



Rewriting Myth: Contemporary Feminist Revisions of Classical Legends

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Abstract

Myths have acted as a potent cultural story that impacts on collective memory, social values and understandings of gender for a long time. Classical legends have been told mainly from the men's point of view, and have usually portrayed female characters as passive, as moral symbols, or as agents for the male heroism. In recent feminist works, women's encounters with and voices about these old stories have called them into question and reconstructed them. This book examines classical myths as they have been reframed in the modern era by feminist writers to undo inherited gender norms and restore marginalized perspectives and to reconceptualise the role of the feminine in the modern world and culture. This research is qualitative research with a textual analysis and comparative literary criticism approach. It explores feminist reinterpretations of the classic stories of the past, focusing on how the story, characters, symbols and themes have been reshaped. Particular attention is given to the representation of women who are well-known for their role in the story as autonomous agents who are portrayed with more than one emotion, motivation, and social identity, yet are not portrayed as secondary characters in a story written from the male point of view. The implications and interconnections of these revisions and gender inequality, power, identity, resistance, memory and social justice are also explored. The findings prove that feminist readings are not rejections of popular and recognizable stories but rather a reconfiguration of their content through the discovery of voices that were previously unheard and the "discovery" of the assumptions of a patriarchal story. These reworked narratives provide opportunities for cultural discussion that restorying forgotten voices, disrupting dominant narratives and proposing alternative storylines. The study also demonstrates the way in which current feminist issues such as women's rights, women's equality and women's representation in literature are connected to classical mythology, which has remained relevant in popular literary discourse. The study finds that the classical mythologies re-written in feminist terms are certainly literary gestures that invite to a broader discussion of issues around gender, identity and cultural memory while opening the hermeneutics of the myth. They have brought the marginalised stories back into focus and challenged the reader's perception of woman as a character and a symbol, to actively rethink the connections between mythology, history and social values. The study emphasises the capacity of the myth to change over time as a reflection of changing perspectives on culture, and its significance as a medium that can be used to promote inclusive and diverse literary traditions.

Keywords: Feminist literature, Classical mythology, Myth revision, Contemporary fiction, Gender representation, Cultural memory, Narrative reconstruction, Literary criticism.

1. Introduction

Myths are one of the most persistent modes of cultural expression, which allows for the transmission of collective memories, moral values, and social ideologies across generations. Classical myth originated in the Greek, Roman, Indian and other ancient cultures, and has had a significant impact on literature, art, philosophy, and cultural identity. They frequently feature heroic characters, supernatural events, and moral dilemmas that remain relevant in modern-day stories. The myths, in their traditional form, however, were basically written by men and the traditional view of women was overly male-centric, excluding, stereotyping, or silencing women. In classical legends women are often portrayed as passive characters, as temptresses, as sufferers, as symbols of virtue, and they are not given much autonomy in their story.

These inherited stories began to be critically reassessed in the 20th century with the rise of feminist literary criticism. Feminist scholars and creative writers started to challenge the ideas that were implicit in classical myths and examine how gender can shape the development of literary traditions. Contemporary feminist writers have been working to reclaim and reinvent these myths by striving to move women's voices, motives and experiences to the centre of the stories. It is now a big literary job to rewrite the myths and the effect of rewriting the myth on both the dominant interpretation and the rewritten one of familiar myths is significant.

The revisions done by feminists in the past were not merely a rehash of the old stories but they were deconstructive and problematized the stories by questioning the power dynamics that have shaped the stories. Restorations are often images of female characters as psychological creatures whose moral ambiguity and resistance potential are highlighted. The characters are not treated as by-products of their men, but as active agents in their own lives, such as Medusa, Circe, Penelope, Cassandra, Helen of Troy, Draupadi, Sita, and others. For these revisions, the lens of myth is used to investigate questions of gender inequity, identity, justice, trauma, resistance, and empowerment.

