REWRITING GENDERED MYTHS: RESEARCH REVISIT OF FEMINIST VISION IN CONTEMPORARY WOMEN'S WRITING

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Abstract
This paper explores the idea of myth reconstruction with a feminist approach in modern women's literature, as an example of how modern feminine writers retell and reconstruct older tales to challenge the ideologies of patriarchy and other dominant ideologies present in ancient tales. Myth has traditionally played a powerful cultural role in constructing the male role and supporting social hierarchies. The article assumes that mythology, as a conceptual framework, with the help of female writers, can critique the nature of gender roles in society and thus shed light on the process of world-making through myths and storytelling. Traditional canonical literature presents women as either silent, peripheral, or symbolic. In this respect, this paper explores the rewriting of these ancient tales to reclaim female voice, agency, and subjectivity. At the centre of this debate is the concept of re-vision, proposed by Adrienne Rich, which holds that rewriting is a reflective process marked by new critical awareness. Characters like Penelope and Circe are situated within narrative patterns that underlie the predominance of masculine power and the absence of the female voice in society. Therefore, the article examines works by Margaret Atwood, Kamila Shamsie, and Madeline Miller to illustrate how feminist rewritings operate.
Keywords: Rewriting of Myth, Mythmaking and Storytelling, Patriarchal Ideology, Gender Roles, Re-vision, Female Voice, Suppression.

1. INTRODUCTION

This paper focuses on the rearticulation of myths and how these entities served as tools for creating communal and gender ideologies, as well as an institutional structure. It takes a more academic look at mythic tales, highlighting their crucial importance in codifying and promoting cultural conventions and gender social hierarchies, as well as reinforcing entrenched social injustices. In patriarchal systems of the past, numerous canonical myths have attributed to women roles of passive, non-speaking, or minor nature, thereby strengthening masculine dominance in these societies and limiting feminine agency. The representations have taken a substantive role in the normalization of gendered power relations in literary and societal fields, a role that still warrants deep critical examination.

Over the last few decades, contemporary women writers have made a methodological attempt to bridge the gap by revisiting, renegotiating, and rearticulating these well-known myths within a growing body of work. By incorporating a process of textual rewriting, these authors challenge inherited narratives and produce alternative discourses that predetermine the voices of

women, lived experience, and subjectivities. Their interpretive interventions are not retellings but analytical experiences that reveal distinct ideological systems and therefore challenge the premises that marginalize female characters in history.

The present article follows a qualitative and interpretive approach, based on the recognition that the meaning of the literature is socially constructed and can be approached in multiple ways. Based on feminist epistemology, the paper explores how the contemporary authors under study recast narrative myths by centring women at the story centre. By so doing, these authors turn myth into a living space in which it can be criticized and/or re-envisioned as a means of challenging patriarchal ideals, thereby fashioning something more complex and powerful, constituting a new feminine subjectivity.

1.1 Background of the Study

Myth has been a significant and exact usefulness of cultural norms, social values, and privileges of power construction and transmission, especially on the issue of gender. Classical Greek, Roman, and other ancient mythologies tend to portray female characters as passive, morally shaky, and subordinate, with their identities shaped by male authority. These representations are symbolic of the patriarchal principles upon which the societies that created them were based and continue to shape the present interpretation of gender roles in both the literary and societal narrative. Feminist scholarship of that new era has shown that myth is not an innocent narrative tool but an effective ideological tool that reproduces gender relations and naturalizes the marginalization of women. To this extent, myth serves as an important tool of power and cultural communication **(Abbas & Fatima, 2022; Raghav, 2025)**.

Feminist literary critical response has been at the front line in explaining the mechanisms behind such narratives in oppressing women and reducing them to marginal statuses in the cultural imagination. Through their rigorous examination of these images, the feminist scholars attempt to recover women's lived experiences, critique the unequal power structure, and reconstruct the mythical account of the past through a new prism of modernity. Such an approach to the topic dramatically modifies the context of myths as socially constructed artefacts that can be reinterpreted and are not meant to be objective or fully neutral. The myth-rewriting in such a situation is a form of defiance, an indignification of mainstream ideologies that provide a platform for female voices and identities as subjects of agency **(Beyer, 2000; Ilić, 2023)**.

In the modern literary field, there is a significant number of women writers practising so-called myth revision, reworking ancient fictional stories in an attempt to subvert existing views that portray female characters as either silent or oppressed. These are reinterpretations that actively challenge the expectations of patriarchy and relocate women as the primary subjects of cultural decisions. Instead of speaking in repetition, these works offer a critical evaluation of the myth's ideological underpinnings, which address identity, autonomy, trauma, and power. In modern academic sources, the rewritings shed light on the psychological and social depth of the female protagonists and reveal the constraints of classical behaviour **(Morillo, 2023; Singh et al., 2025)**. Madeline Miller's Circe (2018) is a good illustration of a feminist take on myth, as it reinterprets the character of the same name from Homer's Odyssey. The women in the original epic make Circe appear as a strong and dangerous spell, with meanings expressed about male heroes. Miller turns this marginal character into a fully developed protagonist, with her story centred on personal development, struggle, and self-discovery in a world where gods and men were dominant. This reimagining makes the novel a site of agency for Circe and challenges the patriarchal conventions of the classical tradition. The narrative of Circe is presented as a broader reflection on resistance

and identity formation, in which women navigate power dynamics within oppositional social and divine structures **(Abbas & Fatima, 2022; Vaitiekunaitė, 2022)**.

The same can be said of the book The **Penelopiad** by **Margaret Atwood (2005)**, which re-presents the story of the Odyssey as narrated by Penelope and the twelve maids who were executed at the end of the epic. Penelope, as the perfect example of loyal, obedient womanhood, is transformed by Atwood into an experienced, self-aware narrator who is critical of herself and of the restrictions society imposes on her. Including the voices of maids, Atwood also questions the process of silencing marginalized characters in canons, thus attracting attention to the question of injustice and gendered violence. Atwood breaks down the traditional narratives and reveals the ideological prejudices within them through her methods, i.e., multiplicity of perspectives and non-linear narration **(Haneesh, 2019; Nistandra, 2021; Zhou, 2024)**.

