

Reinterpreting Sita: Feminist Agency and the new Woman in Amish Tripathi's Sita: The Warrior of Mithila

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ABSTRACT:

In Amish Tripathi's Sita: The Warrior of Mithila, Sita is presented as a contemporary figure whose life is a story of not just sacrifice and endurance but agency, leadership, and moral authority. The novel portrays Sita as a warrior, administrator, thinker, strategist and culturally embedded New Woman, and this article explores these aspects. The paper adopts a qualitative textual analysis to examine the political agency, martial identity, intellectual strength, ethical decision making, and narrative centrality of Sita. The analysis makes a point that Tripathi's Sita subverts the model of femininity that is set out by patriarchy, who demands her silence, obedience and domestic virtue. In the process her empowerment is not in opposition to Indian culture, but rather is redefined by duty, justice, courage, compassion and public responsibility. The novel also broadens the definition of heroism and divinity, in so far as it places Sita as another possible saviour figure in the mythological context. In conclusion, Sita: The Warrior of Mithila can be said to be a feminist mythological rewriting as it portrays Sita as a self-conscious and independent woman who challenges conventional notions of womanhood, power and leadership in Indian English fiction today.

Keywords: Sita, feminist agency, New Woman, Amish Tripathi, mythological revisionism, Indian English fiction, gender representation, Ramayana retelling.

1. Introduction

Sita is a central figure in the Indian mythological and cultural consciousness, and is generally remembered as a symbol of purity, devotion, sacrifice, endurance and ideal womanhood. Her image has been developed for centuries through stories of her obedience, chastity, patience and loyalty, often leading to the impression that she is a symbol of morality. However, modern Indian English fiction has begun to revisit inherited

mythological figures through new gender-conscious perspectives. This transformation is particularly evident in contemporary renditions of the Ramayana, in which Sita is no longer merely a supplicant but rather is portrayed as a woman who has voice, choice, intelligence, and agency. Modern reinterpretations of Sita reveal that contemporary writers often challenge fixed patriarchal images of Sita and reinterpret her as a

dynamic and self-aware character (Hariyani, 2024).

Amish Tripathi's *Sita: The Warrior of Mithila* is one of these reinterpretations of mythology. (Tripathi, 2017). The novel depicts Sita as not only Rama's wife, but a warrior, a leader, a strategist, an administrator, and a moral person. Through her characterization she stretches the definition of the traditional feminine to a place of governance, combat, public responsibility, and ethical decision making. This is significant because it moves Sita from the periphery of a male-centred heroic narrative to the centre of her story. Amish Tripathi's portrayal of Sita breaks away from the traditional image of her as a weak and docile female, instead highlighting her bravery, strength and influence in establishing political and social stability (Boora, 2019).

This is the critical concern that directly reflects in the title of the present study, "Reinterpreting Sita: Feminist Agency and the New Woman in Amish Tripathi's *Sita: The Warrior of Mithila*." The term "reinterpreting" indicates that the research does not treat Sita as an immutable mythological symbol, but as a character that has various meanings in different contexts (both temporal and generic and ideological). Within Tripathi's fictional world, Sita is a place where gender, power, leadership, and culture are negotiated. Her role as a warrior questions the notion of a "good" woman as one who is silent, sacrificed, or a good housekeeper. Readings of Tripathi's novel have also focused on the novel's reconstruction of the mythic image of Sita in the novel and the novel's feminist consciousness (Abinaya & Rajalakshmi, 2023).

The idea of feminist agency is significant in this study because Amish's Sita has the ability to think, decide, act, resist, govern, and protect. Her agency is not restricted to rebellion against patriarchy, but rather it is manifested in responsibility, discipline, public duty, moral judgement, and leadership. This makes her an intriguing feminist character as she does not project herself away from Indian ethical and cultural norms but is challenging them. Her empowerment is achieved by her involvement in

the society and by the rejection from the feminine passivity. The novel has been examined and analysed, and it is concluded that Sita is a strong and significant figure of female subjectivity in the contemporary mythological fiction (Nair & Purushothaman, 2022).

