

Analysing Mirabai's Unconditional Love for Krishna and its Influence on her Poetry

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Abstract: Mira Bai's devotional songs stand exclusive in the extensive tradition of India's spiritual poetry. Mira's divine desire, summarized effort and impeccably unvarying examination on the spiritual path projects the journey of her life as an undoubted story of scuffle and determination to influence and attain the heavenly solace. Mira created a role in the past of faith and she became an icon of highest devoutness and submission to God. Her poetry thrives with the dwelling of agony and the ocean of rasa making it inspirational. The present study determines the sublimity of thought and manifestation in her poetry.

Keywords: spiritual, love, bhakti, devout

Introduction: Mira Bai's poetry demonstrates a complete nous of artistic exquisiteness and expresses a sense of pursuit. She does not own the horde of human efforts like Kabir, sentience of mind and passion like Tulsi and inner knowledge and revelation like Surdas, yet Meerbai in her rhythmical songs alike her contemporary composers heartrendingly regulates the basic insight and knowledge of humankind and admits the value-oriented essential features of Veda. Meera is an important figure in embryonic Hindi literature. She is documented to have traversed borders of caste, creed, color presenting boundless bravery to become a devotee relinquishing family honor and luxury.

She earns a special honor unrivaled with any North Indian saint. Her valiant devoutness and renunciation to Lord Krishna; her vivacity of soul, confidence; evolved realization, concerted struggle to realize the heavenly – is unresolved.

Mira Bai, a 16th century Indian Rajpoot princess was an adherent of Sri Krishna. She was mystical postulant of love and one of the most eminent of the women poets of primitive times. She is placed in the era of Bhakti movement (1300 A.D. to 1650 AD). Mira started to adore Sri Krishna since her childhood, she has also been regarded as an incarnation of Radha.

According to Krishna P. Bahadur, Mira unintentionally selected the words to produce an outcome but calculated poetry to be —the impulsive flare-up of her emotions which —realized excellence because of her innocence.

Objective: To study the expression of love towards the supreme in Mira Bai's poetry.

Mirabai and Lord Krishna: Mirabai's poetry mostly dedicated to Lord Krishna. John Stratton Hawley wrote in Songs of the Saints of India, Mirabai "... fired the imagination with her fearless defiance... the only one of her gender to have earned a place on the honour roll of north India Bhakti saints, she exerts a fascination that none of her male counterparts can match".

Mira composed approximately thirteen hundred religious songs called bhajans. The existing forms of her verses are in Rajasthani and Gujarati languages in the bhakti tradition. Bhakti is considered to be one of the most cherished and thoughtful lingos of Hinduism, and one of its most possible inspiring teaching. Bhagavadgita contains Krishna's well-known sermon on bhakti helping the mystical postulant to become close to divine. Krishna inspires the mystical disciples of all beliefs to entirely renunciation to God's inestimable charm, and to become a ewer of the will of the supreme.

Mirabai contributed enthusiastically in the Bhakti movement, which entailed of dynamic devoutness exhibited and articulated through community, blissful, spiritual song and dance. The forbearing feature of this sacred association gave its associates the aptitude to disregard the limits of class, sex, and dogma. This, in turn, permitted Mirabai to upswing her songs as a poet-saint through her songs. Poetry of Mirabai was in the form of song verses popularly called padas and transcendent love poems called bhajans. Her songs were named Mira's Malar.

The sole subject of Mirabai's writing is Krishna to which she addresses as 'Dark One'. She differed from other poets of those times because according to them god is less specific whereas in the works of Mirabai, she was an ardent follower of Krishna. She observed herself as a novice at his feet, wanting the Lord to take her away as his spouse into a higher dominion.

काना चालो मारा घेर कामछे। सुंदर तारूं नामछे॥टेक॥
 मारा आंगनमों तुलसीनु झाड छे। राधा गौळण मारूं नामछे॥१॥
 आगला मंदिरमा ससरा सुवेलाछे। पाछला मंदिर सामसुमछे॥२॥
 मोर मुगुट पितांबर सोभे। गला मोतनकी मालछे॥३॥
 मीराके प्रभु गिरिधर नागर। चरन कमल चित जायछे॥४॥

Most of the poems of Mirabai are short, mystical songs, with modest rhythms and often with repetitive lines.

This rebellious image saint who amenably walks the street with no humiliation or fear of authority is one of the most revolutionary description of a royal women of that era. Her life has enormous significance today because her audacious story can find counterparts in the lives of modern women who still have to fight hostility from society to live a self-governing and ingenious public life. Mirabai was considered the inspiration for those who want to make their own selections and twig to them, disregarding the social consequences.

कहाँ कहाँ जाऊं तेरे साथ, कन्हैया॥टेक॥
 बिन्द्रावन की कुँज गलिन में, गहे लीनो मेरो हाथ।
 दध मेरो खायो मटकिया फोरी, लीनो भुज भर साथ।

Mira's poems has sublimity of thought and expression excellently related with each other. Meera proclaims that her faith was only devoutness to Krishna, highlighting on her right to an unswerving association. The charge "by interacting with people of low-caste, she mistreated the magnificent honor" discloses her antagonism to the unfairness of the caste system on the pretext of belief and society's standards. When Meera was forced to admit that her "duties to her husband" was to have a child, she said "I'm the soul, not the body. I'm an emotion, not a statue of society norms," representing that she had rejected the "social body" in errand of her divine self.

Meera is regarded as a personification of the fierce spirit of devotional rebellion for she dared to raise her voice against the inequality which was accomplished in the society at numerous levels. Her poetry was popular because of her high-class family status and the influential position she held in spite of the fact that she condemned the top status. In a poem, she says:

काना तोरी घोंगरीया पहरी होरी खेले किसन गिरधारी॥१॥
 जमुनाके नीर तीर धेनु चरावत खेलत राधा प्यारी॥२॥

Love gave her peace and audacity to remain unwavering in her commitment. She bore all hecklings and ill-treatments for her lord. The society categorized her as a shameless woman under the doubt that love was meant only for individuals and Girdhar was the secretly love of Mira. She, however, underwent all the coarse management and overlooked the world overall aiming on her Lord. In his search, She became a yogini with all the hostilities and limitations.

कागळ कोण लेई जायरे मथुरामां वसे रेवासी मेरा प्राण पियाजी॥टेक॥
 ए कागळमां झांझु शूं लखिये। थोडे थोडे हेत जणायरे॥१॥
 मित्र तमारा मळवाने इच्छे। जशोमती अन्न न खाय रे॥२॥
 सेजलडी तो मुने सुनी रे लागे। रडतां तो रजनी न जायरे॥३॥
 मीरा कहे प्रभु गिरिधर नागर। चरनकमल तारूं त्यां जायरे॥४॥

Conclusion: Meera was 'deific,' bounded and protected by the poise of heaven and everybody including rana were surprised about her unaffected behavior. Ultimately, she makes Brindhavan, the most loved place of Krishna, as her home and unites herself with other followers.

In a fundamental conversion in a woman's comportment, especially when the society was too crass and bellicose – emerges as today's role model. She resisted against the hegemonic structures of society and defied

the status quo. Through her unwavering love for Lord Krishna, she demonstrated the true power of ‘devotion’ and ‘strength.’

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