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DREAMS, DESIRES, AND DESTINY IN *THE FISHER QUEEN'S DYNASTY* BY KAVITA KANE

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Abstract

Satyavati, the fisher girl who desired to become the queen of the great kingdom of Hastinapur, played a key role in the innovation of the epic *Mahabharata*. Little is written about Satyavati in the *Mahabharata*, although she altered the fortunes of the royal lineage of Hastinapur despite her low-caste origins. Satyavati goes on to take Hastinapur and its king, Shantanu, by storm. When a beguiled Shantanu asks her to marry him, she once again displays her characteristic keen sightedness by insisting that she will agree to the wedding only if her progeny succeed to the throne. By this paper, we will get to know *The Fisher Queen's Dynasty* by Kavita Kane, whose new point of view explores how the love of Shantanu and the desires of Satyavati drive the destiny of Hastinapur and the crown prince Bhishma.

Key words: Satyawati, The Fisher Queen's Dynasty, Hastinapur, Bhishma.

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Introduction:

The use of mythical narratives to create revisionist fiction is a current method used by Indian writers. Writers such as Devdutt Pattanaik, Amish Tripathi, Chitra Banerjee Divakaruni, Volga, Kevin Missal, Sarath Komarraju, and Krishna Udayashankar have created works based on mythology. These authors attempt to reimagine mythological characters such as Shiva, Rama, Draupadi, Amba, Krishna, and others. Kavita Kane is a well-known Indian woman writer who translates Indian mythological texts and composes novels. Her fictional characters are notable for portraying mythical characters, which are less discussed. She takes lesser-known female characters from Indian mythology and retells their stories. In her fictional works, she addresses issues of identity, individuality, gender, caste, femininity, and patriarchy.

Kane weaves themes of gender and caste into the narrative of her book, *The Fisher Queen's Dynasty*, and demonstrates the influence of dreams, desires, and fate on the main character, Satyavati. The epic *Mahabharata* served as inspiration for her writing. She retells the story of a fisher girl named Satyavati, who was married to the King of Hastinapur, named Shantanu, and investigates the challenges she faced. This book is written from Satyavati's point of view. The intersectionality of Satyavati's character makes it clear that, in modern literary works, her story can be analyzed in light of a multidisciplinary perspective. This paper investigates the ways in which the destiny of Hastinapur is driven by the desires of King Shantanu and the dreams of Satyavati, as well as the ways in which Kane expresses caste consciousness in her book *The Fisher Queen's Dynasty*.

The *Ramayana* and the *Mahabharata* are the two Indian epics that are most widely read and discussed. They are also the most frequently adapted, interpreted, and recounted in a wide variety of creative artistic works, because of their individual

mythical tales. One of the most important aspects of them is the adaptability of certain ideas and concepts, which means that they may be implemented in a wide range of scenarios even though they have not lost their significance. In addition to this, the intertextuality of these works permits academicians from all over the world the ability to revisit, reinterpret, and re-examine a variety of essential visions. The timeless quality of their work is demonstrated by the widespread artistic impact they have had. As a direct consequence of this, they have had an impact on every area of human knowledge. They are subject to continual re-evaluation with both Western and Indian contemporary theories.

It is interesting to note that many of the prominent characters' stories are recreated in the many versions of these epics, which generates new interest in them. It is significant that current women writers in India are rewriting mythical tales to reflect modern themes such as equality, gender, and identity. They are doing additional research by showing the man-woman connection and illustrating how women have been objectified since the beginning of time. Several of them show legendary female characters that were portrayed in an ordinary manner, with patriarchal ideals in mind. They retell the stories of the female characters, which were originally portrayed as timid and naive in the earlier versions. Kane's works are notable for their incorporation of contemporary problems such as gender and caste. In her works based on Indian myths, she shows female characters who are courageous, confident, unique, and powerful enough to fight class- or caste-based violence. As contemporary literary works, their intersectionality is obvious, and they may be explored using a variety of approaches.

Kavita Kane modernizes ancient fables through her female characters. She describes how, despite having little space for their voice, their frustration, and their

protest, these women demonstrated courage and confidence in challenging both the male-constructed rules and patriarchy that conditioned the social set-up of that period. She attempts to modify the traditional perception of mythical tales, which has largely neglected caste and gender issues.

In *The Fisher Queen's Dynasty*, Kane examines the Mahabharata's mythical character Satyavati and puts her in a contemporary setting. The main character in the book is Satyavati. Bhishm tells her tale, which focuses on her nobility and ambition. The author also shows how she reacts to discrimination based on class and gender. From Satyavati's point of view, the book examines some of the most important parts of the Mahabharata. Kane shows Satyavati, a fishergirl. Her status as an outcast is reflected in the name "Fisher Girl." It suggests that caste consciousness was widespread at the time. Satyavati is portrayed as a victim of a system, which can be defined as "a form of differentiation wherein the constituent units of the system justify endogamy on the basis of putative biological differences which are semaphored by the ritualization of multiple social practices." She is derogatorily called Kali due to her dark skin. The writer narrates:

"Kali was used to being treated as a pariah, the lowest of the low, and was only allowed a small vestige of dignity once she turned into the lane of the fisher folk. She was, after all, their chieftain's daughter. There was certain regalness about the girl as she strode briskly with her head held high and her eyes openly contemptuous."

