

Diminished Glory of Telangana Performing Arts

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Abstract: Telangana State is a Home for the Performing Arts. Various Art Forms are performed by the dependant Sub Castes to recite their Respective Casts to praise the glory of the clan. The village elders offer livelihood and other gifts for their performance. The Performing Arts preserve, protect and promote the local traditions inheriting the cultural heritage of the society from generation to generation. Most of the local industries live dependently by providing the Instruments to the Art Forms. Because of technological advancement impact of mass media, the Art Forms diminishing their glory. This paper intended to reveal the importance of revitalization of the Telangana Art Forms.

Keywords: Art Forms, Subcaste, Social Values, Cultural Traditions, Artists

Subcaste people of different castes in Telangana region live as their Beggars. They protect and transmit their cultural traditions. Beyond while keeping their respective castes happy, they are being carried the heritage from generation to generation. They continue to live and perform by displaying their Art Forms. These sub-castes help to preserve cultural traditions and social values in the social system of Telangana. The sub-castes show the nobility of their respective caste, their language, their way of life. The sub-castes continue to live as performing the Art Forms pertaining to their Main Caste and uphold social values. They make a living through their performing arts. They work hard for the transmission and preservation of cultural traditions by presenting the way of life of their dependent castes, the history of their ancestors and caste legends in the form of stories. They earn their living through the art performance of these caste professions. Their specialties are helping to gain recognition in the society. Performing arts are not only a means of livelihood for the sub-castes but also help in identifying social ills and promoting ways of their eradication. In this way, many artists have been preserving social cultural traditions for generations, playing and performing the arts and contributing to social development by being the source of pastime.

Preservation of their Epics provides an opportunity to learn their clan history. Apart from pastime, these arts also contribute to the acquisition of knowledge. This art shows mainly includes Yakshaganam, Chindu, Gauda Puranam Stories, Pujari Stories, Dulapatti Stories, Peddapuli veshalu, Potaraju veshalu, Baindla Kathalu, Rajannalolla Kathalu, Pittaladora, KatipapalaVaaru, Haridasulu, GangireddulaVaaru, Chekkabommatala, Pagati Veshalu, Tolubommatala, Bhagavatulu, Street Plays, Pambalollu, Peddammalollu etc. with many names like beggars of their respective castes and occupied a special place in the society by living as performers. Mainly these arts help the people in the villages to get relief when they are tired.

Harijans, Tribals and Artisans are mainly the performers of these arts. In today's society their performing arts are gradually receding in the context of technological advancement and the spread of social media. But still their importance remains the same. Due to many reasons like disruption of social balance, agricultural crisis and globalization, the popularity of arts is decreasing today. Due to the advent of various social media, the exposure of these art forms is gradually decreasing. Unfortunately, due to decrease in popularity, many of them have turned into labourers by throwing their performance instruments in the corner. As these art forms decline in popularity, they migrate to foreign countries for their livelihood. This can be said to be the main reason for migration in Telangana People to abroad as Labourers. Artists migrate to Gulf countries as laborers to make a living and face many difficulties there. Artists like Veeramushti, Sadhanasuras, Gangireddulavarau, Budagajangalu etc. have become beggars as their popularity has decreased. In this way, many artists are becoming migrant laborers and beggars even if they have talent. It is so sad that these art forms which are symbols of Telangana culture are gradually losing their shape.

If we look at the performing arts of the sub-castes in Telangana, the following are mainly seen. Gangireddulavarau train the heifers (Gangireddu) from childhood and decorate them with colourful clothes and perform street-to-street performances in the villages. They mainly depend on the farmers and visit the villages in every Sankranti. As farmers' crops reach home during Sankranti, these artisans get abundant supplies. The Gangireddulavarau enthral the onlookers by making gestures and playing them with fine elocution. They are played on the knees and on the stomach. Their adventures impress the others. They respect their Gangireddu as family member. In this way seeing mute creatures as a member of their family is a testament to tolerance, non-violence and conservation of nature.

Ogg Katha is one of the famous artist perform played every year for seven weeks. Mallannaswami Kuladayvam is Cast Daity for Golla Kuramas. During these times, the gods are worshiped and stories are performed. Also, on any special occasion, an artist will promote a story. A story unique to Telangana region has become world famous all over the world. Artists sing songs with words like Rama Rama..., Deva Deva.... and perform dances to the rhythm of the instruments. Many folk tales are being articulated through them even today. They display their artistic skills by telling stories and cultivating Navarasa with gestures. Their skill can be said to be their own. These artists especially perform the stories of Mallanna, the caste deity of the Yadavas, and Ellamma, the Gauda Caste Deity. Besides, they have the specialty of performing many historical stories. They present many stories like Katamarajukatha, Peddiraju, Birappa, Eidu Mallepula Katha, Balmuri Kondalarayani Katha and present the stories of literary history and literary heroes to the next generations. In today's society this skill is also used for political campaigning. To remove the ills of the society and to remove the ignorance of the people, they are conducting demonstrations through Ogg Katha in the villages.

