# The Epics Reinterpreted: Highlighting Feminist Issues While Sustaining Deep Motif

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## Abstract

This article explores revisionist works based on the Ramayana and Mahabharata twin epics and looks at the voices of female protagonists. The main emphasis has been on the way that authoritative texts are utilized to create cultural hegemony on purpose for a particular impact. The article also highlights the power of stories and demonstrates how the textual politics in the retelling is directed towards achieving different outlines, especially the modern ideals of liberty, equality, and individuality. By providing a thorough study of the social and psychological struggles of epic women, the view also strikes at the fact that women encounter similar issues for generations. The review explores how Indian society's patriarchal framework and social construction mistreated the epic heroines and how these elements still have an adverse effect on women in the present era. Their resistance patterns are used to classify and organize them.

**Keywords:** gender, textual politics, feminism, indian epics, equality, individuality

## 1. Introduction

The present study attempts to examine selected texts from a feminist perspective to define their distinctness. The texts recount the twin epics and analyses the lives of the female characters as they search for their true selves and identities. The focus, as the title suggests, is on the women and the ongoing struggles they face in their daily lives, whether there is a war going on or not. The study examines the challenges and disagreements that women face solely as a result of being female. The conflict that women experience is of a different type. Whether they fight real battles or pretend to be at peace, their journey as women is filled with battles against oppressive and discriminatory systems and their efforts to break through stereotypes.

In order to recover the female voices that are typically silenced in mainstream narratives, the objective also includes a study of the textual spaces given to the protagonists in revisionist works. The writings deviate from or vary from the traditional epic narratives because they are revisionist renditions of the epics. According to the study, referral texts are crucial for measuring and comprehending variances. Therefore, the usage of the Ramayana by Valmiki and the Mahabharata by Vyasa as reference texts is crucial as part of the research technique. An effort is made to examine and comprehend the characters' struggle against passivation and marginalisation by looking at their lifestyles, resistance patterns, and intensity levels.

Subsequently, feminism provides the required basis to examine their individual lives in quest of their identities and their selves. This in turn would lead to a gradation and grouping of the female protagonists in increasing order of their resistance patterns. These aspects cumulatively establish how revisionist narratives enable subversions of established structures such as patriarchy and reclaim female voices and identities from the margins. The position of women

throughout history may provide convincing proof that little has changed regarding their status in India from the time of the epics. Monogamy was a common practice in Rig Vedic culture. Polygamy was also practiced, but only by Kings and chiefs. Social and psychological research has been done to compare the struggles women have faced throughout history, from the period of the epics to the present.

From the time of the Vedic civilization until the present, women's position has been assessed. It has also been looked at how the epics' original texts' narratives compare to their retellings. According to the report, Indian women now deal with challenges that the female characters in ancient epics did thousands of years ago. With the help of a thorough examination of female archetypes, it further suggests that the women experience psychological challenges that are comparable to those of the epic heroines.

In addition to Sita, and Draupadi, it also looks at other significant and supporting female characters from the epics. Despite not being a part of any of the chosen retellings, Sakuntala has been added to round out the archetypal study of female characters. The majority of the examples are included in the view of south Indian works because it is more difficult to access north Indian writings. Along with other forms of prejudice that have persisted in Indian society since ancient times, gender concerns are given additional significance when discussing the matter.

## 2. Methodology

The paper aims to raise awareness of the subliminal, damaging ideas found in authoritative texts and to demonstrate that all forms of discrimination are artificial rather than natural. The study's exclusive concentration is only on the female protagonists, in particular. The concept of feminism and the methodology is under deconstruction and also psychological analysis for the critical evaluation of the retellings.

## 3. The Objective of the Study

- A study of female protagonists in the major Indian epics based on the selected rewritings, and analyses the issues women face in Indian society.

- The article argues that the women in India are facing almost the same issues that the female characters of the epics had to encounter thousands of years back.

- It further proposes that the women undergo similar psychological struggles as the epic heroines, with the support of a detailed study of women archetypes.

- The work also emphasizes the relevance and impact of ancient Indian epics in the lives of modern-day society.

