

The Journey of Emotional Resilience: A Sociopsychological Perspective on Satyavathi in Utkarsh Patel's Novel

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Abstract

Emotions play a profound role in shaping human experiences, influencing personal growth, and fostering resilience in challenging circumstances. This research explores into Utkarsh Patel's novel "Satyavathi," focusing on the central character, Satyavathi, and her transformative journey of emotional resilience. By adopting a socio-psychological lens, the study aims to unravel the complex interplay between social factors and individual psychological processes in Satyavathi's life. The research explores Satyavathi's emotional struggles as she navigates through life, uncovering the sources of resilience that enable her to persevere in the face of adversity. It examines the significance of her emotional support network, self-identity, and inner strength in fostering emotional resilience. The analysis of "Satyavathi" provides valuable insights into emotional resilience, empathy, and emotional intelligence amidst diverse social and cultural factors. It emphasizes the significance of emotional resilience as a coping mechanism and highlights the potential for personal growth and transformative change in challenging circumstances. Utkarsh Patel's novel addresses the complexities of emotional experiences and their impact on personal development and resilience in the face of life's hardships. With its deep weave of the human mind, the story is still immensely relevant today.

Keywords: Emotions, Emotional Resilience, Satyavathi, Socio-psychological, Social Factors

INTRODUCTION

The concept of emotional resilience does not revolve around achieving victory in a conflict or struggle. The ability to persevere in the face of adversity and maintain stability despite challenging circumstances is a testament to one's resilience. The term 'resilience' originates from the Latin term 'resilio,' which conveys the notion of rebounding or retaliating. Emotional resilience may be seen as a skilful approach to navigating life's challenges, which is closely intertwined with one's self-confidence, self-compassion, and cognitive abilities. This process involves individuals empowering themselves to accept obstacles as transient and continue to grow while experiencing pain and suffering. According to Matuska (2014), Emotional resilience may be broadly defined as the ability to effectively recover from a challenging or stressful experience, while maintaining one's internal motivation unaffected. Resilience may be characterized as more than a mere "bend but don't break" attribute. Rather, it entails acknowledging one's brokenness and persisting in personal growth while integrating the fragmented components. The concept of Emotional Resilience has three fundamental components, which serve as the foundational pillars upon which individuals might cultivate resilience or endeavour to enhance it. The three components, often known as the three dimensions of emotional resilience (McCraty & Childre, 2010).

The physical components include attributes like physical strength, energy levels, overall well-being, and vitality. Likewise, the cognitive or psychological components include factors such as adaptability, attentiveness, concentration, self-worth, self-assurance, emotional recognition and control, self-assertion, cognitive processes, and logical reasoning skills. The social components include several aspects such as interpersonal connections (e.g., job relationships, romantic partnerships, parent-child interactions, friendships, community ties, etc.), adherence to group norms, likability, effective communication, and collaborative behavior. The emotional resilience of individuals is mostly influenced by psychological and social factors. Consequently, the present research aims to examine the books authored by Utkarsh Patel to explore the path of a female protagonist toward attaining optimal emotional resilience.

Utkarsh Patel, a former business executive, has transitioned into the field of mythology and now serves as an author specializing in mythological fiction (Patel, 2023). The author has produced a substantial body of work

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centered on mythology, with a recurring theme of female empowerment. These literary works prominently feature women as the primary protagonists, therefore emphasizing their central role within the epics. In Nayani's (2017) first publication, the focus was on a literary figure named Shakuntala. This work may be characterized as a reinterpretation or restatement of Vyas's Shakuntala, in which the protagonist is shown as the offspring of Vishwamitra, a Kshatriya-turned-sage, and Menaka, a celestial nymph. To provide context, it is worth noting that the birth of the individual in question occurred due to Indra's apprehension that Vishwamitra's complete transformation into a sage would result in the loss of his own kingdom. Consequently, Indra sent Menka from heaven. However, upon Vishwakarma's realization of this scheme, he abandoned both Menka and their offspring. Subsequently, Menka too departed from their presence, returning to the celestial realm, and experiencing a sense of injustice from the moment of her inception. Subsequently, she was adopted and nurtured under the guidance of sage Kanva. Subsequently, during her adolescent years, she developed a romantic attachment to an individual by the name of Dushyanta, who is recognized as the progenitor of Bharata. Shakuntala demonstrates a propensity for cultivating an autonomous intellect, inquisitive inquiries, and lucidity of thinking as she engages in the critical examination of the concepts of masculinity, authority, moral duty, legal systems, and governance within her societal milieu. She has the chance to put her beliefs into action when King Dushyant marries, engages in intimate relations with, and afterward abandons her. Shakuntala exposes Dushyant's unattractive nature by cutting through the superficial aspects. The individual in question takes measures to safeguard the royal heritage belonging to her son, Bharat, before embarking on a solitary journey into the far horizon, all the while maintaining her sense of self-worth, principles, and honour.

