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## **From Myth to Visual Culture: Feminist Reinterpretations of Female Agency in Kavita Kane's Mythological Fiction**

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### **Abstract**

Male heroes have traditionally been the norm in Indian mythology, leaving female voices out of the picture. Feminist mythological re-tellings of ancient myths accounts that have been featured in contemporary Indian English literature, represents a marked change. Kavita Kane is one of the leading authors of this literary movement, a unique voice given to women in the mythological universe who have been marginalized from the main stream of mythology. Her novels question the norms by foregrounding the female subjectivity, agency, resistance and identity. The paper analyses how these mythological women are reinterpreted as cultural and visual agents in the framework of feminist approach in Kavita Kane's mythological fiction. The study uses a feminist approach, a myth approach and visual culture approaches to Kanes' reconstruction of characters including Uruvi (Karnas wife), Menaka, Surpanakha, Satyavati, and Draupadi. The paper suggests that these stories restore the voices of women who have previously been excluded and that they can also be part of a wider visual culture that makes mythological figures of women the symbols of empowerment, autonomy and resistance. Kane's work reframes the role of women and reclaims them, and through them, the role of women in mythology is challenged and new ways of thinking are created about the role of women in the modern world.

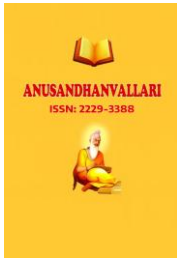
**Keywords:** Feminism, Mythological Fiction, Female Agency, Visual Culture, Kavita Kane, Indian Mythology, Gender Representation

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### **Introduction**

Mythology is the most pivotal part of Indian culture. The ancient epics, Mahabharata and Ramayana have influenced social values and moral values (dharma) which have been prevalent for centuries among people of different communities. These stories feature many women characters but their portrayal has been limited by the male-dominated view that foregrounds women's role as submissive, selfless and faithful (Singh *et al.*, 2021). Mythological women often get secondary parts and are described by their interactions with the male heroes. The portrayal of such things has helped to perpetuate gender hierarchies in cultural and literary traditions.

Feminist literary discourse has raised the profile of re-thinking the mythological stories from different angles. In feminist reinterpretations, the voices of women who have been marginalized, silenced or misrepresented in dominant narratives are called back into the world. In modern Indian English texts, some writers have taken up the task of retelling the myths specifically through the perspective of the female characters and with a questioning of the traditionalistic portrayals. Of these writers, Kavita Kane has become one of the most influential writers of feminist mythological fiction.



Kane's novels are a major contribution to the genre of mythological literature because they are about women who have been marginalized in the epic narrative. In this book, Kane does not retell familiar stories with famous male protagonists, but instead brings attention to women with stories that illuminate the complications of power, identity, desire, and resistance. By using the narrative form, she is able to change the role of mythological women from passive observers to active participants in historical and cultural processes.

It's not just a literary reinterpretation of Kane's work. Her novels are part of current visual culture, producing new images and representations of female myth figures that travel through literature, media, popular culture and the cultural imagination. These depictions defy traditional visual stereotypes and invite readers to explore the mythologies from a feminist perspective. Thus, Kane's fiction becomes a place that serves as a locus for the interaction of mythology, gender politics, and visual culture.

This paper discusses the feminist reformation of female agency in the mythological fiction by Kavita Kane. It explores the nature of Kane's reconstruction of mythological women as independent actors who are able to make choices, defy oppression, and create their own destiny. In addition, the study examines the connection between these literary depictions and the contemporary visual culture, and looks at how the feminist mythological narratives are helping to shift perceptions of gender and power.

### **Feminist Reinterpretation and Mythological Narratives**

Feminist literary criticism has always focussed on reclaiming the voice of women that has been muted in the conventional literary canon. Patriarchal literary traditions can also introduce a tendency to objectify women and restrict their ability to express themselves and act in their own rights (Bahun-Radunovic *et al.*, 2016). A feminist re-interpretation aims to deconstruct these constructions and place the experience and perspective of the women at the forefront of discussion.