## 4. Literature Review

The Ramayana and the Mahabharata have several versions both in the mainstream as well as in versions from folklore. Nabaneeta Dev Sen, in her paper ―When Women Retell the Ramayana‖ (1998) explores the various interpretations when women choose to retell epics. She examines Chandrabati's Bengali Ramayana and Molla's Telugu Ramayana, both 16th-century works. She also examines various contemporary rural women's Ramayana songs in Bengali, Marathi and Telugu. Here the myth of Sita is used by village women to lend a voice to their sufferings. Similar thoughts are expressed by researchers such as Sonal Jha in her paper ―The Other Side of the Tale: Feminist Revisions of the Epics (2012). The core of Sita's narratives in folk songs is Sita's world and her experiences. These include experiences such as marriage, pregnancy, and childbirth. Similarly, Velcheru Narayan Rao, in his papers ―A Ramayana of Their Own: Women's Oral Tradition in Telugu‖ (1991) and in ―Urmila Sleeps (2006) brings forth the different Ramayana songs sung by Andhra women of upper caste and women from the lower castes. Some songs make Urmila the focal point of the events bringing her into the limelight, who is otherwise a neglected character in Valmiki's Ramayana. These studies create a feminine world wherein the rural women identify their struggles as women with those of Sita.

A.K Ramanujan's essay, "Three hundred Ramayanas: Five Examples and Three Thoughts on Translation" summarizes the history of Ramayana and its spread across India. It seeks to examine how the story of Ramayana has been transmitted with amazing variety across different societies, geographical regions, languages and so on. He presents five different tellings of the Ramayana from different languages and regions namely, Valmiki, Kamban, the Jain telling, the Thai Ramakein and the folk tellings from South India as representations of larger varieties and examines the different perspectives in them.

Paula Richman's work, "Many Ramayanas: The Diversity of Narrative Tradition in South Asia" focuses on many Ramayana versions and demonstrates the multi-vocal nature of the text, highlighting the variations in several contexts. In ―Living by their Norms: Unique Powers of the Panchakanyas‖, Pradip Bhattacharya explores the myths of the five holy virgins – Ahalya, Tara, Mandodari from the Ramayana corpus, and Satyavati and Draupadi from the Mahabharata corpus and examines the reason they are celebrated for their redemptive qualities. Though the work brings together women across both epics yet it traces the life of the five women who are known as ideal women in terms of their fulfilling

their respective dharma. Kamal Kumar in his paper, "Women Characters in Valmiki Ramayana with Special Reference to Social Values, Cultural Perspectives and Modern Thought" observes that women such as Sita, Kaushalya, Sumitra, Sabari and Mandodari are women associated with ideal values. He argues that all women in the Ramayana help formulate social and cultural values for the entire mankind (Kumar, 2011, p. 02).

## 5. Discussion

### 5.1 Epic Predicament of Every Woman

Even after India gained independence from the British Government's colonial administration in 1947, there are still many different forms of prejudice in the country. In India, gender-related concerns are as pervasive as class conflict, caste discrimination, and the marginalization of tribal and small-scale groups. The situation becomes even worse when two or more of these problems coexist. In an effort to tell the nation about these marginalised communities' long history of oppression, postcolonial literature has highlighted their struggles and resistance.

Many publications have done a vital job of raising awareness of the plight of marginalised populations while also pointing out that discrimination has a long history and predates British control in India. Many authors were motivated by this realisation to search the ancient literature for "colonial dialogue." The discovery of these dialogues opened the door to new interpretations of ancient works, especially the major epics. The retellings offer new perspectives and a range of viewpoints on various aspects of the epics. Authors of reimagined epics focus mostly on the socio-political elements and the psychological examination of significant individuals. Additionally, there is a growing trend to compare the difficulties that many epic characters endure to current national crises. The flexibility and social significance of these works in the modern day are demonstrated by the fact that the epics are still used today to address contemporary societal challenges.