Likewise, Satyavati's narrative in the Mahabharata illuminates the journey of resilience amidst adversity, contributing significantly to the epic's rich tapestry. As mother to sage Vyasa and grandmother to pivotal characters like Pandu and Dhritarashtra, Satyavati's influence echoes throughout the epic. Beyond her renowned role in shaping Bhishma-Pitamah, she embodies intricate complexities. Depicted with fantastical elements, her story intertwines lineage with mysticism, essential for royal acceptance. 'Satyavati' by Utkarsh Patel delves into such narratives, exploring emotional resilience's development. By dissecting Satyavati's transformative journey, it elucidates the profound impact of adversity and action on resilience, offering insights into the human psyche within mythological narratives.

REVIEW OF LITERATURE

Kumari and Ali (2022) in their work titled "*Exploring 'Feminine Psychology' In Select Mythical Retellings of Amish Tripathi, Kavita Kane and Utkarsh Patel*," discussed the concept of revisionist mythmaking, which involves the repositioning of feminine elements from the periphery to the core of patriarchal myths. The primary focus of the re-tellers was to deconstruct traditional perceptions of women and the concept of femininity. From a feminist perspective, authors of female revisionist Ramayana aimed to amplify the voices of women who were overlooked or marginalized within the dominant narrative of the epic. The concepts of retelling and psychology might be seen within separate academic domains. Nonetheless, a significant correlation exists between the field of psychology and the act of recounting narratives. There exists a significant correlation between retellings and psychology. The establishment of this link is derived from the observation that literary production, namely in the form of retellings, is shaped by the internal cognition, emotions, and sources of inspiration of the creative person, and therefore may be analyzed from a psychological perspective.

Dhand, A. (2004) in his article "*The subversive nature of virtue in the Mahabharata: A Tale about women, smelly ascetics, and God*" centres analysis on a pivotal occurrence within the Mahabharata, a significant Hindu epic. Specifically, it delves into a scenario found in the first book, whereby the Bharata widows, Ambika, and Ambalika, undergo impregnation by their brother-in-law, Vyasa. The article consists of two sections. The first analysis focuses on the tales pertaining to the custom of niyoga, also known as levirate, and contemplates its importance in shaping the development of the overarching storyline. The second section of the poem examines the nature and intentions of Vyasa, who is portrayed as an unwavering brother-in-law, fearsome sage, and almost heavenly author. This narrative primarily focuses on the character of Satyavati and her ability to maintain composure during challenging circumstances, ultimately leading to the restoration of the kingdom to its grieving ruler. It is important to note that although Vyasa, the son of Satyavati, plays a role in the tale, he is not the central figure.

Vemsani, L. (2021) in his book “*Feminine journeys of the Mahabharata*”, investigated a range of female narratives that adopt a journey structure, whereby different phases of women's lives are recounted. Throughout the course of their voyage, the ladies undergo a transition from a state of strong self-identification to a gradual erosion of their individual identities. However, as the journey progresses, they ultimately regain their sense of self and reclaim a prominent role once again. The process of transitioning from a recognized identity to a state of obscurity within one's biography might include several experiences, such as seeking refuge in wooded areas or venturing into unfamiliar realms and dimensions. The novels include significant themes such as venturing into uncharted territories, experiencing exile, and inhabiting natural or fantastical realms, providing opportunities for the exploration of women's societal positions, their heroic attributes, and their lasting impact.

