

An Analysis of the Feminine Psyche: How Chauvinism Triggered the Chain of Destruction in Sharath Komarraju's *The Queens of Hastinapur*.

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Abstract

This novel by Sharath Komarraju prioritizes the chronicles of eminent women who are responsible for the reversal of direction historically. "They claim to know her because she is unknowable. They see her form because she is formless. They speak on her behalf because she never utters a word". Ganga formulates the narrative within her chronicles of the three Queens of Hastinapur, including Gandhari, Pritha or Kunti, and Madri. Present-day cultural feminists surmise that the conventional realm of women renders the kernel of the enunciation of a benignant worldview, in which one can steer clear of the baleful masculine suasions that restrain universally. Modern cultural feminists, therefore, reckon the political significance of women perchance ensued from orthodox women's lifestyle and extended to the universal dominion.

Gandhari, Pritha, and Madri's pretensions and confrontations, though justified individually, engendered an Epic War of devastation, though victorious remains vanquished. Neither Gandhari's projection (for Bhishma's iniquitous to her) nor Pritha's/Kunti's alienation (ignored by her husband in favor of his second queen) and Madri's acerbity (becomes enmeshed in the politics of power) even though rationalized from their perspective favored in averting Epic War rather sowed the seeds for Epic War the next generation reaped the rotten fruits of (Epic War) devastation. The author leaves it in the hands of readers to understand the painful stories of these women who unknowingly "sealed" the fates and destinies of their children. This paper describes the significance of feminism from the psychological standpoint and autonomy by observing and assimilating the epic women characters as exemplars and spotlighting the karmic retaliation for the actions of the invincible against the princesses (women) of minor kingdoms for their political paramourcy. Simultaneously, the paper manages to highlight why feminism is important in an individual's life, why individuals, especially women, should act autonomously, what will happen if a woman's existence is impeded, and how it is connected to Karma.

Keywords: Queen Mother, Devastation, Bhishma, alienation, manipulation, deviltries, Karma.

Introduction

The Queens of Hastinapur is the third book in the series "Suspire into the Quietude of the *Mahabharata*". The Hastinapur series is not a mere retelling of the Mahabharata but rather a manifestation of the voiceless voice in the epic. The *Mahabharata* is the 'tale of pauses', long hauls of negligence accentuating the ebullition of profound drama. This article, on *The Queens of Hastinapur* in the Hastinapur series, explores the pauses and saga of Gandhari, Pritha/Kunti, and Madri, which have never been narrated.

Sharath Komarraju's *The Queens of Hastinapur* is a tale that brings out the voice of the voiceless, perplexed, and strenuous lives in the Mahabharata times. The primordial epic is an androcentric tale of warfare wherein the reveries, aspirations, supremacies, and vanquishes are narrated. From the lens of men in their vocalization, stories of women are accentuated. This book is thoroughly a cornerstone of paramount narratives of women who played a major role in revamping history. Two celestial women were included among others, one is Ganga and the other is her foster daughter, Jahnvi. The pre-war phases commence in the voice of the Goddess of the River Ganga. The narratives of the three paramount Queens of Hastinapur: Gandhari, Pritha, or Kunti, and Madri are formulated within her narrative.

