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MYTHIC QUEENS AND MODERN DAUGHTERS: CULTURAL CONSTRUCTIONS OF FEMALE IDENTITY ACROSS CONTINENTS

SHRADHA NANDA DASH
Research Scholar, Department of English, Ananda Sethi, Binayak Acharya Degree College, Berhampur University, Odisha, India
E-mail: shradhananda98@gmail.com
ORCID ID: 0009-0002-4770-1130

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ABSTRACT

This article explores how mythic queens and female figures continue to shape women's identities across Indian, Greco-Western, and African cultural traditions. Focusing on figures such as Sita, Draupadi, Padmini, Hera, Athena, Helen, Nefertiti, Yemoja, and Moremi, the study examines how inherited stories can reinforce patriarchal expectations while also providing powerful symbols of resistance. Drawing on feminist, intersectional, and postcolonial perspectives, it considers how contemporary women reinterpret these cultural narratives in response to changing social realities. The study also highlights the role of legal reform, artistic expression, feminist movements, and digital platforms in giving traditional stories new meanings. A comparative reading reveals that women do not simply accept or reject their mythic inheritance; instead, they negotiate with it, retaining elements that support agency while questioning those that restrict freedom. The article argues that culturally rooted feminist approaches can connect inherited traditions with contemporary struggles for equality, dignity, and female self-definition.

Keywords: Female Identity, Mythology, Feminism, Postcolonial Theory, and Cultural Studies

Introduction

Over thousands of years, a woman's identity has been woven into a complicated tapestry. It is linked to powerful strands of legendary symbolism and the complex realities of today's social landscape. Archetypal images of queenship have been critical cultural instruments throughout history. For instance, Sita's terrifying agnipariksha (trial by fire) in the Valmiki

Ramayana and Medusa's petrifying gaze in Greek temples. Throughout history, cultures have used these myths to teach people about gender, what makes someone an absolute authority, and what is good and wrong. In The Second Sex, Simone de Beauvoir highlights the critical point that “One is not born, but rather becomes, a woman.” This idea was expressed within her culture's limits and expectations (283). This understanding underscores that femininity is not an intrinsic biological trait but a dynamic process of socialization and identity formation shaped by dominant cultural narratives; femininity is not a biological essence.

Nevertheless, these legendary queen forms are not merely outdated objects people once owned. They function as dynamic, ever-evolving frameworks that succeeding generations of women actively convey, negotiate, reinterpret, and often oppose. This study explores the complex process of becoming a woman in postcolonial contexts, focusing on how mythic queenship from Indian, Greco-Western, and African cultures has shaped the lives and identities of “modern daughters.” These daughters inherit the histories of colonization, often imposing or suppressing indigenous narratives alongside Western archetypes. The research examines how these women manage their diverse symbolic origins, highlighting the importance of understanding and adapting to these myths.

Specifically, where do they find ways to connect with others or feel powerful? How do they contrast with or oppose the prevailing concepts of autonomy and equality? How can women comprehend, recover, or repudiate these historical constructs of female power, virtue, and transgression within the context of their self-definition journeys in countries that continue to contend with the persistent legacy of colonial patriarchy? This study aims to clarify the complex, ongoing development of female identity at the convergence of deep cultural memory and current socio-political exigencies. It will do so by analyzing the interaction between persistent mythical structures and contemporary postcolonial settings.

This research matters because it addresses global issues that transcend cultural boundaries. In light of the #MeToo movement in India, Draupadi's disrobing represents public humiliation and defiance. African feminists embrace the Yoruba goddess Yemoja as a symbol of environmental fairness. The Western press depicts Helen of Troy as a victim of trafficking, not as an unfaithful wife who strayed from her husband on purpose. Even as current feminist movements correct old attitudes, past stories still shape how people think today. Roland Barthes describes myth as the transformation of ideological

frameworks into seemingly natural phenomena (143). The persistent impact of myth on gender construction illustrates the role Roland Barthes described. This change is neither exhaustive nor unopposed, as evidenced by the rising importance of feminist reinterpretations that expose the patriarchal origins of venerated female icons.