The Jangamalu are the main priests of the Telangana region who tell divine stories. They are known as Budaga Jangam and Beda Jangam. Budige is the name of the instrument they play. The Jangams are Shaiva worshippers. The stories told by them are called Jangam stories. These Jangams first told Shaivite stories and told non-Saivite stories also. They tell the story of Desinguraju, the story of BhallalaJangam, the story of Devayanijangam, the story of AmbarishokhyaJangam and so on. Their places are more in Sangareddy, Medak and Karimnagar districts in Telangana. Balanagamma, Mainavathi, Chandramati, Kavamma, Erukalananchari, Nalachakravarti, Balichakravarti, Damayanti and Sarangadhara are the main stories told by them. The fact that women are also dressing up and telling stories is a testament to the empowerment of women among them.

Gollasuddulu is a performance art form. Gollasuddu means chattering of good things or words. The song sung by the main narrator is sung by two people next to each other with their hands held close to their ears. In Gollasuddula performance, the narrator does not come on the stage directly. Comes from the middle of the crowd. other two one comes from this corner and one from that corner to blood the game, making noises like tur.. tur.. in search of lost sheep and adi... adi... adi... chasing wolves. Their attire is intricate with a large fringed Dovati folded up to the knees, a handkerchief for the scalp, Duddus for the ears, kadias for the forearms, silver molotadu, Gongadi on the shoulder, Gajjas for the legs, and a crutch. The form of Gollasuddu has undergone many changes in the form of songs, they express the suddhas that show social awareness, inform about things in villages, describe nature, importance of human relations and values.

Sharadakandru, in fact the drum used by them is called Sarada. Hence, they got the name "Sharada Kandru". Sharada Kandru is a caste born from Telugu castes like Munnuru, Mutarasi etc. Earlier this race used to sing Sarada songs especially in folk songs. They got their name because of singing songs like "O Bharti Karunamati Bhali Sharada Karuna Nidhi". They are told the story of Sarvai Papanna, the story of Kondalrayudu, the story of Gadwala Somanadri and the heroic stories of the Bobbili Palnati war, which shook the Telangana region in the 18th century, along with compassionate stories like Chinnamma.

Burrakatha is a folk-art form that combines village words, jokes, tight narratives, poems and songs to have fun and fun. Harikatha is the first among the art forms that reach out to the common people with limited grooming, playing, singing and telling jokes, while Burrakatha is the second. Harikatha has some traditional stamp. Burrakatha is a purely folk-art form. Burrakatha is an art form that is widely used even today as a means of preaching and propaganda in Telugu folk entertainment and processes. This process is very useful as a promotional tool. It is well used in programs like family planning, political campaigning and educating people.

Babbilollu is a sub-caste that depends on Netakani caste of Telangana. They worship Peddavara, a caste worshipping deity. Their main form of art is to measure Peddavara and perform plays. They wear strange forms and perform plays. They commonly Using the words like Kanjam, Nilamani, Nelavani, Nerajana Sogasu Nenetla Vadalu and beautiful songs are performed. The Dependant Castes regard them as god worshippers and offer dowry gifts with great respect.

Davathollu play Poturaju vinyasas at an important role in celebrating Pochamma festivals. They do things such as Gavupattadam (biting the sacrificial animal with the mouth) and offering sacrifices to people. They perform the scary dances of Poturaju. Today there are many people in some villages who are afraid of them because they know black magic and take revenge if don't offer proper donations.

Sadanashurs are a sub-caste whose livelihood depends on the weaver caste. They perform magic tricks. They will perform vidyas such as snake fighting, burning fire with stones, dusting and so on. Some of them narrate stories from the Markandeya Purana. The stories of sages of different Gotranam are presented with pictures. They form groups, divide the Inamu(Gift) villages and present their art to the Padmasali caste members in the respective villages and receive gifts from the caste members. Today many Sadhanashuras have lost their livelihood due to declining popularity of their profession and industrialization in villages. Their training in cunning magic is very skilful.

Veeramushti means heroes, warriors, heroic beggars. They live by begging Komati (Vaisyas) and Jangams. Their instrument is Jeganta or Tappeta. While playing this, they sing songs and devotional stories related to Veerashaiva and live as beggars. Komati cast love them a lot. It is known that Veeramushti was supported by the Komati because they helped Kanyakaparameshwari, the goddess worshiped by the Komati.

Mandechukalakarulu, Mandagollalu. Manda (flock) means a group of sheep. The name "Mandechtu" is derived from those who pray to the gods about these. Golla castes believe that their herd will increase due to their blessings. They belong to the Yadava caste. They are performing artistes who depend on Erragollas, Kuruma, Mutti and Pakanati Gollas who live by herding sheep. They act out stories with figures to show how brave they are to take care of the flocks of sheep. Especially the stories of Peddi Raju and Katamaraju are told by them. Among the Yadava castes, by taking out effigies in the name of whoever has died and praising the good of the dead and explaining how painful their absence is. They display the figures of Gangammathalli, Katamaraju, Simhadriraju, Peddiraju, Palaraju and Eelagauramma.