Mythological narratives are an especially important class in feminist criticism because myths serve as cultural texts that help to define collective understandings of gender. In much traditional interpretation, women are the personification of an idealised set of virtues (chastity, obedience, self-sacrifice). These portrayals are used to perpetuate gender norms of limited female autonomy and unequal power dynamics.

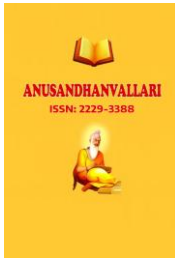
Feminist retellings question these notions by exploring the emotions, motivations, and hopes of female characters. These stories demonstrate the intricacy of women's lives and expose the narrowness of patriarchy's view. Interpretation gives visibility to the narrative and marginalized characters become agents of cultural change.

Feminist mythological fiction has become a significant element in the contemporary Indian context in the last several decades. Increasingly, writers have been using mythology to reflect on current issues of gender, identity and social justice. Representatives of these authors revisit the ancient stories, creating dialogues between the past and present, and thereby showing how the myths continue to be relevant in the modern world.

The work of Kavita Kane is a good example of this trend. Her novels are reflective of the myths, and are also set in cultural contexts that are familiar to Indian readers. In subtle characterizations, alternative perspectives, and the presentation of unheard female voices, Kane creates spaces for female voices.

### **Theoretical Framework: Female Agency and Visual Culture**

The role of the women agent occupies a pivotal place in the feminist theory. Agency is a person's ability to act independently, make choices and affect social realities. A feminist criticism relates to the agency that has been denied to women in patriarchy's narratives, that see women as an object of male action (Dirghangi *et al.*, 2020).



Mythological texts are important in the study of female agency because it is often a focus of traditional narratives to support the men. Feminist reinterpretations question these restrictions, highlighting women's decision making capacities, emotional complexities, and acts of resistance.

Finally, a visual culture approach can be used to analyze Kane's work. Visual culture refers to images, representations and symbolism that influence common perceptions of reality. Mythological characters hold significant roles in the visual culture as they are continually portrayed in literature, art, cinema, TV and digital media.

The common visual images of the mythological female are usually reinforcing the ideals of the patriarchy, showing women as submissive, chaste and dependent. In feminist reinterpretations, the traditional visual aspects are subverted, providing other images of women that are strong, intelligent, and independent (O'Connor *et al.*, 2024). Literary representations, such as Kane's, help shape new visual imaginaries which shape the current conceptions of gender.

Kane's fiction has a special interest in the intersection of female agency and visual culture. Her stories bring mythological women to life as active subjects who are in opposition to the prevailing visual and cultural images. As such, her work is part of wider cultural processes that redefine the meanings of femininity and power.

### **Reclaiming Uruvi: Agency and Choice in *Karna's Wife***

*Karna's Wife: The Outcast's Queen* is one of Kane's most noted novels in which she is dedicated to feminist reinterpretation. The novel is about a little known figure from the Mahabharata known as Uruvi. All the information available about Uruvi in the traditional versions of the epic is quite sparse, and she is not really visible in the epic.

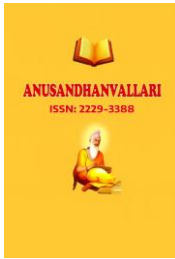
Kane makes Uruvi a dynamic subject, one whose decisions influence her life. The role of women in arranged marriage is not a passive one, but rather, they are active in choosing their partners, especially when they are opposed by the community. In the conventional depiction of women, they are passive in their role of being assigned to a husband, if Uruvi is shown as being actively choosing her husband this is remarkable (Arathi *et al.*, 2022). This is her choice of freedom and defiance of the norms. Also, the relationship between Uruvi and Karna blurs gender lines. She is not just a supportive wife, but one who criticizes her husband's actions and moral quandaries. She challenges injustice, speaks out against it, and is intellectually independent. In these encounters, Kane depicts marriage as a place where dialogue takes the place of submission.

