

## Framing the Inner Stature of the (S)heroes: Madhvi, Satyavati, Kunti

Anila A. Pillai\* 

Assistant Professor

R.V.Patel & V.L.Shah College of Commerce, Amroli,  
Affiliated to VNSGU, Surat.  
Gujarat, India.

### ABSTRACT

The essence of the modernistic awareness is located amply in the literature of the Indian universal mythical theme. Erudition of ancient texts like *Ramayana* and *Mahabharata*, not only is a source of popular culture but also detects concerns related to individuality and authority that have taken over subaltern probing. Patriarchic misogyny claims are elated while the paper attempts to look forward as Lisa Tuttle in her book *The Encyclopedia of Feminism* urges to look into “new questions for old texts,” prods over the role of women who are commonly considered as the weaker sex and submissive ones. A close analysis can impart a ray of understanding that amidst patriarchal society and regulations, the women in The *Mahabharata* did occupy prominence in terms of spirituality, salvation and sexuality that what the general assumptions would affirm. Focus is to reveal that women in the epic portray strong will power and ability to change the decisions made by men, thus playing a crucial role in hi(s)story. The present paper probes into a principal concern of the prominent women characters- Madhvi, Satyavati, Kunti along with a few connected instances of Gandhari and Draupadi; their relationship of their self, by their self and for their self.

**Keywords:** *Myth-Revisit, Re- Interpretation, Womanistic view, Self-Reflection /probe, Spirituality, Salvation, Sexuality.*

### Introduction

Hindu texts especially in the Vedic period considered SHE as Shakti. Her innateness was considered of high esteem. She is to be understood, revered and identified as the creator, sustainer and dissolver. Colonized impact, may it be by the inhabitants or outsiders, brought variance in understanding and, in a way, deteriorated the balance which the ancient culture portrayed in terms of gender roles. Mythic tales when probed, gives ample insight towards way of living. When the focus is laid on the idea and concept behind the tales, we come across

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\* Authors: Anila A. Pillai

E-mail: [anila.amrolicollege@gmail.com](mailto:anila.amrolicollege@gmail.com)

<https://orcid.org/0000-0001-7096-8015>

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various essential messages that our ancestors wanted to convey, using the allusion clad in story-telling technique.

In addition, when we talk about Indian narratives, we need to imbibe that the oral tradition was rich and spreading much before the written form. Thus, it is not surprising to have many versions and interpretations of Mahabharata and Ramayana. The texts, when considered aloof from their sacred quality, aid to clarity and variety in perception, which broaden our outlook towards the culture, society and life. The main focal here lies on the stories that can be re-interpreted to comprehend on the choice women in that era did hold, in decision-making for themselves with strong determination and high spirit to alter the course of action.

The mythic tales have stories within the stories full of insights. Aloof from considering Mahabharata and Ramayana as epic or historic, the paper considers it as a narrative full of mythic tales. The work has said to be moulded several times in various languages with various alterations in the storyline and characters. The scholastic work, *Mahabharata: Spiritual and Symbolic Significance*, observes:

Almost all sectors of life are, at least subconsciously enriched by the numerous revelations and strains of practical wisdom enshrined in the different textual versions of the Mahabharata....The filters of mythical constructs [mithaka] help dilute the rigid dichotomy between eternal truth [sataya] and judgmental objectivity [tathya]; enabling insights into the nuances of contemporary human existence (M.M.Gehlot 54).

From the [500 B.C] believed date of the work to the latest [21st century] re-visiting of the text in the form of Mytho-fiction, the mythic tales has interpolated indispensable reservoir of knowledge to live and lead.

Glimpse to Myth in itself is mythical. The very term has been going through a plethora of implication and interpretation with each passing age in no matter whichever discipline. Life can only be understood backwards; but it must be lived forward goes the proverb, which amplifies the study of myth since it can be distorted or factual account of actual or intuitive occurrence. Nevertheless, the impact that Myth has on the human mind is par beyond our control. The tales bind with culture in such a way that one tends to abide by certain scriptures or even by claims that have emerged by long-heard sayings or narratives.