In the collective unconscious of the Indian populace, the female characters of the epics have a complex role. Apart from the standards established by the epic heroines, the Indians still do not have a lot of an autonomous perspective on feminine values. Sita, the female lead in the Ram movie, is the most admired and idealised representation of women in India. The retellings of Ram's story, however, demonstrate that Sita is much more than the predetermined "foregrounded qualities" that she is shown in the authoritative scriptures; she is far more than what has so far been specified about her. Nearly all of the female characters from the epics, including Sita, have undergone significant changes in the retellings. The rewritings give these women a voice and an identity, exploring their strength and significance in the epics, even though they were quiet in the original texts.

The critical reinterpretations compare modern Indian women's plight to that of female epic characters. The fact that modern Indian women experience the same issues as their epic heroines did thousands of years ago is both astonishing and shameful. The tribulations of the legendary heroes appear to have been passed down through the generations, and modern women encounter the same problems at some point or another in their lives. It conveys the impression that while everyone experiences suffering, there are different types of sufferers. The three main problems facing modern-day women are physical harassment, social and domestic inequality, and desertion and alienation. The three main issues—physical harassment by Draupati *(Mah)*, and desertion and alienation by Sita (Ram)—have all been portrayed by prominent female protagonists in the epics. The fact that the plight of women is universal must be what keeps the heroic heroines of the epics relevant in the twenty-first century.

### 5.2 Abandonment and Alienation

In India, abandonment and alienation of the "second sex" are severe problems that start even before the birth of a girl child and are related to the high rate of female foeticide in the country. In the state, it's also not unusual for mothers to abandon their newborn daughters. Since ancient times, it is thought that killing young girls has been popular. "Let boy children be born here, let girl children be born elsewhere," the Atharva Veda declares. Male offspring are preferred and seen as great blessings in India due to the widespread belief that sons are responsible for saving their dads from damnation.

In Ram, Rama abandons Sita and Lakshmana deserts Urmila for helping his brother in the wilderness, while Rama questions Sita's chastity in Ram. In contrast to Lakshmana, who saw his action as a duty to his brother, Rama explains his behaviour as the fulfilment of his Rajyadharma. Their dharma and obligations to their wives appear to be less important to both of them. It is important to take into account the alleged Rajyadharma Rama adhered to when he decided to exile Sita. If exiling Sita is the only choice remaining, it is crucial to understand why Rama did not decide to join her in the wilderness and thereby fulfil his dharma as a husband. Rama was not Dhasaratha's only child, and Bharata had already demonstrated his skill in running the government. Therefore, it is not a concern to leave the country without heirs to the throne. Furthermore, Sita was pregnant with Rama's child when she was banished, demonstrating that, despite claiming to be following Rajyadharma, Rama disregarded his obligations as a husband and father.

Rama is well known for his sense of fairness and honesty. For the same reason, he is also named Maryadha Purushothaman. One must, however, question Rama's sense of justice in banishing his wife to the wilderness on spurious

charges during the latter trimester of her pregnancy. Sita was not given a fair trial or a chance to defend her actions. She was not permitted to select her destination while in exile. Considering her current health, she was not given any medical assistance. She was not given any food or housing either. Rama would have at least found a safe place for her if he truly wanted her to live. Sita had all the privileges accorded to a regular subject, in addition to the fact that she was a queen and a citizen of the nation. It is clear that she was denied even the most fundamental liberties enjoyed by regular citizens. Why can this heinous abuse of Rama be referred to be Rajyadharma? Dr. Malinee, the author of *AS*, was motivated to use these harsh words to describe Sita because of the severe sense of unfairness she had experienced.