The novel also examines how Uruvi has been able to maintain her emotional stability despite the prejudices of society. She faces discrimination and exclusion as the wife of an outcast warrior. But her response is strong and determined and not one of victimization. Her experiences show how interlinked the gender and social hierarchy is; how women cope with various kinds of marginalisation.

In the context of visual culture, Uruvi is a strong force against the established notions of mythical female figures. She also represents courage, individuality and critical consciousness, all of which is a threat to the patriarchal ideals that equate femininity with passivity and obedience.

### **Menaka and the Politics of Desire**

*Menaka's Choice* is a retelling of the story of Menaka, the celestial nymph who is traditionally remembered for seducing the sage Vishwamitra. Traditional stories typically depict Menaka as a pawn in the god's hands and her beauty is the only aspect that gets highlighted while her inner thoughts and desires are ignored.



By portraying Menaka as a multifaceted character with depth and agency, Kane's depiction offers a fresh perspective on the figure, moving beyond the traditional stereotype. The novel traces her conflicts with the ethical demands, with love, with motherhood and with her selfhood; it presents aspects of her personality missing from the traditional narratives.

Menaka's story is important because it explores what it means to desire something as a woman in the politics. The patriarchal discourse often controls women's sexuality by imagining female desire to be dangerous or disruptive (Kane *et al.*, 2022). The counterweight to this is provided by Kane who portrays desire as a valid part of the human experience. Menaka's feelings and dreams are treated with great care and sincerity and the reader gets to know her as a character.

The novel also questions the double standards in gender relations. Male characters are accepted by society, even when they don't want to be or don't fit in with their desires and ambitions, but female characters are judged and condemned. Kane reveals these inequities and challenges the moral frameworks of patriarchy through Menaka's experiences.

Menaka becomes a figure in the present visual culture as it is narrated by Kane. She isn't just pretty; she's also complex, free and defying narrow-minded gender rules.

### **Surpanakha and the Reclamation of the Marginalized Female Voice**

One of the most striking examples of feminist reinterpretation in Kavita Kane's work is her novel, Lanka's Princess, which is centered around Surpanakha. Surpanakha is often portrayed as a vile and ugly person in traditional versions of the Ramayana who is responsible for the main conflict of the epic. Her acting has always reinforced the fears of the patriarch which are associated with female desire and independence. She is remembered most for the incident when Lakshmana cut off her nose for being a woman.

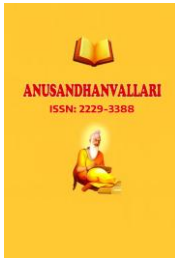
However, Kane's take on Surpanakha is a truly different story, as she portrays a multidimensional human being as opposed to a caricature. The novel deals with her childhood, relationships, hopes and feelings. This reconstruction makes Surpanakha a smart woman, a sensitive woman, whose life was influenced by her family's expectations, politics and losses.

The significance of this reinterpretation is in the challenge to the patriarchy's systems of representation. The traditional narratives frequently categorize women into easy-to-digest categories: either good (virtuous) or bad (wicked). Surpanakha is usually classified in the latter, as an example of excess female desire. By showing that the actions of Surpanakha are complicated and emotional, Kane challenges this dichotomy.

Gender and power are also linked aspects of the novel. Surpanakha is a woman living in the context of a royal and a patriarchal rule, who faces several types of marginalisation, despite her privileged position. Her voice is often not heard, her wishes are not listened to and her identity is often overlooked for the wishes of the male relatives (Sreya *et al.*, 2024). In these experiences, Kane makes visible the operation of patriarchal systems in various social spaces.

Moreover, Surpanakha's characterization brings doubt to the common perception of beauty and femininity. Virtue is usually coupled with the physical and the reverse with deformity in traditional stories. In doing so, Kane criticizes these presuppositions, inviting readers to examine the cultural significance of the female body.

Surpanakha's metamorphoses have important implications in the modern visual culture. She isn't a sign of "femaleness" or "immorality," but a defiant challenge to the oppressive narratives. Her story invites viewers to question dominant narratives and to see humanity in narratives traditionally cast as "villain".



