

(Re)Visiting the Traumatized Indian Matriarch Through Contemporary Retellings: A Psycho-Cultural Exploration

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Abstract

The *Mahabharata* (composed in Sanskrit sometime between 400 BC and 400 AD), is one of the two major Sanskrit epics of ancient India. It has been used as a source of inspiration for various literary, artistic, and cultural expressions, and its themes and characters have been reinterpreted to reflect contemporary political and social concerns. This has led to the creation of new interpretations and revisions of the epic, which have challenged traditional narratives and added new perspectives to the epic's cultural significance. Focusing on Kavita Kané's *The Fisher Queen's Dynasty*, the paper suggests that the trauma experienced by Satyawati in her infancy shaped her character and her actions as the Queen of Hastinapur. The author analyses the influence of trauma in her life and how it led to her determination to re-establish a powerful clan. The author's perspective offers a unique interpretation of Satyawati's character and highlights the importance of considering the impact of traumatic experiences on an individual's life and behaviour. The protagonist's abandonment by her father was a traumatic event that influenced her emotional fabric and perception of the world. She was constantly haunted by a past that fuelled her insecurities and anxieties. The paper analyses this modern narrative representation of female desire for power and autonomy (which is repressed by the patriarchy) and how this desire can originate in past traumatic experiences.

Keywords: abandonment, *Mahabharata*, memory, Satyawati, trauma

Because of its universal themes of morality, ethics, justice and power, the *Mahabharata* is a classic work that never seems to lose its contemporary relevance. It is also a source of Hindu mythology and an important part of India's cultural heritage; its stories, characters, and teachings endure as inspiration for works of literature, art, and philosophy. The *Mahabharata* significantly has impacted Indian revisionist mythmaking, its story reinterpreted to reflect contemporary political and social concerns. These revisionist efforts have served to challenge traditional interpretations and add new perspectives to the epic's cultural significance. These revisions work to portray women as complex and multi-dimensional characters rather than stereotypical or one-dimensional figures. This allows for a deeper analysis of the various predicaments faced by women throughout their lives, including issues related to gender roles, sexuality, power dynamics, and societal expectations. By retelling myths from a feminist perspective, these stories can challenge traditional gender norms and bring attention to the struggles faced by women past and present.

Kavita Kané is an Indian author known for her works in revisionist mythmaking, particularly in the realm of Indian mythology. She retells and reimagines classic Indian myths and legends, particularly those featuring female characters, from a feminist perspective. Kané's works challenge traditional patriarchal interpretations of these stories and offer fresh, nuanced versions that give agency to women characters and highlight the predicaments they face. By doing so, she has made a significant contribution to the revisionist mythmaking canon, bringing attention to the experiences and perspectives of women in Indian mythology. Her novel *Fisher Queen's Dynasty* (2017) is a retelling of a portion of the *Mahabharata* from the perspective of Satyawati, the fisherwoman-queen. The novel focuses on the story of Satyawati and her family, exploring themes of power, loyalty, love, and the complexities of relationships in ancient India. As sketched by Kané, Satyawati is a woman who must navigate the challenges of being a fisherwoman, a mother and a queen while dealing with issues of identity, power, and legacy. The text explores the inner workings of Satyawati's mind, revealing her fears, insecurities, and ambitions as she rises to become the powerful queen of Hastinapur. Through Satyawati's journey, Kané delves into themes of identity, gender and power, showcasing the character's growth and transformation as she evolves from a fisherwoman to a confident and assertive ruler. This paper attempts to perceive the life, actions, desires, and motives of Satyawati in terms of the trauma she bore from her infancy. It analyses the impact of trauma in Satyawati's character development, and how she steers her life as a queen by re-establishing a powerful clan.

Traumatic Impact on Personality Development

The word 'trauma' has its roots in the Greek word *traumatikos*, which means a severe physical injury. However, eventually, the word meaning evolved to conceptualise emotional injury. It refers to the psychological wound caused by a traumatic event in an individual's life. Trauma is a term used to describe a severe and disruptive experience that has a profound impact on a person's emotional well-being and their perception of the world around them. It can lead to feelings of distress and psychological distress, and it can also affect an individual's ability to function normally (Trauma Studies, 2018). The author portrays Queen Satyawati as a strong

woman despite all the traumatic events she had to undergo since birth. It is significant that the illustrious Kuru clan once teetered on the precipice of extinction, necessitating the infusion of a fisherwoman's lineage and diplomatic prowess to avert its irreversible demise. Subsequently, she ascended to the position of the Kuru clan's venerable matriarch. Nonetheless, the life of this fisherwoman turned queen was fraught with traumas whose importance have not been explored; what is salient in analyses of her character is the criticism of her ambition and unscrupulous ways of achieving everything she wants.

