

Impact of Parijatapaharanam on the Performance of Bhamakalapam- A Study/ An Analysis

Dr. K. Ratnasree

Head, Department of Dance

P.S.Telugu University, Nampally, Hyderabad

Abstract

Abortion is written by Nose Thimmana. Scholars believe that the creation of this treatise took place between 1515-1520. Some believe that the purpose of this poem is to make the scriptures more favorable to Thirumaladevi, as Sri Krishnadevaraya was so attached to her. In his chosen love story 'Srikrishna-Satyabhama', Lord Krishna finally becomes a supporter of Satyabhama. The storyline went in favor of this.

Bhama riot

The psychic daughter of Siddhendra. Some believe that the period of Siddhanta was also between the 14th and 15th centuries, while others believe that it was between the 16th and 17th centuries. However, there is an opinion that the sense of genocide may be due to the fact that the genocide took place shortly after the genocide.

The root cause of this is the love story of the original story Srikrishna Satyabhama. However, there is no genocide in Bhamakalapam. Hence Bhama juice age, Lasyanga plural, Kulangana praises her husband's brave qualities in the presence of Sali, or rebukes her husband. All of these features are well suited to Bhamakalapa. This view was expressed in the genocide.

Siddhendra was the leader of a movement called Nritya Kalodddharana in Kuchipudi. With the intention of perpetuating the bhamakalapam of his life for a long time, every child born in Kuchipudi was told by Siddhendra to tie his nose, tie a first gajje and dance, but at least once in the presence of the Swami he promised to play bhama venom and not to dress women. Thus the Bhamakalapa exhibition began in the 14th century. P.S.R. Apparao opined. That is, it is suspected that the cult began shortly after the genocide. Also, the Narayana Tirthas written by Krishnalilatarangini also narrated the story of Varijatapaharanam as a fairy tale. Pettendram Bhamakalapaniki Anjanaharanamanerundi. However in Makalapam There is no story about the weather. This essay - s - essay. Although a yakshagana a bhamakalapam emerges. It also seems that there is no relationship before. However, with the emphasis on Anukalu Bhamakalapani and Bhamakrishna Samagama, it is clear that the narrative of the Uviga dialogues continues in its favor.

Satyabhama is the heroine of Bhamakalapani. Bhama is angry and all attempts to make the mature Lord Krishna favorable to him are a feeling of intense love for him. Satyabhama Premaikamurthy. Her love was unconditional. Rukmini is only a devotee. But Satyabhama love Activism may appear to be somewhat different from, but not entirely, genocide, but it is a demonstrative form of genocide, both

original and conversational. Is this article a scrutiny of the subject? Mimamsa also takes place. The purpose of this. There is no doubt that some of the texts that thrive on literary aromas are also worthy of display. Taking genocide for example we can see how beautifully it is displayed in Bhamakalapam.

Abortion is the scattering of erotic juices. This essay was written in AD. Scholars are of the opinion that it was written between 1515-1520. However, many believe that Siddhendrayogi belonged to the 17th century. There are arguments that the performance in front of Veera Narasimha Rao was not fun but bhamakalapamena. Many have suggested that if it was Bhamakalapam, then its ancestor, Siddhendrayogi, may have been as early as the sixteenth century, or as early as the 14th or 15th century. This proves that Bhamakalapam also died shortly after the genocide. It is arguable that intoxicants of choice runs the taste in Indian cuisine.

Deportation is the cone that laid the foundation for the construction of the Essay Vajmaya Soudha, which broadly illustrates their story. However, it has also undergone some erotic stages. Saying that the qualities of a hero in Bhamakalapam are also famous and noble, this riot is lonely, noble textual, vipralamba rhyme, lasyanga plural, praising her husband's valiant qualities in front of kulangana sakhi or subversive husband. Satyabhama's claim that all these traits are her husband's traits presents us somewhat differently to the genocide leader.

The genocidal creator is Mukku Thimmanaryu. His surname 'Nandi' is said to have given him the nickname 'Nana Sunavitana Vaasanala', which means that he got his name by writing a beautiful poem on his nose. He is bold in reciting verse. "Mukku Thimmanaryu's kiss palku is the current acronym for Thimmana. He is a Kaushika tribe of six thousand Niogi Brahmins. Siddhendrayogi is also a Brahmin from Kuchipudi. It is said that Thirumaladevi, the wife of Sri Krishnadevaraya, fell in love with her husband and did not look at her face in anger. It is also said that Raya, who heard the beautiful verses in it, let go of his anger and reached out to his wife.

