



## Influence of Media in *Hangwoman*

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Media is the eyes of the society. It is the need of the society to keep the eyes open. The novel *Aarachar (Hangwoman)* points out that it's not the duty of the media to look with closed eyes at what needs to be exposed and give more importance to what is trifling.

*Hangwoman* has a long list of media outlets including the newspapers, visual media, and radio. In the 21st century, visual media is more pivotal than audio media. The media in the novel focuses on the collection of news in order to upsurge ratings rather than social issues. Readers glimpse the corporate-minded channel media and journalists like Sanjeev Kumar Mitra. The channel media and newspaper exist at the time of the novel. However, K.R. Meera said that with the rise of channel programs and news, the relevance of newspaper that was the foundation of traditional media culture began deteriorating.

The first newspaper published in India was the Bengal Gazette or The Calcutta General Advertiser. Overpowering the newspaper tradition in Bengal, the new generation media channel is gaining more influence than newspaper. The story of the execution about Chetna's father, who hanged four hundred and fifty-one people, became world famous through the front pages of Stateman newspaper. It was an English newspaper. Even the children of the Arachar (executioner) family could read English, although they were not well educated. It was through reading newspaper that they gained the knowledge of English. There were always hangings. Phanibhushan Gridha Mullik's tea shop hung rusty rods that still has pictures and news of the murders committed by executioners in the 1930s. He viewed it as the printed symbol of his dignity.

When Chetna secured more marks in plus two, it was advertised in the Anand Bazaar newspaper. This Bengali newspaper proves that there are media that promote talent and capability. Narendra Chaudhary was the journalist who published it in the newspaper. The journalist accepted Phanibhushan's demand that Chetna's picture should not be published in the newspaper. There is no other gain behind this news beyond the thought that a talented girl must somehow come up in her life. It can be deemed as a news published for the future of a girl who is smart enough to study but impoverished and poverty stricken in family tradition. It was a time when PhaniBhushan set the charge for each news. He would grant the interview only if he had received a separate cost for each news and paid in advance. Narendra Chaudhary, who saw Chetna after a while, inquires about her future. He asks if she is not going to work in the press. He enquires to know if his news has paid off Chetna. Chetna who has completed plus two joins Maruti Prasad Yadav's office. Chetna worked as a proof reader there and was

humiliated by him. The Maruti Press showcases the misconduct of a journalist behind a media house and the suffering and resistance endured by another journalist for being a woman.

Bavishyath is also a newspaper. Though the newspaper started by Jotindranath Banerjee also known as Bogha Jotin, has regressed, it still survives today. Manavendra Bose, also known as Manoda, is the current heir apparent to the office of Bavishyath with its archaic building and dilapidated cupboards. The journalist in Chetna desired and ultimately reached the office of Bavishyath. During the days when the channel media was capturing the attention of the readers, Bavishyath was not a popular newspaper but remained honest and sincere in its news. Bavishyath was the voice of patriotism against British. Manoda is the only person who interrogates Phanibhushan when the news media makes Chetna a marketing object. Chetna and her brother Ramdev defined Manoda as Bengal tiger, the roaring tiger and so on. It was her job that transformed Chetna into a girl who could react. The historic document The Special Order of the Day on Rumor or Surrender, published by Subhash Chandra Bose, and the letters sent by Warren Hastings to Vidhyasagar's grandfather are all memorized by Chetna. Chetna Gridha Mullick gives a unique dimension to poor reading of such papers, which can be applied in many contexts, and shows how careful and precise media reporter must work. When educated and beautiful girls are invited to work in the big shops that are popping up all over Kolkata, we learn from Chetna's job quest that she is interested in journalism. The media moves into the livelihood of a girl who carries the responsibility of a family in her shoulders. However Chetana doesn't want to make it as one with commodity value.

The press caused a great loss to Chetna's family. Chetna's brother Ramdev had his limbs and arms amputated. Her brother, who was living his life as crippled with amputated limbs and arms, had to protect his family by becoming something in the future. The media of that time gave a disability verdict to her brother who wanted to play football and did not want to fall in love. The tragedy occurred when Ramdev was identified by the father of the hanged son. It is due to the publication of a picture of Ramdev standing with his father which was strategically exploited and published by the media. The media was violating the condition that Phanibhushan had kept for so long. Phanibhushan started pricing news at a time when the condition that no one other than himself should be portrayed was violated. The media took advantage of Phanibhushan's incapability to transform into an actor at any moment.