This research uses a comparative approach beyond Eurocentric feminism to analyse three key concerns that reveal the complex interplay between mythical heritage and the construction of modern identities. The primary question is: how can legendary narratives of female sovereignty in many cultural contexts reinforce and contest patriarchal organizational structures? Responding to the second inquiry, what specific tactics might contemporary women employ to traverse legendary legacies while fostering authentic modern identities? This analysis explores how intersectional elements like caste, ethnicity, class, and sexuality shape identity construction and women's experiences of mythological engagement across social hierarchies. It uses a methodological framework that combines literary criticism, historical scrutiny of prominent figures, feminist theory, and digital ethnography to examine contemporary #MeToo narratives and social media activism. The chronological framework includes ancient mythology from 1500 BCE to 500 CE and feminist movements in the 21st century. The multidisciplinary approach acknowledges that mythological influence pervades all facets of human experience and requires multiple analytical tools to understand its intricacies.

Theoretical Framework: Mythology and the Construction of Gender

Myths operate as society's subconscious, serving as reservoirs for cultural concerns and aspirations expressed through narratives that transcend chronological bounds while originating in specific historical periods. In his work, Roland Barthes defined myths as depoliticized discourse that normalizes ideological systems. This phenomenon is particularly evident in the creation of gender, as patriarchal institutions are perceived as divinely sanctioned or fundamentally inescapable (143). Feminist studies explain how mythical female characters continually divide into polarised groupings. Uma Chakravarti calls these categories the “Brahmanical patriarchal ideal,” which sets unattainable criteria that no frank woman can fully embody (73). For example, Durga and Medusa, Sita and Surpanakha, or Athena and Helen are all quite distinct from each other. People say that these two things are opposite: “goddess/virgin” and “whore/monster.” Each combination represents virtue in opposition to vice.

This study is grounded in a theoretical framework that includes three distinct methodologies illustrating how mythology influences the development of gender. These techniques converged to provide the foundation of this analysis. Claude Lévi-Strauss's structuralist study of mythology demonstrates how myths function through binary oppositions that transcend cultural confines. These oppositions include chastity and promiscuity, nurturing and destructiveness, and reason and emotion (210). The Sita-Helen dichotomy exemplifies the inherent conflict between the ideals of the virtuous wife and the dangerous beauty across many cultural contexts. This conflict manifests in several forms, indicating profound anxieties around female sexuality and autonomy. However, structuralist analysis has to be supplemented with intersectional feminism, a theory developed by Kimberlé Crenshaw. This theory recognises that female identity is divided among caste, race, and class, resulting in varied experiences of mythic inheritance (1241). For instance, Dalit women in India view the idolization of Sita as indicative of upper-caste hegemony that prevents their recognition as virtuous women. Conversely, African American women may perceive the Eurocentric representations of Athena as inconsequential in light of the racialised gender oppression they have experienced throughout their lives.

Postcolonial feminist theory, articulated by scholars such as Gayatri Spivak and Chandra Mohanty, highlights Western feminism's tendency to generalise experiences while marginalizing women's perspectives from non-Western nations. In light of Mohanty's critique of the “Third World Woman” as a monolithic concept, it is essential to undertake a contextual study that acknowledges the significance of cultural distinctiveness while recognizing the profound interconnections across many settings (22). When looking at how legendary queens like Bharat Mata and Britannia are used as national symbols, Spivak's central question, “Can the Subaltern Speak?” is critical. This question is especially relevant to examining the portrayal of these queens. At the same time, modern girls from marginalised areas find it challenging to explain their conditions within the context of nationalist ideas (78). When gender overlaps with other identity categories, it results in complex conflicts. These conversations include women who may either embrace or reject legendary inheritance, depending on their social status and political goals.

Indian Mythic Women: Tradition, Patriarchy, and Resistance

In ancient times, some queens were not real. Indian mythology presents a nuanced depiction of female autonomy, constrained by dharma (duty), yet highlighting figures of resistance that

continue to motivate contemporary feminist movements. Sita shows "wifely devotion," or pativrata dharma, in Valmiki's Ramayana by remaining devoted to Rama throughout. Her narrative, however, illustrates many forms of violence against women, which feminist interpretations are increasingly scrutinizing. The agnipariksha she takes to "prove" her virginity after being abducted in Lanka symbolises male control over female sexuality and questions women's morality (6.104–106). Throughout the episode, the women lose control of their bodies even though they have been taught that purity is the most important thing for women to do. It provides what Madhu Kishwar calls an "unattainable standard" for judging a woman, where "purity" is the only thing that matters (45). Current feminist interpretations, conversely, revive Sita's instances of resistance, particularly her return to Mother Earth. Kishwar saw this as a repudiation of patriarchal culture rather than a lamentable victimization. This perspective redefines Sita as an active participant who chooses to exile herself from a repressive societal framework. This viewpoint gives contemporary feminists a historical basis for women's liberty to resist patriarchal dictates.