> Shatrughna, before whom shall I take my oath? Before that husband who... did not stop doubting his wife even after he had literally tested her by fire... Before that coward who kept away from me fearing I might ask for the reason for exiling me?... For that father of my children who had exiled them when they were yet in my womb? The father who did not once enquire whether his children were born or not? Shall I take an oath before that father who had left his child, in case he was born, in the jungle to lead a life by begging? The whole world might consider the person as the godhead, but I find it difficult to place such a person even on the level of a human being. (Malinee, 2010, p.237)

The epics provide many examples of women who endured severe isolation even while living with their husbands. The depth of solitude felt by the female heroine Draupadi in the psychological retellings of the epic Mahabharata is highlighted. Draupadi frequently regrets the fact that she has never been loved for her own sake in P K Balakrishnan's novel ANLS. She has valid reasons for saying such a harsh thing. Despite being the queen and the spouse of five Pandava brothers, Draupadi was humiliated in front of them in the Kurushektra court and received no support from any of them. Pratibha Ray uses the following phrases from her book *Yaj* to capture the depth of Daraupati's seclusion:

> Tears, though suppressed would flow. They had sprung from helplessness, and loneliness. The woman who was mocked at every step for being loved by five husbands – how lonely she was, how friendless! Who would understand that? (Ray, 2011, p.138)

None of her five husbands turns over when Draupadi collapses during the final voyage to the Himalayas. They are gone, those folks following whom these fragile feet spilled blood and endured anguish throughout existence, Draupadi ads, enraged at their lack of regard (1).

In the contemporary retellings of the epics, the authors frequently criticize men's propensity for starting wars in order to preserve their self-esteem without giving much thought to the repercussions. It is the women and children that are abandoned and mistreated when men are slain in battle. Some of them burn to death on their spouses' funeral pyres, but others endure a terrible existence while trying to make ends meet.

> WAR, IN SOME WAYS, IS MERCIFUL TO MEN. It makes them heroes if they are the victors. If they are the vanquished–they do not live to see their homes taken, their wives widowed. But if you are a woman–you must live through defeat... you become the mother of dead sons, a widow, an orphan; or worse, a prisoner. (Arni, 2011, p.120)

*5.3 Every Woman Contains Multiple Epic Heroines*

According to Jung, the human psyche is composed of three components: the ego, the personal unconscious and the collective unconscious. The personal unconscious represents suppressed memories and long-forgotten experiences, whereas the ego stands in for the conscious mind. The knowledge and experiences that all people as a species share are contained in the collective unconscious, a special area of the deepest unconscious mind. It contains the entire psychological history of the ancestors going back to the beginning. The personal experience did not lead to the development of the collective unconscious. Its contents act as a sort of "psychological inheritance" and are passed on genetically. It is not truly anything the conscious mind is aware of. However, it serves as the matrix for all aware psychic events in a person.  This shared feature of the human psyche is indicated by the universality of some myths throughout the world, specific symbolism in dreams, and distinctive human reactions to particular phenomena.

Conferring to Jung, the collective unconscious is how people are connected to other people and nature in general. He elaborately discusses this interconnectivity using his concept of synchronicity. Even though Jung was the first to propose such an abstract theory in psychology, the concept itself is not brand-new. Hinduism also has an idea akin to this. Every individual ego, in the Hindu conception of reality, is like an island in a sea. People who have a superficial perspective on the world and themselves could believe that each individual is a distinct entity and fail to recognize the fact that they are all interconnected by the ocean floor underneath the waters. The understanding that one's ego, or Jiv-atman, is an extension of the everlasting and unchangeable Param-atman, or the God, can only be attained by a person who has attained true enlightenment.
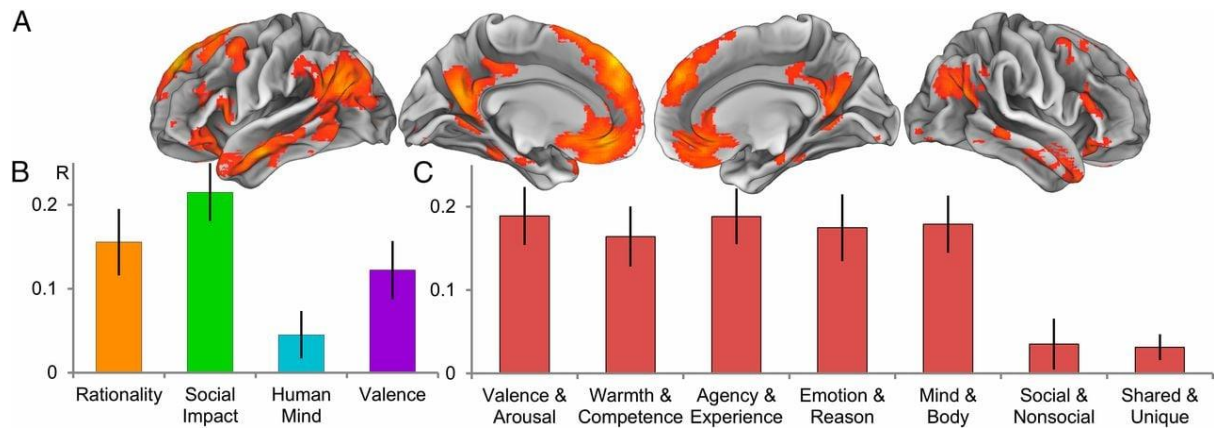
Fig. 1. Pictorial Representation of Human Psyche Neural evidence that three dimensions organize mental state representation: Rationality, social impact, and valence https://www.pnas.org/doi/10.1073/pnas.1511905112