“Plato viewed myths are meant... to make philosophy more accessible.... Myth inculcates belief” (Partenie, 2018). And the surprising fact is one can get ample to read on World myth and seldom do we find much path breaking with Indian Myth by Indian writers, no qualm

Indian mythology is the latest vogue. Which thus can be perceived as Indian mythology; the richest inheritance of India, one of the oldest hubs of heritage, is yet holding great scope to explore when it comes to inspiration with the Greek or Roman. There can be no one method to mythology that achieves anything resembling universal agreement among cultural scientists or observers. Regardless of the difficulties in reconciling myths to a specific chronology, they are regarded as connected to everyday aspects clubbed with traditional contents, no matter how misloaded or distorted the connotations might have emerged in due course of tellings and retellings (Graves, p. 11).

### **Mythic Tales and Its Inseparables**

Mythic tales has its profound root connected to human psyche. It teaches- values, culture and tradition, sometimes torments- dogmatism, stereotype and illiberalism; sometimes inspires and at times shatters, for transformation, diffusion- infusion makes the blend of myth with life ideal- though it can be claimed as a utopian concept.

Mythic tales are transfused in our primitive mind which can be said, influences to great extent our thinking and reasoning. Every society has myth rooted in its ancient tradition influencing decisions and dominating perceptions. The key essence is the ability of myth to get fused with all the aspects pertaining to human mind. The oral narrative was present before any literature, religion, philosophy or science. In various disciplines, myth embarks interest and lays visible essence especially in the principle of being; may it be the knowledge of origin, development belief, culture, people or material.

### **Indian Mythological Fiction and its Derivations**

What is found everywhere will be found here too, and what is to be not found in this book cannot be found anywhere else ...

The prime concern in this paper is on the ancient Indian monumental poetical text *The Mahabharata*. The grand epic can be probed in with a variety of combinations with context, language, social, political or emotional scrutiny. Every text has in itself various interpretations no matter in which language it has been translated. For, the content goes for bravura reading- rereading, telling- retelling, interpreting- reinterpreting. Readers gets illuminated and then self

transforms and kindles in the re-writing of mythical renderings in several ancient as well as modern authors in varied genre: fiction, short stories, plays, graphic novels etc.

Franz Boas puts in his work *Traditions of the Thompson River Indians of British Columbia*, the core concept of modernistic awareness can be found in abundance in Indian subcontinent literature. Nowadays, the destruction or reversing of an old world and the formation of a new one is a worldwide legendary motif. It appears that mythological planets were constructed just

to be broken, and that other worlds were constructed from the fragments (Boas, 1898 volume VI, p. 18). Retellings of the ancient narratives with varied views can be said to have emerged from the Sanskrit play, *Urubhanga or Urubhangam* by Bhasa in the 2 CE or 3CE. Later *Mrityunjaya* by Shivaji Sawant (Based on Karna), *Bhima Lone Warrior* - M T Vasudevan Nair (based on Bhima), Girish Karnad's *Yayati* a play derived from the epic, *Yajnaseni* by Pratibha Ray and *Palace of Illusion* by Chitra Banerjee (creative adaptation with retelling of Draupadi's life), *Ajaya* by Ananad Neelakantan (the story was told from Kaurava perspective) and many more. It is rightly said that the *Mahabharata*, the one who cannot understand the value and stature of one's soul, will miss the advent of events and the pinnacle of grandeur in the tragedy (Rajagopalachari, 2005). With the power of storytelling, mythical tales have reached modern artists only to reconstitutes a world through insights and experience that is available in the hands of cultural historic as well as psychologic factors to bring the chaotic realities to a more comprehensible reasoning.

### **Objective: Re- Vamping Women**

The paper attempts to view the great epic as an ode to women with subtlety, substance, tenderness, poise, intelligence, and the like essence. Wallace Douglas in his work *The Meanings of Myth in Modern Criticism* notes:

The word is protean, and its fate is procrustean, if an old-fashioned decorative mythological allusion is still permitted. But behind the many meanings lie the moral presuppositions that sanction some of the aesthetic values of modern critics, and an examination of the meanings and uses of the word "myth" may get at some of these presuppositions, which otherwise are lost in the brilliant linguistic and grammatical insights of modern criticism (Douglas, 1953).

Well aware is the fact that in the Patriarchal system, women are considered puppets in the hands of man, and timeline in *Mahabharata* reveals the same system, yet women in the epic portray strong will power and ability to change the decisions taken by men, thus playing crucial

role in hi(s)story. Women here were helpless in the hands of call it fate or system but cannot be regarded as weak, Patriarchal society cannot suppress her due for long, if so it will compensate.