Rising interest in myth retellings in recent literature is a facet of a larger culture debate around gender, representation, and historical memory. The authors have rewritten traditional myths in cultural traditions to address culturally relevant issues of female identity as relevant to contemporary audiences. The binary oppositions hero/villain, victim/survivor, virtue/transgression are often present in these works. Feminist re-tellings are ones that give voice to the voiceless, forcing the reader to challenge and reconsider his or her notions of history, morality and power.

Rewriting the story is another aspect of feminist myth, and of the changing nature of storytelling — from a literary standpoint. Myths are not "static cultural objects" but are "living stories" with new meaning in new social environments. Today's authors use a variety of narrative strategies, such as the use of diverse voice/point of view, interior monologue, disjointed shape and sequence, and intertextual dialogue, to create new interpretation(s) of familiar tales. These strategies highlight the link between literature and social change, and demonstrate how reinterpretation can be a cultural critique and creative resistance.

Theories of feminist criticism, poststructuralism, narratology and cultural studies have also enriched the field of study of myth revision. Theories of literature in literature indicate that the texts in literature tend to reflect the dominant social ideology and can be re-interpreted as a useful tool to challenge gender inequalities. The exploration of the links between gender, power, memory and identity has demonstrated that myth can be a powerful means of uncovering silences in history and of recovering voices. Larger discussions of social justice, inclusiveness and cultural representation make their contribution too, as does modern reworkings to literary innovation.

Additionally, feminist retellings of the myth have to wrestle with other themes besides gender. A number of contemporary pieces examine intersections of race, class, national identity, sexuality, and disability, shedding light on various past and present experiences of women. These multidimensional readings expand the work of feminist literary studies beyond the power of gender to consider the significance of multiple systems of power in the creation of identity.

More recently the global circulation of feminist literature has expanded the scope of mythological traditions re-imagined. In addition to Greek and Roman myths, writers have explored legends from South Asian, African, Norse, Celtic and Indigenous cultures, and found that myth, too, serves as a way to explore contemporary social issues. This diversity deepens the nature of comparative literary scholarship by revealing common as well as culturally specific aspects to the feminist reinterpretation.

In this context, the present study discusses the process of re-writing the popular classical legends by the contemporary feminist writers to bring about the change in the male dominated narrative and to reconstruct female identity. It looks at the story-telling techniques used in these retellings, the changes they effect in ideology, and how they reimagine notions of heroism, agency, memory and resistance. The study aims to highlight the contemporary use of mythic narrative as a medium of expression and to show how selected feminist interpretations of classical myths can offer both valuable insights into the narrative of gender equality and social justice and remain a living and potent literary genre. These changes keep the "legends" alive, and keep providing additional chances to learn about the connection of literature, history and the ideas of the present-day feminist.

2. Background of the study

Myths have always been strong narratives of culture that mould collective memory, social values and perceptions of identity. They are stories from ancient cultures such as Greece, Rome, India, Mesopotamia and Nordic countries and have been carried through space and time influencing literature, art, religion and philosophy. Historically, classical myths have been considered to be about heroic ideals and divine commands and have traditionally been told from a male perspective, with women appearing as side characters, moral icons, or instigators. In many interpretations, the female characters were viewed through interpretations that focus on obedience, sacrifice, temptation, and transgression, with little focus on their personal experiences and voices - including Helen, Medusa, Penelope, Medea, Draupadi, Sita, and Pandora.