### **Satyavati and the Politics of Power**

The Fisher Queen's Dynasty is a retelling of the tale of Satyavati, one of the most significant women in the Mahabharata. As it is written, Satyavati was a woman whose actions helped to create the Kuru dynasty but whose motives have been taken down on many counts (Sreya *et al.*, 2024). She is usually depicted as cunning, ambitious and the cause of the wars and conflicts that eventually lead to the Kurukshetra war.

In Kane's interpretation, however, Satyavati becomes more of a character given a deeper insight into who she is and what she is thinking, based on her social and political context. Satyavati grew up in the fishing community, and after becoming a king's wife, she finds her life fraught with strict social divisions and a male-dominated culture. Her quest for power is not just selfish but is motivated by a need to establish her and her heirs a stable and legitimate presence in the world, one that ensures their survival.

Satyavati's political shrewdness and her cleverness are brought to the fore in the novel. Instead of the usual stereotype of brash women rebuked for their ambition, Kane makes it an acceptable form of agency. Satyavati's actions exemplify her power play negotiation skills, her political influence and her ability to affect history.

This depiction is significant in the feminist world as ambitious women have been the target of moral condemnation in the past. The patriarchal narratives highlight and glorify male ambition and discourage similar traits in women. Kane questions this double standard by portraying Satyavati's desire as her logical reactions to the realities of her surroundings.

In addition, the novel delves into the cost of power. Satyavati's triumphs come at a high emotional price and she faces some tough moral decisions (Chaudhury *et al.*, 2024). In these exploits, Kane makes power look like more of a burden and responsibility than a right of easy access.

In the eyes of visual culture, Satyavati is an other way of female leadership. She is the embodiment of authority and intelligence and determination which extends the image of women in mythology. Her character questions the roles of women and domestic or supportive roles and emphasizes her ability to be engaged in politics.

### **Draupadi and the Assertion of Subjectivity**

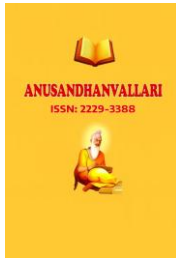
While Draupadi is more prominent in the Mahabharata than some of Kane's other characters, feminist re-interpretation is still required because it is traditional to read the Mahabharata through male eyes. Draupadi is remembered mainly for being the wife of the Pandavas, and the woman whose abasement in the Kaurava court led to the terrible war.

Kane's involvement with Draupadi also helps to restore her subjectivity and agency. Feminist interpretations of Draupadi focus on her voice and emotions and her political consciousness, rather than her suffering as a symbolic representation of those of men.

Draupadi's story brings out the issues of gender, power and justice. She is shamed in public, revealing the weakness of women in patriarchal societies, even if they are in a privileged position. Meanwhile, her silence is a sign of great courage and strength.

Speaking, as a kind of agency, is the focus of Draupadi's examination. Women are expected to tolerate injustice in many patriarchy contexts. Draupadi's quest for questioning authority and demanding accountability goes against these expectations. These are words of resistance and reveal the moral shortcomings of political institutions.

The reinterpretation of Draupadi also throws light on the emotional aspect of agency of women. The heroic story can sometimes focus more on physical rather than emotional action. Kane's perspective acknowledges that



feelings like anger, sorrow and indignation can serve as potent tools for social transformation. The emotional reactions are not weaknesses but expressions of moral and political awareness of Draupadi.

In visual culture Draupadi remains a potent symbol. Today representations of her often focus on her strength, dignity and persistence, instead of just presenting her as a victim. Kane's work in this shift is a testament to the power of feminist literature to shape collective cultural memory.

### **Mythological Women and Contemporary Visual Culture**

Since the dawn of the twenty first century, the link between myth and visual culture has become more and more relevant. Now mythological stories are not just written in books, they are shared via film, serials, graphic novels, digital media, social networks and popular art. These media become important in the formation of public perception on mythological characters and their meanings.

