

Yakshagaanam

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The literary process of Yakshagana belongs to the Desi Vajmaya branch. Yakshaganam is a unique literary process based on many arts such as music, dance, acting, costume, literature, etc.

Well matured in Sanskrit literature. The Yakshagana is a confluence of skill as it entertains the laity with many metaphorical processes and blends them with their talents.

The name of the Yakshagana is not heard in the Devayonas and it is doubtful that it has anything to do with the Yakshas. Kinnera, Naga and Gandharva's are also said to be lyricists. In Marga music there is a tune with a fairy nail.

There are many states in our country. All of these are called Yams in Bengal, my beautiful, Gandharva dance in Marwa country, Yakshaganam in Andhra, Karnataka, Tamil states. Yakshaganam is derived from Kuravanji. They were the first to make this argument. According to the evidence of Late Veturi Prabhakara, this literary process has spread in Tamil Nadu since its inception in the country.

Yaksha fame is also heard in the Karnataka Vajmayam from the 12th century. In the Mallinatha Purana, Yakshandolanamanu Natya Prasakti is mentioned. Scholars are of the opinion that the Jakkus mentioned in the Kridabhirama are the same as the Ekkalaganas mentioned in the Karnataka Vajmayam.

There are legends that fairies ruled for some time in the history of Sinhala country. Historically, it has been known that these species were nomadic species that came to open for survival. Over time, the Jakkus have given up their natural passion for singing.

The production of the ballad is mainly heard for three weeks. At first the Jakkus sang the stories of heroines. "These Jakkulas are the basis for the art form of the Yakshagana. In addition, Sri Vettori Prabhakarashastry thinks that an aural narrative has arrived. Among the Yakshaganas of the same century, Koravanji Natyamuka Uda is also mentioned separately along with Jakkini.

Although in a way Yakshaganam is a form of dance, musical metaphor, Yakshaganam is a form of dance, dance, dance music, the process has been cushioned in many ways in recent times. This is what Westerners call it It can be called 'opera'. It can be displayed in the village in any hustle and bustle, in the temple premises or under any tree. Theatrical production is also limited. Put one, two screens. Some believe that this metaphorical process is indigenous and naturally occurring, while others believe that it may be one of the eighteen that the evangelist mentions as metaphors in Sanskrit. Some people think that these are street metaphors because they are displayed on the street. Yakshagana naturally originated for evangelism, pamarajana entertainment and gradually developed into an essential branch.

Kuchipudi Bhagavatu performed the play Sambeta Guravaraju in the possession of Veera Narasimharaya in Vijaya Nagar. However, this is not a metaphor for the path method. It may have been a yakshagana or its equivalent, performed by Kuchipudi Bhagavatas. This is how Sankirtana Rasupaka Chinna Thirumalacharya described his grandfather's opinion that the Yakshaganam was formed by then.

‘Yakshagana padambuna navvidhamuna
Samuchitaaneka vidha thaala sangathulanu

Navarasaalankriyaa suvarnambulaguchu
Nalarunani hari keerthanaacharyudaniye”

His psalmist character is characterized by beats and yells, as well as the prominence of jakku petals.

Chitrakavi is the first to describe the Yakshagana feature as comprehensively as possible. He started with tripura foil, jumpe foil, rachcha foil. He coordinated the differences in the beats according to the musicology. The first Telugu Yakshaganamu in Telugu was written by Proluganti Chennashouri “Saubhari Charitham”. Among the Yakshaganams available to us are Sugriva Vijayamu, written by Kandukuri Runa, Chakrapuri Ramavacharya and Vipranarayana Charitamu. The beginning of the Yakshagana was stretched by education.

The evolution of Yakshagana appears to be in three streams. The first was the Yakshagana tradition in Andhra Pradesh, the second was the development of Yakshagana in Telangana, and the third was the development of Yakshagana in the southern kingdom of Thanjavur.

Yakshaganam has undergone many changes and panchamas since its inception. Apart from the influence of essays, the dominance of Amma Katha traditions from Harikatha onwards is also seen on it. It is also influenced by the influence of caste essays such as puppetry, street participation, language stoppage, Koramandi etc. in different regions over the generations. After that the influence of the plays also fell. Hence the creeper section, Bharata word etc.

The spring season for the Yakshagana literary branch took place in Thanjavur. The kings Raghunatha Nayaka and Vijaya Raghava Nayaka themselves composed the Yakshaganas and honored them with royal honors. Many scholars did not compose a ballad with it.

Vijaya Raghava Nayaka himself composed Yakshaganams and also composed Yakshaganams by his court poets. He performed these in his collection by 'Nattuva Melamu'. Yakshaganam underwent many changes in his work and became adaptable.

The kingdom of Thanjavur passed from the hands of the Telugu leaders to the kings of Maharashtra. But they are also to the Yakshagana Saraswati Undergoing degeneration. The show has seemed a bit unfocused in recent episodes anointed. Among them Shahaji Maharaja wrote about twenty Yakshaganas. These are referred to as plays and essays. He introduced the character of Asthana Santoshi as a clown.

Karta Narayana Tirthulu wrote the Yakshaganam 'Parijatapaharanamu' 'Krishnalila Tarangini' away from Rajasthan during the period 1633-1655 Melattur Venkata Ramashastri wrote Yakshaganams like 'Pahlada Charithramu' and 'Usha Parinayamu'.

The emergence of Siddhendrayogi in the history of Yakshagana in Andhra Pradesh and the beginning of the Kuchipudi Bhagavata tradition is a significant event. Due to its influence some changes took place in the form of the Yakshagana.

Among the works of the eighteenth century, dance and song may have been the most suitable methods. Prasanna Venkateswara, who was turned by Dalavai, mentioned the melody and rhythms of the song and then a couple of different melodies for the dance style. Among the Yakshagana beats of this century, Sankirtana feature, Hindustani raga, percussion popularity, Sharada verse, couplets with ragayuktas, beats in Kannada language, kandarthas and lyric are new additions.

It was during this century that Nadabrahmopasaka and great devotee Kakarla Tyagaraja Sitarama also wrote three yakshaganas on victory, naval history and prahlada bhakti conquests.

Yakshaganams were written in abundance in Andhra Pradesh and Telangana in the 19th century.

Yakshagana is mainly for the entertainment of folklore and it was created for the purpose of interpreting and presenting stories of myths and legends to the kings of Thanjavur. Adopting contemporaneity, adaptive etiquette, and route-setting methods. Yakshaganam has a reputation in the field of vajmaya during this period. During this period, the Yakshagana of Koravanji was differentiated under the influence of Tamil and Sanskrit. On the other hand, under the influence of Kuchipudi Bhagavatas, many Yakshaganas were performed. Melattur Bhagavatams are also derived.

The Yakshaganam, which has been flourishing for nearly six hundred years, has become a confluence of musical and literary genres, a source of joy for scholars and lay people.

Yakshaganam is not just a singing process. Not a literary process variant. It is a quadrilateral compound. It is a visual essay. Collective art form.

Basic Grandha's

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2. Kuchipudi dance specialty, Dr. Chinta Ramanatha
3. History of Kuchipudi Dance, Dr. Chinta Ramanatha
4. Some of the Dance Arts, Sangeet Natak Akademi Publications