Consequently, the role of female in the *Mahabharata* makes a thought-provoking study providing vision into their strengths and weaknesses that plays crucial parts in the course of events. Sainthood, Womanhood or manhood is about the personal realization of self as the one who considers oneself as indispensable existent part of been. To shell out; woman- the realization is not only necessary for woman in a personal level but for the society as well.

The present paper probes into a principal concern of the few prominent women characters- Madhavi, Satyavati and Kunti ; their relationship of the self, by the self and for the self. These powerful, multifaceted women characters with their charisma affected the course of events in major ways. For instance,

1. There was Madhavi perfunctorily mentioned in the epic; daughter of Yayati, who becomes the medium through which Galav fulfils a promise given to his guru Vishwamitra.
2. An ambitious but determined woman Satyavati who arranged the course of incidents according to her aspirations.
3. Kunti, the single mother who devoted her life for the her sons
4. Gandhari, who blind folded herself after being the wife of the blind Dhritarashtra, thus willingly surrendering her life as a queen.
5. And Panchali, the stunning queen and daughter of King Drupad, who was left no choice but to bind in an unusual marriage with five heroic Pandavas.

All these fierce women portrayed traits of spirituality in thought, salvation in action and clarity in perceiving the concept of sexuality. They depict utter clarity and confidence in their action and reactions taken out: of choice, by their will and for their self. The paper probes into the psyche of Madhavi, Satyavati and Kunti along with some allusions on Gandhari and Panchali.

### **Did Madhavi observe personal focus?**

Only the Udyog Parva in the Mahabharata speaks of Madhavi who is the descendant daughter of King Yayati, a woman of desirable beauty thrown into a situation, which is neither nobility nor meaning.

Story of Madhavi comes in the Udogparva of the *Mahabharata*. A devoted pupil of rishi Vishwamitra named Galava, who stood by the rishi in good times and bad. At the end of his tutelage, Vishwamitra asked Galava to leave without presenting *gurudakshina*, as he was very fond of him. However, Galava, being a strict adherent of dharma refused to give up and kept pestering his teacher, so at last Vishwamitra said, annoyed, “In that circumstance, get me eight hundred horses of the best breed,... and one side of their ear of a dark colour.” (Chaturvedi, p. 151) Therefore, Galava set about finding such horses for his guru. Galava, being a pauper, approached his friend, Garuda, and suggested to seek help from his King Yayati. King Yayati could offer no steeds to the young man but could also not let anyone go back from his court empty-handed. He gives his beautiful daughter Madhavi to Galava and says that any king will give him the desired horses in return for this girl.

With Madhavi, Galava goes to three different kings. First, the king Haryyaswa of Ayodhya asks the king to give him eight hundred white horses, with each horse having one black ear and make Madhavi his companion. The king thinks about the matter, and the epic describes that thinking about the birth of a son, king’s breath became long and hot. Probably, this was an attempt to camouflage the sexual excitement of the king. This becomes clear in the next few lines. The king acknowledges Madhavi’s visual appeal. He claims that the six sections of this female body that should be high, there are seven aspects that ought to be slender, three parts be deep whereas five parts be red; these descriptions he connects with Madhavi’s body definitely has a sexual overtone. He further says that this girl is accomplished in the art of music and is capable of giving birth to too many children. The royal one then is said to be as ‘Kamamohita’ (stricken by sexual desire). He says he has only two hundred of such horse. “Therefore Galava, I will keep her....one child.... Fulfill this wish of mine” (Chaturvedi, p. 154).

Now Galava is in a dilemma. Here Madhavi rescues him. This is a first and last time she speaks in the story. With an inner distance, untouched for she has seen this earlier with her father, speaks “every time after giving birth to a child, I would be virgin again....you will have eight hundred horses from four kings....I will have four sons” (Chaturvedi, p. 155). A son is born to Madhavi from the king, named Vasumanas, who later wrote the 10th mandala of the Rigveda..

Galava returns now and takes away Madhavi. He asks the king to keep the promised two hundred horses with the king and he will take them later. Now Galava and Madhavi go to king Divodasa of Kashi. The king also says that as he has only two hundred horses as required by

Galava, he will also produce only one son on Madhavi in return of those horses. The romance of the king and Madhavi is inscribed in the tale. They are compared to the divine couple like Narayana and Laxmi. A child is born to them named Pratardana, who was a famed warrior.