Kamila Shamsie, in her work **Home Fire (2017)**, positions mythic rewriting in a modern setting, using Sophocles' Antigone as her source of inspiration. The novel does not retell it, but the major themes, namely, loyalty, state authority, and moral conflict, are adapted in it to explain the experiences of a contemporary Muslim family. Shamsie predicts the plight of female characters facing elaborate social, political, and cultural pressures and, as such, has underscored the timelessness of myth in questioning modern-day problems. The novel shows how older narrative forms can be remade to address contemporary issues, particularly those of gender, identity, and power **(Usman et al., 2023)**.

In these writings, a few patterns and themes recur when myths are rewritten as feminist writing.

- o Firstly, one can distinguish a strong female-centred focus that shifts the role of women from subjects of narratives to representatives within male-dominated storylines.
- o Secondly, these texts challenge traditional power formations, revealing how past mythology both instilled gender inequalities and, in the same breath, illustrated resistance to those inequalities.
- o Thirdly, they merge classical and modern situatedness, enabling one to see how a myth can be used to attend to feminism across various cultural and historical contexts.
- o Lastly, they emphasize the reassertion of agency, in which female characters are depicted as painfully realistic, multifaceted individuals who can mould their identities despite societal influence.

Overall, feminist myth rewriting is an important literary and critical trend that turns myth, a fixed cultural object, into a field of reinterpretations and agitations. By reinterpreting and rewriting established stories, modern women authors refuse to espouse patriarchal ideology and help redefine women's roles and identities in literature and society at large.

1.2 Scope and Significance of the Study

This paper interrogates how modern women writers remake traditional mythic tales through feminist theory, with the ultimate goal of dismantling the patriarchal ideas deeply ingrained in classical mythological narratives. The current question challenges how the female voice has been reactive in literary works by Kamila Shamsie and Margaret Atwood, examines the ability to redefine female agency, and simplifies existing theories of gendered power. The intentional reimagining of marginal views enables the development of a transfiguration of mythic discourses that harnesses a semiotic space in which prevailing cultural perceptions are systematically challenged and the role of women in literature and socio-cultural spaces is critically restructured.

This presents new research suggesting that myth is dynamic and changes over time, rather than being a cultural object. Through a carefully developed analysis of feminist mythic revision, the research offers valuable insights into broader discussions of gender, power, and identity in literary research. Besides, it prefigures the importance of postmodern re-readings as processes of re-writing deep-rooted narratives, highlighting how, in recent womanist literature, the controlled and interpreted discourses of authority and growth, as well as alternative epistemological structures for understanding authority, identity, and representation, can be destabilized.

1.3 Statement of Problem

The canonical myths held for many years portrayed women as subservient and morally questionable in a patriarchal society. These stories are organized structures that exclude female discourse while exalting male heroism and authoritative patriarchs. Despite the admirable achievements of feminist literary scholarship, there remains a gap regarding whether modern female writers manage to redefine collective myths as they are told and break down the strongholds of the patriarchal epic. This exploration explains how mythic tropes can be rearticulated to turn historical oppression into an effective force that can empower both feminism and become a means of challenging the patriarchal order.

1.4 Aim and Objectives of the Study

This study aims to analyze how contemporary female writers reinterpret classical mythic stories with a feminist touch that challenges the power of patriarchy and the submissive voices of women. The study, therefore, aims to clarify the methodology these authors use to reinterpret ancient tales, introducing new conceptualizations of womanhood that expound and refine our understanding of gender, identity, and power in modern literary texts. The specific objectives are:

1. To achieve a rigorous analysis of the representation and place of female characters in conventional mythological scripts, and especially their role, their limitations, and their acting as symbols.
2. To explore how contemporary female writers re-read and re-create such myths, anticipating the marginalisation of the original texts whilst offering differentiated images which anticipate agency and intricacy.
3. To determine how the feminist revision of myths affects the conceptualization of the main themes in the contemporary discourse of literature, i.e., gender, power, and identity.

1.5 Research Questions

1. How are the representations of female characters in mythological stories traditional portrayals?
2. What has changed in these myths as they are redefined and rebuilt by modern women writers from a feminist perspective?
3. How does feminist revision of myths influence modern gender, power and identity?

1.6 Limitations and Delimitations of the Study

The qualitative textual analysis, the backbone of the research, is inherently grounded in interpretive approaches and informed by the researcher's critical position and theoretical constructivity. Therefore, the results may be somewhat subjective, since liberal texts can have various valid readings depending on the interpretative prism used. Further, the research uses a select list of primary and secondary sources and, as such, might limit the scope of the perspectives discussed. The lack of empirical or quantitative data further hinders the generalizability of the conclusions beyond the specific contexts studied in the texts. Moreover, given the complexities of mythological

traditions and their cultural variations, some of these finer details may not be adequately analysed within the research framework.

The area under study is intentionally limited to a specific range of modern literature by female authors, particularly those concerned with feminist variants of classical myths. The article does not attempt to encompass the full scope of mythological traditions or to provide a cross-cultural comparison of myths across different timeframes and societies. The research focuses on literary works, explicitly excluding other media such as film, theatre, and other visual artistic forms of mythic expression. Lastly, the study takes a feminist critical approach, thus excluding other possible theoretical orientations such as psychoanalytic, structuralist, and purely historical approaches. These restrictions are intended to maintain a light, focused breadth that will allow for a systematic analysis of feminist myth rewritings within a circumscribed literary environment.

2. LITERATURE REVIEW

2.1 Background

The myths have been a major part of human stories and have long been used to explain cosmological truths, form collective identities, and transmit cultural values across generations. Historically, these stories were created and written within patriarchal circles, where male perspectives prevailed in both narrative structure and subject matter. As a result, male characters were often the most heroic, strong, and central, while female characters were relegated to the background: passive, voiceless, or defined mostly by their relationships with men. The representations strengthened deeply rooted gender structures and propagated the idea that women were subordinated or subservient creatures who lacked agency and depth and complexity.

With the emergence and development of feminist literary criticism, scholars began to criticize these traditional narratives and question their ideological assumptions. The leading feminist thinkers, such as **Simone de Beauvoir** and **Elaine Showalter**, claimed that women have traditionally been depicted as the "**Other**", which means that they have been described as identities that are defined in contrast to and in dependence on male authority. This view explains the way literature, especially the myth, has helped in the marginalisation of women, depriving them of autonomy, voice, and subjectivity. Contemporary women writers have responded with mythic rewriting, the reinterpretation of classical stories in a feminine way to challenge these persistently relevant forms of characterization.