While the visual media celebrated the hanging of Yatindranath Banerjee, the newspaper did not get a chance to do the same. The news media did not intervene in the death of Ramdev when the court rejected the mercy petition. But Phanibhushan tries to interfere. He forced to create news. But Chetana was not ready to cooperate with them. According to Chetana, her father was a man who understood the value of the newspaper and he had a habit of getting newspaper even at the time of utter poverty and that knowledge is world information. Chetna's family tradition also proves that the habit of reading newspaper enabled him to speak rationally.

The opportunity for hanging the four hundred and fifty -second came in the 21st century. However, Phnibhushan is unable to do it. Phanibhushan, who is eighty-eight years old, has approached the court with a complaint that his family has no heirs for execution. He reminds the court that they are killing people. Sanjeev Kumar Mitra and the CNC channel took up the issue strategically. The first thing the CNC channel did was to take advantage of Phanibhushan's demand for a government job for his children, claiming that Phanibhushan had violated his rights by taking a picture of Chetna on camera. Using the face of a Chetna on television screen, he put forward the question of why a woman could not be an executioner and organized discussions in the news and elsewhere. Voting was held on whether hanging was

necessary or not. Yatindranath Banerjee has been sentenced to life imprisonment for raping and killing a 13 - year - old girl after reading reports that several children had died following the hanging. Chetna enters the executioner job as an assistant to Phanibhushan, who is assigned to hang him. Consequently, you can experience the malice of Sanjeev Kumar Mitra as a journalist. He enters the Arachar family and interviews Chetana and others without permission and authority at any time. Chetana confronted the camera with the attitude of a mere sister trying to take a picture of her disabled brother before entering the job and convey it to the audience. Yatindranath Banerjee's is brought in front of the camera. Sanjeev Kumar Mitra and his channel are altering a woman named Chetana into a mere commodity. K.R. Meera exhibits this playful place of death in the modern environment, where this coterie has evolved into a media community. The media continues to portray those executioners of the government run death industry as an obscenely vulgar film.

If execution was a live reality in the Victorian era, today it is a live view. Saddam Hussein's execution is one of the most viewed video on the Internet. The joy of violence has returned to the world in a refined way. An archive of sights has been formed so that one can return to that exhilaration at any time. The novel seeks to unravel the process of the formation of those archives. The corporate media is bigger than the earth today. Perhaps larger than the solar system, that world has subverted all the notions of morality that we have about social construction. Everything is distributed from the superior. We do not have to imagine anything in life, not only basic needs and values but also imagination. Nothing to examine. We just have to be the consumers during the entertainment time. Thus, journalists like Sanjeev Kumar Mitra, the founders of a creative society that is passively inactive. They are the ones who create imagination for us and distribute the ration of the scene to us every day. *Hangwoman* displays the dim light of life burning on the ground. There are many viewers to such scenes around the world presently. In order to increase the TV ratings, those life scenes are cleverly scripted and accurately conveyed to the audience. It is the clash between that broadcast life and the life outside the broadcast that takes *Hangwoman* beyond the age of modernity. The media of the modern world is evolving into a spectacle to Chetna as well. The *Hangwoman* visualises the hastening of the contemporary age to capture the victims on their mobile phones, the uniqueness of the selfie era that makes it difficult for them to see even one another. The *Hangwoman* captures us because the gloom, pain and suffering behind those scenes is obscured like a smoky cloud.

The heroine realizes that her obsession with survival is a spectacle for the world. Her father Phanibhushan and Takkuma Bhuvaneshwari Devi are bargaining by envisioning their daughter to a stardom who is a mere object of sight. But it is the spirit of self-respect that pervades Chetna. Her personality is valued. She is struggling with a system that eliminates personality and leaves only human beings as tools of the industry. When Chetna confronts the handsome media star Sanjeev Kumar Mitra, a dark blue serpent of fate with a precious jewel on it's head wakes up inside her.