Rajankar, P. (2015) in his paper “*Tracing the Gender Roles in The Mahabharata*” inferred The Mahabharata is a literary composition that recounts an epic tale set within the religious and societal framework of ancient India. The book elucidates the endorsement of a broader sexual identity, as shown in the concept of pravritti dharma. The epic is a kind of literature that encompasses several narratives, portraying both fixed and conflicting gender roles, while also imparting moral lessons on sexuality. The use of storytelling within the Mahabharata serves as a mechanism for the perpetuation of religious and cultural prejudices pertaining to gender. Scholars generally assert that the portrayal of gender in the Mahabharata mostly exhibits a misogynistic perspective. There are outliers to conventional gender norms when individuals challenge societal expectations associated with both masculinity and femininity. The epic allows individuals to draw conclusions pertaining to the respective roles, qualities, skills, and sexuality of each gender.

Hu, J., et al. (2023) in their article “*Perceived stress and life satisfaction during COVID-19 pandemic: the mediating role of social adaptation and the moderating role of emotional resilience*” investigated a moderated mediation model that explores the relationship between perceived stress and life happiness. The study also evaluated the role of social adaptability during the COVID-19 pandemic as a mediator and emotional resilience as a moderator. The results of the study revealed that there was a partial mediation effect of social adaptation on the relationship between perceived stress and life satisfaction during the COVID-19 pandemic. Additionally, emotional resilience was found to moderate the associations between perceived stress and both social adaptation during COVID-19 and life satisfaction. The strength of these two interactions was shown to be positively correlated with poorer levels of emotional resilience among college students. The findings were deliberated over in order to shed light on the mechanism pertaining to theoretical and practical implications for enhancing the life happiness of college students amidst the COVID-19 pandemic.

Killgore, W. D., et al. (2020) in their article “*Psychological resilience during the COVID-19 lockdown*” identified several elements that might lead to heightened psychological resilience in individuals experiencing isolation and constraint. The researcher discovered that the average level of resilience was lower compared to established standards. However, those who engaged in frequent outdoor activities, exercised regularly, perceived stronger social support from their family, friends, and significant others, had better sleep quality, and engaged in regular prayer had higher levels of resilience. The relationship between psychological resilience and modifiable elements in the context of the pandemic has been observed.

Verner, G., et al. (2021) in their study “*Maternal psychological resilience during pregnancy and newborn telomere length: a prospective study*” investigated the association between a mother's psychological resilience during pregnancy and telomere length in newborns. The findings suggest that the psychological resilience of mothers may have a positive impact on the biology of their offspring's telomeres. This underscores the significance of promoting maternal mental health and well-being throughout pregnancy.

DISCUSSION

The writings of Utkarsh Patel have been analyzed to comprehend how Satyawati's depiction in his book progresses through the various stages of her life and demonstrates emotional resilience throughout the various events. The character of Satyawati was central to the purpose of the Mahabharata epic. The character has not been shown in the center of the story, but if the background is viewed, it can be determined that Satyawati was in the middle of the epic. This is not a black-and-white depiction, as she is not the mastermind behind the

crime, but she is the most prominent character connected to it. The "Pandavas" and "Kauravas" are the primary protagonists of the Mahabharata epic if its history is traced back. Both are members of the Kuru dynasty. They were cousins because their fathers were siblings who had children with separate mothers and their father was Satyawati's younger son.

The significance lies not in this aspect, but rather in the shown emotional resilience of the character Satyawati, which is portrayed as being notably elevated from the outset. She was conceived because of the King of Chedi's carnal desires. Utkarsh Patel's book recounts King Uparichara Vasu of Chedi's constant engagement in hunting during his reign. Before heading out for a hunt, his spouse urged him to join her at their intimate spot by a pond. Despite her plea, his hunting instincts prevailed, and he postponed their meeting until his return (Buck, 2019). During his expedition, he encountered various animals and successfully hunted them. One moonlit night, while resting under a Parijat tree, he awoke to the soothing sounds of a spring and the sight of blossoms. The arrival of spring stirred something within him, leading to restlessness (Carrigan, 2015). Suddenly, he found himself longing for Girika, whom he hadn't thought of in weeks. Now, he felt an urgent need to reunite with her and embrace her.