The concept of the New Woman is added to the interpretation of Sita in this article. The New Woman is known to be schooled, aware, independent, socially responsible, and to be able to move into the public places that were once reserved for men. Amish's Sita represents these attributes and is grounded in dharma, justice, compassion and collective welfare. She isn't rejecting tradition, she's simply morphing it, making it her own by showing that strength, intellect, and autonomy can also be incorporated into mythological womanhood. This positions her not merely as a New Woman borrowed from Western feminist models, but as a culturally rooted one as well. But, important studies on Amish's Sita have also pointed out her metamorphosis into a liberated female and a public leader (Choudhary, 2025).

This study also belongs to the larger genre of mythological revisionism in Indian English Literature. Epic women are often recovered by modern retellings of myths, in an effort to uncover gendered silences and reclaim potentialities that have been lost in the original myths. These retellings are not simply a repeat of mythology, but rather a re-interpretation of it for current social and cultural issues. The importance of Tripathi's Sita lies in her ability to transform the mythological memory and provide contemporary women with new prototypes of womanhood. The research on the modern mythic transformations suggests that contemporary Indian writers use a mythic form of narration as a flexible space to interrogate the pre-determined values of the society (Munna, 2024).

The reason behind the necessity of this study is that Amish Tripathi's novel '*Sita: The Warrior of Mithila*' has been taken into consideration by several critics but in this case, a deeper integrated analysis of construction of Sita as a figure of feminist agency and the New Woman is needed.

There are numerous studies that touch on Sita's strength, leadership, or mythological significance, but fewer that look at how these traits coalesce to create a feminist reversion of Sita. There are already sociological inputs that reveal the significance of cultural and social contexts in Tripathi's depiction of Sita (Bhagyalakshmi, 2018). Other studies also reveal that the novel depicts Sita as a leader and icon whose identity transcends the conventional gendered norms (Gupta, 2024).

This article focuses on the re-imagining of Sita as an autonomous woman in *Sita: The Warrior of Mithila*. It explores her political agency, martial identity, intellectual strength, moral authority and narrative centrality. The study also investigates the critique of the patriarchy's femininity and her linkage with the Indian mythological tradition. This is significant as feminist interpretations of mythological women keep rewriting the Indian English literary landscape and ways of thinking of gender in cultural myths (Trivedi & Kumar, 2023). The centrality of reclaiming Sita's agency from epic traditions also persists in other narrative modes of rewriting her (Dimple, 2021). Ecofeminist and revisionist readings of the image of Sita also validate this; that she is still a potent means to reimagine gender, culture and resistance (Kumar & Gautam, 2020). Further reading of Sita as 'gendered' and 'cultural' figure, as recent scholarship has shown, reinforces the significance of interpreting her reading as a feminist revisionist nationhood (Mondal et al., 2024). Some of the mythological figures discussed in this work, like Sita and Draupadi, are also modern icons of Indian mythology, as Indian writers continue to engage in re-interpretation of epic female figures in a contemporary context of identity and power (Yamini, 2024). In this context, the present study proposes that Tripathi's Sita is a rewritten version of a mythological figure who is also a New Woman whose agency changes the connotations of femininity, heroism and leadership, as per the study of Danaraddi (2022). Her moral rectitude, awareness and ethical integrity further cement her in the role of a figure of rejuvenation for mythology as a field of feminist and cultural renewal (Diwakar, 2023).

The objectives of the study are:

- To examine how Amish Tripathi reinterprets Sita as a figure of feminist agency in *Sita: Warrior of Mithila*.
- To analyze Sita's representation as the New Woman through her leadership, warriorhood, intellectual strength, moral authority, and narrative centrality.
- To explore how the novel challenges patriarchal constructions of ideal womanhood while remaining rooted in Indian mythological and cultural traditions.

