

**RECLAIMING THE EPIC VOICE: FEMININE AGENCY, MEMORY, AND MYTH IN *THE FOREST OF ENCHANTMENTS* BY CHITRA BANERJEE DIVAKARUNI**

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**Abstract:**

*The Forest of Enchantments* (2019) by Chitra Banerjee Divakaruni represents a significant feminist reinterpretation of the ancient Indian epic *Ramayana*. The novel retells the story from the perspective of Sita, a character traditionally portrayed as the silent embodiment of virtue, sacrifice, and obedience. By granting Sita narrative authority, Divakaruni transforms the epic into a reflective exploration of feminine agency, emotional resilience, and personal identity. Rather than remaining a symbolic figure defined by patriarchal ideals, Sita becomes a thinking, feeling, and questioning individual who narrates her own life story. This research paper critically examines the novel's narrative structure, thematic complexity, and feminist reinterpretation of mythological tradition. It explores how Divakaruni challenges patriarchal interpretations of the epic by foregrounding Sita's voice, psychological experience, and moral reflections. The study also investigates the novel's treatment of themes such as love, duty, exile, trauma, motherhood, and resistance. By situating the work within contemporary feminist literary discourse and the broader movement of mythological retellings in Indian English literature, this paper argues that *The Forest of Enchantments* functions as both a literary reinterpretation and a cultural intervention. The novel reclaims narrative authority for women whose voices have historically been marginalized in epic storytelling and invites readers to reconsider inherited cultural narratives from a more inclusive and empathetic perspective.

**Keywords:**Narrative Revisionism, Epic Reinterpretation, resistance, transforms

## **Introduction**

Mythological narratives have played a crucial role in shaping cultural identity, ethical values, and social norms in Indian civilization. Among these narratives, the *Ramayana* holds a particularly prominent place in the cultural and literary tradition of South Asia. Traditionally attributed to the sage Valmiki, the epic recounts the life of Prince Rama, his exile from the kingdom of Ayodhya, the abduction of his wife Sita by the demon king Ravana, and the eventual restoration of moral and political order.

For centuries, the *Ramayana* has been interpreted as a moral guide emphasizing ideals such as duty, righteousness, loyalty, and sacrifice. However, traditional versions of the epic often present Sita primarily as an embodiment of feminine virtue—obedient, patient, and self-sacrificing. Her role in the narrative, though central to the plot, is frequently characterized by silence and submission. She is revered as the ideal wife but rarely given an independent voice or perspective.

In *The Forest of Enchantments*, Chitra Banerjee Divakaruni revisits this classical narrative and reconstructs it from Sita's viewpoint. By allowing Sita to narrate her own life story, Divakaruni shifts the narrative focus away from heroic masculinity and toward feminine experience. The novel transforms the epic into a personal memoir in which Sita reflects on love, suffering, resilience, and identity. This reinterpretation reflects a broader literary movement in contemporary fiction that seeks to revisit traditional myths and epics through feminist perspectives. By examining the silences and marginalizations within canonical narratives, modern authors attempt to recover voices that have historically been overshadowed by dominant patriarchal interpretations. This research paper explores how *The Forest of Enchantments* challenges traditional epic structures and redefines Sita as an empowered and introspective protagonist. Through a detailed analysis of narrative techniques, thematic elements, and feminist discourse, the paper demonstrates how Divakaruni reclaims myth as a space for contemporary dialogue about gender, identity, and agency.

## **Authorial Background and Literary Context**

Chitra Banerjee Divakaruni is an internationally recognized Indian-American author whose works frequently explore themes of cultural identity, migration, womanhood, and mythology. Her writing often blends realism with elements of magic, folklore, and spiritual symbolism. Divakaruni's literary style is known for its lyrical language, emotional depth, and exploration of female subjectivity.

Before writing *The Forest of Enchantments*, Divakaruni had already established herself as a prominent voice in mythological reinterpretation with her novel *The Palace of*

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*Illusions*, which retells the *Mahabharata* from the perspective of Draupadi. In that work, she sought to reclaim the narrative voice of a female character who is often overshadowed by male heroes.