He realized he was near his royal residence, but it would take two to three days to reach her even if he left immediately. Spring's arrival intensified his emotions. Driven by desire, he left the jungle and stood by a river, feeling a passionate urge. Walking aimlessly, he yearned for intimacy. Spotting a woman bathing in the river, he couldn't see her face but admired her illuminated form in the dawn light.

"Who are you, maiden? asked Vasu.

I am Adrika, the daughter of the chief of the fishermen in the village. She replied softly.

The dulcet voice had lit another fire in Vasu, as he inched closer to her Adrika looked worried, especially at his penetrating eyes.

I am the king of Chedi, Vasu Uparichara he exclaimed." (Patel 2019)

Vasu sat beside Adrika, whose attempt to leave was halted by the king's strong embrace, leaving her breathless despite the cold water. Surprisingly, she didn't resist, overwhelmed by his strength and passion. They embraced intimately; their desires heightened by the significance of the moment witnessed only by the sun. The phenomenon of fire on water held intrigue and importance.

Adrika draped her soiled and wet clothing around her, preparing to leave. She glanced down at the King sprawled on the beach, his hair flowing in the water, and his garments clinging to a nearby rock. She was struck by his unabashed masculinity, as he gazed at her without any attempt to conceal himself. Despite her initial urge to look away, she found herself drawn to the intricately carved figure of the man who had just initiated her into womanhood, shining in the cold waters.

Unaware that he had pulled her closer, soon only their heads remained above water as they breathed in the moment together. They were consumed by love, unaffected by the rushing water or the bright sun on the horizon (Adhirami 2023). It was a love that neither desired to end.

Adrika gave birth to a son and a daughter, whom their patriarch, Dashraj, returned to King Vasu. Taking the boy, Vasu left behind the girl, Matsya Kanya, due to her fish-like odor and dark complexion. Discriminated against from a young age, villagers shunned her, making faces and covering their noses in her presence. Isolated and ostracized, she sought solace by the river, finding emotional resilience in solitude. This isolation taught her to disregard others' opinions, focusing instead on making the most of her circumstances.

As Matsya Kanya grew older, she assisted her father on the yacht, ferrying people across the river. One day, she encountered a sage on the shore who needed to cross the river. Respectfully, she acknowledged his request, guiding the canoe closer for him to board. The sage, Rishi Parashar, noticed her beauty and expressed admiration, a novel experience for Matsya Kanya. As the sage moved closer, attempting to embrace her, she resisted, finding herself trapped at the stern. Gathering her courage, she finally found her voice.

"What are you doing O learned one, it doesn't befit you.

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Do you know, who I am? said the sage in a calm demeanour. Kaali nodded, no, but you look learned enough to know, that this might malign your reputation.

The sage smiled. My reputation? I am Rishi Parashar, from the clan of Rishi Vasishtha, a clan that is spotless and has enormous contribution to the world.

Then my reputation, maybe! replied Kaali making all efforts. 'By my touch?' smiled the sage from behind a face half covered with beard. Won't it enhance your image, that the sage noticed you? In this wilderness, where none see you or even acknowledge your presence?"

Kaali detected a hint of arrogance in the sage's voice and disliked his words, but she feared offending him when she was alone. "Well, there are reasons why nobody notices me, but that doesn't seem to bother you, wonder how?"

"You intoxicate me, by your sheer presence. While I am unable to control myself, at this very moment, I don't feel the need to. the sage tried to embrace her again.

Wait, stop. Shouted Kaali?" (Patel 2019)

The wise man deserted her. Kaali was pondering, and her thoughts were racing. She had realized that he was invincible.

"We are in the middle of the river, and your acts worry me. You might drown us." She looked around and continued, "Why don't you wait till we reach your destination?" (Patel 2019)

The wise man grinned. He looked around and saw what appeared to be an island in the distance. "Row there." The wise man pointed to the female. Kaali gazed in the direction and realized that she had never really been familiar with the island. She gazed upward at him. That was a directive. Kali approached the island. They walked up to the shade of the trees, and as soon as they arrived, the sage drew her to him. She attempted to draw away from him but was unable to. It appeared that the sage had ceased beaming. "This is not right," said Kaali.