2. Methodology

2.1 Research Design

This study uses a qualitative research design with the approach of close textual analysis. A qualitative method is suitable for the interpretation of the literary representation, ideological meanings, narrative constructions and cultural symbols because the interpretation of Sita as a new figure of a feminist agency and a New Woman as it is discussed in the article is considered. This study does not attempt to measure the responses statistically, but it focuses on the transformation of the mythological female figure through the characters created by Amish Tripathi, his dialogues with the mythological figure, his actions towards the mythological figure, and positioning the figure in his narrative. This design allows for an in-depth analysis of gender, power, myth and agency in the modern retelling of *Sita: The Warrior of Mithila*.

2.2 Primary Text

Amish Tripathi's *Sita: The Warrior of Mithila* (Tripathi 2017) is the second novel in the Ram Chandra Series chosen for this study. The novel is explored as a modern day retelling of a mythological story about Sita, a woman who is not just a subservient wife and passive victim. The research is directed towards her portrayal in the narrative as a warrior, an administrator, a thinker, a strategist and an independent woman. Special care has been taken to highlight the character of Sita and her defying patriarchy and

yet retaining her Indian mythological and cultural roots.

2.3 Secondary Sources

The study relies on secondary sources pertaining to feminist literary criticism, Indian feminism, mythological revisionism, gender studies, the idea of the New Woman, and the modern Indian English fiction. The study will be supported by critical texts on the agency of women, patriarchal representation, mythic reinterpretation or popular mythological texts. The following are resources that will help to place Amish Tripathi's interpretation of Sita in a larger context of scholarly discussions relating to gender, culture, and representation. The secondary material will be utilized only for the purpose of strengthening interpretation and the main emphasis in the teaching of the novel will still be textual analysis.

2.4 Theoretical Framework

This study utilizes a theoretical approach that is a synthesis of feminist literary criticism, feminist agency, the concept of New Woman, and mythological revisionism. To analyse the novel in terms of gendered power, female subjectivity, resistance and the patriarchal structures, feminist literary criticism is helpful. To investigate how Sita can think, decide, act, govern and form her identity, the concept of 'feminist agency' is employed. Interpreted through the prism of the New Woman, she is a self-made, self-aware, educated, public woman. An analysis of the reconstruction of a mythological figure, for current gender-conscious discourse, is facilitated using mythological revisionism.