Childhood trauma refers to a traumatic experience that occurs in childhood, typically defined as age 0 to 18. It is often characterized by events that are frightening, dangerous, violent, or life-threatening, and can have a lasting impact on a child's emotional and psychological well-being. Childhood trauma can include events such as physical or sexual abuse, neglect, exposure to domestic violence, or natural disasters (What Is Child Trauma?, n.d.). The events that occur in childhood and induce trauma in children are called "abuse" events. And they can happen in different forms like physical abuse, sexual abuse, psychological abuse and neglect. Psychological abuse is a form of childhood trauma that refers to a range of non-physical actions that harm a child's emotional and psychological well-being. It can include actions such as threats, berating, disparagement, confinement, physical humiliations, and coercing the child to harm themselves. Psychological abuse can have a lasting impact on a child's mental health and can lead to long-term emotional distress. (ISTSS - Childhood Trauma, n.d.)

The life of Satyawati, the Kuru Matriarch, evolved from a traumatic childhood to power-seeking adolescence and adulthood to retirement or renouncement. She was a victim of early childhood trauma. She was born a princess, the offspring of the union between King Uparichar Vasu and the fisherwoman Adrika, the sister of a ferryman named Dasharaj. Satyawati was a twin: Adrika gave birth to a boy and a girl. Of the twins, the King accepted the boy as his son, but he did not accept the girl as his daughter. Satyawati was abandoned by her biological father. The king was childless and was in need of an heir. When Satyawati asks her foster father why she was denied her right, he says "Because you are a girl. Kings need princes, not princesses! If it had been up to him, he would have probably drowned you in the river" (Kané, 2017). This reminds the reader of the gender stereotypes and discrimination that prevailed in ancient society, biases whose impact can be severe. Her traumatic encounters and experiences have shaped her different phases of life, the decisions she took, and how her life strategies were formulated.

Infliction of the Early-Childhood Trauma

Research shows that trauma that occurs in early childhood can have a lasting impact on an individual (Ringel & Brandell, 2012). The theory of attachment, developed by psychologist John Bowlby, is a framework for understanding the importance of close emotional relationships in human development, particularly during childhood. The theory posits that children have an innate need for attachment and security, and that the quality of the attachment relationships they form with their primary caregivers has a profound impact on their emotional and psychological well-being. Bowlby's theory also explains how children react to separation and loss, and how their experiences in early childhood can shape their later relationships and

emotional regulation. Bowlby's attachment theory was influenced by René Spitz's observations of "abandoned babies in hospitals". It was found that, along with the obvious elements of food and shelter, babies need love and nurturing to thrive. Bowlby also recognized that "young children had a profound emotional need for their mothers (or caregivers) and that separation and loss sustained a profound impact on their developmental experiences" (Ringel & Brandell, 2012).

Her father abandoned Satyavati, and she lost her mother immediately after her birth. This should have caused a profound impact on her. "When a caregiver dies, this is universally experienced as abandonment by infants and young children and may lead to the loss of both physical and emotional security". (Ringel & Brandell, 2012) Children who experience early childhood trauma may develop "internal representations of being bad, incompetent, and unworthy or beliefs in a threatening world and dangerous others" (Ringel & Brandell, 2012). Thus, Satyavati was always angry and insecure. "The street was littered with trash and fish scales, groups of men stood around street corners eyeing her as she walked towards the house. Loafers, her lips curling in contempt, they are sick, seedy looking bunch- dirty, tired and angry. Like me" (Kané, 2017).