Draupadi, a character in Vyasa's Mahabharata, is more overtly hostile than the other characters. Women are not allowed to be married to more than one man at a time or to disobey the law. When she tries to remove her clothes (vastraharan), God intervenes at a crucial point, and her rhetorical inquiries show how unjust the justice system is. When Yudhishthira loses his kingdom and wife in a gamble, Draupadi asks, "Can one lose what one has already lost?" This raises basic questions about femininity rooted in property (2.61.35). Historian Romila Thapar states that Draupadi is "the most talked about woman in Indian literature." This is because her claim to freedom challenges patriarchal systems (89). People know Draupadi well because she refuses court orders that strip her of control over her body. Her narrative shares many similarities with present movements. For example, advocates of the #MeToo movement often highlight Draupadi's public humiliation and her refusal to be passively probed as a historical example of how to challenge institutions designed to safeguard male power. This suggests that old legends can offer powerful ideas and phrases for our struggle against the current. Draupadi's transformation from an epic figure to a feminist icon shows how mythical characters can gain new interpretations in contemporary society, retaining their emotional resonance while adapting to evolving social objectives.

The historical narrative of Rani Padmini of Chittorgarh illustrates mythmaking, transforming an authentic individual into a cultural emblem that often obscures her actual deeds. Feminist

historians critically examine narratives that romanticise her jauhar (ritual mass suicide) as a heroic act of defiance against Alauddin Khilji's siege. One example of this narrative style is Malik Muhammad Jayasi's Padmavat, which was written in the 16th century. Scholars such as Tanika Sarkar assert that these pictures constitute patriarchal propaganda that obscures violence against women by depicting the act of coercively inflicting death during a siege as the pinnacle of virtue (212). This implies that women may feel pressure from their culture to choose death over what they perceive as humiliating. Historical mythmaking continues to form ideas that connect female sacrifice to national pride. This is shown by the lasting impact of Padmini mythology, evident in debates over modern versions like the 2018 movie Padmaavat. Thus, a feminist analysis is essential to reveal the violence inherent in lauded tales. The Padmini case strongly shows how myths can make a group's honour more important than the lives and choices of individual women. This sets a benchmark that contemporary feminists must consider carefully while also acknowledging the significance of culture.

Greek Mythic Women: Femininity, Power, and Patriarchal Authority

Lastly, the Olympian goddesses of Greek mythology, shaped by the gender politics of ancient Athens, remain crucial models that shape core Western concepts of femininity, power, and gender roles. These archetypes have been passed down over the years. Hera, who is Zeus's wife, is a jealous woman. She punishes her husband's lovers, like Io and Semele, instead of going after Zeus herself because her marriage is her sole source of power. Hesiod's assertion that “marriage was her only power” illustrates that even divine women are constrained by patriarchal marital structures that inhibit their ability to wield power (312). Hera's fables do not punish unfaithful spouses; instead, they encourage the idea that wives should check their husbands' faithfulness by watching other women. Because of this trend, women have to fight one another for power while men stay in authority. Modern feminists call this “internalised misogyny,” and it makes women compete with each other. The persistent paradigm of Hera in contemporary society is seen in many manifestations, including reality television depictions of spouses facing their mistresses and legal systems that traditionally penalise female adultery while absolving male infidelity concurrently.

Athena symbolises strategic masculinity by embracing male attributes like armour, reason, and virginity, all while maintaining her subservience to patriarchal power. She had no biological mother; she came from Zeus's head. She is a symbol of masculine-coded knowledge that openly says that women cannot have children. Her

participation in Aeschylus' Oresteia reinforces male legal dominance by her assertion, “I side with the male in all things,” which legitimises patriarchal court systems that prioritise fathers over mothers (737). Mary Beard, a feminist classicist, asserts that Athena epitomises the most egregious instance of a gender traitor in patriarchal history. Her apparent strength suggests that women can achieve success only by relinquishing their femininity (42). Modern discussions about “masculine” women in leadership positions frequently conform to Athenian models. These patterns imply that women in authority should not have features commonly thought of as feminine. This makes it hard to choose between being honest with yourself and advancing in your career. Athena's impact is still vital today because women in business typically dress and act like men. This tendency illustrates that there is still structural inequality, even when things seem to be getting better for women.