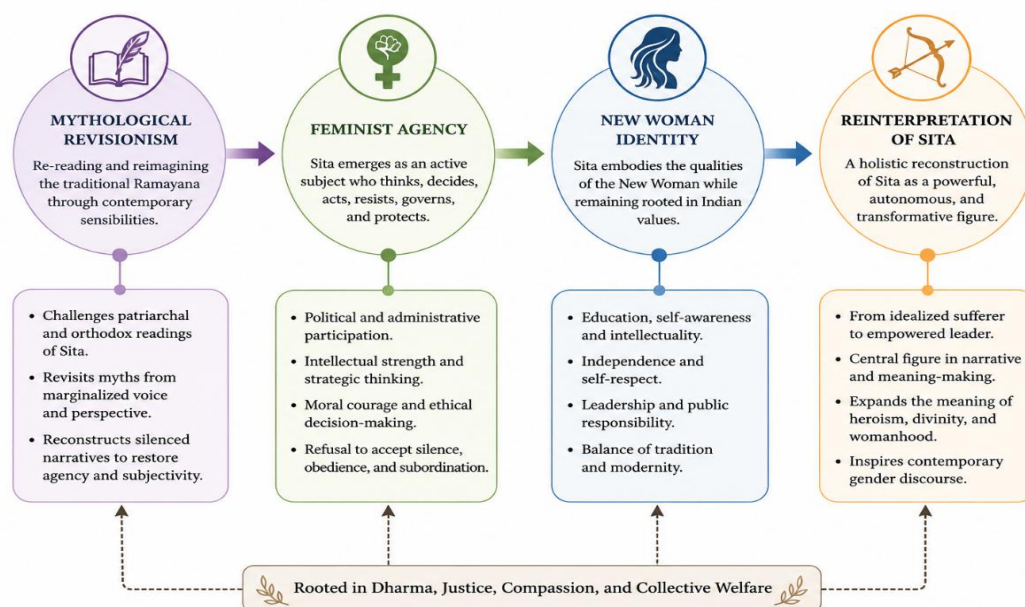


Figure 1. Conceptual Framework of Sita's Reinterpretation

2.4.1 Feminist Literary Criticism

In this study feminist literary criticism has been used to explore the reconstruction of Sita's identity by Amish Tripathi in the context of gender, power, patriarchy and resistance. This can be used to understand how the novel breaks out of Sita's stereotypical roles, as seen in the novel, of being silent, submissive, and sacrificial. It enables the study to analyse her as an object

possessing voice and intelligence, authority and moral strength. In this reading, the novel is not only interpreted as a mythological retelling, but also as a gender-sensitive narration, challenging narrow notions of ideal womanhood in the Indian cultural imagination.

2.4.2 Concept of Feminist Agency

Feminist agency is used in this study to denote Sita's ability to think for herself, make her own

decisions, defy constraints, assert herself and engage actively in the making of her life and society. Agency is not just understood as rebellion, but as leadership and ethical decision-making, public responsibility, and self-definition. Sita, the character of Amish Tripathi, gains agency in her political awareness, training for martial skills, administrative position, and moral courage. This framework is integral to the article as it will truly contribute to the article's central theme of Sita's recasting as a powerful and self-determining woman.

2.4.3 The New Woman

The notion of the New Woman is used to analyze Sita as a modern, self-aware, educated, and socially conscious female figure. Sita is not presented as a passive or merely domestic figure in the novel. She moves into spaces of governance, warfare, public duty, and strategic decision-making that are traditionally reserved for men. But her modernity does not demand that she abandon Indian culture and moral values. She is a culturally informed New Woman, an independent and responsible woman, a woman of courage and compassion, a woman of strength and community service.

2.4.4 Mythological Revisionism

The concept of a mythological revisionism is useful in analyzing the reworking of the inherited figure of Sita by Amish Tripathi for contemporary readers. The study looks at the novel's attempt to redefine the familiar myths of husband-wife relationship in the context of Sita as a warrior, a leader and a potential savior instead of Rama's wife. This way, the process of myth becoming a space of cultural reinterpretation and gender discussion can be analyzed. The article embarks on revisionism to examine how the conventional stories can be reframed to new meanings in terms of femininity, heroism, leadership and divine possibility.

2.5 Method of Analysis

Close textual analysis is the primary method used in the study. In *Sita: The Warrior of Mithila*, certain episodes, dialogues, narrative descriptions,

symbolic moments and character interactions will be analysed in the light of the concepts of feminist agency and the New Woman. The analysis will be based on the following aspects: Leadership in Mithila, martial training, intellectual ability, political judgement, moral decision making, relationship with Rama and possible positioning as Vishnu. Narrative strategies in which Sita is located at the centre of action, and hence the focus of interpretation, will also be addressed.

2.6 Scope and Delimitation

The study is limited to Amish Tripathi's interpretation of Sita in his novel and the portrayal of Sita as a figure of feminist agency and the New Woman. The concepts of traditional stories of Ramayana, feminist theory and mythological criticism will only appear as supporting contexts. The study does not try to make a comparison of all the versions of Ramayana or all the female characters from Amish Tripathi's books. It is specifically about how Sita is reinterpreted in the selected novel through the role of leadership, warriorhood, autonomy, cultural symbolism and gender-sensitive narrative representation in the novel.

3. Results

3.1 Reinterpretation of Sita from Passive Ideal to Active Subject

The text analysis shows that Amish Tripathi is changing the way he interprets Sita - not as a passive symbol of sacrifice but as a dynamic subject. Sita is not the typical stereotype of a subservient wife or a silent sufferer in the novel. She is represented as a woman who decides and participates in public life, political responsibility, and moral action (Tripathi, 2017, p. 140). These are the traits that define her character: Courage, intelligence and leadership. This reinterpretation repositions Sita from a character idealized by patriarchy to a self-aware subject capable of influencing events, decisions, and meanings within the narrative.

