R. Meera'.

10. ABCD LISTING :

ABCD analysis is a cutting-edge analytical framework to analyse a certain business model or a business a corporate system, a strategy, or an operational notion or idea according to four constructs Advantages, Benefits, Constraints, and Disadvantages: This system takes into account all factors in important domains through examining the main problems and figuring out the essential components. The purpose of this study is to analyse these five indices using a novel method of quantitative analysis of a system or notion known as ABCD analysis/listing. Numerous research indices are frequently used to assess a researcher's expertise, the volume of research carried out, and the standard of a research publication. Using ABCD analysis, research indices are calculated using a researcher's total number of research papers published over a specific time period or their total number of citations for those same publications. It is found that calculating the annual research index for an author by taking annual research publications into account is the best method of determining the contribution to research, aside from frequently used citation indices like H-index, i10-index, and G-index, and based on an argument for why certain research publications do not initially attract citations for some years. ARP Index, RC Index, and RE Index, Project Productivity Index, and Cost Index are some of the new research indices that have recently been suggested for calculating the research productivity of individuals as well as a team of people in an organisation. The systematic study of ABCD analysis framework is a good concept that helps researchers enhance the quality of their research in a systematic manner and hence the analysis requires serious attention [82], [103-110].

10.1 Advantages:

The advantages of doing research in the proposed area would enable the research community to understand the novelist's perspective on the helpless and entrapped feelings of women when they fall victims to the foul play of the judiciary and patriarchy. It would also make us think if the support system, mainly through legal support fails to function for women. Also, the blindfolded approach of the society which makes women, the culprits can be better understood. The research also pinpoints contemporary incidents and political developments which form the background and inspiration to the novels.

10.2 Benefits:

The benefits of conducting research in the proposed field would allow the scholarly community to better grasp the novelist's perspective on women's helplessness and entrapment when they are victims of judicial and patriarchal wrongdoing. It also makes us wonder if the support system, which is primarily based on legal assistance, is failing women. Also, the society's blindfolded approach, which makes women the perpetrators, may be better understood. The study also identifies current events and political changes that serve as the backdrop and inspiration for the novels.

10.3 Constraints:

Because the problems mentioned in the texts under consideration are real, the interpretation is more practical. The existence of male dominance is supported by the Indian traditional heritage. The oppression of women at work and home, as well as the dangers that girl children experience, demonstrate the enormous rise in crime. The system is unable to deliver justice. Justice is frequently forgotten. The general public is not convinced by solutions that do not include penalties.

10.4 Disadvantages:

The research questions discussed in the research have no easy solutions available. It's the moral and social responsibility to recognize and respect fellow beings without gender bias. The death of patriarchy is possible only when we learn to co-exist. Envisaging the end of patriarchy might be overambitious. In a huge democracy like ours, quick distress settlement for women is also not easy. As a highly populated nation, a lack of education and awareness would only allow the existence of beliefs in social taboos. Thus, ABCD Analysis would help systematically analyse the pros and cons of the research. The systematic analysis would result in a better research understanding, also it would help highlight the aim of the research.

11. EXPECTED OUTCOME :

The benefits of conducting a study in this area would allow the scholarly community to better comprehend the novelist's perspective on women's helplessness and entrapment when they are victims of judicial and patriarchal wrongdoing. It also makes us wonder if the primary support system for women offers legal help. Furthermore, society's prejudiced approach to making women the perpetrators can be better understood. The study also identifies current events and political developments that serve as the novels' backdrop and inspiration. The benefits of conducting research in this area would assist scholars in better understanding the novelist's perspective on women's helplessness and entrapment as victims of judicial and patriarchal misconduct. It also makes us wonder if legal assistance is the primary source of support for women. In addition, society's blindfolded attitude to turning women become criminals may be better understood. The research also pinpoints current events and political developments that act as backdrops and inspiration for the novels.

12. IMPLEMENTATION OF RESEARCH ACTIVITY ACCORDING TO THE PROPOSAL :

The proposed research redefines the feminine face of patriarchal India. Having reached up to the twenty-first century, patriarchy and agency exist, though in different shapes. The judiciary, the administrative machinery that patronises the imposters who thrust their way is ruthlessly criticised by the author. Such misogynistic conditions of society, highlighting the contemporary, social and political Indian scenario form the crux of this research. For the implementation of this research and also to have a deep understanding, feminist theories are used. Secondary sources, the author's social media pages are used for more specificity and clarity. Timely publications of the same topic would enhance the understanding of the research, through interaction with the research community. The reach of the research would enable exploration areas which in turn would make the research topic fresh and relevant.

13. SUGGESTIONS :

Here are a few suggestions that can limit the misogyny that exists:

- (1) Recognise and respect authority without gender bias.
- (2) Increase the effectiveness of the state machinery in implementing the existing laws.
- (3) Make truth independent, devoid of favours and politics.
- (4) Extend legal support against mismanagement of power.
- (5) Quick settlement of grave issues pertaining to women.
- (6) Implementation of the reservation policy for women.

14. LIMITATIONS OF THE PROPOSAL :

There are no simple answers to the research questions mentioned in the study. Recognizing and respecting fellow beings without regard to gender is a moral and social responsibility. Only by learning to coexist will patriarchy be eradicated. It's possible that envisioning the end of patriarchy is overly ambitious. Women's distress settlement is difficult in a large democracy like ours. Lack of education and awareness in such a densely populated country would only allow for the establishment of societal taboos. The existence of male dominance is supported by the Indian traditional heritage. The oppression of women at work and home, as well as the dangers that girl children experience, demonstrate the enormous rise in crime. The system is unable to deliver justice. Justice is frequently forgotten. The general public is not convinced by solutions that do not include penalties. The victims flap for air like they are trapped in a web. When they are caught, they are frequently not released and become prey to other wildlife. The dichotomized division of society saves the criminals, but the judiciary becomes another bureaucratic institution.

15. CONCLUSION :

Meera's writings are the birthplace of epic women, the battleground for ideological dominance. All of her characters ruminate on their pasts or present selves until finally emerging and firmly establishing themselves in the void that already exists. Chetna Grddha Mullick, the hangwoman, Satyapriya, the lady who's in search of her assassin in *Ghathakan*, Bhavana the district judge in *Qabar*, Deepti, the wife who abandons her husband in *The Unseeing Idol of Light*, Prema, the Naxalite in *The Gospel of Yudas*, Angela, the victim of failed love in *Angel's Beauty Spots*, and Radhika, the wife who tries to reconcile with her former love in *The Deepest Blue* are all characters churned to be specimens of inner strength. All of them transgressed the boundaries patriarchy had drawn, limiting them, in order to walk freely and to create individual space. They didn't care a bit for the structure that always restricted their individuality. Violence adopted by patriarchy as a means to defend and establish themselves was ably resisted by their intellectual and mental strength. The solution to power politics is in the making of powerful women, K. R. Meera proves this through her powerful characters.

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