If we look at the story of the genocide, the leader in Veni is Lord Krishna, the heroine is Satyabhama. It is a staple of erotic juice. In which Lord Krishna is the heroic leader. The manner in which Satyabhama brought the Parijata tree from heaven and planted it in his backyard also reveals that he was a southern leader. Satyabhama is a prodigy, and through some conversations it is known that she is courageous and humane. The source of the essay on genocide is "Harivansham". It is said that Mukku Thimmana made some changes to the original story and adapted it to suit Thirumaladevi and Krishnadevaraya. The description of the sunset and moon, which is not in the original story, presents us with a beautiful picture.

Many of the narratives that are natural in the essay make contextual descriptions without becoming an obstacle to the original story and increase the reader's interest in the narrative and place a visual poetry in front of them. The character was nurtured accordingly. Of these, even the main characters, such as Satyakraishna, compose the storyline by imagining the fair, natural, and natural differences that correspond to each other. For example Lord Krishna is the incarnation of God. Therefore there must be a combination of godly deeds in him. However He is now incarnate as a human being. So human innate hardships must be seen in him. Nose Thimmana also painted him that way. Although he did human instincts, Satyabhama finally went to heaven to fulfill his wish and brought the Parijata tree and planted it in the backyard of Satyabhama's house. When Satyabhama finally enters the house in anger, Krishna prays at her feet, kicks him with her left foot, and Krishna does not get angry at this, which is an example of these human instincts. In this context, this verse recited by Mukku Thimmana is the culmination of romance. The romantic male in him appears when I hear Mannanaya. In support of this, Thimmana says, "Jalajatasana dasadadi suraputa bhavasudai tanaru. Dantayudu kannu tandri tamachovama

padambunan tolagam doche rangi yagu nagul neramul cheya ka kenina ya kantaluchita vyaparamul veluguni prabhukunu." The bulls could not be embodied Ati Satyabhama was taken over.

In his book, Thimmanaryu exhibits respect, context, character development, storytelling, writing style and inspiration.

Bhama riot

It can be said that the Kuchipudi Brahmins were the first to undertake only the art of dance. They are all experts in science. They flourished as dance teachers. However, Siddhendayogi chose a new path. This is possible only for the great ascetic artist Siddhendrayogi, who inspired the writing of "Bhamakalapa" with a vision of salvation or something else.

Kuchipudi people also perform the functions of the antecedents in the field of dance in the pre-Bhamakalapam field. Bhamakalapam is a dance form so it is an opinion that it belongs to the supernatural race. "The leader in this is the famous. The noble. The loneliness, the noble writing, the revolutionary. Appearance. The first step to devotion is love. Selfless love is a great yoga and the result of that yoga is bhamakalapam. Reflected in it. This concept is therefore the mental daughter of a yogi, Siddhendra, who appears in the form of Satyabhama Ragini. But for a while a delusion would ensue. Satyabhama was so proud of her beauty that she fell in love with him and then she was disgusted and moved away in devotion. Siddhendra's intention was to announce this.

Siddhendra's Satyabhama also created beautiful scenes to prove the possession, transitional and vasavasajika. Its purpose is to enlighten the soul paramatmans. The living entity who has got rid of body light, body odors and desires is immersed in the paramatman with the soul. The mask of love in Atle Satyabhama was removed and the saints became immersed in Krishna. There is some conversational ingenuity in it, some expressive love for the husband while praising the husband, but the real purpose is the union of the living entities. But the purpose of the deportation is the union of Krishnadevarayas and Thirumaladevi. Thus the purpose of deportation is secular while the purpose of Bhamakalapam is transcendental. The purpose of Bhamakalapam, however, is to illustrate the connection between Sri Krishna and Satyabhama by adding some dialogues, albeit somewhat different from the original.

Basic Grandha's

1. Parijatapaharanamu (with Surabhi commentary) by Mukku Thimmanarya, Vavilla Ramaswami Sastri and Sons, Chennapuri, 1913.

2. Bhamakalapamu by Siddhendrayogi, Andhra Pradesh Sangeet Natak Akademi, Kalabhavan, Hyderabad.