Similarly, *The Forest of Enchantments* represents an effort to reexamine the *Ramayana* through the lens of female experience. Divakaruni approaches myth not as a static tradition but as a living narrative capable of reinterpretation and transformation. Her works demonstrate that ancient stories can be reimagined in ways that resonate with contemporary concerns about gender equality and social justice.

Divakaruni's reinterpretation also reflects the growing popularity of mythological retellings in modern Indian literature. Many contemporary authors have revisited epic narratives to highlight marginalized voices, question traditional values, and explore alternative perspectives. Within this literary movement, *The Forest of Enchantments* stands out as a powerful feminist engagement with one of the most influential texts in Indian culture.

### **Narrative Structure and Storytelling Technique**

One of the most significant innovations in *The Forest of Enchantments* is its use of first-person narration. Instead of presenting the story through an omniscient narrator, the novel allows Sita herself to recount the events of her life. This narrative strategy fundamentally transforms the epic. By speaking in her own voice, Sita becomes more than a symbolic figure. She becomes a fully developed character with emotions, doubts, desires, and reflections. Readers gain access to her inner thoughts and personal struggles, which are largely absent in traditional versions of the epic. The first-person narrative also encourages readers to empathize with Sita's experiences. Her voice provides a deeply personal perspective on events that are often described from a more heroic or political viewpoint in classical tellings of the *Ramayana*.

The novel begins with Sita living in the hermitage of the sage Valmiki after her banishment from Ayodhya. At this point in her life, she is raising her twin sons, Lava and Kusha. As she reflects on her past, she decides to record her story for her children so that they may understand the truth about their parents. This framing device gives the narrative a reflective and introspective quality. The story unfolds as a memoir in which Sita looks back on her life with both emotional clarity and philosophical insight. The act of storytelling becomes an assertion of identity and a reclaiming of historical memory.

### **Reimagining Sita: From Ideal Woman to Complex Individual**

Divakaruni's portrayal of Sita begins with her mysterious birth from the earth, a traditional element of the epic. However, the novel interprets this origin not merely as divine symbolism but as an indication of Sita's deep connection with nature and spiritual strength.

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Raised by King Janaka of Mithila, Sita grows up in an environment that encourages curiosity and intellectual exploration. She forms close relationships with her sister Urmila and other women in the palace, and she develops an interest in philosophy, governance, and spirituality. Through these early experiences, the novel establishes Sita as an independent thinker rather than a passive princess. Her childhood shapes her character and prepares her for the challenges she will face later in life.

### **Marriage and Romantic Love**

Sita's marriage to Rama is traditionally portrayed as a union of destiny and duty. In Divakaruni's retelling, however, the relationship is depicted with greater emotional nuance. The novel explores the gradual development of affection, admiration, and companionship between the two characters. While Sita deeply loves Rama, she is also aware of the limitations placed upon her as a royal woman. The expectations of the kingdom often conflict with her personal desires and emotional needs. Through this portrayal, the novel highlights the complex interplay between love and societal obligation.

### **Exile and Personal Transformation**

When Rama is exiled from Ayodhya due to palace intrigue, Sita insists on accompanying him to the forest. In many traditional versions of the epic, this decision is interpreted as an example of ideal wifely devotion. Divakaruni, however, reinterprets it as an act of conscious choice and personal agency. Sita refuses to remain in the palace because she believes that marriage should involve shared experiences and mutual support. By choosing exile, she asserts her independence and commitment to partnership.

### **The Forest as Symbolic Space**

The forest serves as one of the most important symbolic settings in the novel. It represents both danger and transformation. Away from the rigid structures of royal society, Sita encounters a world filled with spiritual lessons, unexpected friendships, and personal challenges. The forest allows her to develop resilience, resourcefulness, and self-awareness. It becomes a place where she confronts her fears and discovers inner strength.