Kavita Kane's fiction, which produces alternate images of mythic women, helps create this developing visual picture. Her stories defy the image of women that has always been the subject of visual stereotypes. Kane's portrayal of women is much more than passive, self-sacrificing, and dependent. Whereas, Kane portrays women as intelligent, complex, and autonomous.

These depictions are in keeping with current feminist movements emphasizing the visibility and recognition of women's experiences. Kane reclaims other marginalized characters, enriching the possibilities of female identities for readers and audiences. Her characters are every kind of agent, intellectual, emotional, political, individual.

These representations have impact beyond literature. Literary images can often be transferred by the reader to wider cultural contexts, and come to shape wider debates on gender, identity and social justice. Feminist mythological fiction then becomes a way of cultural intervention that opposes the dominant narratives and offers other perspectives.

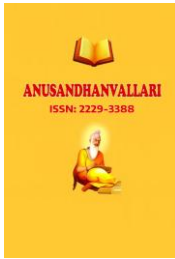
Feminist reinterpretations are also made possible through visual culture and circulated among various audiences. Kane's characters are often the subjects of social media posts, book communities, digital artwork and online discussion, making them symbols of empowerment. These processes illustrate how literary representations can help to construct collective imaginaries and to create cultural change.

Furthermore, the rise in popularity of the mythological retellings is borne out by a general trend of seeking out traditional stories in the context of modern issues. Readers are readier than ever before to have their stories validated by portraying the complicated experiences of women and to challenge the inherited notions of gender roles (Naskar *et al.*, 2024). Kane's work is a response to this need, and presents nuanced and compelling depictions of agency for women.

### **Rewriting Patriarchal Narratives: A Feminist Intervention**

One hallmark of Kavita Kane's fiction is her quest to re-imagine narratives of the patriarchy. More than a re-centering of the women in the stories is involved in this process. Instead, it demands reflection on the assumptions, values and power dynamics that lie behind traditional stories.

Women are frequently depicted in a patriarchal mythology as exchange goods, symbols of honour or tools of male destiny. Their experiences are a part of the larger story of kingship, wars, and heroism. Kane challenges this by redefining the stories by highlighting women's experiences and perspectives.



Her main characters have their own voice, needs and dreams. They make decisions, face difficulties, and deal with complicated social situations. These depictions show that women do not only serve as supporting actors in historical events but are also central actors whose actions shape the course of events.

The feminist aspect of the intervention is in its questioning of cultural memory. Myths serve as basic stories that help to form collective conceptions of identity and morality. These stories are revisited to challenge readers' assumptions and raise awareness of the value women have added to cultural history.

Moreover, her work is a testament to the significance of the plurality of narration. Folk tales frequently highlight one single interpretation that intensifies the prevailing ideology. Feminist retellings add new voices to the myths, showing there are a variety of experiences in mythologies. Such a variety adds to the conversation and helps to foster more diverse and varied interpretations of history.

### **Surpanakha and the Reclamation of the Marginalized Female Voice**

One of the most remarkable works of feminist reimagining in Kavita Kane's body of work is Lanka's Princess, a novel about Surpanakha. Traditional versions of the Ramayana often portray Surpanakha as a monstrous and evil woman that sets the epic in motion. In the past, her role has always fed into the male fears of women's wishes and autonomy (Mondal *et al.*, 2024). Her memory is most remembered for the incident of Lakshmana cutting off her nose for transgressing against him, which is a symbol of punishment for a female transgression.

Kane's reimagining, however, redefines this view: Surpanakha is not a caricature but a multidimensional human being. The novel covers her childhood, relationships, hopes and feelings. This reconstruction makes Surpanakha a smart and sensitive woman, influenced by her family's expectations, political situation, and losses.