Helen of Troy is a symbol of how dangerous beauty can be and how worried society is about women's sexual and independent power. Homer's Iliad makes her the “face that launched a thousand ships,” presenting her as a passive cause of male hostility rather than an active agent of her own ambitions (3.156). In contrast, Euripides' Helen complicates the tale by arguing that Helen never traveled to Troy. This suggests that men battled over a ghost, but Helen, who was honest, stayed in Egypt instead. This dichotomy highlights historical apprehensions over women's autonomy and incites investigations into the degree of women's responsibility for male violence committed in their name. Historian Bettany Hughes says the ways Helen is depicted show that social struggles over women's looks, sexuality, and power persist. These battles still affect how men and women interact today (89). Contemporary feminists adapt the tale to portray Helen as a victim of human trafficking rather than a voluntary adulteress. These new readings reveal that stories that blame victims obscure the truth that men are too liable for violence against women. Helen's shift from seductress to victim to survivor shows how legendary characters can change while keeping their positions' symbolic meaning.

African Queens and Goddesses: Community, Spirituality, and Female Agency

African folklore places much value on women's power and the power of the group. This is shown through goddesses and queens whose power comes from their spiritual connection and commitment to the community, not from marriage or male approval. Queen Nefertiti of Egypt, who reigned with Akhenaten from 1370 to 1330 BCE, is shown beating adversaries in reliefs, a role generally reserved for male pharaohs. This shows that women could hold political leadership positions,

contradicting the notion that such roles are exclusively for men (Tyldesley 115). Her legacy was lost once Akhenaten died. This proves that those who intentionally forget have kept women from impacting history. We must restore this authority immediately. In artistic representations of Nefertiti, she wears the blue crown of rulership, which means she is a queen of equal rank, not a subordinate queen. This example lays the groundwork for future discussions about whether women can be autonomous political leaders. Contemporary African feminists utilise Nefertiti's influence to combat colonial and traditional patriarchal structures that inhibit women's political participation. This shows how past events can support today's liberation efforts.

In Yoruba mythology, Yemoja is the mother of all the orishas. She is the goddess of the Ogun River. These orishas guard women's secrets about healing, having babies, and becoming more spiritual. She also represents motherhood and the cosmos's equilibrium. In Oshun mythology, she oversees the cosmic waters that sustain life and give birth to all the gods. So, mum becomes a power that is both creative and destructive, not only caring (Abimbola 56). Her shift from Yemanjá in Brazilian Candomblé to Yemayah in Cuban Santería shows her flexibility: she preserves her core features while adapting to other cultures. This is a good example of diasporic syncretism. This flexibility gives contemporary African feminists ideas for maintaining their cultural identity while advancing society. It also shows how old spiritual traditions can help women gain independence rather than holding them back. The African Women's Development Fund uses Yemoja's water-rights initiatives to show that environmental justice is a woman's work that extends beyond individual homes and into global sustainability (Mikell 145).

In the 12th century CE, Queen Moremi of Ile-Ife sacrificed to keep her realm safe from attack. This tale demonstrates that giving up something for someone else is not a method to hurt them, but a way to lead. Her story, through Ife oral poetry, shows that a mother's love means giving up specific family interests for the greater good. This is not the same as what Western feminists say, which is that everyone should be free. A Nigerian academic, Oyèrónkẹ́ Oyěwùmí, says that in Yoruba culture before colonization, motherhood was considered a kind of political power, with the queen mother taking on important government duties (121). Moremi's leadership model has influenced contemporary African feminist organizations, but Western feminist individualism may not align with African cultural traditions. These programs are meant to balance individual rights and societal responsibilities. The #BringBackOurGirls movement in Nigeria

was able to get the government to aid the Chibok schoolgirls by citing Moremi's bravery as an example. This shows that long-standing narratives can lend moral legitimacy to contemporary behaviors. Scholar Obioma Nnaemeka contends that “Moremi's story resists the victim narrative imposed on African women” by depicting them as active agents rather than passive victims (92).