### **Ravana and the Experience of Captivity**

Divakaruni portrays Ravana with greater psychological complexity than many traditional retellings. While he remains a powerful antagonist, the novel explores his intellectual arrogance, emotional conflicts, and obsession with Sita.

During her captivity in Lanka, Sita refuses to surrender her moral autonomy. Despite threats, temptations, and isolation, she maintains her dignity and inner strength. Her resistance becomes an act of psychological defiance rather than mere passive endurance. The Ashoka grove, where she is held captive, becomes a symbolic space where memory, faith, and self-respect sustain her through suffering.

### **The Agni Pariksha: Trial by Fire**

One of the most controversial episodes in the *Ramayana* is Sita's trial by fire, in which she must prove her purity after being rescued from Ravana. In traditional interpretations, this episode is often portrayed as a necessary test to restore social order. Divakaruni reinterprets this moment with emotional sensitivity and critical insight. Through Sita's internal monologue, readers experience the humiliation, anger, and heartbreak that accompany the public demand for proof of her virtue. The trial by fire becomes a powerful critique of patriarchal suspicion and societal expectations placed upon women. It reveals the injustice of a system that demands absolute purity from women while granting men unquestioned authority.

### **Motherhood and Final Exile**

After returning to Ayodhya, Sita's happiness is short-lived. Public gossip and political pressure lead to her banishment from the kingdom while she is pregnant. This episode highlights the conflict between royal duty and personal morality. In Valmiki's ashram, Sita raises her sons with compassion, wisdom, and courage. Motherhood becomes a source of strength and renewal. By educating Lava and Kusha about truth, justice, and empathy, she shapes the next generation's understanding of morality.

### **Feminist Interpretation and Gender Politics**

The act of narrating her own life allows Sita to reclaim control over her story. For centuries, her experiences have been interpreted by male storytellers. By giving her voice, the novel restores her subjectivity and dignity. The novel highlights the systemic inequalities embedded within royal and social institutions. Women are expected to maintain honor, obedience, and sacrifice, while their emotional suffering is often ignored. Divakaruni does not reject tradition entirely but encourages readers to reinterpret it through empathy and fairness.

### **Major Themes**

**Love and Sacrifice:** Love in the novel is portrayed as both fulfilling and painful. Sita's devotion to Rama coexists with moments of disappointment and emotional conflict.

**Duty versus Identity:** Sita repeatedly confronts the tension between fulfilling her responsibilities and preserving her sense of self.

**Resilience and Inner Strength:** Despite numerous hardships, Sita remains emotionally resilient and spiritually strong.

**Language and Literary Style:** Divakaruni's prose is lyrical and evocative, blending poetic imagery with psychological realism. Natural elements such as forests, rivers, and earth symbolize Sita's connection to the elemental forces of life.

Symbolic motifs include:

- **Earth** – representing origin, strength, and refuge
- **Fire** – symbolizing purification and injustice
- **Forest** – representing transformation and freedom

**Cultural and Literary Significance**

*The Forest of Enchantments* contributes significantly to contemporary mythological fiction. By presenting Sita's voice, the novel encourages readers to reconsider traditional narratives and explore alternative interpretations. It also demonstrates how ancient myths can be reinterpreted to address modern concerns about gender equality, identity, and justice.

**Conclusion**

*The Forest of Enchantments* represents a powerful feminist reinterpretation of the *Ramayana*. Through Sita's voice, Chitra Banerjee Divakaruni transforms a traditionally silent figure into a thoughtful and resilient protagonist. The novel challenges patriarchal readings of epic tradition while preserving the emotional and spiritual depth of the original narrative. By reclaiming Sita's story, Divakaruni highlights the importance of memory, voice, and personal agency in shaping cultural history. The novel reminds readers that myths are not fixed narratives. They evolve with each generation's values, questions, and aspirations. In giving Sita the opportunity to speak, *The Forest of Enchantments* restores dignity to a character whose strength has often been misunderstood or overlooked.

**References**

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