Sanjeev Kumar Mitra in the novel *Hangwoman* is a TV personality but not a journalist according to our traditional notions. He does not assemble findings or present any news. He is an embodiment of the new media capitalism. He is even ready to share his life to achieve such a valuable media object. He is not obsessed with the woman named Chetna but with owning that media object. Meanwhile the masculinity in Sanjeev Kumar comes for the occasional ejaculation and is eager to dive into Chetna's female body. Sanjeev Kumar lives in a place where he can easily get bodily pleasure. Chetna is aware of the fact that she is a media object.

When she ends up fighting for that position, instead of being the daughter of Phanibhushan Gridha Mallik, she transfigures into woman consciousness.

Sanjeev Kumar Mitra is eager to take his viewers to a new world from traditional ideas and concepts. He is convinced that Chetna's heritage is a great visual commodity. A unique museum piece of archaeological value. Sanjeev Kumar Mitra perceives the visual worth of Chetana and the legacy of her generations and makes it the most vivid visual pastime. The media is becoming a new construct between the clash of history and unhistorical. Chetana combines the cohesive fragments of heritage with antique pieces that make the old-fashioned feel proud in the new world. She is his medium. Even Chetna's view of herself is marketed in media coverage. Chetna's selfie is developed through the camera of Sanjeev Kumar Mitra. Chetna's selfie at the conclusion of the novel - I started the journey to future. She captured it on a camera named Sanjeev Kumar Mitra. K. R. Meera is scrutinizing the media world through the treatment and evolution of this character. Love and journalism became parallels of a kind of terrorist activity and produces meanings in the novel.

Meera is a journalist and this novel begins in a television news story. The novel ends with Chetna smiling at the camera and throwing Mike away and then walk away hesitantly. The present news is a commodity that is tailored as per the interests of the market. Media responsibilities, which critically analyse myriad social and political issues rather than serious ones come to naught. As seen in detective novels, the events of excitement and anxiety are constantly creating blissful moments, embarrassing the audience with their subtle humility. Women and the poor are ridiculed through such low-level art shows on TV and in the news media. The homeless become an image of humour.

K.R. Meera is one of the most prolific feminist writers in Malayalam short stories and novels. The Hangwoman is 22 - year - old Chetana Gridha Mallik. She is the central character in the novel. The novel presents all the illusory stories and expressions that she heard, knew and experienced.

The media has pros and cons. The author is attacking the channel media through the medium of novel. The news media also known as the fourth estate and eyes of society cannot ignore the flaws of the society. The new generation of news media, which abandons the role of the media and sees third party news and programs as media-ethics, does not attach its own importance to journalism and media work.

The son, who could not return home at the time of his mother's death, called his sister to capture the video of her mother's panic and last breath at the time of her death. Time is passing through such a culture today. It is a competition to shoot with a camera in accident spot and show who is first in the cyber world. Thus, the contemporary society is making a mundane attempt to attract public attention through the media.

The life of Chetna portrayed in the novel *Hangwoman* is an answer to how such marketing media can affect a family and femininity. Those who want to ensure that society is safe foster a sense of anarchy. The audience watching television at home may feel adored by the channel anchors. But when it comes to marketing, they can be deemed lower than devils. The media proves that the fact that hawks do not fly over money is not a deception.

Meera presents a character named Chetana who shows whether femininity has value or not. Today, the determination of whether or not to sell items ranging from salt to camphor is based on the female body that appears in channel advertisements. Likewise, the general

perception is that the female body is a temporary display item for sale in the market. The media has been used to create sympathy for the tears and sadness of women. Chetna elucidates that not only a woman's body but also her perception and even her dreams can be sold in the market by explaining how the market utilizes her like a gooseberry fruit in palm.

Chetna is ready to take on the work done by traditional men in order to preserve the family heritage. However she still keeps her dreams alive. Chetna shows that despite gaining a lot of money and fame, she values personality above everything. She is not necessarily a model of femininity. But it can be said undoubtedly that Chetna is a role model for a woman with a personality that has not surrendered to money, glory or masculinity.

Chetna in the novel can be encountered in the field of cinema, fashion and advertisement today. Nonetheless, Chetna recognizes the market strategy that is being exploited at every stages. But contemporarily those who come to these mileu go without any realization. The novel raises the awareness that this realization should be ingrained in the whole society.

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