Modern Daughters: Reinterpreting Mythic Inheritances

How Today's Daughters Deal with Mythical Inheritances: Indian women struggle to combine feminism with tradition today because they must cope with legendary legacies, legal changes, the internet, and cultural issues and customs. The #MeToo movement used Draupadi as a symbol in 2018 to signal opposition to intentional public shaming. Survivors asked her rhetorical questions in court and on social media. Flavia Agnes, a lawyer, notes that the fact that survivors commonly use Draupadi in court indicates “the gap between legal rights and cultural reality,” which means that laws alone are not adequate (35). This deliberate use of legendary precedent renders women's resistance more legitimate within culturally recognizable frameworks. It also shows that feminist groups might accomplish more if they work with popular stories instead of against them. However, this method might also reinforce the worst parts of legendary heritage. This is why finding the right balance between strategic tactics and addressing important issues matters.

Feminists still do not agree on what kind of person Sita is, and they utilise alternative readings to back up their political beliefs. Several factions linked to the RSS view her as the quintessential Hindu wife, whose suffering exemplifies the attributes characteristic of women. Dalit feminists, including Thenmozhi Soundararajan, challenge this portrayal by claiming that “Sita's purity is caste purity,” thereby removing women from lower castes from the categorization of respectable women (as stated in Soundararajan). This interdisciplinary study aims to clarify how universal female archetypes integrate caste, class, and geographical inequalities that resulted in differing levels of power among women. Nilima Sheik's art piece Terrain offers a new way to view Sita as an ecological exile. She is a living example of how climate change and development projects drive people to shift in today's world. As a result, an old narrative connects to today's concerns about environmental justice. These artistic reinterpretations show how creative endeavors can transform myth transmission by revealing connections between ancient narratives and contemporary issues that were previously obscured.

Legal frameworks illustrate the enduring conflicts between mythological

heritage and feminist advancement. These conflicts are seen in laws that go against established gender roles, yet are based on cultural circumstances that do not want to change. The Hindu Succession Act of 2005 gave women the same inheritance rights as men. The Manusmriti said women had to rely on men for the rest of their lives, which is not true. Patricia Uberoi, a sociologist, states that "law changes faster than culture." This is seen from the fact that fatalities connected to dowries are happening more and more, even though they are against the law. People still desire to produce boys, even if sex-selective abortions are against the law (112). Legendary narratives continue to shape social standards, as seen in the distinction between legal rights and cultural practices. Feminists must continue their education and efforts to achieve meaningful change. The prevalence of honour killings in response to women using their legal rights to select partners or possess property illustrates how mythical constructs of female virtue and familial honour may eclipse legal safeguards, endangering women who defy traditional conventions

Western feminism combats legendary legacies via revisionist art, philosophy, and popular culture. This battle seeks to reclaim feminine stereotypes while acknowledging the controversy surrounding these archetypes. Feminist scholarship has redefined Medusa, traditionally shown as a fearsome being whose stare petrifies men. From this new point of view, it is clear that she was raped first and then punished by Athena for being raped in her temple. From this standpoint, Medusa shifts from a terrifying monster to a powerful survivor whose strength comes from the agony she endured. As a result, she is a well-known #MeToo figure who speaks up for survivors today. The 2008 sculpture "Medusa with the Head of Perseus" by Luciano Garbati twists the tale by depicting Medusa victorious. This win is a sign of giving survivors strength and the battle for justice for anybody who has been sexually abused. Placing this sculpture near the New York City courthouse where Harvey Weinstein was on trial highlights how old legendary figures can take on new political implications when presented in a new context.

Literature and academia also portray the narrative of Helen of Troy from a feminist point of view. This is distinct from how most stories condemn the victims. In her poem "Helen of Troy Does Countertop Dancing," Margaret Atwood reimagines Helen as an exploited migrant worker whose beauty becomes a product for men to buy: "I am worth the same dead or alive" (line 34). Helen is being used. This new way of looking at things connects the past objectification of women to the contemporary sexual and economic abuse of women. This shows how legendary and

current sorts of gender-based violence are related. Camille Paglia argues that Helen's objectification relates to the beauty standards prominent in our culture today. These standards make women seem attractive but also strip them of power. She remarks, “Helen's face launched a thousand ships and a million beauty products” (67). These new interpretations challenge conventional narratives that attribute men's antagonism to women. They also examine how beauty standards shape social influence.

However, Western feminist engagement with mythology faces significant criticism from scholars of color. These authors underscore how Eurocentric frameworks marginalise non-Western cultures while universalising the experiences of white women. Athena's representations consistently display Caucasian characteristics, despite her likely roots in North Africa. This is an example of how people often steal from other cultures and ignore the contributions of Africans to classical civilisation, as black feminists have pointed out. Bell Hooks asserts that the “Athena complex” intrinsic to white feminism enhances the power of white women while simultaneously marginalising women of colour. This, in turn, creates hierarchies within feminist groups that mirror broader racial inequalities (82). This critique advocates more inclusive methodologies that acknowledge the multiplicity of mythological traditions while curtailing the appropriation of non-Western cultures to advance Western feminist aims.