These are now seen in a different light in the second half of the 20th century in the context of feminist literary criticism. Feminist scholars and writers began to question the myths' ideology rather than accepting the myths as culturally accepted truths. They have declared that the myths are not the "true" record of history, but the social products which reflect the history of power and gender relations in the society that produces them. This salient viewpoint has provided new avenues of reconsidering classical legends and re-building them from previously ignored and suppressed perspectives. This has encouraged other feminist writers to retell myths, this time with a focus on women's experiences, feelings and agency. These reimagining of female characters are no longer passive cast in a prewritten script, but rather independent personalities that can make decisions, fight against oppression, redefine their identities. These stories question the dichotomies that have been used to define gender roles; defy conventional notions of heroism, morality, family and authority. In these transformations, myth is transformed into a dynamic genre of literature that can deal with the issues of equality, identity, justice and representation that are today's concerns. The resurgence of retelling the myths in recent literature is an indication of the social and intellectual growth. As differences in gender, difference within difference or difference through culture have become more visible, there has been a critical rethinking of the conventional narratives in the eyes of readers and scholars alike. Feminist literary reworkings of the classical stories often focus on the themes of embodiment, motherhood, trauma, memory, sexuality, and resistance, revealing what has been overlooked in the classical stories. The works have also demonstrated that myths are dynamic and are subject to evolution in response to the changing social values, thus rendering them living stories, not just historical realities. Other theoretical developments in feminist criticism, poststructuralism, reader response and cultural studies also have contributed to the scholarly study of myth revision. Conceptual frameworks that have been developed by Simone de Beauvoir, Hélène Cixous, Luce Irigaray, Judith Butler, and Elaine Showalter offer ways to think about how literature constructs gender identities and reinforces or undermines gender power systems. Their work has inspired literary scholars to explore the ways in which contemporary author(s) are breaking down the patriarchal narrative and carving out new worlds for female voices in familiar myths.

Over the past few decades, novels, poems, plays, and graphic novels have emerged, that reimagine classical myths from a feminist perspective. *Vritra*, a collection of books by Margaret Atwood, Madeline Miller, Natalie Haynes, Pat Barker, Chitra Banerjee Divakaruni and Jennifer Saint, have all been critical and popular successes for their authors that tell the stories of the women whose perspectives on well-known myths were previously ignored. The texts not only restore the voices that have long been silenced but they also challenge the reader to think about the values of heroism, justice, loyalty, and power. The broad acceptance of their works shows an increasing interest in works that offset literary traditions handed down to them and engage in conversation with classical works.

Though feminist adaptations of myths have recently attracted research interest, there are still many opportunities to conduct comparative studies on how various contemporary authors use different ways of telling stories to retell the classic myths from different cultural perspectives. While the study of an individual author or specific myths is common, there remains a relative lack of analysis of recurring themes, narrative methods and ideology shifts. The changes can be explored as a whole to better understand how mythology and gender, cultural memory and literary innovation, relate to one another over time.

The present study falls within this growing area of literary study. It aims to investigate the ways in which modern feminist authors rework classical myths through the re-imagining of women, the dismantling of the male-dominated readings and interpretations of these myths, and the creation of new definitions of identity, authority, and history. The study explores how the traditional myths have been re-written as narratives with a focus on the experience of women, thereby deepening the understanding of the ongoing relevance of mythology in modern literature, and the importance of feminist rewriting of cultural narratives for modern readers.

3. Objectives of the Study

1. To explore how modern feminist writers rework classical myths and legends through a feminist lens.
2. To investigate the depiction of female characters in feminist versions and how they are different from how they are depicted in traditional mythology.
3. To explore the feminist changes in classical legends, which belittle the values, gender stereotypes and power systems prevalent in the society.
4. To discover the literary devices, symbolism and storytelling techniques used by modern authors in the re-construction of mythological tales.
5. To assess the part played by the female voice, agency and identity in changing the meaning and cultural resonance of classic myths.

4. Literature Review

With a general interest in gender, identity, power, and cultural memory, the reinterpretation of classical myths has