All human experience and behaviour are supported by universal psychic structures found in the collective unconscious. Archetypes are these extremely complex structures. The Greek words arche and tupos, which translate to "original pattern," are the source of the word archetypal. They were once referred to as "primordial images" by Jung, who thought they were the dominants of the collective unconscious. The archetype is the initial authentic example from which all other comparable people, things, or concepts are derived, imitated, copied, or modelled. Archetypes serve as an organizing factor in people and depict fundamental patterns of human experience and nature. The idea of an archetype can be nicely condensed into the Platonic idea of "Perfect Form." Plato believed that everything in the world is but the shadow of the ideal form in Jung's words archetypes.

*5.4 The Heroines*

The virginal protagonists of Indian epics are Sita from Ram, Amba and Draupadi from Mahabharata. The independent, active, and non-relationship facets of the female mind are represented by the virgin heroines. They symbolize the inner desires of women to discover their abilities, engage in competition, pursue hobbies, find solutions to difficulties, express themselves through the arts, or live contemplative lives. Any woman who has ever desired seclusion valued nature or solitude, or shown an interest in problem-solving may share a connection with one of these heroines. Sita represents the archetype that is internally focused, in contrast to Amba and Draupadi who represent the externally focused and achievement-oriented archetypes.

Literally, "virgin" indicates something that is unblemished, unadulterated, pure, or untainted. The part of a woman that is "unowned" or "unpenetrated" by a man is represented by the virgin heroine feature in her psyche. It captures the essence of the woman and her ideals. The heroine is a unique individual. Though not physically a virgin, she always remains a virgin psychologically. She is unmoved by her interactions with people, untouched by her feelings or connections, and unaffected by pain. She will not be swayed by societal or cultural norms or judgments from men, and she frequently avoids established roles for women. Her acts are not being taken to win the approval or favour of anyone, not even herself. She acts like she does because it is true. Her actions might therefore be viewed as unusual. The virgin heroine pattern person may become an active feminist, an athlete, a scientist, a statistician, a business executive, a homemaker, or they may express interest in leading a spiritual life.

The virginal heroines hardly ever fall prey to evil. They cannot be manipulated or outwitted. Under any conditions, they remain "intact." Only virgin heroines can withstand the intense desire for erotic longings and romantic affections among the three kinds. Additionally, they have "focused consciousness," which is a blessing. Women like Amba, Draupadi, and Sita have the full attention necessary to achieve any goals they set for themselves. During the process of being focused, they can effortlessly dismiss everything unrelated to their goal, including their desire for food and sleep. Depending on the complexity and intensity of the work at hand, the focused consciousness in its most concentrated state might be incredibly exact or devastating.

Jean Shinoda Bolen has proposed a novel theory: the virgin archetype in women. The theory goes against the psychological presumptions that have long been accepted. The characteristics of virgin heroines have historically been viewed as "defects" in a woman, which has ultimately led to behaviour restraint and self-esteem damage in women who fit the pattern. According to Freud, no woman truly wants to succeed in life. He believed that a woman's need to succeed is a sign of a masculine complex and a denial of "reality." Jung was not as harsh on women as Freud, but he did think they were naturally less creative, objective, and energetic. They both appear to have never considered that women had needs of their own separate from playing the customary role of servicing males.