African feminists actively decolonise identity by reviving precolonial archetypes and contesting both conventional patriarchal and colonial influences that have created modern gender relations. To achieve this, you have to argue against both of these pressures. The African Women's Development Fund (AWDF) deliberately exploits Yemoja's symbolism to fight for water rights. This highlights that environmental justice is a woman's duty that goes beyond traditional caring duties and into political action (Mikell 145). From a woman's point of view that cherishes cultural heritage while questioning the boundaries of male dominance, this method shows that traditional spiritual activities may support feminist aims rather than hinder them. The belief that women should protect the environment connects ancient goddess beliefs to current efforts to fight climate change. This is why women's roles in the past and now are more comparable, making women more essential in society.

Queen Moremi's planning and strength continue to inspire political leaders today through initiatives that bring her to mind. During the #BringBackOurGirls movement in Nigeria, which called on the government to rescue the Chibok schoolgirls who had been kidnapped, Moremi declared directly that she was

willing to give up her comfort for the welfare of the community. This shows that stories from the past can significantly shape what people do now. Even when certain cultures do not support feminist involvement, women may still enter politics by cleverly leveraging traditional authority. However, this strategy requires careful negotiation to avoid reinforcing harmful elements of conventional gender roles, especially the belief that women should prioritise self-sacrifice over the pursuit of justice.

Contemporary African artists confront the legacy of colonialism and rejuvenate indigenous traditions through works that blend traditional and modern elements, with a particular focus on cultural identity. Kenyan visual artist Wangechi Mutu produced “The End of Eating Everything” (2013). She places a picture of Nefertiti next to rubbish from the post-industrial era to show how Westerners destroy the environment while using African resources. This art piece depicts how modern African feminists struggle with global capitalism while holding on to traditional spiritual values. These mixed identities are the final consequence of this process. They fight against the constraints that colonialism and patriarchy put on people. The play both celebrates how African women have used their imaginations to resist these institutions and challenges Western audiences to reflect on how they are part of systems that exploit African women.

Comparative Perspectives and Contemporary Transformations

Three main themes emerge when we compare mythical kings and modern girls from different cultures. These trends reveal both global challenges and culturally particular conflicts about gender identity. Through selective reclamation, modern feminist movements skilfully pull agentic components from mythological narratives while simultaneously circumventing parts of victimisation. This is a superb example of sophisticated interpretative approaches that promote freedom goals while also valuing cultural assets. Feminists can discuss and change how Helen and Sita are treated, but for now, Draupadi's eloquence and Yemoja's nurturing power move people to act. With this selective approach, modern women may preserve their cultural links while modifying the rules passed to them. This creates a sense of continuity, making adjustments easier rather than harder.

In the context of social hierarchies, intersectional fractures illustrate how mythological beliefs advantage aristocratic women while marginalising other socioeconomic groups. To fight these exclusions, feminist groups need to build coalitions that include all parts of society. Sita's savarna purity makes Dalit women less desirable, Athena's whiteness ignores women of colour, and legends about African

rulers may elevate heterosexual motherhood ahead of queer identities. All of these things make people racist against women. More and more current feminist groups are becoming aware of these limits and are trying to add new concepts to old myths. This leads to more complete and less traditional ideas of what it means for women to be empowered. For this to work, there must be ongoing back-and-forth between social justice and cultural preservation. This agreement requires people to be held accountable for their actions while honouring their history.