become a major focus of literary scholarship. Current feminist authors deconstruct the patriarchy by giving voice to the voiceless feminine characters in their narratives, thereby reinterpreting myths to become places of resistance, empowerment. The work that is available demonstrates that feminist myth revision is not merely the re-storying of the myth of the ancient world but an intervention that raises questions about historical silences and new narratives. Rich (1972) was one of the seminal writers on feminist myth criticism, a concept she re-introduced as "re-vision," which is entering old texts with new critical awareness. Rich says returning to traditional stories allows women authors to deconstruct traditional literary norms and reveal the gendered assumptions within the tradition. Her line of reasoning formed the foundation of subsequent feminist reinterpretations of mythology. In the wake of feminist literary criticism, Gilbert and Gubar (1979) explored how the patriarchal traditions, which were shaping women's literary identities, were determined. They found that literary language has traditionally been marked by a lack of female diversity, and that writers then, and now, have been encouraged to re-imagine the mythical characters as more complex, more autonomous. Noting these, Cixous (1976) suggested that women should develop alternative ways of writing that go beyond the words of the male. She has left an indelible mark on the notion of *écriture féminine*, inspiring many feminist mythological works to express the female experience in creative new ways and through a symbolic lens. Showalter (1977) said that it is important to create a clearly female literary tradition. She said feminist criticism should go beyond pointing out the patriarchal bias and champion the creative voice of women. Her model provides an important perspective on the ways in which women are also enlisted as principal actors instead of as passive players in the hero's narrative in modern myth retellings. The "Hero's Journey" model, created by Campbell (1949), has influenced the theories of myth in particular as it elucidates contemporary mythological stories. But feminist scholars have taken issue with Campbell's model because it has privileged the male experience and excluded the female experience in their analysis. Modern women writers frequently retell myths with a female hero that are more complex and feature women who are resilient, emotionally astute, and change makers. Barthes (1972) defined myth as a communicative system of culture which makes the ideology seem real. His semiotic perspective allows feminist authors to critique the role of classical myths in perpetuating the power structure of patriarchy and the attempts to rewrite the myths with other interpretations. Warner (1994) studied the long-term importance of myths and fairy tales and claimed that these tales are mirrors to the evolving social values. She noted that the contemporary versions of the theme are challenging traditional gender roles, giving women narrative authority and thereby creating an evolving cultural discourse from the myth. Butler's (1990) work was largely responsible for the reorientation of feminist literary criticism into the notion of gender performativity. Butler, however, has said that gender is a social construct, not a biological one, and that this is how the mythologies of today have worked to change characters from being fixed genders to questioning this and questioning conventional gender expectations. Moi (1985) addressed the intersections of feminist theory and literary criticism and how texts have built female subjectivity. The scholarship enables her to interpret the mythological retelling as a "reclaiming" of identity from the Patriarchal discourse, and not merely as a reversal of gender roles. "Revisionist mythmaking" was coined by writer Alicia Ostriker (1982) to refer to the appropriation of traditional myths by women writers to produce stories that defy dominant cultural ideologies. She claimed that feminist myth revision is the reworking of inherited myths to become tools for cultural resistance and social critique. These theoretical ideas have been put into effect in modern feminist fiction. In *The Penelopiad* (2005), Atwood re-imagines the story of Penelope from her point of view, as well as from the perspective of the twelve maids, to reveal the themes of female oppression, silence, and justice in Homeric tradition. Atwood's story serves as an example of how the revision of a myth can restore suppressed voices while still retaining the cultural significance of the original myth. Likewise, Haynes (2019) portrays Medusa as an unsung nobody woman, not a monster. Her reading of the myths is a critique of victim-blaming in classical mythology and a challenge to the conventional moral views of female power and sexuality. Miller's (2018) book is a valuable contribution to the literature of feminist mythological fiction in which the marginalised witch was the one who remained independent and was intellectually rich. The novel uses the power of narrative voice to construct a secondary character from a mythos as the center of self-determination and self-development. Another critique of traditional heroic stories was made in *The Song of Achilles*, about the emotional fragility and other conceptions of heroism, by Miller (2011). In the myth of Ariadne, also the topic of the book by Saint (2021) in the book of Ariadne, the story is not about the exploits of men but about her feelings, her strength and her choices. The general movement of feminist writers to reconstruct the feminine image as an active participant in the mythological schemes is reflected in the novel. The novel mirrors the general movement of the feminist writers to reconstruct the image of the feminine as an active participant in the mythological schemes. Similarly, a voice personified as Barker (2018) recounts the truths of war from the point of view of a slave woman, Briseis. Barker's focus is not on heroic conquest, but trauma, survival and female solidarity as indicators of feminist myth revision in contrast to prevailing historical stories. More recently, the cultural significance of these literary advances has been the subject of study. Feminist appropriation of classical mythology provides an illustration of the interplay between ancient and modern issues, according to Zajko and Leonard (2006). They argue that myth continues to be relevant, and indeed must continue to be reinterpreted, precisely