Despite being the daughter of a fisherman chieftain, she felt unsafe and anxious about her survival in a threatening world. On one occasion after being physically searched by the kings' men, she thinks,

if they can suspect me of theft, then they can arrest me, strip me naked and search me, and then lead me through the streets with an escort of soldiers, cast me into a cold dark cell with mice and woodlice, exactly like the dungeons in which dethroned kings are imprisoned. Who will stand up for me? My poor, old father will probably not have enough money to come and rescue me. If taken to the city, I will be absolutely alone, like a solitary, lost person in a desert, without friends or kin. They can do what they like with me..." (Kané, 2017)¹

Kali3 has been subjected to toxic stress ever since her royal father abandoned her and her mother died after giving birth to her and her brother. Toxic stress response is a condition that occurs when a child experiences chronic and severe adversity, such as physical or emotional abuse, neglect, exposure to violence, or family economic hardship, without adequate support from adults. This can result in the activation of the body's stress response systems for prolonged periods of time, which can have a negative impact on brain development and other bodily systems. Over time, toxic stress can increase the risk for stress-related health problems and

¹ Editor's note: Passage bears a striking resemblance to one in Anton Chekhov's story *An Upheaval*: "If they could suspect her of theft, then they might arrest her, strip her naked, and search her, then lead her through the street with an escort of soldiers, cast her into a cold, dark cell with mice and woodlice, exactly like the dungeon in which Princess Tarakanov was imprisoned. Who would stand up for her? Her parents lived far away in the provinces; they had not the money to come to her. In the capital she was as solitary as in a desert, without friends or kindred. They could do what they liked with her".

<https://americanliterature.com/author/anton-chekhov/short-story/an-upheaval>

cognitive impairment that can persist into adulthood. This highlights the importance of providing children with a supportive environment and access to appropriate resources to help them cope with adverse experiences. (Burke Harris, 2020)

Kali could not forgive her royal father, who abandoned her, because of who she was forced to live a pathetic life. She could not forgive her father, who chose a son over a daughter. Once, she tells her foster father, “I owe you my life. But I cannot forget that I was deprived of what I deserved.” (Kané, 2017) Though her maternal uncle became a foster father to her, their constant exposure to poverty added to her stressful life. Her old and powerless foster father was little help for her to overcome the hurdles of her life.

In *Studies on Hysteria* (1895), Freud and Breuer emphasise that

We may reverse the dictum “cessante causa cessat effectus” (when the cause ceases, the effect ceases) and conclude from these observations that the determining process (that is, the recollection of it) continues to operate for years—not indirectly, through a chain of intermediate causal links, but as a directly releasing cause—just as psychical pain that is remembered in waking consciousness still provokes a lachrymal secretion long after the event. Hysterics suffer mainly from reminiscences”. (Breuer and Freud, 1895)

An event may not have been particularly distressing when it initially occurred, but its impact can become traumatic in the future through repeated recall and reliving of the event in one’s memory (“Trauma Studies,” 2018). Likewise, Satyavati is a character who has undergone constant discrimination. Her father did not accept her, and she only lived due to her maternal uncle’s generosity. Her biological father denied her the right to live a royal life because she was a girl, and she led a turbulent life as a fisherwoman. She was also subjected to class discrimination despite having a royal birth. “The weight of what had happened with her stayed with her continuously. She felt wronged, and the need to earn her birthright back burned strong within her” (Kané, 2017). She was severely traumatised by the shame and stigma projected on her, constantly reminding her of her father’s abandonment. She was forced to live among the tribes and suffer oppression and discrimination.

She always knew about her biological father and his power, and she often envied her brother, who had the exact birth as hers but had a high status merely because he was a son. She says, “I cannot expose the baby to shame and stigma or be termed a bastard. That is the least I can do as his mother”. She was never freed from her past. She has recurring thoughts of her parents, to the extent that when she gave birth to her and Rishi Parashar’s son, she could not stop thinking about why her own father “had given her away so easily? (Kané, 2017)

An anxious Satyavati asks her father, “Will my son face the same humiliation and rejection? For what Parashar did to me? Will my past haunt my future? Will my son hate me as I hate my father?” (Kané, 2017)

Every thought led her to her royal father's abandonment and her subjection to unimaginable humiliation. These are "pathogenic reminiscences" the process whereby memory not only inflicts psychological pain but also assigns value to a previously repressed experience in the unconscious. This traumatic remembering is termed "pathogenic reminiscences" for the pathologic symptoms the memory causes (Breuer and Freud, 1895).

Proliferation of Traumatic Traits

Memories are dynamic. As both survival and self-representations are among the attributed functions of memory, it is not surprising that, during the act of retrieval, people might reshape and reconstruct the past to support current aspects of the self and match future goals that are coherent with one's goals, self-image and system of beliefs (Markowitsch & Staniloiu, 2011). The trauma from which she had been suffering made her ambitious. Her ambitious nature became associated with her identity. All Satyavati wanted in her life was power and status to rule. That was her response to her trauma.

