



Role of Bhaktimati Mirabai in Mewar's Culture Women's Empowerment

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ABSTRACT

Born in the royal family of Rajasthan, Meera Bai was the most famous mystic poet who devoted her devotion and love to Lord Krishna, representing influential devotion, faith, and society in the 6th century. The enthusiasm of complete dedication and devotion was visible in his article "Padas". Advocating formless divinity, sacred feelings, Meera Bai has been shown by historians as a reflection of the social issues of the time. The 16th century saw an extraordinary devotee of Lord Krishna and a mystic poetess in the form of Meera Bai. Due to the paucity of authentic documents, his biography has been traced from other literature which tells about his life.

Key words: Meera bai, Mystic poet, Divinity

HISTORICAL BACKGROUND

In 1498 in the royal family in Chaukri village of Merta, Rajasthan. Meera was educated in music, politics, religion and governance. Bhoj Raj, the prince of Mewar, married Meera, who grew up in the family of followers of Vishnu devotee. Married in 1516 AD. After losing her husband to war injuries, Meera's fearlessness in social gatherings and exemplary religious devotion to Lord Krishna (whom she assumed as her lover since childhood) She was neglected and tried to harass her several times by her in-laws, but each time she somehow miraculously survived. Such incidents have been mentioned in the descriptions of many legends and folktales. However, despite the speculations of rewriting history, some discrepancies in the stories remain for historians. Caused political gains. Mirabai, a famous poet of the North Hindu tradition, was a respected name in the culture of the Bhakti movement. Meera Bai is credited with many poems sung passionately in praise of Lord Krishna, depicting his immortal affection and pious reflection, her hymns have been praised across India whose authenticity has been checked by many scholars. Is. full of devotion to Krishna Devoted Meera depicts Krishna as a yogi and lover, and her poems tell of the yearning and anticipation of Meera becoming Krishna's elf and tying him in spiritual marriage.

Meera's poems which contain verses have been called "Pad". Folk tales describe how Meera, dancing in supreme bliss, immersed herself in devotion to Krishna, entered another state of delusion and she attracted devotees of all classes. Versions of his poems are found in present times in books, plays, paintings etc. Some Hindu temples have also been dedicated to him like Chittorgarh Fort.

Although the credibility of her work and the stories associated with it have been scrutinized for substantial evidence, according to legends, Mira Bai left the kingdom of Mewar and was never again attracted to the luxuries of royal life. She went on pilgrimage and while living in Vrindavan, Dwarka, she devoted her entire attention to the devotion of Krishna, where she had no opponents of devotion and did not face any disagreement.

It is believed that Meera represents the belief of Uttara Bhakti saints who advocate the formless Brahma. His devotional songs have made a significant contribution to the literature of the Bhakti movement. Talking about her personal and pious form in Krishna devotion, Meera's poems show complete devotion and faith in the Hindu deity Krishna.

Scholars argue that Mira emerged as a reflection of an alternative to the suffering of the people in the midst of Hindu-Muslim struggle in the social phase of the 16th century. And the effect of his honesty and strong faith also changed the relationship with the defiant feudal lords of the time.

According to people, in 1547 he miraculously appeared in the idol of Meera Krishna. Although there is no evidence of this, Meera added to the religious fervor of the time and her dedication has made a great contribution to literature, which shows her infinite love and faith.

Despite the efforts of all opposition and their persecutions, for his reverence and unflinching devotion, The message shows the effect of his determination. His poems are a reflection of the love that exists between man and the divine, to stand up for one's rights and to hold the accused guilty.

Meera Bai's devotional ideology

Meera Bai, the head of the medieval Bhakti tradition, is the only female devotee saint of that era, who not only left her indelible mark in Hindi literature as a devotee of virtuous devotion, but also took the initiative to determine the direction and condition of the society by questioning the society of that era. Picks up is called the 'golden period' of Hindi literature. This is the period when a cultural movement in opposition to the socio-political-economic oppression arose with the speed and speed that defied the physical-sensory authority of the individual and presented a compelling concept of the hereafter to the society.

Whether we call this thirst a zealous attempt to overcome the despair of the times or the irrationality of saving our dwindling identity, but it is true that the Bhakti movement, amidst the thick cover of transcendentalism, made a difference in the material existence of the individual, the contemporary social-order and relations. An effort has also been made to examine and improve the fine internet in depth.

If we look carefully, we find that in the compositions of the Bhakti period, rebellious voices are expressed in opposition to the socio-economic distortions. Even then, Bhaktimati Meerabai is the only sage-devotee female voice who rises in the form of a blazing flame rising from the reformer's fire altar and covers the entire sky in the form of a flame of fire.