According to the scholarly history of Palkuri and Somanatha Picchukakuntlu species existed even during the time of 12th Century. It is known that they are disabled by their words, their hands. they can't lift their legs to walk, they are blind, they have sparrow holes. They live mainly by begging the Kapus. The main stories told by them are found in Srinath's heroic history. In their stories, romance, compassion and heroism are preferred.

Bhavanis, also known as Bindla. In Telangana, Bavanis are known as sorcerers for measuring the scales of village deities and curing diseases like Gonorrhoea Disease. Measuring the scales in Malavari houses, washing the Pujadikams on festival days and auspicious occasions is also a heroic work.

The Patalollu are a sub-caste whose livelihood depends on the Rajakula(washermen caste). They make a living by begging and narrating the stories of Madeleswara Swamy, the idol of the washermen caste. They are called Patalollu because of the different colours of Muggula Patnam. They put this Patnam in front of Madeleswara Swamy temples. The Rajas consider these Patas sacred and consider as priests. The Rajakas provide financial support to the Patalas. Apart from that, the rajas give them some of the grain they receive. In this way the people of Patala continue their life.

Erakala Nanchari, Erakala Nancharu filled with eloquent words and told about their life to bring joy to others. Many people were interested in talking about it. As a mother who opens up even if her mind is disturbed, there is no visible shadow in the villages of Erakala Nancharus, who understand the feelings of others and speak according to their feelings. Their main occupations are begging with bush boxes and rearing of pigs. They are a nomadic tribe, roaming in the forests. They lived on the basis of Erukul castes. Kuncherukala people hold brooms in their hands and converse in Erukul language, humming small songs and begging. Today Kuncheruks are nowhere to be seen.

Fakirs, who belong to the Sufi sect, one of the Muslim sects. They can be compared to Sanyasi among Hindus. Fakirs holding a picture of Baba and holding a pot of Guggilam smoke in their hands, holding a bunch of peafowls and glorifying Allah and the universe, repeat the begging. Although Fakirs are Muslims, they beg mostly in Hindu homes. The theological tendency in the way they speak impresses the viewers. Coming to the home of a fakir and giving a blessing is considered a very auspicious sign and they give gifts and send them.

Telangana is the home of arts. A haven for artists. In Telangana there are many artists of such arts with skills unknown to the world. These arts work as a bridge for cultural transfer and financial transfer between Telangana castes and sub-castes. But technological revolution and social media are causing these arts to lose popularity. Moreover, the proper literature or ancient arts and skills of the artists are being hidden. People of Telangana who were tired from work used to take advantage of their free time by promoting many arts and patronizing artists. Today TV, internet and social media have taken the place of these arts and artists. There is a need to recognize and encourage the arts and crafts that involve physical activity, mental enjoyment, and artistry. The art forms performed by the various castes and sub-castes of Telangana tell our history. There are many art forms that show historical significance, mostly the births of different castes, the emergence of castes and the worship of deities. These arts include historical tragedies, national unity, historical places, and the antiquity of castes.

These art forms convey economic, social, political conditions, conditions of women, human relations, devotional philosophy and social ills. They indicate the radical changes that are coming in those times. Arts in Telangana are of economic importance. The display of these art forms contributes to financial equality among different social groups along with the transfer of money. In the villages the upper castes share their economic status with the backward weaker sections who perform these art forms. In this way these art forms help in achieving economic equality and eradicating poverty. The decline in popularity of these art forms affects the livelihoods of artists and their financial resources. The artists who perform these arts have to go to countries like gulf for lack of work and lead a miserable life. They are turning into an idle labour force. Moreover, due to their shifting to other sectors, the surplus of labour force in the respective sectors leads to a decrease in the wages of the workers. Many cottage industries are running based on the instruments, colours, costumes (dress) used to perform these art forms. Due to the decline in popularity, the industries that support these art forms are being destroyed

There is a need to preserve these art forms which play a vital role in eradicating poverty and achieving economic balance. Social aspects are involved in these art forms. Contributes to cultural synthesis. High ideals such as non-violence towards living beings, love for animals, universal human brotherhood, universal peace etc. are being propagated through these art forms which show importance of human relations. Political consciousness among the people spread through these art forms.

Arts are the great creation of man to entertain the human mind, to take advantage of the leisure time, to satisfy the tiredness obtained from work, to improve the creativity for expression. Through the arts, alchemy, expression and positive thinking are fostered. The importance of human relationships, family life, communal way of life, tribal way of life are expressed through art forms. In today's society, corruption, dependent bias and the tendency to leave the rules of ethics and go astray have become a concern for the society. This is the main reason for the decline of moral values in the society. These art forms need to be alive to propagate moral values, to recognize the need of human beings to live morally.

With the changing lifestyle, every village today is connected to the internet and internationalization. In the age of smart phones that show the world in hand, art forms need to be recognized and cherished for their survival, importance and necessity. People are turning into artificial machines due to the decrease in the appreciation of the art forms that express the beauty of work, the lack of aesthetic sense, empathy, and the nature of nature in people. The arts especially foster empathy. This lack of empathy is the foundation of the growing violence and inhumanity in society today. So, there is a great need to preserve the ancient folk-art forms despite the impact of globalization.

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