By writing feminist mythic revisions, these authors are attempting not only to balance the current narratives but also to redefine the relevance of the female experiences, feelings, and influence. Scholars can rebuild narratives that focus on agency, complexity, and individuality by enabling female characters who have long been deemed marginalized. These reconstructions insist that women are not passive subjects but active participants, and that their roles largely determine individual paths and the evolution of society. Finally, feminist reinterpretation represents a restructuring of myth in an active, inclusive form of narration that recognizes the role of women and restores them to literature and culture.

The idea of feminist myth rewriting is inherently related to the postmodern critique of the canon and the foregrounding of multiple meanings. Revitalizing and altering old myths, modern authors oppose the idea that myths are rigid, fixed concepts; these myths, according to the authors, can be changed to suit shifting cultural values and social needs. Furthermore, feminist interpretation often addresses issues of identity, authority, and resistance in ways that are easy for modern readers to identify with. By placing female characters at the centre of the story, these works challenge the psychological, social, and political dimensions of women's lives, both showing their

resistance to oppression and their resilience in the face of change. These accounts contribute to current debates in gender and cultural studies on how literature can be both a critique and an act of empowerment, thus confirming the usefulness of mythic models in addressing contemporary issues of equality and representation.

2.2 Recent Studies

Lawootre-Joe (2014) seeks to advance comparable scholarly efforts in feminist literary studies that focus on the restructuring of classical myths in contemporary literature to reclaim the marginalized languages of the female voice. The analysis of canonical works by authors such as Margaret Atwood, Kamila Shamsie, and Madeline Miller has led to a growing body of publications that are transforming the status of women in myth and in modern-day literature alike.

2.2.1 Feminist Reclamation in the Penelopiad:

The Penelopiad by Margaret Atwood, as an example of feminist myth-reworking, retells Homer's Odyssey, deliberately offering a feminine perspective on Penelope and the twelve maidservants. Although the main protagonist of the original epic, Penelope, is the idealized image of the dutiful, patient wife, Atwood makes her an intelligent, self-conscious, and sometimes ironic narrator who critically evaluates her circumstances and challenges the expectations placed on her. This reinterpretation negates the old argument that women are passive and obedient; instead, it depicts Penelope as a character with insight, resistance, and narrative agency.

One of the prominent characteristics of Atwood's text is the appearance of the twelve maids, whose voices are absent from the myth. Their communal discourse foregrounds suffering and injustice, thus projecting issues of class, gender, and power. The execution of the maids, in the original version of the story, being handled as a mere die-hard scene, is reopened as a systemic oppression, and emphasis is made on the lack of justice and acknowledgement given to the marginalized women as a system. By including Penelope and the maidservants in the discourse, feminist critics argue that Atwood is not only reclaiming silenced accounts but also revealing the hidden hypocrisy of heroic tales that ignore men's evils and betrayals.

2.2.2 Political Feminism and Identity in Home Fire:

Home Fire by Kamila Shamsie is an extension of the mythic reinterpretation practised in a modern sociopolitical environment, inspired by Sophocles' Antigone. The novel questions issues of loyalty, justice, and state power by situating them within the real-life contexts of modern Muslim identities in the West. Through the female characters, especially Isma and Aneeka, Shamsie presents women as mentally competent, emotionally strong, and morally ambivalent agents who juggle family, national, and personal liberty.

The critics admit that Shamsie's work goes beyond gendered analysis, as it addresses a combination of issues related to religion, politics, and media influence. The novel reveals how various discourses on terrorism, nationalism, and identity are influenced and distorted by political rhetoric and media presentation. The female struggles are thus not mere symbolic gestures but are deeply rooted in real experiences, making the mythical reenactment both timely and desperate. This reversal of Antigone into present-day society also highlights the idea of opposition to power, which is not limited to ancient narratives but remains an acute and complex challenge in our current social and political system, thereby depicting an intersectional feminist ethos that situates gender within the broader social and political context.

2.2.3 Selfhood and Feminine Independence of Circassia:

Circe by Madeline Miller is a significant attempt to read a secondary character of Greek mythology, transforming the formerly obscure temptress into a full-fledged hero. Classical

depictions tend to portray Circe as a dangerous seductress who tampered with men and used her abilities to manipulate them. Miller, however, imbues her with humanity, and her life path is marked by self-discovery, development, and empowerment. Such reinterpretation led to the development of Circe as a powerful figure of female independence and strength in a world that was controlled by gods and a father.

The focus on female subjectivity is emphasized by the scholar in the narrative of Miller because only Circe narrates the story. The text explores themes of isolation, creativity, and independence, and Circe's exile serves as a metaphor for the broader marginalisation of women in society. More importantly, this novel reinvents key historically demonized qualities, including witchcraft, and represents them as centres of knowledge and power as opposed to the implication of fear and deviance. This remake defies the well-established stereotype of a dangerous woman and glorifies the power of femininity and choice. Feminist readings also affirm that Circe's odyssey reflects the broader conflict pitting women against one another as they attempt to affirm identity and agency without the legitimacy conferred by male validation.

2.2.4 Comparative Perspective:

Even though the approaches to the topic used by Atwood, Shamsie, and Miller are quite different, and the themes the writers focus on are diverse, their oeuvres as a whole make progress in the overall project of feminist remythification. The active deconstruction of the traditional narratives, presentation of myth in solid contexts that Shamsie uses to interact with the politics of the modern world, and the introspective and lyrical mode used by Miller to reflect on the issue of personal change and self finally define how these three authors have achieved their goals meant to be dramatized by the manipulation of irony and multiplicity of perspective, the act of myth presentation with concrete conditions, and self-representation respectively. Despite these stylistic heterogeneities, the three writers meet their goal of destabilizing subjective patriarchal narratives and presenting female characters as multipolar, empowered, and centralizing plotlines.

Taken together, the studies of the following show that feminist re-mythologies are not only practices of retelling but also of critical intervention that reformulate interpretive practices. Still going back and re-creating traditional modes of narration, these authors expose the constraints of the patriarchal approach and suggest new paradigms that preempt equality, agency, and the complexity of female experience.