Granddaughter of Rao Duda of Krishna devotee Merta, daughter-in-law of Veer Shiromani Rana Sanga of Mewar, wife of Veer Bhojraj and sister-in-law of Rana Vikramaditya Meera had the rites of devotion since childhood. But Meera is neither recognized by all the above-mentioned titles nor is it equal to them.

Bhaktimati Meera Bai is the name which gives new identity to all of them by her own name and makes all Indians proud not only of Mewar. It is not easy for a woman to do so much even in the middle ages. But 'Meera' is "Meera" which is a priceless lyric of Madhuri Ras, immersed in selfless transcendental love, who was born and brought up in dynasties in the social contrast of the medieval period, herself appears in all her poetry with a vocal, aggressive attitude, challenging the time, that too in the era when a princely girl climbing the attic of the palace was also a crime. It is understood that when it is considered rude to be a girl and even to cross the threshold of the house, then Meera, who is engrossed in Krishna's love, dares to say that – “ Mere to Giridhar Gopal others no one!

This is such a revolutionary step that in the *tamas* of that era, Meera does not flow in pleasures, does not get entangled in hypocrisy, does not blame anyone on the royal family, nor does she get entangled in the achievements of the path of spiritual practice, but on the contrary, she is a *Vegavati* goes like a *surasari*, wherever she passes by, tying the rocky *Tamas*, she goes on worshipping new pilgrimages.

Bold Woman

She is not afraid of her sorrows, she confronts the obstacles of the way openly, struggles, argues with the so-called intellectuals and makes her own path. Medieval Meera is that vocal voice of bhakti and feminist discourse of social reform, which not only comes like a tide with its full impulse, but takes away all the destroyed corrupt ruins and sheds them like roaring waves in its velocity so that the society May the songs of new creation resonate and then Meera becomes not only a personality but a complete masterpiece.

After studying Meera's entire character and literature deeply, this fact emerges that Meera Bai is an epoch-making woman whose rebellious attitude is clearly pervasive in all her works. All his devotional works bear witness to the fact that devotion to Meera passes through three stages.

Women Empowerment

Perhaps breaking the chains or resisting is the core of 'feminism'. That is why Kamala Bhasin and Nighat Saeed Khan have accepted that the consciousness of the oppression and exploitation of women in the society at the place of work and

in the family and the conscious activism towards changing these conditions by women and men is called 'feminism' can go. It means that anyone who accepts sexism i.e. discrimination on the basis of gender, the presence of male hegemony and paternal authority and takes action against it, is a feminist. This definition also implies that mere recognition of sexism is not enough, but challenging and attacking male hegemony is a necessary condition.

It is not that there have not been women fighting for women's rights earlier, but the main difference between women before and now is that earlier those women were fighting for democratic rights, including the right to education and employment, the right to vote. The special issues were the right to get admission in Parliament, the right to divorce etc. This means that earlier feminist women were fighting for legal reforms, fighting for equal legal status and this struggle was necessarily outside the realm of home and family. But today's feminist women are fighting for the emancipation of women. This leads to struggle against male pressure and authority on women within the home, against their exploitation by the family, their degraded status in the workplace, against the low status given by society, culture and religion, and struggle to have children. and struggle against the double burden of production as well as sustenance. That is, according to feminism, women not only have to fight against discrimination but also for freedom and liberation from all forms of oppression by the government, society and men.

Role of Mirabai in Women Empowerment in Mewar culture

Where at present the women of the state are bringing glory to the entire state by proving their worth, while some such women were born here, which may have been a thing of the past, but they are still known for their contribution. In that era, these women came out of the doorstep of the house and achieved a position for themselves. When the male society was dominant here. Apart from this, some bravehearts have given a new identity to Rajasthani soil with their historic decisions and valor. Meera Bai was one of those names who, despite revolutionism, tradition-anti-feudal-protest, ability of resistance and wondrous personality, Hindi criticism and historians have consistently neglected Meera. If we look at the early history texts related to Rajputana and the medieval period of the country, then most of the history texts are silent in the context of Meera. Out of all the criticism texts available on Meera at present, none of the texts present a complete and detailed criticism of Meera, undoubtedly there is a need for more systematic study on Meera.