Delineation of Demoiselle

The portrayal of women in this novel is not passionate but characterized by frailties, ambitions, and fears. Gandhari, the Princess of Gandhara, was manipulated by Bhishma through the force majeure of their powerful kingdom, which sowed seeds of resentment within her. The author rightly emphasizes the status of kings through their formidable strength. However, the status of the Queen as the authoritative Queen Mother was solely based on the first heir to the throne, whether it was the King's primary wife or other younger queens. The power and status of women are prioritized by mothering the first child for the throne, which sustains the king's love for that queen. Komarraju highlights how the difficult circumstances faced by women and queens, specifically, constrain them to their darker deeds. Their depravity, then, does not appear gratuitous. At the same time, one should remember Florence Marryat's phrase, 'a woman against a woman, which implies that a woman is the worst enemy of a woman, is an often-criticized perennial in the social trope.' In that stance, Bhishma was criticized for his minacious action against the Gandhara Raj, but the readers overlooked the person (a woman) behind the action. Bhishma executes only action, who can be seen as a mere puppet, and the puppeteer was none other than Satyawati. For the benefit of the Hastinapur Empire, she has exploited the lives of many Princesses, and she was no less cruel than the Emperor Jarasandha. Wollstonecraft is au fait that women should nurture their pulchritude and discernment at the expense of their intellects because economically manifesting themselves is their sole option and attaining a maneuver of power by enchanting a husband. To elevate themselves in the world, they must espouse preferably, and to this intent their aeon is relinquished, and their jane oft legally prostituted or perverted. "Pleasure is a métier of women's life, to perpetuate their puissance, relinquished the intrinsic rights which the exercise of vindication might have contrived them, and have preferred to be an ephemeral Queens than endeavor to attain subdue hedonism that emerges from equality". In literature, the psyche denotes the soul or pneuma, while psychology contemplates it extensively. Psychology denotes the functioning of the mind as the center of thought, emotion, or feeling, and behavior. Consciously or unconsciously adapting or mediating the responses of the body to the societal and physical milieu. Feminist Psyche can be better defined as the most contentious facet of feminist literature. Psyche has divergent modes. A wonted veer moves through feminist groups that machismo enfeeble the psyche of women by imputing her with notions of patriarchy. Thus, a supplemental purposeful discipline for literary writings concentrates on the idea of psychic segmentation of the feeble sex rather than on the social oppression theme, which manifestly presumes a subordinate posit. The worst part is the psychotic disruption and the most inexorable facet of female subjectivity. The repression of women is only a significant actuality, emanating from an economic situation, in addition to a psychological phenomenon, in how men and women apprehend either.

In simple terms, both Satyawati and Bhishma succeeded in getting Gandhari's hand for the blind prince; however, at the same time, Satyawati, being a woman, overlooked her own thoughts as a woman, which is the main reason for the Empire's downfall. Like Satyawati, Gandhari is also a woman; she also has likes, dislikes, thoughts, emotions, and feelings. She was fundamentally a kind-hearted woman, which is different; it doesn't mean she can endure her emotional distress, disappointment, and psychological trauma. Gandhari, as a woman and a princess, has every right to expect an eligible prince as her life partner. But Bhishma and Satyawati's action doomed her family and life to mayhem. Though she accepts the blind prince as her life partner and compromises her desires for him, she blindfolds herself for him, does everything to satiate him, and, finally, she becomes 'for him' and completely loses her individuality and is outmanoeuvred into karmic distress.

How were Gandhari, Kunti, and Madri doomed to mayhem?

The actions of Satyawati and Bhishma were counteracted by nature in the form of heirs. In the forthcoming paragraphs, how the Princesses, the then Queens, were indoctrinated by patriarchal norms is explored. Here, the paper describes the consequences lying behind the compulsion and menacing a woman and her family into a relationship. All three women are fundamentally gentle and kind-hearted by nature. But impelling them into a relationship against their desires (in the case of Kunti and Madri, the issue is different) will depress the Empire's evolution because, as humans, they may cooperate the powerful ones' political intimidation, but, their pneuma remains in the same place (i.e., their expectations and longings about their life), it incessantly thinks, how their existence was exploited by the most powerful as a political strategy for their Empire's paramouncy. The most powerful for their political paramouncy exploited the princesses' *raison d'être*, which is connected to karma. As women, they are the originators of the next generation; they carry the foetus for ten months in their womb, and the foetus, along with food, absorbs all the qualities (both positive and negative) of the mother. Women can suppress their qualities for the sake of their family within themselves, but the foetus absorbs everything from its mother; in that case, the qualities are within their minds, but not abolished, which cannot be. In that sense, the foetus absorbs everything from its mother and comes to earth, which is nothing but nature's counteraction for the actions committed in the past by the most powerful in the form of karma. Here, the woman, who gave birth, will also have to encounter the miseries for her actions done for the sake of others or done on the insistence of others.