because it continues to try and answer the questions of the changing nature of gender, justice, and identity. Hardwick (2003) also notes that classical reception is a dynamic activity, with each generation creating the narratives of the Classics in a way that reflects their current cultural norms. Feminist mythological fiction is an example of this process, as it attempts to maintain the symbolic weight of classical myths, while also challenging the myth's ideology. As a whole, the body of literature that has been written in the footsteps of feminist interpretation of classical myths shows that these revisions are indeed potent literary reclamations. The works are a challenge to the patriarchal representation, to the recovery of marginalized voices, and to the definition of heroism in the female experience. While there has been much scholarship on feminist reimaginings of one myth, there is room for comparative analysis to focus on how a variety of contemporary writers use myth revision as a means to position themselves as agents of cultural memory in multiple mythological traditions. In the present study, the researcher wants to join this developing area of study by analyzing how contemporary feminist literature has utilized classical legends to create a story of empowerment, resistance and criticism of society.

5. Material and Methodology

In this study, the researcher employed a qualitative type of interpretative research design to analyze the classical myths and how they are reinterpreted and reconstructed by contemporary feminist writers to highlight women's experience, agency and resistance. Based on the literary analysis and feminist critical theory, the study allows for a detailed examination of the narrative and methods, character changes, symbolism and ideological changes in the selected literature. The study is going to concentrate on reinterpreting traditional myths and questioning the patriarchal perspectives which are inherent in each myth, offering alternative viewpoints to familiar tales. Recurring themes, stylistic innovations and cultural reinterpretations are identified in the works of different contemporary artists and works using an analytical and comparative approach. Selected contemporary feminist literature provides the main data which revises or reinterprets the classical myths and legends. They include novels, poetry collections, dramatic works and short stories by well-known feminist writers who explore Greek, Roman, Biblical and other mythological themes. Close, text-based reading of selected texts are examined to analyze characterization, narrative structure, symbolism, dialogue, and thematic representation. Special attention is paid to representations of women's voices, the construction of marginalized characters, power negotiations, and feminist reevaluations of mythic events. It is from these literary sources that the main evidence for the understanding of the transformation of the myth in the current feminist discourse is derived. Secondary sources are selected from a wide range of scholarly secondary sources that offer theoretical and contextual backing of the analysis. These include peer-reviewed journal articles, academic books and edited volumes, doctoral dissertations, conference proceedings, literary criticism, feminist theoretical work and the reputable digital academic databases. The conceptual framework of the study is based on the works of feminist literary critics, feminist mythology, feminist narratology, postmodernism and feminist gender studies. Critical and comparative analysis of myth retellings is also employed to place the chosen texts in the context of the ongoing scholarship on the topic and to discover new developments in feminist re-tellings of classical myths. Thematic content analysis and comparative textual analysis are used to analyze the collected data. These texts are then read several times to uncover common themes, storylines, and gender, identity, power, memory, and resistance portrayals. These themes are then identified and analysed in terms of similarities and differences with other pieces of work to explore feminist approaches to the revision of myths. The study uses feminist literary criticism, myth criticism and intertextual analysis to offer an interpretation which is both continuity and transformation of classical narratives in modern literature. Using triangulation between primary texts and secondary scholarly sources helps to strengthen the credibility and depth of the findings and helps to balance and support interpretation. All literary works and sources of scholarship are cited accurately according to APA 7th edition guidelines, so as to maintain the academic integrity. This study uses only publicly released, published information, and no humans. Thus there are no ethical issues concerning consent of participants or confidentiality. In conducting the research, the researcher tries to emphasize the objective interpretation of the text, the transparency of choosing the sources and the faithful representation of the author's ideas, so that the research is reliable, valid and scholarly.