Receptivity, passivity, nurture, and subjectivity were traits of the feminine psyche according to Jung. The masculine personality was defined by reason, spirituality, and the capacity for determined and impersonal action. He believed that a woman's ability to think or compete well was simply a result of her having a fully developed masculine animus (the male component in women) and that a man's ability to care for and nurture others was a sign that his anima (the feminine component in men) was working well. The demand for achievement in women was discouraged by Jung's theoretical approach. He believed that women's participation in "male" occupations was at odds with their inherent femininity.

Dr. Bolen challenges the views of both Freud and Jung by introducing the idea of the virgin archetype. By asserting that when women act openly or assertively, they do not experience a masculine complex, she entirely rejects Freud's theory. Bolen embraces Jung's anima-animus hypothesis, but he does so differently. According to her, a woman who has Artemis or Athena (Amba or Draupati) as her dominant archetype in life is innately capable of being independent and aggressive, thinking critically and competitively, and achieving her goals. However, according to Jung, a woman may need to use her animus, or the masculine aspect of her personality, in situations where she needs to "act tough" or "think like a man," especially if she is under the reign of Hestia *(Sita)* or another weak and fragile goddess. Every time she encounters such circumstances, a lady like that would always feel as though she is acting against her nature. According to Dr. Bolen, not all women can fit into Jung's model.

The Draupadi archetype-ruled lady demonstrates a remarkable mental ability to maintain equilibrium in the face of extreme emotional upheaval. In these situations, she keeps her emotions in check while carefully observing and assessing the situation to determine what should be done next. When *Yaj* is carried by Dushasana to the Hastinapur royal court, this Draupati trait may be seen. Despite the terrible circumstances, she speaks firmly:

> I do not beg for anyone's pity. I demand justice. To protect the honour of women is the dharma of a king. Then does it befit the Kuru kings to insult the bride of their clan? I wish to know: has my husband got the right to stake me after he has already staked and lost his self? (Ray, 1995, p.238)

*5.5 The Vulnerable Heroines*

The two weak female heroines are Mah's Sakuntala and Kunti. The weak main characters represent the stereotypical roles of women in patriarchal civilizations, such as mother (Kunti), and daughter, by focusing on relationships (Sakuntala). They have gained valuable experiences for themselves while playing these parts. They show that a woman requires affiliation more than achievement, self-reliance, or spiritual development. People who identify with these heroine archetypes can be responsive and attentive to others since they have an innate tendency to put others before themselves.

The advantages of relationships—attention, acceptance, and love—serve as a specific source of inspiration for weak heroines. Any woman who has ever felt the urge to get married, have children, or wait for something to happen to change her life will identify with these pathetic heroines.

The pathetic heroines are weak by nature and are more likely to be violated, subjugated, or degraded by men. They continue to suffer because of their devotion to other people. When things get out of hand, they feel helpless and powerless and may exhibit psychiatric symptoms. Their openness and approachability, which keep the family and relationships warm and bound, can also result in unwelcome intrusions if the same attributes are brought out into the world in an impolite manner. The helpless heroines have "diffuse awareness," the kind of consciousness that characterizes relationship-focused persons of all sexes.

While the focused consciousness of the virgin heroines allows a woman to give her full concentration to one item at a time, diffused awareness allows one to give attention to a variety of things. It is the simultaneous attention to side events or particulars while doing a main activity. A woman who displays a dispersed mental state can carefully attend to the subtle needs of others. But that same quality makes it quite easy for others to divert her attention. To transcend the limitations of the weak heroines, a woman must either discover the Draupadi or Amba characteristics within her, or she must cultivate the animus.