The following instance marks the beginning of Satyavati's ambitious personality –

He will be our child, Matsyagandha. He will be so exceptional that no one will dare call him illegitimate,' he said cryptically. 'You are an extraordinary girl yourself. You can never be bound by conventions or be tied down by others. You were born to rule, princess!'

She stiffened pleasurably against him, aroused not by desire but by ambition. Born to rule, she murmured to herself". (Kané, 2017)

After her episode with Rishi Parashar, Satyavati's life was steered by her ambitious nature, and she keenly caught hold of all the opportunities that came her way. She believed her bare hands to be her "sole fortune" (Kané, 2017). Additionally, her ambition and lust for power made her seduce King Shantanu. "She would not allow ambition to be a dirty word. It would cleanse her, empower her and be the cause of her rebirth. She was sick of poverty... she wanted wealth, which was power. She wanted power too". (Kané, 2017)

However, fate was not done testing her. She became a widow at a very young age and lost two sons whom she had had with King Shantanu. For some time, the throne remained heirless. Nevertheless, she didn't want the fruit of her ambition to perish with her. She tried to secure her throne and continue her lineage by relying on the niyoga tradition. She initially requests Bhishma to break his vow, which he turns down. She pleads with him, "As their brother-in-law, you have a right of niyog over them. Break your vow and marry your brother's wives!" (Kané, 2017) Finally, she approaches her firstborn, Ved Vyas, who agrees to practice niyoga with his half-brother's widows. When Satyavati tells Bhishma about her episode with Rishi Parashar and the child she bore from him, Bhishma is unable to hide his disbelief. However, later, Bhishma understands the complexity of her character.

He understood and believed her - he saw that from her sudden pallor and from the way her hands lay loosely in her lap. In one instant, all that had happened of late flashed through his mind. He reflected, and with pitiless clarity, he saw the whole truth – her abandoned child; her quest for prestige through power; her fear of losing it all; her drive and determination stemming from her basic instinct for self-preservation. Her zeal for heirs for her dynasty was not about ambition; she was beyond that. (Kané, 2017)

Trauma and its Transhistorical Potential

The transhistorical potential of trauma refers to the idea that traumatic experiences from a cultural group's historical past can continue to shape the emotional and psychological landscape of individuals who belong to that same cultural group. This means that the effects of past traumatic events can persist across generations and be passed down through cultural traditions, beliefs, and practices (Trauma Studies, 2018). This way, trauma gets transmitted across time. Trauma inherited from generation to generation is called "cultural trauma". Cultural trauma refers to the idea that traumatic events can have a profound and lasting impact on the collective identity and consciousness of a cultural group. Cultural trauma occurs when a group of people experiences a traumatic event that leaves a mark on their collective memory and changes their future identity in significant and permanent ways (Alexander, 2004). In the text, there is more than one reference to women who have been sexually exploited by powerful men. The sexual exploitation of women forms a collective trauma, where men become the perpetrators and women become the victims. The exploitation of the powerless by the powerful has been a common scenario in a patriarchal society. The depiction of sexual violence against women in Greek mythology is a recurring theme and highlights the historical normalization and justification of such acts. Greek mythology portrays several stories in which women are raped or sexually violated by male gods, such as Zeus and Poseidon. Medusa was raped by Poseidon and was subsequently also punished for being raped in Athena's temple. In these instances, women were just bodies to unleash men's sexual needs and fantasies. and these incidents of exploitation of the "weaker" sex by men cause trauma in the psyche of the next generation of women. Satyavati is also constantly alert during her encounters with Parashar and King Shantanu. Her thoughts kept going back to what had happened to Shakuntala and Adrika (Kané, 2017). Examining these incidents from Hindu myths, it is evident that the exploited women mostly belonged to the less privileged class.

To illustrate the concept, a further example of the story of Shakuntala is considered here. Shakuntala, the child born after the plotted union of Sage Vishwamitra and the celestial nymph Menaka, was a forest maid brought up by Sage Kanva after her mother abandoned her on the forest floor. She was seduced by King Dushyant, who was spellbound by her flawless beauty and doe-like innocence. The King makes love to her after a Gandharva marriage (method of marriage where the girl selects her own husband). King Dushyanta leaves for his kingdom, promising that he will return when her father, Sage Kanva, comes back to his ashram and will also ask for her hand in marriage. However, to her horror, the King does not return, and she eventually finds herself out with a child. After the birth of their son, when Shakuntala goes to King Dushyant's court in search of her husband, she is spurned by the King.