"Says who, my dear? asked the sage. We make rules and I find nothing wrong in this. Said Parashar. You are serving none other than a sage, in whose wisdom, this is not wrong. Sages are representatives of the God on earth and our needs ought to be a blessing for you. This should be your desire." (Patel 2019)

Oh, Kaali thought, what hubris!

"If this has to be my desire...rishi..." tried Kaali.

"Go ahead, my dear...do not hesitate. Egged the sage Kaali said, if this is a matter of desire, then I hope you agree with me, that this has to be desirable from both ends. Else it would be violation-mine." (Patel 2019)

Kaali was alarmed by the sage's reaction to the mention of violation. She added promptly, "I mean, it might be desirable for you, but how am I going to enjoy this, when I am, I mean, when L..." (Patel 2019)

The sage wore a puzzled expression on his face. Don't halt; continue...I cannot comprehend what is in your mind.

"I mean, it can't be quite desirable, when both of us are not equal in our emotions. I mean, I am troubled with this stench emanating from my body, which surprisingly you don't seem to be aware of. How can this be enjoyed when I can't get over with this? It will be a union of two individuals with unmatched joy." (Patel 2019) Kaali had a profound sense of astonishment at hearing the words she had just said. Was she succumbing, or was she exerting attempts to evade the actions that the sage was determined to carry out?

The sage's smile returned as he addressed Kaali, asking if her odor bothered her and explaining the significance of his title as Matsya-Gandha. Kaali responded by spitting in defiance. Undeterred, the sage produced a parcel from his satchel and, with its contents and water from the river, created a paste that he applied to her arms, waist, and face. He then instructed her to immerse herself in the river.

Surrounded by the strong aroma of musk, Kaali found it intense yet strangely captivating. Without hesitation, she followed the sage's orders and entered the river. Emerging from the water, she felt utterly transformed. The

fish odor had vanished, replaced by a delightful fragrance that made her feel like a new person. Matsya-Gandha was left behind in the river, and in her place stood a beautiful woman whose scent seemed to fill the entire island (Rajagopalachari, 1970).

The sage smiled at the transformation, admiring Kaali's beauty as he reached out to stroke her braided hair, releasing a cascade of darkness behind her. Kaali felt magnificent with her tresses exposed, mindful of the sage's proclamation: "You are now yojana-gandha, the girl whose fragrance can be detected across yojanas." She could feel his breath and his intense desire igniting her damp clothing, which suddenly seemed unable to conceal her.

"But mumbled Kaali

An imitated Parashar said, But what? This smell, I mean is this permanent

Are you doubting my medication? the eyes of the sage were turning red in anger.

No, no I am not, I mean... Kaali was searching for words." (Patel 2019)

The sage drew her toward himself. She was now irresistible. Although we may be alone on this island, it is still visible from a distance, as Kaali observed. We are visible from the opposite end of the shore and passing vessels. It won't do any good to my reputation, to be seen like this here, in damp clothing, with you all alone...you know what I mean. Can't we wait until nightfall?

"I can't wait till dark dear." (Patel 2019) Said Parashar. He shut his eyes and muttered something. Soon, a gentle breeze began to blow, and out of nowhere, a fog began to form; they were encompassed by a mist that appeared to be confined to them.

Now? asked the sage, drawing her closer and shoving Kaali's damp clothing aside. He was irrepressible and Kaali knew that there was no way she could evade this man. But tried Kaali once more.

What now? yelled Parashar.

It sent a chill down Kaali's spine out of terror.

"Please hear me out, O learned one." (Patel 2019) Pleaded Kaali

"I am worried about something. I am a virgin and have never even touched by a man before. While I don't harbour any feeling of consummating your act, I mean our interaction; I won't be the same again. People will learn this sooner or later and then I will be left untouched all my life. I don't deserve this. Do I?" (Patel 2019)

The wise man spoke with his eyes closed. After I have caressed you, you will be a virgin once more, and there will be no evidence of our affection. My abilities will restore your innocence.

But Kaali had found her voice, declaring, "I am in my fertile period, which could lead to my becoming pregnant." A child born to an unwed mother contradicts everything you just said. I am too young to even breastfeed a child, and I have the rest of my life to live. What will I say to others? What is his paternity? How does you're restoring my chastity benefit me?

The sage appeared concerned this time. If the first must be true, then the second cannot be true. How could both be possible?