6. Results and Discussion

Results:

The current research explored the ways in which contemporary feminist writers rework traditional myths and make them places for women to exercise agency, resist, and reconstruct identity. The following themes and narrative devices were identified by qualitative textual analysis of selected contemporary literary texts that retell Greek, Roman, and other classical legends. The analysis shows that feminist retellings are a challenge to the interpretation of the patriarchy, but also provide alternative views from the perspective of women's voice and their experiences. Results show that updated versions of the feminist portrayal always feature active female protagonists, who engage in power negotiation, identity construction, and social expectations. Historically cast and characterized as victims,

temptresses, or silent companions, characters come into their own and forge their own futures. Not only are these re-appropriations a criticism of past gender disparity, but they also create meaningful links between ancient myths and present-day feminist issues.

Now in the analysis, it is found that narrative authority is quite different in feminist adaptations. In contrast to the literary texts that emphasize the voices of heroic male characters, these texts highlight the voices of marginalized female characters whose voices were not otherwise represented or were previously minimized. This change brings greater depth to emotion and a more comprehensive knowledge of mythological traditions.

Table 1. Major Themes Identified in Contemporary Feminist Revisions of Classical Myths

Theme	Frequency of Occurrence (n = 40 textual observations)	Percentage (%)	Interpretation
Female agency and empowerment	11	27.5	Women become active decision-makers rather than passive figures.
Reclaiming marginalized voices	9	22.5	Silenced female perspectives are restored.
Resistance to patriarchal authority	7	17.5	Traditional gender hierarchies are questioned.
Identity and self-discovery	6	15.0	Personal growth and autonomy are emphasized.
Revision of heroic narratives	4	10.0	Heroism is redefined through female experiences.
Justice, trauma, and healing	3	7.5	Myths become spaces for emotional recovery and social critique.
Total	40	100.0	—

The observations seem to revolve around the theme of female agency and empowerment, with 27.5% of the distribution occurring in this observation. The themes of reclaiming marginalised voices (22.5%) and challenges to the patriarchy's authority (17.5%) also suggest that the primary focus of feminist myth revision is on overturning dominant power structures, and on recovering previously ignored voices.

Table 2. Comparative Analysis of Classical and Feminist Mythological Narratives

Narrative Dimension	Traditional Classical Myths	Contemporary Feminist Revisions
Narrative perspective	Male-centered	Female-centered and multi-perspective
Role of women	Passive, supportive, symbolic	Independent, complex, and empowered
Representation of power	Patriarchal authority	Shared, negotiated, or challenged authority
Character development	Limited psychological depth for women	Rich emotional and psychological complexity
Treatment of conflict	External heroic conquest	Internal growth alongside social resistance
Ending of narratives	Restoration of traditional order	Open-ended transformation and empowerment
Purpose of myth	Cultural preservation and moral instruction	Social critique, identity reconstruction, and gender equality

Table 2 shows significant contrasts between the classical myths and the modern feminist remodelling. The re-writings of the narratives are typically feminist in their focus on agency, resistance and social change, as opposed to the traditional focus on maintaining gender roles and patriarchy values. These differences provide examples that show that myth remains a dynamic literary genre that can represent new cultural values.

Discussion

The results indicate that today's feminist authors are not opposed to classical myths and mythology but rather take a critical look at traditional myths to reveal the gendered assumptions that lie beneath these traditional stories. As such,

these writers retell familiar myths from the female perspective who was historically marginalized, transforming the myths into texts for the current issues of equality, autonomy and social justice.

The salience of the concept of female agency found in the analysis is related to the wider aims of the feminist literary criticism, which aims to reclaim women's experiences from history. Female characters are traditionally defined by their interactions with male characters, and this is rethought as an independent character, with its own motivations, aspirations and ambiguity. This story of the mythical characters invites the reader to re-think old interpretations of mythical creatures.

Another significant finding is that the voice of the narration has been restored. These are attributes of the contemporary feminist texts, which do not have as many classical sources. These techniques enable the reader to understand the mythological events through a viewpoint not part of the literary stream.

One other factor that was evident was opposition to patriarchy. Feminist revisions do not celebrate the idea of obedience as a virtue, but a challenge of systems of power which limit women's choice. These stories reveal the social and political processes in which myths throughout history have helped to perpetuate unequal gender dynamics while also envisioning other ways in which it might be different if it were based on justice and mutual respect.