After this, Madhavi was taken to king Ushinara of Bhojnagar. She was left with the King again. The romance between two of them is described as they sported on the banks of rivers, streams and in forest. A son was born to Madhavi from this king, named Sivi or Sibi, who was a great rishi of dharma and law. After this, as usual, Galava took back Madhavi and went in search of the fourth suitors who could give him remaining two hundred horses. Galava goes to sage Vishwamitra and says that he had obtained six hundred horses as desired by the sage. He could not procure two hundred more and the sage may please take Madhavi in place of those two hundred remaining horses. The sage looks at the Madhavi and says, “Why didn’t you bring the girl to me in the very first instance?” (Chaturvedi, p. 160) He also says that he could have produced four sons on her.

Aftermath, the sage accepts Madhavi and produces one son, Ashtaka, who became famous for performing sacrifices and charity. The sage also accepts six hundred horses and freed Madhavi is restored to her father, Yayati. The father now, arranges a Swyamvara for Madhavi and it attracts lot of suitors. “But Madhavi tossed the garland in the air and declared that she was choosing Vana-Devata, the forest as her husband” (Chaturvedi, p. 160). Madhavi can be witnessed in the epic demeaned, as she is bartered for her physical attributes and progeneration to so-called men of nobility. What made her let been objectified? The epic and she herself seems silent on this.

Was Satyavati seeking the throne?

In the Amsavatarana parva of the Adi parva - *Mahabharatha*, the sagacious one, Vaisampayana describes to Janamejaya the tale of the beginning of the Kuru clan. He also narrates the story related to the birth of the Pandavas and the Kauravas. Incidentally, he touches the astounding narrative of the origin of Satyavati. Also, about how miraculously from being “Matsya Gandhi” she turned to “Yojana Gandhi”! Brought up by the chief of anglers, Satyavati was actually the daughter of King Uparichara, or Vasu, and the apsara or celestial maiden Adrika, but he did not know this. Uparichara went to slay a deer at the command of his ancestors, or pitris, leaving his young and beautiful newly married wife Girika behind.



In the forests, maddened by the spring fragrance of flowers, he could not keep his thoughts away from his lovely wife and so asked a hawk to carry his seed to her. On the way, another hawk who thought he was carrying meat and in the ensuing fight, the seed dropped into the waters of Yamuna where Adrika, who had been transformed into a fish because of a Brahamana's curse, swallowed it pursued the hawk. Adrika as a fish gave birth to twins, a boy and a girl, whom the wonderstruck anglers took to their king, Uparichara.

The king adopted the boy who later became the virtuous and honest monarch Matsya, but gave the girl away to the chief of fishermen to be raised by him as his daughter, Satyavati. She grew up to be a beautiful and intelligent young lady with only one problem — she had a fishy odour because of her birth and continued contact with fishermen. She used to lend a helping hand to her foster father and was genuine and well-mannered, good as gold. She was also pleasant, calm, poised and as gentle as a lamb.

One day, Rishi Parashar who, on beholding her beauty could not contain his desire for her noticed her. Being persuaded by him, discreet Satyavati gave in but on the condition that she should be able to get rid of the fishy smell. The Rishi granted her wish also restored her virginity. As a result, her name, Matsya Gandhi, came to be known as Yojana Gandhi, since she was associated with fish and her beautiful aroma could be sensed for thousands of miles.

The Sage spun up dense fog that engulfed the entire region and merged with Satyavati. She gave birth to a son on the Yamuna Island of Dwaipayana, who grew up to become Vyasa Maharshi, additionally known as Parasaratmajam. Vyasa was born with the intention of practising tapas; he left his mother Satyavati and pledged to return whenever she recalled him.

When King Shantanu saw the enchanting beauty and fragrance that emitted from her body, he wished to marry her. She agreed on one condition that only her sons should be given the right to the throne. Satyavati's two sons, Chitrangada had her life taken by a Gandharva attack soon after ascending to the reign, and her subsequent son, Vichitravirya, despite marrying Kasi Raja's two daughters, Ambika and Ambalika, perished childless. With no legitimate claim to the crown, Satyavati requested that Bhishma unite with the widows of Vichitravirya (according to the Niyoga practise of levirate wedding) and rule as king. Bhishma rejected, recalling Satyavati of his pledge to his father and his bachelorhood vow.