Similarly, the story of Adrika, Satyavati's mother, also involves a King's union and an ordinary woman. The famous story of the dubious birth of Satyavati is

King Vasu, while hunting, sorely missed his beautiful queen, Girika, and while dreaming about her, was so aroused that he spilled his seed he wrapped it in a leaf and gave it to a hawk to carry it to his wife. Instead, the hawk was attacked by another hawk, and the semen fell into a river to be swallowed by a fish named Adrika, who was a cursed apsara. After ten months, a fisherman caught the fish and killed it, and when he cut it open, he saw two babies, one male and one female, inside the fish. He gave the babies rightfully to the King. The boy child grew up to become a famous Matsya king, and the daughter was suitably named Matsyagandha and was destined to be brought up by the childless fisherman. As for their fish-mother, Adrika, she was freed of the curse and went back to Heaven. (Kan , 2017)

The story of King Vasu spilling his seed while dreaming about his wife in the forest and "its consumption by a fish is perhaps an elaborate tale to cover a king's indiscretion with a fisherwoman" (Pattanaik, 2010). Kan  has a novel version of the story, which resonates with Pattanaik's analysis of the episode. She writes that Adrika was Dasharaj's sister (Satyavati's foster father). After learning the miserable truth about her birth, Satyavati asks her foster father, "He (King Vasu) didn't marry her. She was what – a passionate moment?" (Kan , 2017), to which Dasharaj responds, "yes, she was. But she was a fool to hope that a married king would marry her.... He accepted the son... but he refused to keep you..." (Kan , 2017)

The humiliation a woman faces in such a situation can be traumatising. This trauma can have the potential to span across generations. Satyavati is constantly reminded of these episodes of pleasure and powerful men's consequential abandonment of women. The fear that she also might become one of those women was consistent in her mind, influencing her thoughts, choices, decisions and desires. Despite her strong ambition, she was subjected to this fear of being a mere plaything in the hands of men. When Parashar makes advances towards her, she stops him and voices out her genuine concerns blended with the art of seduction: "'You won't marry me, since you are a wandering mendicant', she persisted. 'So how do I go back to the world I come from? And what if I have a child from you?' she questioned shrewdly, thinking again of Menaka and Shakuntala. 'Who will marry me?'" (Kan , 2017).

After receiving the boon from rishi Parashar, Satyavati transformed from a "young woman and innocent girl to a woman who was aware of her sexuality and her power over men" (Kan , 2017). "Kali found that she was rediscovering herself, unrepentant and unapologetic about her deeds and decisions. Desire did not shame her, nor did lust overawe her" (Kan , 2017). She realized her value as a person in society:

She found herself involved in matters of the village, be it resolving domestic fight or mending of the fallen school roof, or demanding a fairer share in the fish market from

the bigger merchants. She was the voice of the poor and the wretched, a leader most were wary of; even the soldiers dared not intimidate her anymore. (Kané, 2017)

She was empowered and confident to realise her ambition, vowing that she “will not be a wretched victim like her (Adrika)” (Kané, 2017). She also promises to be responsible for her happiness and future. After giving birth to her son, who was to become a great scholar later, she feels a “cold fury grip her”. She fears that she too will “continue living in these stinking lanes, in this derelict house? Or would she be married off to some village boy, or a young fisherman, to live in inconspicuousness?” (Kané, 2017). She decides she will not be exploited ever again:

She would not allow herself to be used, never again, she promised herself fiercely. Parashar, in his moment of passion, had been as mindless as King Vasu. If one had been a man of power, the other had been a person of knowledge – privileged and powerful-imposing on the weak and vulnerable. But she was neither weak nor vulnerable now. (Kané, 2017)

In all these stories of fleeting feelings of Kings for the maidens they come across during their haunts and leisure walks, there is the exploitation of the vulnerable.

Kimberlé Crenshaw, an American law professor, coined the term Feminist Intersectionality, explaining it as a “prism for seeing the way in which various forms of inequality often operate together and exacerbate each other. An intersectional approach shows how people’s social identities can overlap, creating compounding experiences of discrimination (Carastathis, 2016). For instance, though Satyavati was of partial royal birth, she was brought up as a fisherwoman. She was a vulnerable person in the hierarchal society. She belonged to the lower class, was of the “weaker” sex, and was financially poor. All these contributed to her vulnerabilities. Had Satyavati been a princess or a noble-born woman, she would not have had to make sexual favours to a strange sage or seduce a King to receive a secure and respected place in society.