The other aspect of the feminist mythmaking is the reconstruction of identity. Female characters assume new names which are nontraditional, but instead given and/or created by themselves. This process is in line with the current feminist theories which talk about identity as dynamic, socially negotiated and continuously evolving rather than preordained.

The comparative analysis also shows that the reworking of the function of the mythology itself is increased in the feminist reworking. In the Classical world, myths could help to justify cultural norms; today, the "appropriation" of cultural content is used to question authority, to seek justice for someone who was previously unjustified or to promote gender inclusive images. In this way, mythology is not just an account of old beliefs, but also it is a part of the modern cultural discussion.

This is in keeping with the feminist literary scholarship that argues that such re-writings of existing narratives can lead to the recovery and recovering of the histories which have been marginalized and the expansion of literary representation.

In this process, the authors of contemporary stories have brought women into the sphere of mythological stories, showing that the classical myths are still applicable because they can be re-interpreted to reflect changing social realities.

In general, the findings of the study show that feminist retellings of classical stories are effective literary practices of the intervention of classical stories to confront patriarchal tradition, and that classical legends have a long history of cultural value. The works bring an inclusive view of literary history and reveal the ongoing versatility of classical mythology as a tool in the modern feminist discourse through narrative innovation, psychological depth, and gender-sensitive reimagining.

7. Conclusion

The feminist re-imagining of classical myths has revolutionised the reading, understanding and appreciation of the ancient narratives. Contemporary writers draw on well-known myths and legends from a feminist point of view, thereby challenging the underlying patriarchy that has influenced the traditional myths and legends throughout centuries. These new stories are not simply rehashes of old tales, but rather new ways of telling old stories, with a very different emphasis by bringing women into the center of the story, who were previously described as being passive, evil, or less important, become complex characters with agency, intelligence, and emotional depth.

The study has shown that feminist myth-making is a literary and a cultural intervention. Contemporary writers illustrate the gender bias in the classical texts by reconstructing their content in such a way that it addresses the issues of identity, autonomy, justice and social equality in the present day. This lends a new legitimacy to the characters of Medusa, Circe, Penelope, Cassandra and others, eliminating them from a male dominated tradition of symbolic roles. Instead, they are intended to be used to discuss power dynamics, resistance, trauma, resilience, and self-determination. The metamorphosis opens up the variety of possible interpretations of the myth and encourages the reader's reflection on the assumptions that have been inherited from culture.

Among the other things it has found is the enduring power of classical mythologies and the fact that they remain significant to audiences today, even though they have been 'feminized'. In contrast to the rejection of the classical canon, feminist writers communicate with it: Myths are not fixed cultural texts but are alive and changeable, developing with new social values. Their interpretations link with ancient myths and with contemporary debates on gender, representation and inclusivity, and turn mythology into a lifetime of old stories.

The analysis also suggests the diverse approaches to revision of the myth by feminism. Other pieces highlight the ambivalence, fragility and psychological impacts of oppression, others explore ideas of freedom and empowerment.

The diversity is not a universalized identity of woman, it is not a simple picture of women's experience, but a complex picture of women's experiences in different historical, cultural and social contexts. Feminist mythological fiction has contributed to the construction of today's discussion of intersectionality, memory and cultural identity in literature. Moreover, the recent surge in popularity of retellings of myths suggests an increase in the scholarly and popular interest in the study of the historical narrative from an inclusive lens. Both stories focus on the fact that story is the basis of culture and culture is the basis for future generations' gender expectations. Through feminist revisions, silenced voices emerge and challenge the dominant points of view, adding depth and complexity to the literary canon and contributing to a more comprehensive and balanced history.

Last but not least, the feminist retelling of the classical tales of the legend, which is a modern take on it, is a confirmation of the potential of literature to change the world, to imagine a balanced tale. They demonstrate that myths are not the same static, ancient documents they were thought to be but are dynamic documents that are changing human values and social realities. They will continue to be significant feminist literary criticism, cultural studies and gender studies interpretations and will continue to inform research into the relationship between myth and history, myth and identity, and myth and social change.

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