Keeping his word, at his mother's order Vyasa fathered the future kings of Hastinapur, though he reminded that the spawn of perverseness cannot be an outlet of joy. Sage Vyasa had a



ferocious attitude and an unappealing visage. As a result, when Ambika saw him, she was afraid and closed her eyes, causing their offspring to be conceived blind, who was Dhritarashtra. When the turn came for the next queen, Ambalika, to meet sage Vyasa, she turned pale, and their child was born pale, who was named Pandu. Concerned, Satyawati urged Vyasa to meet Ambika once again to grant her another child. Ambika, on the other hand, directed her maid to see Vyasa. The obligated maid was serene and tranquil; she eventually had a healthy son called Vidura. After the demise of Pandu, she was grief stricken by the further devastating events, thus left for penance with her daughter-in-laws and stayed till the end in the wilderness.

Although Satyawati's insight, foresight, and grasp of actual politics are acclaimed, her callous ways of obtaining her aims, as well as her blind ambition, are widely criticised. The author of *Satyavati: Blind Ambition* Dhanalakshmi Ayer, presents Satyawati as “the embodiment of the driving force of womanhood, with motherly ambition blinding her vision at every turn” and also adds that “in a way, Satyawati exemplifies what Rudyard Kipling succinctly puts: The female of the species must be deadlier than the male” (Ayer, 2006).

### **Wasn't Kunti a Representation of Kshatriyahood?**

Pritha ached for affection of a mother love as a child, she did not wanted her children to feel the same yearnings. Thus, she was a commendable mother to the Pandavas. Kunti as a child had been abandoned and left unguided with her anxieties

“Her adoptive father, King Kuntibhoja had offered her to Durvasa as his humble servant. He had ordered her to do as the great Sage demanded and refuse him nothing. Kunti had kept silent, downcast lids hid her sacred eyes. The consequences of her father’s heartless words, Kunti felt utter hatred for him as she fumbled with the large bamboo basket in her hand. Inside, on a bundle of white sheers, lay a new-born boy. His future is uncertain” (Das, p. 70).

Another remarkable character in womanhood is Kunti, who was Satyawati’s granddaughter-in-law. In the ceremonial event, Svayamvara, Kunti chooses the handsome Pandu as her better half. But soon, her happiness drifts in the hands of Bhishma. As he urges Pandu, for political reasons, to marry again to the captivating Madri. During some contemplative circumstances, Pandu decides to go into exile; both his wives accompany him. Due to repeated insistence from her husband, she begets sons for him through evoking rituals. Even though Pandu tries to persuade her with various versions of scripturally allowed conveniences in bearing a child, she stops herself from revealing about Karna, when her husband tries to persuade her to beget son, we witness Kunti to far stronger than her husband. She states:

Pandu for his claims makes no impact on Kunti. She cannot be browbeaten. She gives in only when Pandu abjectly begs her: Sweet lady, I fold my palms joining the tips of my lotus-leaf fingers and I implore you listen to me (P.Lal, 1968)!

Her response portrays her sheer poise and power: “Best of Bharatas! Great adharma it is for a husband to ask repeatedly a favour: shouldn’t a wife anticipate his wishes” (P.Lal, 1968)? She then uses her boon to progeneration. Eminent scholar, Purushottam Lal in his work Mahabharata of Vyasa Translated from the Sanskrit of Vyasa adds:

A need is voiced to someone who is known and it is fulfilled. In the epic, Dharma is Vidura’s other name. He is Kunti’s devara, younger brother-in-law, who is scripturally designated as the proper person to approach when levirate (niyoga) is required. We notice the difference when Kunti summons Vayu (P.Lal, 1968).

At this time, “she is described as smiling shyly, for he is a stranger” (Bhattacharya, p. 27). After Yudhishtra, Bhima and Arjuna were born, understanding the quench for more sons in Pandu words she says: “The wise do not sanction a fourth conception, even in crisis. The woman who has intercourse with four men has loose morals; the woman who has intercourse with five is a prostitute” (P.Lal, 1968). Unaware about what she was pointing, Kunti condemns herself when she spoke about falling in the loose morals for Arjuna been her fourth son, Karna her first.

Her strong knowledge of Dharma and her ability to self- reflection thus can be the cause of been meek in stature portrayed, which perhaps was willingly done. That cannot stop her from been a strong decision maker. After Pandu’s death along with Madri’s son she was determined to make Kaunteya dynasty born, Pandavas the right heir to the throne of Hastinapur. Kunti stood with her sons amid all thick and thin, giving them the right to knowledge alongside the Kauravas. She was also well aware of her son’s strengths and frailties. She could sense the desire for Draupadi in all her sons, thus making them all marry Draupadi. As a mother of five valiant individuals, she knew how important unity would be to them. This can be identified as the reason she said, whatever they brought should be distributed equally among all as usual!