2.3 Research Gaps

The available body of literature on feminist myth rewriting is substantial, though there are several gaps in its coverage. Even so, the investigation has mostly been focused on individual works or singular writers, thus delivering useful yet narrow understandings of individual works, rather than providing a significant panorama, a comparative overhaul of the functioning of feminist reinterpretation in various cultural contexts. In addition, despite the success of feminist criticism in highlighting the marginalisation of women in traditional myths, a gap in the literature remains, one that is conspicuously filled by solid, integrated frameworks that intertwine gender with other intersecting dimensions of identity, class, ethnicity, and cultural background.

Also, the existing literature often favours textual exegesis at the expense of attention to how these re-obligated myths are perceived and internalized by modern readers. There is another gap in the literature: in addition to a lack of non-Western viewpoints, the overwhelming scholarship is tied to Western literature. It therefore does not consider the diverse approaches to myth and feminist revisionism around the globe. Those shortcomings must be addressed to nurture

a more accommodating and well-rounded understanding of feminist myth-rewriting as a literary and cultural process.

2.3.1 Methodological Gaps

One major methodological weakness in the available research is the limited use of comparative methods. When relying on a single piece of writing or an author, most questions cannot identify broader patterns, similarities, and differences in feminist myth-rewriting across multiple works. A comparative schema would enable a more comprehensive examination of disparate writers' practices for challenging patriarchal ideologies through narrative strategies. It is also very important that there is no clearly, systematically thought-out analytical framework. Although many of them list themes such as gender, power, and identity, they often do not employ careful methods to analyze narrative channels, intertextual strategies, and thematic development in myth rewriting. Such a methodological inconsistency hinders the comparison and evaluation of the results of distinct studies. Moreover, the apparent lack of attention to the reader's reception is a significant gap in the latest research. As a result, little is known about how these stories condition readers on gender roles, power relations, and the values upheld by a specific culture.

2.3.2 Conceptual Gaps

Conceptually, many works remain strictly delineated in their representation of gender, often ignorant of the intersectionality of identity in mythological accounts. Although the stress on the marginalisation of women cannot be overlooked, little is done to investigate the concept that gender crossbreeds with other differences like class, ethnicity, religion, and sexuality. This is too slim to offer a feminist analysis and too narrow to understand the interactions among multiple aspects of oppression and identity in myth and reimaginings.

Besides, whereas contemporary scholarship acknowledges the marginalisation of women in ancient myths, it seldom goes beyond theoretical models that explain how empowerment and resistance are engineered through feminist rewriting. This needs a stronger conceptual approach that will not only identify inequality but also examine the mechanisms that are involved in reclaiming and rebuilding female agency. Another critical gap is the little attention given to cross-cultural perspectives. Most scholarly work is based on Western literature and traditions, thereby obscuring the rich and diverse work of feminist myth rewriting in contexts beyond the West, including Asian and African literature. Further stretching the research horizon to encompass these views would yield a more inclusive understanding of how feminist reinterpretation has worked across various cultural/historical contexts.

2.4 Theoretical Framework

This paper has its roots in Feminist Literary Theory, which provides a prudent perspective in questioning the literature in terms of its reflection, reproduction, and opposition to patriarchal frameworks. The framework is especially relevant to the discussion of how modern women authors may re-enact the mythological discourse to rebuild the female voice, agency, and identity.

The key to this strategy is the notion of patriarchy and the gendered power, referring to the systemic supremacy of men in the social, cultural, and literary spheres. These power asymmetries often appear as classical myths in the form of women, inferior characters, or those with vague morals. Feminist interrogation enables the present writers to subvert such depictions and break the cycle of power inequalities.

The next important principle is rewriting and intertextuality, which support relations between texts. Intertextuality refers to the manner in which the modern work steals from, alludes to, and alters pre-existing stories. In the framework of feminist myth-rewriting, writers engage in

dialogical relationships with canonical texts to criticize and reconfigure the ideologies they have entrenched. This praxis allows the scholars to reveal patriarchal assumptions and remake the stories in such a manner that anticipates female voices.

The concept of female agency and identity reconstruction is also embedded in the framework, addressing how women rebrand their representation and regain control over who they become. In retelling mythological tales, authors nowadays depict women as multifaceted, self-reliant figures rather than passive ones. In this process, the themes of resistance, self-discovery, and empowerment are highlighted, amplifying literature in this way and showing how literature can serve as a crucible for redefining identity and defying societal norms.

2.5 Conceptual Framework

An underlying conceptual framework for this research question predicts the interaction among traditional mythological stories, feminist literary approaches, and modern reinterpretations by female writers. It shows that myth is used as a means of ideological imposition and, at the same time, as a means of criticism and a change in practice. The image of a woman as a marginalized, diminished, or morally confined being is the most widespread stereotyping in the classical myth, as it perpetuates patriarchal culture and social strata. Countless Feminist approaches challenge these representations by critically analyzing these narratives of established power relations.

All these strategies are used in the revisionism of myth by contemporary women writers, which re-voices, re-visions, and also reinterprets. These tactics make it possible to concentrate on the female experience, critique hegemonic discourse, and redefine women's roles in mythic traditions. Therefore, the rewriting of feminist myth yields relevant results: more specifically, the reinvention of female identity, the rearrangement of gender and power relations, and the development of alternative time-versions of masculinity that overturn a patriarchal hegemony.

2.6 Analytical Framework

The analytical structure of this paper will provide a systematic investigation of how contemporary female writers redefine and reconfigure old myths through feminist tactics. The synthesis of textual analysis and feminist theory within the framework challenges the techniques of the narratives, not only the direction of development in the textual examples of these reinterpretations in the modern world.

2.6.1 Analysis of Traditional Myths

First of all, the structure initiates a dynamic analysis of classic myths, focusing on how modern female characters are represented and the patriarchal roles ascribed to them. The investigation stage includes identifying stereotypes already in place, identifying power relations, and revealing assumptions through which ideological beliefs are perpetuated to support these representations.

2.6.2 Textual Analysis via a Feminist Perspective

The framework then provides a feminist perspective on textual analysis and uses feminist literary theory to critique how modern writers twist and turn traditional images. Issues of agency, identity, resistance, and empowerment are unzipped, and the restructuring of intra-textual power relations is assessed.

2.6.3 Narrative Strategies in Myth Rewriting

Third, the framework identifies the strategies used in mythic rewriting, alongside such modulations as re-voicing (rewriting marginalized voices), role reversal (transfiguring androcentric norms), and the subversive endings (reworking the narrative to challenge androcentric closures). These approaches cannot be excluded in understanding how writers recreate mythological canon.