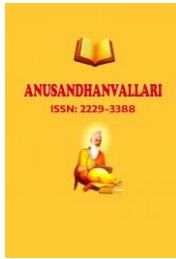
This is the importance of the reinterpretation: a challenge to patriarchal mechanisms of representation. Often women are stereotyped as good or evil in traditional narratives. Surpanakha is usually categorized under the latter type and is portrayed as a warning to the uncontrolled desire for women. Kane challenges this binary model by showing that Surpanakha's actions are not solely the result of one dichotomy, but also of another, complicated one. Gender and power relations are also central concerns of the novel. Surpanakha is a woman in a world dominated by men and men, and faces multiple marginalizations in spite of her privileged position. Her voice is often not heard; her wishes are not taken into account; her identity is minimized in favour of the ambitions of the family male. The experiences reveal how patriarchy is manifested in various social locations.

Surpanakha's characterization also takes a shot at traditional ideas of beauty and femininity. The depiction of beauty and repulsiveness is a frequent accompaniment to good and evil in traditional stories. Through the character of Surpanakha, Kane challenges these notions and invites readers to rethink the cultural significance of female bodies.

Surpanakha's metamorphosis has far-reaching implications in today's visual culture. She is not just a character of femininity or sin, but a character of resistance to oppressive stories. Her story prompts viewers to challenge dominant images and to see the humanity of those who have been defined as villains.

### **Satyavati and the Politics of Power**

Kavita Kane continues to explore the life of one of the most powerful women in the Mahabharata in The Fisher Queen's Dynasty. Satyavati is a figure that is recognized as a key figure in the development of the Kuru dynasty in traditional accounts, but her aspirations are sometimes given a bad rap. She is usually depicted as a scheming, ambitious and a woman who causes all conflicts leading to the Kurukshetra war.



Some ways of looking at Satyavati's character are provided by Kane's reinterpretation, which looks at the social or political context in which she acts. Satyavati is a princess who comes from a fisher community, and lives in a complex world with strict hierarchy and constrained by patriarchy. Her drive for power is not selfish, but rather the means to her own and her family's survival, stability, and legitimacy.

Satyavati's political cleverness is brought to the fore in the novel. Kane's character doesn't fit the usual stereotype of the ambitious woman, who is blamed. It goes against the grain of the usual portrayal of the ambitious woman who is blamed. Satyavati's actions show that she can deal with power dynamics, manipulate political results, and make a difference in history.

This is an especially significant representation in the feminist context, as women who are ambitious have long been held to a moral standard. Narratives associated with the patriarchy tend to embellish the machismo but denounce it in women. Kane counters this double standard by portraying Satyavati's desires as reasonable reactions to the situation she's faced with.

The novel also delves into the sacrifices that go along with power. Satyavati's successes bring her personal challenges such as emotional separation and ethical dilemmas. In these experiences, Kane embodies power as a multifaceted and sometimes onerous duty, and not an easy privilege.

Satyavati is an alternative model of female leadership from the point of view of visual culture. She is a symbol of power, wisdom and resolve, opening up other pictures of the feminine in mythology. She conveys a message that questions the stereotype of women being domestic or supportive and emphasizes their ability to get involved politically.

### **Draupadi and the Assertion of Subjectivity**

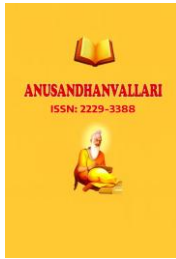
While the role of Draupadi in the Mahabharata is more central than that of many of Kane's other characters, feminist reinterpretation is still required as the traditional stories may be narrated from a male viewpoint. For example, Draupadi is associated with the Pandavas and with the episode of her humiliation at the hands of the Kauravas, which led to a terrible war.

Kane's interactions with Draupadi are part of a larger project of reclaiming Draupadi's subjectivity and agency (Chaudhary *et al.*, 2021). Feminist re-imagining of Draupadi puts her voice, sentiments and consciousness instead of her being a symbolic character whose suffering is for male stories.

Draupadi's story is an example of the interplay of gender, power and justice. Her embarrassing exposure reveals that women are vulnerable even in privileged positions in patriarchal societies. Meanwhile, her silence, in itself, is noteworthy for her courage and resilience.