3.2 Sita as a Figure of Feminist Agency

The study reveals Sita's feminist agency is built when she thinks, decides, leads and acts on her own. Her agency is not only considered as just an act of rebellion against tradition but also as an active involvement in social, political, and ethical life. She rules by her discernment, strictness, and responsibility. In the novel she is shown as a woman who doesn't need to be validated by males for her identity or action. As an empowered woman, with her administrative power, military capability and moral clarity, Sita stands out as one who confronts the prevailing notions of restrictive gender roles while also displaying cultural commitment (Tripathi, 2017, pp. 137–140).

3.3 Political and Intellectual Agency of Sita

The analysis reveals that the political and intellectual agency of Sita is fundamental in her re-interpretation of herself as the New Woman. She is depicted as an able administrator, knowledgeable in governance, justice and public good. Her intelligence shines through in her strategic thinking, practical decisions, and abilities to assess complex situations. Tripathi's narrative emphasizes her reasoning power and public competence rather than presenting her only through emotional endurance. By being involved in Mithila's affairs, Sita becomes a woman who can enter into the masculine world of authority and responsibility (Tripathi, 2017, p. 13).

3.4 Martial Identity and Warriorhood

Sita's warrior identity is one of the most powerful signs of feminist re-interpretation in the novel, according to the study. Her martial ability and bravery defy the patriarchal beliefs that equate womanliness with weakness, dependence and domesticity. Sita's warriorhood does not negate her compassion, ethical sensitivity, but makes them much broader (Tripathi, 2017, pp. 54, 87). She becomes a protector, fighter and a decision maker. This is the novel's representation of heroism as a non-gendered attribute, and of Sita as a woman with powers—physical and moral, personal and social.

3.5 Sita as the New Woman

The analysis shows that Amish Tripathi's Sita is a representative of the New Woman because of her independence, education, self-awareness, courage and public engagement. She is not confined to private or domestic identity, but is involved in active participation in governance, warfare and ethical decision making. Her modernity is not seen as a rejection of Indian cultural values at the same time. She is a representative of a culturally-based New Woman who is responsible, strong, autonomous and caring (Tripathi, 2017, pp. 137, 165). Her character is assertive and non-conformist in the context of patriarchy, but is bound to duty, justice and the common good.

3.6 Challenge to Patriarchal Femininity

The results show that the novel undermines patriarchy's constructions of ideal womanhood, which limit Sita to a definition of patience, obedience and sacrifice. Amish Tripathi portrays her as a woman who is valuable because she is dynamic, intelligent, a leader and a moral independent. This depiction challenges the cultural ideology of "virtuously suffering women. This portrayal challenges the cultural ideology of "virtuously suffering women. Instead, the novel offers a more expansive notion of womanhood that allows for a woman to be brave, assertive, strategic and authoritative. Thus, Sita's character blurs the gender boundaries and provides a more dynamic conception of femininity.

3.7 Sita's Relationship with Rama

The analysis shows that the agency of Sita is not built on the basis of the reduction of Rama's significance. The novel, instead, describes their relationship as one of mutual respect, balance and ethical purpose. Sita is not seen simply as relying upon Rama's heroicity, she has her own strength, her own judgment and her own identity. Their relationship is a partnership and not a hierarchy. This is important because it doesn't present a binary of feminism versus tradition. The novel depicts the coexistence of female agency and male virtue through Sita and Rama, imagining a gender relationship without domination.

3.8 Sita as a Possible Vishnu Figure

The study reveals that Sita's presence as the avatar of Vishnu is a significant feminist presence in the novel. Amish Tripathi's association of Sita with the code of a saviour figure, thereby breaking the masculine coding of divine leadership and heroic destiny (Tripathi, 2017, pp. 196–197). This is an expansion of the symbolism of the myth to imagine the spiritual authority, moral vision and civilizational responsibility as not exclusively male. Because of Sita's potential divinity, her role as warrior, leader and ethical guide is strengthened. It also carries the main theme of the title, which is about the agency of women and redefining womanhood.