2.6.4 Thematic Analysis

Fourthly, the framework applies thematic analysis to identify recurring trends regarding gender inequality, power, oppression, resistance, and empowerment. Myths are applied as tools of socio-cultural criticism, and this step puts them under strict scrutiny.

2.6.5 Comparative and Contextual Analysis

Fifth, the framework presents comparative and contextual analyses, juxtaposing various authors and texts to identify similarities and differences in feminist practice. It also situates the works within a broader cultural, historical, and socio-political milieu, explaining how feminist perspectives are formed and articulated.

2.6.6 Outcomes of Analysis

Lastly, this framework assesses the empirical results with a focus on whether feminist mythic rewriting eases the rebuilding of female identity and agency, and the degree to which it undermines and reformulates patriarchal thought. This scrupulous approach strives to make the research a well-worked-out concept of feminist reinvention in modern literature.

3. RESEARCH METHODOLOGY

3.1 Research Introduction

The present research adopts a systematic approach to examine how modern female writers reinterpret traditional myths through a feminist lens. It takes a qualitative approach to research, which is especially appropriate to literary analysis because it allows a thorough study of meanings, themes, and narrative devices that support texts. Through the adoption of such a strategy, the study examines, exhaustively and uncompromisingly, how modern writers have challenged and criticized decrees of patriarchy as incorporated into mythological narratives in the canons.

The study employs limited textual, thematic, and comparative approaches to unravel both the content and structural aspects of a selected collection of literary works. The paper follows the principles of feminist literary theory, provides a rigorous critique of the image of a woman as presented in traditional mythology, and explores how these images can be reinvented in contemporary rewritings. The analysis in this study sheds light on the use of narrative tools and authorial tactics to recreate female voice, agency, and identity.

3.2 Research Design

The research study uses a qualitative, descriptive, and interpretive research design to question the reinterpretation of traditional myths by contemporary female writers from a feminist perspective. A qualitative approach is acceptable because it is grounded in perceptions, meanings, themes, and narrative tools rather than in transactional information. It is an interpretive research that aims at explaining how texts produce and present meanings, thus disrupting the stable framework of power domination. It questions the way patriarchal ideologies are incorporated in traditional mythologies and the way modern writers react to them and convert them.

3.2.1 Key Features of the Research Design

The main Characteristics of the Research Design are:

1. Text Selection

The research paper focuses on the works of contemporary female authors, such as Madeline Miller, Margaret Atwood, and Kamila Shamsie. Using their novels as a source of information is best, as they are highly active in feminist myth reinterpretation. These writings have a solid foundation for evaluating the transformation of the female characters and for reestablishing the mythic stories.

2. Analytical Approach

The study takes the multi-layered approach of analysis:

o **Textual Analysis:** The alignment of the narrative structure, the characterization, and the representations of the female figures.
o **Thematic Analysis:** Determines common themes, including gender, power, resistance, identity, and agency.
o **Comparative Analysis:** Identifies convergences and divergences between the chosen texts and demonstrates different feminist approaches and narrative methods.

3. Theoretical Framework

The analysis is based on feminist literary theory, which provides the conceptual machinery needed to break down patriarchal ideologies in myths and to examine how modern writers criticize and recreate these narratives. This model facilitates a study on feminine agency, identity formation, and opposition in the rewritten myths.

4. Scope and Limitations

The study is limited to prose fiction that rewrites myths and excludes other literary forms such as poetry or drama. It is based on a qualitative interpretation, as it emphasizes textual meaning rather than quantifiable indicators. Although this helps with further inquiry, it also limits the results' extrapolability.

5. Expected Outcomes

The research design predicts that it will demonstrate how feminist myth-rewriting leads to an understanding of female identity reconstruction, the subversion of patriarchal norms, and the reconstruction of the general understanding of gender, power, and agency in modern literature.

3.3 Research Instruments

The paradigm of qualitative research is applied in this study; therefore, the main tool of inquiry is the researcher himself, who uses the generic critical frameworks and interpretative approaches to deconstruct the literary texts. In literary studies, tools are conceptual models, not physical objects, and consist of methods of analysis that enable a thorough examination of textual meaning and form, as well as their ideological foundations. These methodological constructs enable the scholar to understand how feminist perspectives can transform conventional mythological stories.

3.3.1 Primary Research Tools

a) Close Reading

Close reading is the analytical model used in the present research. It involves a careful, methodical examination of a chosen set of texts, specifically their language and stylistic peculiarities. This is with the analysis of language, imagery, metaphors, and symbolism, the voice and point of view of a narrative. Special emphasis is placed on the creation and presentation of female characters. Through close reading, the work can reveal hidden meanings and examine how feminist reinterpretations lurk within the story's architecture.

b) Feminist Literary Theory

The main theoretical approach this research takes is feminist literary theory. It is used in questioning the ways classical myths are being used to construct gender roles and promote patriarchal ideologies. The framework helps examine the components of control, gender inequalities, and marginalization of women in the canonical stories. Besides, it allows the scholar to examine how contemporary writers reconstruct female identity, challenging male-dominated discourse and reclaiming women's agency by manipulating myths.

c) Framework of the Thematic Analysis

Evidence of recurring patterns and ideas in the chosen works is examined using a thematic analysis framework, which enables the identification and organization of these patterns and ideas. This

systematic categorization outlines themes such as gender, patriarchy, power and resistance, identity reconstruction, female agency, and voice-silencing relationships. This method provides consistent consideration and offers the possibility of capturing the ideological and thematic aspects of feminist myth rewriting holistically, as it relies on a systematic analytical framework.

d) Comparative Analysis Matrix.

The similarities and differences between the selected texts are rated using a comparative analysis method within the matrix. It compares canonical versions of mythological tales with their modern feminist versions, with distinctions in approaches to narration, subject matter, and ideological positions among divergent authors. This strict method situates particular texts within a broader literary and critical context, thereby enhancing the scholarly strength of the analysis.

3.3.2 Units of Analysis

The question concerning the methodologies used in the writing and rewriting of myths by feminist writers is centred on the specific aspects of texts:

I. **Representation Character:** The discussion of how feminine characters are presented in the classical myths and how they are changed in modern feminist stories.