Kunti had the knowledge and wisdom to guide her sons regarding the value of control, authority and power. She also has the sagacity and foresight to build treaties and alliances. The victory and glory her sons earned did not bring much joy to her, for it was not for her that she wanted the throne. She seemed subdued, distracted, and emphatic to Gandhari. Kunti shared and grieved with Gandhari over the unending sorrow of losing her prodigy. She could never forgive herself for abandoning Karna, her elder son, whom she witnessed being killed by his own

younger brothers. She mourned and grieved the loss that fell on her family. All her valiant sons and grandsons lost their lives in the terrible war, where family killed family.

She lived as a courageous, prudent and valiant queen with wounds and disappointments in love. Contrary to Gandhari, Kunti got her gift: her son's obedience to her. She paved her own way to enable her sons to reach their deserved glory, transmuted her ego, attained calmness of mind and reclined to her inner self and solace. This is a tribute to motherhood.

### **Probe into Their Self: Led to Action**

What about the dilemma that might have erupted in the minds of the women then?

Why were they made to realize often of their role as a women is to obey father then husband and only seen as a medium for progeny (though a queen)?

These questions are seldom explored. Only when writers began to interpret and gave voice to women, do we grasp the one-sidedness for women in the epic. May it be: Madhavi, Satyawati or Kunti we saw the perception established. In close analysis, it can be believed that these queens neither were mere puppets of society nor were ready to surrender to fate. They accepted the reality with vitality and ensued with esteem. Women stand as an epitome of love and respect, although love has its one meaning in each one's eyes. The key factors that finally gets distilled to be probed are:

1. Salvation through Birth
2. Sexuality in Virginity
3. Spirituality and Motherhood

### **Salvation through Birth**

This is a means or device used to indicate the out-of-mould character of the woman whether it is Madhavi offered to Sage Glava by her father King Yayati. Satyawati who is been reared by a fisherman after denial of acceptance from her father Uparichara Vasu, son of King Krtaka-Puru Dynasty, Draupadi born as an outcome of spiritual fire or Kunti given away in her infancy by her parents to Surasena, her father Kuntibhoj's childless cousin and friend. They were deprived but never forlorn from the inner 'Shakti'. Yet they ensured that the cycle of life, which would start from them should lead to salvation for themselves as well as to the progeny.

Madhavi begets four sons from different kings; Satyawati gives birth to sons born to two different fathers and Kunti evokes four souls and has four sons of herself and Madri has two.

These women were sheer with the knowledge of inner self, dharma and spirit of consciousness. The body and self is the core element of jivatma, permeated with life power calibre towards the path of salvation. Being born as a female meant to be given away or taken for granted is what seems on one go with the circumstances undergone by these queens. Yet they strived, stood strong, bore sons and then left the world filled with temptation devoid of any remorse towards achieving salvation through noble deeds and balance on mind and body.

### **Sexuality in Virginit**

The epic indicates that if a woman can alter her state to be a virgin, there is no apprehension to accept her: Satyawati's virginit is restored after she gave birth to Vyasa. Draupadi becomes virgin repeatedly whenever she goes to different Pandava brothers. A boon from the sage can suffice Man's ego; they found this novel way of protecting the ego of men by restoring virginit and if required, repeatedly. This indicates that the virginit of a woman was not given undue importance as it had acquired later on to defend the fragile male ego.

It can be otherwise seen as Madhavi, Satyawati and Kunti represents transcending experience (in the boon they received) of true virginit: virginit of the psyche- mind and spirit. They walked with grandeur untouched by the experiences they had had, for they knew the power of motherhood and thus were able to stand strong for the same with sheer pride. The universal metaphor in Mahabharata reflects that true virginit resides in the mind and is not a physical entity.

### **Spirituality and Motherhood**

The story of Madhavi's life serves to scrutinise ideas of dharma or duty, free will, and on why and how the price of virginit could cripple kings. Madhavi had her prime purpose to beget four sons and then when she took celibacy and turned to nature her four sons followed her. Been a mother she was able to complete the circle of been woman and that too purely without been touched by any incident may it be good or the other way, so did Satyawati and Kunti even Gandhari. It cannot be unnoticed that the destiny of all heroes where shaped with their mothers' persona: their grit, valiance, power and sacrifice. That is 'SHE' is not just a 'SHE' when

becomes 'A MOTHER'. The womb when develops in a woman not only gives her physical strength, but also inner strength of mind and soul.