The sage pushed her on the ground and went closer to her. His face was close to hers and he said, *"You intoxicate me, and I can't resist any longer. But my promise to you is that can will conceive right now and give birth to a child right away. I promise to take the child with me and bring him up. You reach out to him whenever you want. He will be known by your name, only if you want it to be."* (Patel 2019)

The sage forcibly opened the girl's dress, an irresistible allure for so long, and covered her mouth with his hand to silence any protests. Her voice muffled, her fingers grasping the grass (Bhattacharya, 1971), she felt violated and agonized. What should have been a moment of happiness turned into a realization of being used and abandoned. As the sage continued to bathe in the river, staring at her, she gathered herself and her soiled garment.

Feeling an inexplicable sensation, she passed away momentarily, awakening to a timeless feeling. Unsure of the duration of her slumber, she saw Rishi Parashar meditating in the distance, accompanied by an infant yearning for milk. Instinctively, she cradled the infant to her chest, feeling her strength ebbing away.

With tears in her eyes, she tore a piece of her saree to wrap the infant before presenting him to the sage. Grappling with her sorrow, she questioned the source: the wrenching separation from her child or the imposition of maturity by the revered sage, leaving her with scant remnants of his desire (Bhattacharya, 1971).

This incident left her profoundly shaken, having just become a mother the day before and not yet received her infant. Her behavior changed noticeably, speaking less, wandering into the distance, and spending more time on the boat despite no longer reeking of fish, drawing everyone's attention (Rao, 1981). Though becoming the center of attention was unwelcome, it showcased her remarkable emotional resilience, enabling her to remain objective amidst adversity (Versani, 2021). Determined to make the best of challenging circumstances, she maintained a positive outlook, despite the profound challenges she faced.

This is evident even in her older years. Once she met and fell in love with King Shantanu, he proposed marriage to her grandpa (Williams 2022). They all rejoice and are thrilled for Satyawati, but Dashraj orders everyone to leave the room except for himself, Santanu, Satyawati, and his most trusted and senior minister, Subalji. Before them, he imposes a condition on Shantanu for allowing her daughter to marry her.

"O mighty King of Hastinapur, while I am honoured at your proposal, as the King of my community, I can't but be a little weary about the same, as a father of a girl. God is my witness and knows that I have never treated Satyawati as anything other than a daughter, even though she is my granddaughter. I would love to give my girl to you O mighty king, but I have a small condition." (Patel 2019)

Satyavati was left in despair by Shantanu's unexpected reaction, questioning Dashraj's rationale for the imposed requirement, deeming it unnecessary (Mahatoa et al. 2021). She pondered whether the King prioritizing her over his own sons and the fate of the dynasty would lead to rebellion, fearing potential risks to the community. Observing Dashraj's indifferent demeanor, she wondered about the source of his apparent triumph.

Her intellectual prowess was evident as she meticulously analyzed the situation, contemplating its implications and her best interests despite the emotional setback. Determined to pursue a union with a king to restore her status within the royal family, she finally confronted her grandfather for clarity on the matter.

Later, Satyawati married Shantanu after Devavrata, later known as Bhishma, suggested the union and took a vow of chastity (Fitzgerald 2007). From this marriage, she bore two sons named Chitrangada and Vichitravirya. Shantanu passed away from old age after a few years. When Chitrangada became eligible to rule, he ascended the throne and brought joy to the kingdom. However, their happiness was short-lived as Chitrangada died in combat with a Gandharva of the same name (Pattanaik 2010). Consequently, Vichitravirya took over as king, though he proved to be an ineffective leader. Despite his deteriorating health due to lung ailments, he managed to reign for some time until his death, leaving the kingdom without a ruler and his two wives as widows.

During the preparation of Vichitravirya's funeral pyre, Satyawati discovered that the widows intended to immolate themselves with their husband's body (Doniger 2022). She intervened, stopping the preparations, and disregarding the widows' protests. Satyawati believed self-immolation to be a sinful act, contrary to fate's design, and was resolute in preventing it. Despite the shock of the widows, who had no close bond with her (Javalekar 2012), Satyawati resolved to overcome her grief and face the pressing issue at hand: the vacant throne of Hastinapur. Faced with destiny's cruel twist, she was determined to find a solution to ensure the kingdom would always have a ruler, even in the absence of a direct successor.