Draupadi is a character who explores the meaning of voice, agency and power. Many times in patriarchal settings women must conform and be silent when injustice occurs. These expectations are challenged by Draupadi's refusal to take things for granted and by her demand for accountability. Her voice is a weapon of resistance, revealing the moral shortcoming of political institutions.

The reworking of Draupadi also captures the emotional aspects of women's agency. Often the heroic story is defined by the physical action involved rather than emotional experience. Kane's perspective is that an emotion like anger, grief and indignation can be used as a tool for social change. Negative emotions of Draupadi do not depict her as weak, but rather as a morally and politically aware woman.



Draupadi remains a significant symbol in the realm of visual culture. Most modern depictions show her as more than a victim but as strong, dignified and resilient. Kane's work in this shift serves as an example of the power of feminist literature in changing collective cultural memory.

### **Mythological Women and Contemporary Visual Culture**

In the past few decades, the intersection of mythology and visual culture has become more and more important in the twenty first century. The mythological stories are no longer limited to literary works, but are shared in movies, serials, graphic novels, digital media, social networks, and popular art (Suriano *et al.*, 2024). These media contributes in producing public images of mythological beings and the cultural significance of these beings.

In this developing visual field is Kavita Kane's fiction, which creates other images of mythic women. Her stories defy the visual clichés which have long informs narrations of female characters. Rather than portraying women as passive, self-giving, dependent, Kane paints them as intelligent, complex, and independent beings.

These portrayals align with the current struggles of the feminist movement for visibility and recognition of the experience of women. Kane resurrects marginalized characters, augmenting the available cultural space for reading and viewing female characters. Her characters are agents in a variety of ways: resisting intellectually, being emotionally resilient, as political leaders, and as individuals with agency.

These representations also affect other areas of life. Literary images often get transported by readers into wider cultural discourses, which shape debates on gender, identity and social justice. Therefore feminist mythological fiction can be considered as a cultural intervention that opposes dominant culture and provides another perspective on it.

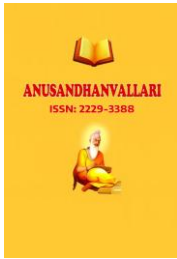
Visual culture also helps to spread feminist reinterpretations to various audiences. Kane's characters are often mobilized in social media, book communities, artwork and discussions online, becoming symbols of empowerment. The processes illustrate how literary representations can help to create collective imaginaries and contribute to cultural transformation.

Furthermore, the rise in popularity of books retelling traditional tales in a mythological context indicates a wider trend to revisit traditional stories in the context of current issues. The stories that are being read by readers more and more have to recognize the complexity of women's experiences and challenge the inherited assumption about the role of women. Kane's pieces reflect this demand, providing subtle and intriguing depictions of female agency.

### **Rewriting Patriarchal Narratives: A Feminist Intervention**

One of Kavita Kane's hallmark stories is about her ability to transform and reimagine the patriarchal story. This is not just about making women the main characters in a story, but also about creating new stories. Instead, it calls for a critique of the assumptions, values and power dynamics that have been incorporated into traditional narratives.

Women are frequently portrayed in patriarchal mythology as things to be traded, symbols of honor or means of male destiny. However, they are placed within larger themes of kingship, conflict and heroism. Kane breaks the mould by putting the spotlight on women's perspectives and experiences. Her characters have their own voice, wants and dreams. They make decisions, face difficulties and deal with complex social issues. In these depictions, Kane shows that women are not just a part of the "background" of historical events but are a part of history themselves, whose actions can shape events.



The feminist essence of this intervention is its critique of cultural memory. Myths are basic stories that help form collective concepts of identity and morality. These stories revisit some of the narratives that have been passed down through the ages, and inspire readers to challenge the cultural narrative and to remember the role of women in cultural history.

Moreover, her work shows the importance of the plurality of narration. Traditional myths often give a single meaning that corresponds to dominant ideology (Dirghangi *et al.*, 2020). Feminist retellings add new voices to the mythological stories and show the range of experiences that are held within the mythologies. This diversity enhances the cultural conversation and fosters more inclusive narratives.

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