Upbringing of Satyavati

A fisherman raises Satyavati. Kane discusses the challenges that Satyavati faces as a woman from a lower socioeconomic background. She lives in a slum area. The king's men ridicule her and suspect her of the robbery.

She experiences anger and frustration. With her character, the author depicts the anxiety of a lady from a lower social class who is

doomed to confront hegemonic oppression based on class, caste, and gender. As she knows, if they have enough evidence to suspect me of stealing, then they can imprison me, strip me naked, and search me, then lead me through the roads with an armed guard of troops, and finally cast me into a cold prison basement with rats and woodlice, just like the dungeons in which deposed monarchs are punished.

This demonstrates how a lady from a lower caste, who is downtrodden, is bound to accept the wrongs that are performed against her. The narrator reveals Satyavati's state of mind, which is angry and anxious. This also demonstrates Kane's ability to imaginatively recount contemporary events in order to frame some important topics. Even in the twenty-first century, it is not uncommon for a poor woman to be beaten and exposed naked in India. The author draws attention to violent acts that are unequal on the basis of caste and that take place all over India. The novel was released in 2017. It is striking that more than ten instances of similar crimes took place in the same year. The author takes on the role of a social reformer by drawing the attention of her audience to the man's abusive behavior.

Her Father's Mistreatment –

At the beginning of the book, she is referred to in a rude manner as Matsyagandha, which means the girl who smells like fish. This title emphasizes the caste-conscious stigma associated with certain manual labour jobs, such as fishing. She is depicted as a helpless individual who is a victim of the societal system. The book uncovers how Uparichar Vasu, the king of Chedi, treated Adrika, Satyavati's mother, as an outcast lady. Adrika, a poor woman, had to follow the king's demands since he found her attractive. King Vasu "took fancy of her" after she was victimized.

He seduced, impregnated, and left her. She provided a satisfying and pleasurable moment for the king. In this way, one of the royal illegitimate children is Satyavati. We

learned over time that Satyavati, like her mother Adrika, was duped. Satyavati felt lonely after learning the truth that her real father, King Vasu, ignored her by accepting her twin brother and sending her away with fisherman Dasharaj. After some years, Dashraj told the young girl Satyavati about her mother Adrika and King Vasu. He says that Adrika was naive to think that a monarch who was already married would marry her. He saw her one day while travelling near the River Kalindi. For those brief, intense hours, he was hopelessly in love with this beautiful young woman, Adrika, and he thought it to be love. He went right away to give Chedi his kingdom, never to be seen again.

Impact of Dreams and Desires on character development

A substantial amount of Satyavati's character growth in the Indian epic *Mahabharata* is motivated by her aspirations and wishes. She is born with a fishy odor that lowers her self-esteem and social standing. She was first known as Matsyagandha. Her journey is however shaped by her wishes for a different existence and a longing for acceptance. Satyavati always fantasizes about being a desirable and alluring woman. She turns to the wise man Parashara for assistance, and he grants her a pleasant smell and transforms her life. Her perspective changes as a result of this change, and she gains more self-assurance and enthusiasm for her aspirations.

Satyavati's goals go beyond outward looks as she marries King Shantanu and assumes the role of queen. She longs for dominance, safety, and a bright future for her family. She makes important decisions in order to establish a strong lineage, including participating in the birth of Vyasa, a pivotal character in the *Mahabharata*.

These aspirations have a significant influence on Satyavati's character growth. She transforms from a self-conscious woman to a queen who actively contributes

to determining the direction of her kingdom. Satyavati's will to succeed, in spite of societal expectations and challenges, exemplifies her fortitude and resilience. Satyavati's aspirations do, however, sometimes have unforeseen results, such as the strife and discord that develops within her family. Her actions plant the seeds of conflict and hostility, which eventually result in the epic Mahabharata war.

In essence, Satyavati's aspirations and wants shape how she develops as a character in the *Mahabharata*. They support her transformation, give her authority, influence her choices, and have unanticipated side effects in addition to fostering personal development.

Conclusion

The Mahabharata's marinated but powerful female character, Satyavati, has a significant impact on the plotline. She climbs to become the queen and matriarch of the Kuru dynasty despite being the daughter of a fisherman. The descendants of Satyavati are influenced by her tenacity and guile. She manipulates events to guarantee her grandson Bhishma stays chaste and negotiates a boon to ensure her children's inheritance. Her daring deeds started a series of occasions that resulted in the epic battle of Kurukshetra. Satyavati is portrayed as a strong, independent woman in a patriarchal culture, permanently altering the story of the epic.

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