3.9 Narrative Centrality of Sita

The results indicate that the novel is providing Sita with narrative centrality as she is the main character to be interpreted and acted. She doesn't show up as a character in Rama's story, but as the main player in her own. Her narrative has enabled readers to comprehend her childhood, training, political development, introspection and duties played out in public (Tripathi, 2017, pp. 14, 137).

This means that the emphasis in the narrative has to change so that it is a feminist reading. Centralizing Sita makes her his novel's more complicated subject—one with history, intention, and agency.

3.10 Summary of Results

Overall, the results show that the Sita: The Warrior of Mithila re-interprets Sita as a strong entity of New Woman and feminist agency. The novel explores her identity through her leadership, warrior status, intelligence, ethics, social duties, and as a protagonist. Sita is not simply a victim of fate, but a very active creator of meaning and action. Her character breaks with the concept of a woman as traditionally perceived in the patriarchal context yet is embedded in the Indian cultural and moral connotations. The study thus concludes that Amish Tripathi's re-interpretation is an accessible feminist interpretation of a resonant figure from the mythological realm. The main results of the text analysis can be presented in the following analysis categories, which illustrate the construction of a feminist agency and a New Woman identity in the novel for Sita.

Table 1. Analytical Mapping of Sita's Feminist Agency and New Woman Identity in Sita: Warrior of Mithila

Analytical Category	Representation in the Novel	Link with Feminist Agency / New Woman
Political agency	Sita participates in governance, public responsibility, and decision-making.	Presents her as a woman capable of authority and leadership.
Intellectual agency	Sita is shown as strategic, rational, and capable of independent judgement.	Challenges the idea that feminine identity is emotional or passive.
Martial identity	Sita's warrior training and courage redefine her role beyond domestic femininity.	Positions her as active, self-defending, and publicly powerful.
Moral agency	Sita acts through justice, duty, compassion, and ethical responsibility.	Shows agency as ethical action, not merely rebellion.
Narrative centrality	The novel places Sita at the centre of interpretation and action.	Transforms her from a supporting mythic figure into an autonomous subject.
New Woman identity	Sita combines independence, education, leadership, and cultural rootedness.	Presents a modern yet culturally grounded model of womanhood.

As shown in Table 1, Sita's agency is multidimensional. It is expressed not only through warriorhood but also through political responsibility, intellectual independence, moral authority, and narrative centrality.

4. Discussion

The findings of the study reveal that Amish Tripathi's *Sita: The Warrior of Mithila* is a reinterpretation of Sita, where the symbolic passivity has been replaced with active subjecthood. It is not enough to simply rewrite Sita as a more powerful female version of a traditional mythological character; it is also to empower her to take on political agency, martial prowess, intellectual power, and moral agency in its rewritten role. Her agency is present in her ability to resist as well as in her capacity to rule, make decisions, defend, and interpret herself in society. This is important because it disrupts the traditional narrative of woman's endurance and makes woman's leadership, action, and public responsibility synonymous. Sita's warrior identity and possible Vishnu form further expand the meaning of heroism by challenging the assumption that divine or civilizational authority must remain male-centred. The novel thus presents Sita as a New Woman with a modern consciousness but based on Indian ethical, cultural and mythological values.

These results have come out of previous studies on the reconstruction of Sita in the contemporary Indian myths of fiction. Das argues that Amish's narrative tells another story to challenge traditional assumptions by reestablishing Sita as a self-aware and active character (Das, 2021). Macwan's study also backs the present finding of Tripathi's Sita as a reconstructed feminine identity based on autonomy and reinterpretation (Macwan, 2024). Pal's feminist interpretation of Ramayana adaptations also validates that contemporary versions tend to reinterpret mythological stories and challenge inherited gender dynamics (Pal, 2022). Pintchman's reading of Sita as warrior, prime minister and Vishnu is quite close to the line of argument presented here, which is that Tripathi challenges the masculine image of power and divinity (Pintchman, 2025).