The very introduction of Satyavati in the text starts with her being mistreated by the kingsmen.

She [Satyavati] had sat down on the rock, burying her face in her hands, her slim body shuddering with silent cries. Never in my life I have been so deeply insulted.... I, well educated, refined, daughter of a fisherman-chieftain, suspected of theft by the kingsmen, she thought. They had ransacked and rummaged through the boat she ferried across the river every day. She had been searched like a common street-walker. (Kané, 2017)

After the unfortunate incident with the kingsmen, she “shuddered at the thought of going near her boat again to work” (Kané, 2017). She had to endure these insults and suffer exploitation, firstly because she was a woman, and secondly because she belonged to the lower class of society. Even after her marriage to King Shantanu, after becoming his queen, Satyavati was at

the receiving end of the verbal abuses and gestures tinted with bigotry and prejudice inside the palace. She was addressed as Queen “Daseyi”, which meant “one of the dasa – slave, or at the most polite, an aboriginal woman” (Kané, 2017). The one who was first to address Satyavati as Queen Daseyi was an abandoned daughter herself. However, her privileged life came from the cast she was born into and the social status she was brought up in. “She (Kripa) and her twin brother, Kripa, had been adopted by his (Devavrath’s) father when he had found them as babies, abandoned in the woods” (Kané, 2017).

The insults and taunting projected against Satyavati inside the palace were many. Everyone addressed her as Queen Daseyi, “reminding her of who she was in the palace” (Kané, 2017). These kinds of trauma developed in the minds of specific communities of people have transhistorical potential and affect the upcoming generations as well.

Drawing from Freudian theories associated with Trauma, Cathy Caruth argues that “trauma is not locatable in the simple violent or original event in the individual’s past” but identified only in “the way it is precisely not known in the first instance – returns to haunt the survivor later on” (Caruth, 1996). Haunted by her trauma of abandonment which was exacerbated by the constant class struggles she experienced, Satyavati desired to secure the lives and rights of her offspring. This strong desire controlled her actions. She cleverly makes demands that would be in favour of herself and her offspring before she agrees to get married to King Shantanu. She ensures that her children become heirs to the throne so that, unlike her, they can lead a secure life free of humiliation and suffering. She “wrested the throne” from Bhishma and “grabbed it for herself and her future children” (Kané, 2017).

The Clan Resurrection – The Farsighted Victor

Understanding the struggles she has to face in a class-conscious society, she develops a pragmatic self. After the death of her son, Vichitravirya, she is hungry for heirs. She was aware of all the eyes that were lusting for her power. She shrewdly controls the situation in such a way that she not only preserves the throne but also ensures that her blood flows through the royal lineage. She was not someone who harboured feelings of love, attachment and longing. Right from her encounter with Rishi Parashar to her carefully planned seduction of King Shantanu and later the critical execution of Niyoga. She re-established a clan that stemmed out of her crisis-management skills.

Sorrows forever invaded Queen Satyavati’s life. Nevertheless, she diminished the sufferings given by her life and changed the course of events with her diplomacy to prevent them from sinking into the chaos caused by sorrows which were often the consequences of her own choices and decisions. Satyavati is one of the strong women from the Hindu epics who lived unbound to the conventionalities of the age. “...she had won, going straight into the battlefield but not shedding a drop of blood” (Kané, 2017).

Conclusion

Ambition, far-sightedness and determination are believed to be the traits found in men; therefore, when a woman in an epic possesses these traits, she is considered villainous rather than heroic. This is possibly why Queen Satyawati did not receive the recognition and honour she deserved. The matriarch of the Kuru clan had the intellect and diplomacy of a king. Her deeds and actions were worthy of praise. Yet, as of today little exploration has been done to find the meaning behind the motives of the fisher queen.

She never surrendered to the men in her life and did not conform to societal rules; she was self-righteous and the owner of a powerful mind. She gained all these qualities from her traumatic past. She chose not to sulk over her difficult birth and consequent life. She was never a victim to her senses. She embraced her trauma instead, extracted everything she wanted from it, and strived. It resulted in both the death and resurrection of a clan.

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