In mythology, a weak heroine has always had three distinct stages in her life: a joyful or contented phase, a victimisation and suffering phase, and a restoration and transformation phase. Every lady who possesses one of the susceptible heroines is likely to go through these phases. While some move through the phases swiftly, others lingered for a longer time at a given phase. It is crucial to utilise the potential of each potent archetype since women possess all seven of the heroine archetypes within their psyches, with one or more of those archetypes dominating. The ego of a woman must be able to determine which heroine must take the lead to produce the proper action and behaviour when all heroines demand and assert power on crucial occasions. In an androcentric society, women need to take an active role in making decisions rather than acting as passive objects of other people's decisions or as puppets in external forces.

Any woman can become a heroine of her own life by embracing the power of virgin heroines, overcoming the vulnerability of vulnerable heroines, and understanding the creative and transforming potential of alchemical heroines.

Moving further in the protagonists' identity-seeking journey, Uruvi and Sita's eyes take us back to the combat vistas. Their attempts to identify their self-hood and their identities as women are examined in this part, which analyses their feminist journeys from a gender viewpoint. They are grouped because they have comparable attitudes toward war and similar patterns of resistance. The narration of epics is usually male-centric, with an emphasis on courage, valour, and war, although women like Sita and Draupadi are an important part of the stories. Traditional interpretations, for example, have generally neglected women like Sita, Urmila, Tara, Vrushali, Mandodari, and Hidimba while honoring and glorifying men like Rama, Lakshmana, Bhima, Karna, Arjuna, and Krishna Gandhari and such others.

## 6. Liberation across Thresholds

Uruvi and Sita can be compared for their feminist consciousness and actions in this study of female voices, which equally considers the backgrounds of war and peace. It is intriguing to learn that these heroes, who come from two separate revisionist narratives the Ramayana and the Mahabharata, respectively share similar worries about war and its results. In their adventures as women, they both make thoughtful decisions and experience liberation after passing key thresholds. Both dispute the idea of battle and reject the Kshatriya way of life in their quest for meaningful lives. In the same way that Uruvi rejects the palace of Hastinapur and decides to pursue a career in medicine to give her life significance, Sita rejects the palace of Ayodhya with its strict regulations. Their rejection of a lifestyle is a form of opposition to the patriarchal system, which upholds ideals of chastity and purity for women while celebrating battles and wins. While Uruvi finds her independence through the practice of healing (Ayurveda), Sita finds peace, joy, and freedom in the forest, whether she is in exile or seeking sanctuary in Valmiki's hermitage. Both of them cross over the thresholds of the ordered and civilised lives of the palace to breathe free air in the open—Uruvi in the openness of the tents on battlefields to treat wounded soldiers and Sita in the openness of the forest. The representation of Sita in Samhita Arni's Sita's Ramayana and Dr. Vayu Naidu's Sita's Ascent would be researched and analysed from an Indo-centric feminist perspective, as would the portrayal of Uruvi in Kavita Kane's Karna's wife.

## 7. Conclusion

The oppressive social structure of the patriarchal system has given rise to a sizable number of feminists throughout history. Characters like Darupati, Sita, Kaikeyi, Gandhari, Amba, and others had come to understand the detrimental effects of the patriarchal society since they had suffered greatly under its oppressive systems. But despite this, they carved out a place for themselves by questioning the dominant perception of women and, on occasion, going against the grain. It is possible to conclude that the problems that contemporary feminists in India face now are a continuation of those that existed in the epic eras if one considers the issues that they face.

Therefore, modern feminists are advocating for the redefinition of fundamental concepts like sex, gender, woman, man, and manhood to reverse detrimental societal beliefs and attitudes. His use of western feminists like Judith Butler, Monique Wittig, Sherry Ortner, and Simone de Beauvoir is praiseworthy in this sense. Indian women's psychological challenges mirror those of their epic heroines, in addition to their societal plight. "Epic Heroes in Every Woman," uses the archetypal analysis of Jung and his student Jean Shinoda Bolen to establish myth as the "objective correlate" of the human psyche. These renowned psychiatrists' theories link myth to archetypes and individual psychology. According to them, there are significant variances between people due to the potent inner patterns known as archetypes. Dr. Bolen's model of women archetypes serves as the foundation for a careful investigation of Indian epic heroines that frees them from the patriarchal framework of helpless victims and unveils their more compelling and significant personalities.

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