The analysis of voice and agency in the contemporary Indian retelling of female myths by Ponnarasi and Sindhu bears this out, suggesting that female mythic figures are increasingly being portrayed as a speaking and acting subject. The discussion of feminist issues in the reinterpretation of epics in the study by Priyadarshini, Prakash, Revathi, and Siva also supports the notion that myth may be reinterpreted and amended but retains their core cultural features (Priyadarshini et al., 2023). The culturally embedded nature of Sita's empowerment is supported by studies of feminist mythological revisionism in India (Pujari & Jani, 2022). The relevance of Sinha and Ali's graphic retelling of Sita's liberation is related to the fact that their work has investigated how the liberation of Sita can be understood in multiple ways, depending on the varying forms of the stories (Sinha & Ali, 2024). The idea that Amish Tripathi redefines the concept of ideal womanhood through strength and leadership is strengthened by the present article and can also be seen as a continuation of Sodha's study on rescripting womanhood through myth. The present article strengthens the claim of Amish Tripathi that he redefines ideal womanhood through strength and leadership, which can also be seen as continuation of Sodha's study on rescripting womanhood through myth. Tripathy's study of Indian feminism in *Sita: Warrior of Mithila* also bolsters the case that Sita's empowerment is not divorced from Indian cultural values but rather is a part of them (Tripathy, 2022).

The findings of the present study have certain implications for feminist literary criticism, Indian English fiction and revision of myth. The study has demonstrated that popular fiction can facilitate a worth discussion on gender issues particularly when it reconnects with culturally powerful figures like Sita. The novel is a challenge to traditional notions of womanhood, morality, submission, and female strength as it imagines Sita to be a warrior, an administrator, a thinker, and perhaps a saviour. The study further proposes that the feminist agency in Indian mythological fiction can be interpreted not

merely in the context of rebellion against tradition. In Tripathi's novel agency is negotiated with tradition, with Sita being culturally grounded yet also challenging the restrictions imposed by patriarchy. This makes the text useful for discussions on feminism in India, as it introduces a concept of empowerment that is based on duty, justice, ethical strength and social responsibility. In terms of an article in a journal focused on cultural and artistic representation, the article shows that in the modern times, myth, literature, and gender discourse appear to converge in the process of narration.

The study has its own limitations as it is based on the primary text, *Sita: The Warrior of Mithila*. While the article refers to traditional Ramayana stories and feminist theory, it does not conduct a detailed comparative study of various versions of the Ramayana, or other versions based on Sita, and therefore does not explore in detail the similarities and differences among those versions. This is because its results are limited to the fiction universe of Amish Tripathi and cannot be generalized or applied to all contemporary Sita reinterpretations. Another constraint on the study is that it is a qualitative close textual analysis that cannot incorporate reader response or reception-based data. Future research can be done to compare Tripathi's Sita with the graphic novel's Sita, the women's retelling of Sita, the theatre portrayal of Sita, the cinema portrayal of

Sita, or the portrayal of Sita in regional Ramayana traditions. This comparative study might go further in elucidating the shifts in Sita's agency in different art forms, literary, visual, and performing.

5. Conclusion

The study concludes that Amish Tripathi's *Sita: The Warrior of Mithila* brings Sita into a new realm of feminist agency and the New Woman by defying the conventionally idealized notion of sacrifice for her. The article demonstrates Sita's agency via her political responsibility, martial identity, strategic intelligence, moral decision-making, and narrative centrality through close textual analysis. She does not appear as Rama's wife, or as a character simply designated by a mythological status, but as a warrior, administrator, thinker, and perhaps a savior whose role questions the models of feminine identity resulting from patriarchy. The empowerment of the female subjectivity does not negate the culture of India; it redefines it by proving that duty, compassion, justice and strength do not contradict each other in the female. The novel is thus involved in a contemporary mythological revisionism that allows fresh ways of reading Sita as an independent, culturally specific woman. In the end, Sita emerges as a New Woman in Tripathi's novel, redefining heroism, womanhood, and power in contemporary Indian English fiction.

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