Transnational hybridity comes from people moving worldwide, connecting online, and sharing art. These forces create new combinations of familiar forms across cultural borders. People of African heritage in Brazil are known to enjoy Yemoja in the Candomblé style. Artists from India make blended representations of Medusa and Sita. Western feminists use depictions of Hindu gods, while African feminists draw inspiration from Greek mythology. These mixed tendencies illustrate that globalisation may contribute to cultural interchange. However, they also raise questions about what is real and appropriate, which we must examine closely. Digital media speeds up the processes that let individuals swiftly communicate photos, thoughts, and interpretations across boundaries. This might help women become more unified and make cultures more similar

Digital media platforms let users create their own material, changing how mythological stories are shared and altered over time. This makes the stories easier for everyone to read and gives birth to new forms of cultural authority. People who produce videos for TikTok, like @doyouknowindia, utilise Sita's exile to bring attention to the issue of domestic violence. Over two million individuals have viewed their feminist interpretations of classic stories. Instagram accounts portray modern women as ancient goddesses, which runs counter to what most people consider attractive and suggests heavenly power. Campaigns often use bogus hashtags to coordinate political action on Twitter. This illustrates how sharing old symbols online may change their political meaning. Gayatri Spivak says global platforms might recolonise local stories by using algorithms and money the West controls. This could affect what conventional stories signify (102).

With these digital advantages, feminist groups may work for social change while respecting their cultural history. People who are not heard can use social media to challenge mainstream news and share their views with people worldwide. Dalit feminists use the internet to fight against people from higher castes who utilise photographs of goddesses for their

ends. African feminists, on the other hand, use internet discussions to challenge the universalism of Western feminists by focusing on national epistemologies. Digital circulation, however, may remove legendary stories from their cultural context, which can be harmful. This might result in inadequate appropriations that reduce intricate spiritual traditions to aesthetic preferences or political catchphrases. Modern feminists must figure out how to use these online spaces while being politically effective and staying true to their culture.

Modern theories on women's identity formation suggest a complex, multi-dimensional process akin to a palimpsest. Historical stories still exist, even if they are less common now. These stories, particularly those featuring legendary queens, include intricate narratives that require close examination to uncover recurring motifs and significant historical events. This study finds that cultural perceptions of femininity are neither uniform nor static. Instead, they are places where deeply ingrained patriarchal tales and active feminist reinterpretations come together. This results in complex discussions that aim to preserve tradition while achieving justice. Myth reflects the fundamental human urge for narrative meaning and cultural connection, as shown by its enduring appeal over millennia. Feminist groups must actively recognise and address these issues rather than disregard them. Effective feminism engages with cultural heritage, modifying constraining attributes while using legitimizing power.

Major Findings

Legendary stories still hold significant cultural influence, but intersectional critique has diminished their potency. Successful initiatives like bringing back figures like Draupadi and Moremi demonstrate how utilizing cultural symbols can make feminist aims more acceptable and attract conservative groups. However, this requires constant vigilance against patriarchal co-optation. Contemporary women, also known as “modern daughters,” demonstrate agency by using digital platforms, legal frameworks, and creative expression to alter historical narratives while preserving cultural ties. This creative resistance helps develop stories that are accessible to everyone and gives women more power. However, balancing cultural heritage with cultural relativism is crucial.

Feminism must undergo decolonization to achieve authentic freedom. African, Dalit, and Indigenous cultures' perspectives are more important than Western cultures', which may maintain colonial power systems. Feminism can be culturally rooted and politically revolutionary, embracing diversity without sacrificing justice. Movements that integrate Indigenous goddess traditions while fighting against patriarchal limits have succeeded. To do so, different feminist traditions must

keep communicating and agreeing on their problems while acknowledging differences in goals, methods, and priorities.

Conclusion

To go further, it is essential to comprehend both the disruptions and the consistencies in forming women's identities. To do this, it is important to acknowledge that transition frequently occurs with cultural legacy, rather than in opposition to it. An African proverb aligns nicely with the concept that “The past must salute the future” (Attribution Needed—Cite particular source if possible). That is why communicating with individuals from different generations matters more than ever, rather than completely forgetting the past. Modern daughters must honour their legendary ancestors while boldly forging identities that transcend the confines of historical queenship. This will help individuals find ways to empower themselves that honor tradition while advancing justice. This is a constant fight between preservation and transformation in conserving cultural differences while protecting all women's fundamental human rights and dignity.

This study highlights the importance of incorporating mythological traditions into educational programs to prepare future generations to deal with cultural heritage and fight against exclusion. Legal systems must consider how myths shape people's expectations and judges' thinking to protect rights and reduce cultural prejudice. Art and media should be closely examined to develop nuanced representations that recognise complexity and promote fairness. The conversation between modern daughters and famous queens highlights the constant change of a woman's identity, and each generation must develop new ways to connect with it. This dialogue between the past and the future will continue, as old stories endure and people find new meanings. Modern feminists are responsible for safeguarding this heritage and ensuring its continued evolution in an equitable, just, and inclusive manner.

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