Women's Freedom

In fact, Meera is a medieval full-fledged movement of women's discourse and the recognition of women's freedom, which has been pushed to the margins in every era by saying that it is useless and redundant. Meera also has to fall prey to the same critical attitude over and over again. But Meera's question was neither redundant to the society of that time, nor should it be dismissed today. The courage that Mirabai took to demolish the structure created for women's society is a sign of her independent consciousness, intellectual capacity and sense of identity. In medieval poetry, Mirabai is the radiance of female consciousness, in whose light the struggle of women can be understood. Meera Bai The poetry and life of the medieval poets present a strong resistance to the mentality. Woman opens a new path of life. In the paradigm of changing tradition, the medieval poet Meera is unmatched in her popularity. Their importance lies in the expression of the rebellious consciousness that was growing against feudalism at that time. Meera, both through her biography and poetry, breaks the inertia of the traditional, sanatani system, the frivolous total dignity and the shackles of the caste-line. By stumbling the feudal elite, he conducts satsang of scholars and roams fearlessly among the common people. The secret of Mira's extraordinary popularity lies in her identification with the masses. The common man finds a direct expression of his feelings in Meera's songs.

Social Background and Merry

When we evaluate Meera's role in the social context, Meera's first clash is with social stereotypes. She opposes the practice of Sati at the individual level. This turns the whole family against him. Tired of family harassment, Meera goes to Vrindavan. There the calamities increase. There, Rana's men remained behind and tried to bring him on the right path. And when a learned pundit like Jiva Goswami questioned her being a female saint, Mahaprabhu tried to drag her into his sect. The pathetic condition and helplessness of women in the medieval period is reflected in Meera. Rana is the epitome of feudal conceit and arrogance, the servants of the great lords are the epitome of communal hypocrisy and narrow-mindedness. In Meera's verses, Girdhar Nagar's call is loudly for deliverance from worldly calamities. Meera's biography is a lively sad story of the atrocities committed on Indian women. Jiva Goswami's getting rid of the vow not to see only women, indicates many meanings. The vision of 'Nari Mahavikar' is incomplete, one-sided and insulting to the

women's caste. It is even more inappropriate for a Krishna devotee to say so. This episode of Meera's life urges to see life in its entirety and also gives an understanding of the mental level of sages and sannyasis and detached ones.

Break the Traditional Framework

Meera vehemently challenged the traditional social structure and feudal values through her poetry and conduct. How cruel and inhumane the traditional patriarchal society and hollow feudal ego can be, it is contained in Meera's cry of painful physical and mental pain. Parallel to the spiritual yearning, the worldly heat kept burning them and Meera kept calling on Girdhar Nagar. The challenge given by Meera to the stereotypes at the family and social level has social and historical significance. This can also be a reason for the neglect and indifference of Hindi poets towards the songs of the Ranas of Mewar.

Successfully resisting communal fanaticism and feudal cruelty, Meera found the meaning of life in human love and devotion to Krishna. His poems indicate the vainness of worldly glare. There are social references intertwined with spiritual allusions. This world is running with false values and ideals, due to which the life of himself and others was made hell. Meera strongly opposed them by her conduct and by her written posts. There is an expression of strong female consciousness trying to awaken the people by taking it in her hands. There is no attachment-connection in the efforts to bring Meera back to the palace, there is a feudal orthodox grip of false honor and dignity. The tragic culmination of Meera's rebellion proves and illuminates the sad, inferior and pathetic condition of women in Indian life. It is known from Mirabai's biography and her written verses that Meera successfully transcends these communal boundaries. His rebellious consciousness does not fit into any framework. In the path of devotion, Meera rips apart all dignity and pride like moss and sheds the pure Ganges of Girdhar love, in which the entire ethnic identity gets drenched. The sant-sampradaya is the world-sect and its religion is the world religion. The foundation of this world religion is purity of heart. It is the pure, natural and sattvik conduct that took the broad form of religion here. Free from all desires, desires and malice, it is possible to enter and incorporate the vast religion in the boundaries of the heart. Mirabai is that female saint devotee who not only challenges the medieval orthodox society, but also becomes a strong example of women empowerment. Emerges and teaches women weakened by their thoughts and conduct to fight and win by fighting the challenges with self-power.

Conclusion

Meera is the whole campaign to bring women's identities back in the center and restore their human dignity. In Meera's verses, women's discourse analyzes the patriarchal social system that makes women subservient in its basic consciousness.

Meera not only opposes considering a woman as a second-class creature but also gives the culture of considering a woman as a living human entity. Being a woman-saint, Meera says a lot due to which this disgusting truth comes to the fore that it is not that easy for a woman to be a saint, it is not accepted by the society because she flows freely in it.

Meera was considered reprehensible even then to the contractors of the male-oriented mentality and even today there is a question mark because in their eyes the woman cannot be free even for the transcendental love, she sees her being shaken. But Meera's entire personality-creative is unique, who does not get scared of challenges, walks on her way and gives birth to women's revolution by living in Indian culture.

Meera's audacity to ask the powerful feudal elite in a free voice is enough slap on the face of the orthodox society that - "Ranaji was, what was Rakhon Mhansu Bair ?" This vocal voice of Meera is also a declaration of self-confidence of a woman and a bright light of the inner self, which guides generations.

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