II. **Narrative Perspective:** A comparison of the trend towards a less male-based narration to the female-based narration, such as the use of the first-person and alternative viewpoint in narrations.

III. **Plot Structure:** A critical examination of alterations in the structure of narrative architecture, adapted plots, remodelled sequences, non-traditional outcomes that are not typical myths, and other inventions offering new directions and going to war with the established traditions.

IV. **Language and Symbolism:** A foray into the visualization, metaphoric, and symbolic expressions used in the relocation of the feminine identity, as well as the expression of resistance to the dominance of males as a way out.

V. **Power Relations:** Inquiry into the display and rebuke of power, agency repurposed or shifted around in the rewritten versions.

3.3.3 Supplementary Sources

Besides primary literary products, the relevant secondary literature will be included in this work to support the analytical framework, as well as to present the research results in the existing literature. These would comprise feminist literary theory, critical analysis of myth, intertextuality, and existing literary analysis of the chosen authors. The combination of these sources strengthens the theoretical basis of the investigation, providing greater credibility and validity to the interpretations.

3.4 Population and Sampling

In the framework of qualitative literary research, the population is a group of texts and not of people. The literature sample of the study will include a diverse range of literature that deals with mythological stories, especially those that take the classical myths and re-interpret them with a feminist approach. This includes ancient mythological works such as Greek, Roman, and Biblical myths, as well as modern literary works that revise them.

To be more precise, the population involves:

o Modern feminist rebuttals of mythological tales.
o Literature works that remake or remodel classical myths.
o Contemporary women's fiction works that use myth as a model of intertextuality.

This group of people provides the empirical background for studying how feminist attitudes transform myth and help redefine female identity.

3.4.1 Sampling Technique

Faced with a massive body of literary artefacts, there is no practical way of questioning the entirety of the available texts. By extension, the current study will use a purposive sampling plan, a non-probability sampling method that has become a staple of qualitative research. The approach will involve the selective choice of textual exemplars that have the greatest relevance to the study aims as well as the theoretical interests.

This collection is a compilation of the work of contemporary women writers, most prominently Margaret Atwood and Kamila Shamsie, whose two works embody a lively reinterpretation of feminist myth. These writers are explicitly selected for their use of canonical tales and methodologies such as re-voicing, re-interpretation, and story-building, amongst others, that interact to destabilize patriarchal discourses.

3.4.1 Sample Size

The analysis is not based on an enormous number of texts; on the contrary, a limited number is chosen, which allows conducting a careful qualitative study. This discriminatory emphasis creates greater analytical stringency at the cost of representational breadth, to the extent that thematic groupings, stylistic nuances, and ideological innuendo may be scrutinized in rigorously detailed terms rather than seeking statistical generalization.

Inclusion Criteria

The choice of the texts is made based on the following academic criteria:

- o Heroes across the novels by contemporary women writers.
- o Direct and indirect derivation of the existing mythological traditions.
- o The traces of a distinct feminist renegotiation of female figures and stories.

Exclusion Criteria

The following are text exclusions:

- o Adaptations Myths by men.
- o Other non-literary modes, such as film, television programming, or theatrical plays.
- o Media that mention myth without providing a substantive feminist restructure.

These parameters make the study laser-focused, methodologically coherent, and squarely centred on its key purpose of challenging the reinvention of myth in modern feminist fiction.

4. DATA COLLECTION PROCEDURE

The approach I used in this research falls within a qualitative, interpretive paradigm, with an emphasis on the careful selection and close analysis of both primary and secondary textually represented artefacts. The corpus is based on inspirational literature written by women authors of the twentieth century and is complemented by scholarly sources that form a theoretical framework and fill in gaps. A holistic, theoretically informed analysis of feminist myth-rewriting can be achieved through such a strategy.

1. Defining the Research Scope

Clear research delimitations define the data-collection stage. It focuses on re-creating canonical mythological stories with a feminist touch in the modern literary environment. The definition of these parameters enables us to define the parameters of the investigation and protect ourselves against a breakdown of the methodology that could undermine the fundamental purpose of the study.

2. Selection of Primary Texts

Primary texts will be selected through purposive sampling and will be strictly screened for relevance to feminist myth-reinterpretation. Such modern writers as Margaret Atwood and Kamila Shamsie are chosen because of their interest in mythic forms and their expression of the feminine voice. They are forced to extreme interrogation to determine how these works challenge patriarchal structures and reinvent feminine identity.

The basic criteria for the choice of primary texts are:
- o   Written by a contemporary female writer.
- o   Plays with known mythological traditions in some way.
- o   Put upon us an overwhelming feminist attitude to female characters and subjects.

3. Gathering of Original Resources

The selected literary artefacts are found in reputable repositories, such as released versions, scholarly libraries, and certified online libraries. These are the analytical backgrounds on which feminist mythic reinterpretations are explored.

4. Gathering of Secondary Sources

The related secondary sources are gathered to put the analysis into perspective and support the findings. These are articles on feminist literary theory, intertextuality, and metaphorical studies; scholarly expositions of the same; and articles and essays that critically address the topic of interest. Academic databases, including JSTOR and university catalogues, are checked to verify that the sources are legitimate and scholarly, to ensure the required depth of the theoretical background.

5. Intensive Close Reading

Each chosen text undergoes several readings, conducted with meticulous attention to detail, to produce a complete, exhaustive analysis of its themes, narrative structures, and mythological references. Special focus is paid to the descriptions of female protagonists, the creation of gender roles, and the redefinition of conventional sources. The given phase enables the identification of subtle textual aspects and supports an advanced feminist reading.

6. An Analysis of Mythological Material

The ancient myths, both Greek and Biblical, on which the contemporary reinterpretations were based, are also interrogated in the work. A comparison of the canonical literature and modern publications outlines a shift in the focus of narration. It explains why the shift to the patriarchal hegemony and feminist re-viewing is possible. Such a comparative method helps reveal the revolutionary methods used by modern writers.

7. Thematic Organization

Salient themes are systematically coded according to their role in feminist myth-rewriting. These are patriarchy, gender hierarchy, resistance, agency of women, identity formation, and the voice and silencing dichotomy. The thematic organization of the corpus makes it easier to identify recurrent patterns, and accompanies an extension of a systematic inquiry into the restructuring and renewal of thematic concerns.

