

## **SUBVERSIVE SITA: REWRITING MYTH AND RECLAIMING AGENCY THROUGH THIRD-WAVE FEMINIST LENS IN *SITA SINGS THE BLUES***

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### **ABSTRACT**

*Nina Paley's Sita Sings the Blues (2008) serves as a radical feminist reimagining of the Hindu epic Ramayana, offering a powerful critique of patriarchal myth-making through the lens of third-wave feminism. By juxtaposing ancient narrative with modern storytelling techniques, interweaving personal and mythic tales, and utilizing the emotive voice of 1920s jazz singer Annette Hanshaw, Paley reconstructs the figure of Sita from a passive, obedient wife into a symbol of resilience, agency, and ironic self-awareness. This paper examines how Sita Sings the Blues employs feminist revisionism to subvert dominant mythological paradigms, particularly through narrative fragmentation, visual satire, and intersectional perspectives. The analysis positions the film as a postmodern feminist intervention that not only critiques gender norms but also raises questions about authorship, cultural identity, and the reclamation of historical female voices in a digital age.*

**KEYWORDS:** *Sita, Ramayana, Feminist Revisionism, Third-Wave Feminism, Nina Paley, Animation, Mythology, Gender, Postmodernism, Cultural Critique etc.*

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