These exuberant females stood a rift from whichever model society prevailed. The transition to motherhood evokes spiritual traits that assist women in facing changes and challenges. All they would seek to choose would be to see the betterment of the progeny and an experience significantly spiritual in nature. The pillar they become when it comes to their son/s whilst the hardship is inevitable no matter where and how. The women in epic brewed unconditional emotions at par with the status of womanhood, conceptualizing self-aided with spiritual awakening.

### **Conclusion of Womanhood Probing**

The female portrayal reveals irony in the representation of what neither philosophy nor history can do on the real oddity of a person's veracity, the irony of bond, not its meaninglessness but limit. Thus, bringing up the actuality that a person's act can be perceived in the light of the many sided and never based on one- dimensional frame. Birth of a new life embedded in the attributes of feminine biological reality envelops salvation, especially in women.

In the journey of consciousness, sexuality can be identified in the manner one does experience or express their emotions about sexual understanding. Virginity in the mythical tales has been driven with allusions that sexuality can be driven through, strong will and mental connection with desire and deserving mate. This implies on the reconnection in the form of higher consciousness that leads to spiritual awakening especially in the form of maternal instinct awakening. "The maternal spiritual process is unique for every mother in what she wants to search for within herself, and /or beyond herself" (Molina). Motherhood, the key element of female identity, evokes spiritualism in females regardless of belief or cultural system.

Madhavi, Satyavati and Kunti are the model of maternal heroism. Madhavi a true epitome of feminine mental strength, stood strong while leaving her sons and moving ahead with a conscience that while conceived, she has taken utmost care and has showered love and value that she reluctantly could perform her duties as she had to perform. In the end, even after giving birth to 4 sons for 4 Kings, her father organized Syamwara for her that attracted many suitors. Now that Madhavi was done with the duties, she tossed the garland above and went to forest, considering the forest as her protector. Kunti can be traced as a portrayal of self-reflecting representations of Kshatriyahood. The contrasting characteristics between Kunti and her grand-

mother (in-law), Satyavati, can be seen, in their acceptance of sons before wedlock. Where the latter had no qualms in requesting her premarital son Vyasa's help for heir to the throne of Hastinapur, Kunti couldn't accept her son Karna, who was born before her marriage to Pandu.

Unlike her grandmother-in-law Satyavati, who had no qualms about summoning her illegitimate son Vyasa to keep the Hastinapura dynasty going, denies the existence of her premarital son, Karna. Yet can be seen showering care and affection on the sons of Madri [Nakula and Sahadeva] together, thus called Kauteyas [sons of Kunti: Pandavas]. For these queens there was clear difference maintained between motherhood and dharma [duty].

The queens are not merely to be considered puppets or succumb to fate but can indeed be looked upon as accomplished single mothers. With their quintessential personalities, they are known for their power—Madhavi, Satyavati, and Kunti—as mothers who, without the support of their husbands or their own fathers, ensured the relentless rearing of their children, making them men of the gallantry of all ages.

Perhaps they successfully framed an inner stature that incorporated the animus with its realistic and heroic proclivity to outshine when intricate external hardships prevailed. Their proper understanding of spirituality, salvation and sexuality in the best possible way helped them withstand the turmoil that raged on them. Instincts and emotions are not a woman's frailties instead are attuned strongly with conscience. "A woman, therefore, needs to learn how to focus her awareness. The animus helps her to clarify her purpose and meaning in life" (Breux, p. 68). Despite the problems they endured throughout their lives, they never abandoned stridharma, indicating their obstinate and rule-oriented approach to life.

The artistic depiction of women conveys one very essential message: they raised their eyebrows in the face of injustice and did not seek greater prestige for themselves. They proved with their life that the essence of spirituality- motherhood, salvation- birth and sexuality-virginity is all about mind play and has little to do with ego and social variance. The mythic tales signify that though the connotations made throughout ages from the scriptures signify patriarchal dichotomy between allusions and reality: it has an entirely varied notion from the concepts of womanism. They acted silently, instinctively and bravely. And then the queens walk away without resentment.

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