8. Comparison and Theoretical Analysis

After data collection and thematic coding, a comparative analysis is conducted using feminist literary theory. This stage involves recognizing similarities and differences between the classical myths and their modern analogues, as well as the chosen authors. The analysis questions approaches to revising concepts such as power, gender roles, and identity, providing an understanding of the bigger picture of the consequences of feminist myth-rewriting.

9. Synthesis & Documentation

The final phase of data collection generalizes the findings and records the analysis sensibly. Each interpretation is based on a textual fact and is justified by the relevant theories used. Scholarly integrity is achieved through adherence to strict citation standards. The systematized, structured information therefore illustrates how modern female writers adapt mythological plots to challenge patriarchal ideological principles and reconstruct female identity.

5. DATA ANALYSIS

In this segment, the discussion of feminist theory of literature is used to explore how modern women authors rework Classical myths to reinvent the patriarchal discourse and recover the lost female voices. The three texts we are going to discuss are The Penelopiad by Margaret Atwood, Home Fire by Kamila Shamsie, and Circus by Madeline Miller, as they draw on the canonical works The Odyssey by Homer and Antigone by Sophocles. The reinterpretations allow the authors to anticipate concerns about agency, subjectivity, and resistance among women and thus to turn predominantly male-based narratives into new areas of feminist discourse.

5.1 Feminist Reinterpretation in the Penelopiad

The Penelopiad by Margaret Atwood is a critical re-creation of the epic, as a re-telling of the Odyssey from the viewpoint of Penelope and twelve maids. In the original, Penelope is a submissive and faithful wife, with most of her defining characteristics being patient waiting and submission to Odysseus. Atwood transforms her into a strong, deep, and self-conscious narrator who questions the prevailing story imposed upon her. The novel challenges the perception of female apathy and obedience by giving voice to Penelope, showing that women can judge and define their lived experiences differently. It is specifically important how the twelve maids are included; the details of their testimony reveal the injustice and violence with which the heroic structure of the Odyssey turned nature. Their performance, which is justified in the hero's myth, is reconsidered as a form of systematic subjugation, thus predetermining inequalities of gender and class. The reinterpretation and destabilization of the male heroism by Atwood is the way he offers Odysseus not as a hero but as a person whose deeds are still subject to moral examination because of his actions. This rereading reveals the limits of conventional histories and the need for an alternative view in uncovering silenced histories.

5.2 Politicized Feminism and Identity in Home Fire

In her novel Home Fire, Kamila Shamsie rewrites Sophocles' Antigone and sets it in a modern socio-political context. The novel challenges gender, religious, and political intersectionality, whereby Muslim women in modern Western societies are finding their identity, belonging, and state power. Shamsie enables women to be seen as intellectually able and emotionally strong actors to mediate between cumbersome social and political forces through characters like Isma and Aneeka. Their plight can be applied to larger influences, such as nationalism, media coverage, and the effect of political beliefs on personal lives. In contrast to older myths, where acts of resistance can be purely symbolic, the book situates the struggles in the real world of practice, thereby highlighting the material consequences of going against the rules.

Such a reinterpretation of the play Antigone is evident in Aneeka's refusal to obey the state's power. Her ethical courage resembles that of the classical character, but her predicament is informed by the modern realities - police spies, racism, and being politically marginalized. In this adaptation, Shamsie extends the tree of feminist myth-rewriting by incorporating intersectional issues to show the interrelation among gender, religion, politics, and cultural identity.

5.3 Female Autonomy and Selfhood in Circe

The book Circe by Madeline Miller can be seen as an in-depth recreation of an incidental character in Greek mythology; she is no longer viewed as a secondary temptress but rather as a multifaceted main character. Traditionally, Circe is a manipulative nymph who rules over men and is considered very dangerous in classical versions. Miller disagrees with this portrayal, presenting Circe as a layered character whose journey can be narrated through themes of isolation, self-exploration, and empowerment. The story, as told only by Circe, emphasizes female subjectivity and interiority. Her deportation is not a penalty; it is a place of development and self-realization, as an allegory of the general marginalisation of women in patriarchal societies. In addition, the novel reestablishes historically negative qualities like witchcraft, reframing them as knowledge, a creative source, and independence rather than fear or deviance. By making Circe the character, Miller clarifies how identity can be constructed without male support. The novel defies the cliché of the dangerous woman and rather glorifies female independence, strength, and will. This re-reading coincides with the feminist discussion of reclaiming and redefining female characters that have been inaccurately portrayed in history.

5.4 The Critique of Male-Centred Narratives

In all three readings, feminist reinterpretation is very vocal in its criticism of accounts of cohesive male heroes. In the Peneloupian Odysseus is not idealized anymore; he is questioned; his manipulations and brutality are examined rather critically. Male gods like Zeus, who appear in the book Circe, are manifestations of institutional patriarchal control, and Circe's defiance of their authority is a repudiation of that hierarchy. Male characters like Karamat in Home-Fire exhibit organized political masculinity and authoritarian power, but the moral ambiguity and emotional integrity of the women temper them. These revisions break down the age-old mythologizing of the male order and shed some light on the power dynamics behind the fixation of patriarchal discourses. Instead of dwelling on male characters, the texts challenge traditional literary patterns and offer alternative ways of telling the stories.

5.5 Thematic Patterns Identified

Across the texts, the following recurring themes emerge: rewriting history, Female anger and resistance, questioning marriage and loyalty, justice for silenced women, and reclaiming myth as female space.

5.6 Conclusion of Data Analysis

As the analysis also shows, modern female authors are instrumental in changing traditional mythological narratives by centring them on the female point of view. The feminist reinterpretation of these writers defies patriarchal assumptions and demonstrates constructs of male-dominant stories, and also creates various more complicated and empowered versions of female identity.

Margaret Atwood challenges male heroism by questioning its infallibility through alternative perspectives that reveal moral ambiguities. Madeline Miller also recovers marginalized female characters as independent, self-directed persons. Kamila Shamsie projects mythic structures into the present-day reality, highlighting the topicality of feminist issues within contemporary socio-political conditions.

All these texts are witnesses to the fact that myths are not fixed but living stories that could be revised to mirror changing cultural values. The feminist rewriting of myth empowers contemporary women writers by rediscovering voices that were never heard, altering the concepts of power, identity, and agency, and enabling them to make literary discourse more inclusive and critical.