Feminism fundamentally insists on individuality and autonomous action, which is because individuals are responsible for their actions. Therefore, actions done for the sake of others will doom the individual's existence to desolation in the form of karma. In most cases, women are trapped in this karmic distress for their actions done for the sake of others. Here, in this novel, all three Queens are manipulated, and to compensate for that, for the sake of recognition, love, and concern of the King, they manipulate their family. They forgot to think about themselves and about the next generation. If they had self-concern rather than the rabbit race for the position of Queen Mother and throne, their sons unitedly would have evolved the Empire of Hastinapur. Feminist erudition endeavors to deconstruct the societal explication of gender and all the auxiliary cultural paradigms that sustain it. Feminist consciousness has indeed rendered a *nouvelle avidity* and zeal to literary studies. A sensibly novel perspicacity of women in literature and the oeuvres by women authors have divulged the preconceptions at work in the conventional perspective of literature hitherto predominated by a machismo stance. As a member of a gender-biased society, a woman's experiences in life emanate from her psyche. These mythical sagas delineate how women have been quelled in the forepast.

Manipulations of Queens for Power

Gandhari, the wife of blind King Dhritarashtra, has been portrayed as a manipulative Queen but her actions are justified since she has been maneuvered by Bhishma and her husband who yearns to sustain her status as the Queen mother through her next-generation masculinity through which her victimization can be revamped for which she competes covertly and overtly with the other two Queens of Pandu Pritha and Madri. Pritha who was ignored and feels estranged yearns to attain the status of Queen Mother since Madri who has adorable beauty and is a young girl who's just fifteen by then known for her innocence was favored by Pandu. But she is too entangled in the politics of power that becomes vicious and churlish.

Sealed Fate

The ambition and motifs of these three Queens, who yearned to the core to retain an authoritative status in the Kingdom, triggered events that indirectly led to an Epic War of dreadful loss, impelling Kings, Princes, and warriors anent glory, bloodshed, transgression, and purgation. This captivating, riveting retelling of the Mahabharata from the perspective of female characters whose voices and fates have been sealed by chauvinism greatly altered the destinies of the Kingdoms when these women pulled the strings silently. Bhishma's stratagem of paramouncy and his chauvinistic predominance towards other kingdoms and women damned the Kingdom of Hastinapur into havoc. His predominance can oppress other Kingdoms and their Princesses to abide by his order, but he cannot repress Nature Mother's scourge, which will revert to his action. Both the theories of feminism and karma insist on one conception: "let individuals live their lives irrespective of gender, because they are responsible for their actions. In that sense, in this world, no man has the right to suppress or repress women or other living beings for their egocentric benefits". Therefore, humanity should regard the Mahabharata as a cautionary narrative from a humanistic, feminist, ascetic, psychological, and ecological perspective for the progression.

Conclusion

Sharath Komarraju has narrated the feminine psyche with clarity, brevity, and transparency, devoid of jargon. Feminism is known for its autonomy of body, mind, and spirit. Feminists therefore seek to eradicate the rule of patriarchy and demand that exploitation and oppression be eliminated in the context of the family as well as in all other personal relationships to develop a healthy society. Feminism means disparate things to multitudinous people, ranging from a desiderate to metamorphose and confront the whole existing order of things to the desire to bring about a more balanced and saner equality between the sexes and accomplish an esteemed individual *carte blanche* for women with their instincts and characteristics intact. There is a reason behind this conception. From the materialistic standpoint, as an individual in society, the woman has all the privileges to live her life to the fullest according to her desires without any compromise. From the philosophical perspective, an individual is responsible for their actions, because for each and every action of an individual, the nature counteracts. From that standpoint, the actions of women committed for the sake of others or on the insistence of others made them victims in the hands of nature and destiny. If women act autonomously, not only will women, but also their families, flourish and prosper for many generations. Taking care of women during the nine months alone won't help the foetus's healthy development, both physically and psychologically, because children reflect both mother and father in the characteristics; in that sense, right from the birth girl child should be brought up in a healthy surrounding with all comforts and equality in all aspects; because, they carry the foetus for nine long months, so naturally the foetus will absorb both the positive and negative tensions of the mother along with the food. If a woman is free-spirited, educated, and an independent professional, her next generations will be naturally healthy in all aspects. The epic characters Satyawati, Gandhari, Kunti, and Madri can be taken as exemplars; if they were brought up in a healthy environment as princesses rather than as mere dolls by occupying their space of autonomy and making decisions for them without their consent, then these women would have been happy and prosperous, and naturally they would have made their decisions autonomously and their next generation would have been prosperous and thriving rather than encountering karmic devastation.

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