She took no time to go to Bhishma and said *"When Chitrangada died an untimely death and Vichitravirya took over, I was mourning the death of my son and that was personal. But when Vichitravirya died, I am mourning not only the death of my only son, but also the death of the King of Hastinapur. For reasons best known to you and all, I am somehow unable to stop myself from blaming myself for this misfortune that has befallen the mighty kingdom of Hastinapur. Every eye and every breath of every living creature of Hastinapur is blaming me for this state that our kingdom is in."* (Patel 2019)

This serves as a testimony to her responsibility in ensuring the occupancy of the throne of Hastinapur. She is willing to take whatever necessary measures to safeguard the realm. Given the absence of a designated successor to the throne, she makes a request to Bhishma, expressing her desire for him "*I want you to marry the wives of Vichitravirya.*" According to Patel (2019), Satyawati's utterances resonated with Bhishma like the impact of molten lead upon the auditory senses. Bhishma directed his gaze towards Satyawati, exhibiting a demeanor of intense concentration as he endeavoured to comprehend the content of her recent statement. Satyawati reiterated. "*You heard me right my son, I want you to wed the widows of Vichitravirya, and..*" (Patel 2019).

Bhishma, opting to wait, looked up as Satyawati hesitantly proposed a solution to provide both a king and a successor for Hastinapur (Patel 2019, forthcoming). Bhishma, however, dismissed her suggestion, citing his oath as a protective barrier. Undeterred, Satyawati turned to her second son, Vyasa, initially met with resistance but eventually gaining his consent to father a successor with Vichitravirya's wife. Satyawati then informed Ambika of Vyasa's impending visit, instructing her not to close her eyes during their encounter (Chakraborty & Thakurata 2013). When Vyasa approached Ambika, her inability to meet his gaze resulted in her son being born blind. Understanding the implications for a monarch, Satyawati advised Ambalika, similarly, ensuring she did not look away during Vyasa's visit. However, Ambalika's reaction resulted in her son being born pale and fearful. To mitigate any further risks, Satyawati prepared for Vyasa to visit a servant, resulting in the birth of three sons: Dhritarashtra, who was blind, Pandu, who was pale, and Vidur, who was healthy (Pathak 2006).

Following this, Satyawati was shrouded in darkness as Bhishma assumed responsibility for the kingdom and her daughters-in-law began caring for children. Although she had lost both of her boys, she never had the time to grieve for them since she was too preoccupied with running the country. She never let her emotions get the better of her. Much of the time, she has a clear picture of what she wants for the future.

CONCLUSION

Emotional resilience, an indispensable quality in navigating life's trials, equips individuals with the ability to maintain clarity of thought amidst emotional turbulence. It is a skill honed over time rather than an innate trait, shaped by the crucible of personal experiences and observations of others' choices and consequences. Mythology, serving as a reservoir of moral and mental development, offers narratives where protagonists face daunting challenges akin to warfare, compelling them to make decisions with far-reaching implications. In these tales, emotional impulses are inadequate; rational and critical thinking become paramount for success.

Satyawati's life mirrors the tumult of a battlefield, fraught with discrimination and personal loss. Despite enduring hardships from birth, she cultivated a capacity to approach challenges with a level head and foresight. From her early days by the riverbank to the complexities of royal succession, Satyawati exemplified emotional resilience, exhibiting a steadfast commitment to the greater good even in the face of personal tragedy. Her ability to maintain composure during pivotal moments, such as persuading Vyasa to secure her lineage or navigating the complexities of royal succession, underscores her unwavering dedication to duty over emotional impulse. Satyawati's journey illustrates how emotional resilience enables individuals to transcend personal sorrow and uphold broader responsibilities, embodying the invaluable trait of clear-headed decision-making even in the most trying circumstances.

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Declaration

I declare that the paper is the original work of the authors listed and that the paper has not been submitted for publication anywhere else.

I declare that all the authors listed have equal contributions in framing the concept, preparing of the manuscript and final proofreading of the paper.

I declare that instructions for authors of this journal have been read carefully and all points are compiled for the whole manuscript.