6. DISCUSSION AND FINDINGS

Discussion

The hypothesis in this study is that reclaiming women's voices is a key issue central to discussing narratives that have traditionally marginalized women. According to the traditional mythological sources, the role of a woman is often played by silent, passive, or secondary personalities, whose identities are and will remain subordinate to the influence of men. The modern rewritings of feminism oppose this traditional prophecy through foregrounding of female voices and giving women narrative power. As a result, they are not confined to the background but are instead portrayed as quick-witted, self-conscious, and able to question the ruling systems. This re-voicing not only redefines the role of female characters in literary and cultural discourse but also restores agency largely denied to them.

Intertwined with this difficulty is the indictment against the patriarchal ideology. It can be shown through analytic reading that feminist reinterpretations critically address the assumptions in the classical myths, according to which women tend to be portrayed as being morally defective, seductive, or weak. The accepted representations have been extensively criticized by modern scholars, who question the alleged legitimacy of the patriarchal power as well as the internal structural distortions of the traditional visual exemplars. In this regard, myth is not just an instrument but one that both solidifies and challenges patriarchal values, beckoning a scholastic critique.

One glaring aspect of feminist mythic reconstitutions is the reconstruction of feminine identity. Hegemonic discourses often deny women their subjectivity and agency, reducing them to archetypes of daughter, wife, or mother. The chosen readings emphasize, to a great extent, psychological nuances, inner struggle, and introspection, thus making women active agents in their stories. This swinging between passivity and self-determination subverts traditionally inherited stereotypes and enriches the critical refinement through which female identity is cognized.

Another important point the dissertation clarifies is the significance of structural and narrative changes in feminist retellings. Contemporary writers never change the description of characters; it is the architecture of a narration that changes radically. This involves reworking the plotlines, devising new denouements, and bringing back what had been relegated or silenced. What is produced as a consequence is a deliberate, methodical reconfigured mythic form, which is congruent with the modern feminist epistemologies.

These changes allow authors to anticipate female experience and destabilize the male-centred linear narrative structure of the classical. These texts support ideological change in myth by filling narrative gaps and introducing alternative viewpoints. Moreover, feminist myth rewriting is a form of intertextual work that engages in dialogue between classical myths and modern literature. Contemporary writers engage with the classic canon through an alternative approach by rejecting it wholesale, illustrating the dynamic, changing nature of myth. In this process, myth emerges as a cultural and symbolic structure that can be revisited in light of modern issues. The continuity and transformation of this intertextual relationship are possible because the same stories are adapted to depict the evolving attitudes towards gender, identity, and power.

Major Findings

The results of this paper categorically support the idea that feminist myth-rewriting is an important literary technique for challenging and redefining patriarchal narratives. Among the most significant discoveries is that modern female authors shift the emphasis from male dominance to

female-oriented views, thus positioning women as active and autonomous participants in the narrative. This change radically changes the interpretation and understanding of myth.

Another important discovery is that the feminist reinterpretations recast marginalized female characters as multi-layered, self-aware beings. No longer considered stereotypical, these characters have been given psychological depth and independence, reflecting a broader redefinition of female identity in modern literature. It is also seen in the study that narrative voice is very important in this transformation. The fact that the female characters can tell their stories in their own voices means that traditional narratives will be contested, creating a vacuum for other opinions to be articulated. Such reformation of narrative voice becomes a very significant instrument of empowerment.

Lastly, the study demonstrates the importance of intertextual interaction in feminist rewriting of myths. Contemporary texts are designed to introduce a significant relationship between the past and the present by reworking classical myths through strategies of reinterpretation and reconstruction. Not only does this process fail to negate the topicality of myth, but it also allows it to be converted into a means of critical analysis of gender, power, and identity problems.

7. IMPLICATIONS

The results of this investigation have relevant implications for literary criticism, gender studies, and culture in general. Through an examination of the feminist myth-rewrite in contemporary women's literature, the study has shown that the production of texts can be a space for criticism and the reorganization of established patriarchal ideologies. In literary criticism, the study indicates that there ought to be a reassessment of canonical texts not as absolute sources of truth but as story lines that can be redefined. Based on this, the framework promotes an inclusive and reflexive academic practice, thereby preempting marginalized voices and other perspectives that would otherwise be entirely ignored.

In the field of gender studies, this method highlights the key role of narrative in the constitution and reconfiguration of gender identities. The feminist vision of myth illustrates how traditional representations of women have historically enabled inequitable power relations while also providing an arena for rearticulation and change. By theorizing present-day female agency, subjectivity, and resistance, the contemporary authors have therefore added richness to the current academic discourse on gender equality and the refurbishment of identity.

In terms of culture, the study reveals that mythic tales continue to define societal values and beliefs, even though they are dynamic. This flexibility of myth- and its relevance to the discourses of the present day- is seen in the reenactments of the myth in modern literature. As a result, feminist revisionist practice introduces new reference points to challenge issues of identity, power, and social justice. It serves as a mechanism for generating broader cultural change toward more equal and inclusive histories.

8. CONCLUSION

This paper has conclusively shown that feminist rewriting of myth is an important literary exercise through which modern women authors challenge the man-made system and reshape femininity. By re-reading the canonical mythological stories, writers like Margaret Atwood and Kamila Shamsie re-conceptualize and re-imagine earlier traditional narratives in anticipation of the voices and experiences of women who were previously marginalized or silenced. Using narrative theories, revoicing, reinterpretation, and structural revision, these scholars reshape well-known myths, creating an opportunity to reflect on them and reinvent them creatively and critically. In

this way, they disrupt some traditional gender paradigms that have disappeared, making female agency visible and instead placing women in the role of complex, autonomous agents. Therefore, in addition to transforming myth, these authors are engaged in reconfiguring, ontologically, a much larger identity, power, and agency within today's literary discourse.

On the whole, this paper sheds light on the persistence and cultural worth of myth, a subtle detail that highlights its transformative nature. The feminist remaking of classical narratives proves that even old narratives can be carefully re-read and re-assembled in response to shifts in moral sensibilities within the civilizational context. Modern women writers reconstruct the feminine sense of identity and, in opposition, reinterpret historical portrayals, thereby contributing to intercultural consciousness and enriching the existing literary paradigm; transnational affiliation includes more men than women in our shared cultural awareness.

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