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The Glory Is Not Faded A Case Study in Special Reference with Telangana Folk Artists

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Abstract

Telangana is a newly formed state of India. Its emergence is from its culture and diversity which through it fought for its cultural unity and for the statehood. Telangana has a unique culture that none of the other states possess in the country. It appears in its food, language and folk arts. Telangana is the center for folk artists. The folk art is intertwined with the emerging culture in the state for ages together. But unfortunately for the last few decades there is no encouragement to the folk arts. It leads to the perish of the folk arts from our scene. It's our duty to protect our culture and heritage.

Keywords: Emerge, folk art, artists, modern, perish, culture, encouragement

Introduction

India is the mother land for number of cultures and traditions. All these are intertwined and flourished ages together. But one technology brought lots of changes on the face of the world, emerged new world.

As per Charles Darwin theory of struggle for existence and survival for fittest, in modern world some of the cultures raced with modern technology and some of them unable to compete in it because they hated technology and the result is they lose its existence. Today they are no more, included in extinct list of the globalized world. But which raced with emerging science and technology it changed its form as new one and some of them brought changes for their existence and surviving hardly and ready to exit such as Telangana Chindu Bhagavathulu, Gangireddulu, Kaatipadagalu, Sadahanasurulu, Devuni etc. are shouldered different folk arts and folk tradition for ages together as song, story and drama ages together, by shouldering it they turned hunch, not the technology hunched their lively hood. They tired in the race of life and are ready to retire, because of unable to compete with big and small screens.

Objectives

When this study is taken up for our case study, we formulated some of the objectives for this study, which are apt to investigate deep into the personal lives of some tribes. The objectives are as following. They are

- To study the present conditions of some tribes who are nurturing the folk art and tradition as their livelihood.
- To know the present state of folk artists who shouldered the art ages together.
- To know the impact of technology on folk arts.
- To study to improve the conditions of the folk arts and artists.

Research Methodology

For this case study the data is collected from both Primary and as well as Secondary sources. For this the data is collected from different inputs like interviews, small questionnaire and published material For this case study a group of four girl students are formed a group and

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among one of them acted as the team leader and the coordinator of the team. The team collected random, it was compiled in a logical order with the help of the faculty guide and interpreted.

Analysis

If we go back twenty to twenty five years into the scene of our country side, it was different from the present period, hardly the villages were connected with metal and half formatted dusty bad roads to the towns. No proper transportation facility, poor electricity facility and meager education facilities. Most of the rural folk depended on bullock and its carts for goods carriage and even for transportation too.

Today the country scene is changed the bullock and its cart lost appearance. The cow is no more. We depend on machinery only.

Thirty years ago hardly there was a radio to a village; it may be at Panchayath Office or in the house of a Jamindar or a rich or educated person in the village. Sometimes all the villagers gathered at Panchayath office to listen news broad coasted by All India Radio/ Aakashvani, but within a period of ten to fifteen years radios are replaced with black and white TVs and no time, colour TVS replaced.

Within the last ten to fifteen years there was a drastic change everywhere because of Globalization and emerging Information Technology. Migration is increased from country to towns. Towns became cities, cities became Metropolitans and the Metropolitans became the Cosmopolitan cities, but the village is sick. The folk artists once who depended on the folk art turned as beggars and do menial duties because their art is unable to fill their bellies, to feed the family artists are leaving their profession and choosing the other fields.

Technology not only impacted the style of rural folk but also moved the life of many people who has been living on the folk culture of the rural area. It disturbed their life cycle and disturbed their folk culture that depended on it for ages together completely.

The team further investigated into the personal lives of few people from different places and presenting here. It is amusing, surprising and shocking too when we investigate deep into the lives and the conditions of the folk artists, once who amused the rural folk and who entertained and had the glory for their art.

Telangana Chindu Bhagavathulu

Telangana Chindu Bhagavathas are the folk artists for the east Telanagana for performing the Veedhi Natakas. Actually Chnidu Bhagavatam is an art form, consisted to be the essence of all Vedas and performed by a nomadic community from Telangana. The name is derived from the manner of the community that they leap and jump while they perform the play so it became the title embarked to them. The eminent artist Chindu Yellamma belongs to this tribe who has given more than eight hundred stage shows.

Gangireddulu

These are the nomadic tribes who wanders from village to village and popular all over Telangan and Andhra Pradesh.

They lead their life by the play of Gangireddu (A Decorated Bull) form street to street. The troop consist three to five members, two of them play musical instruments and the other play the Dolu and the remaining people made the bull play. Because of Globalization there is no encouragement to them. They turned to beggars as their profession is unable to provide them livelihood, so there is a responsibility to the both governments so Telangana and Andhra Pradesh to protect such rarest culture, which is also tradition has woven with the folks the states.

Katipapalas

This is a nomadic tribe who wander from village to village along with their families when the formers getting their crop in the villages. They come into the village by different attire with big bronze bell in the hand, and small tricks to perform. They lay a temporary shelter out of the village under a Tamarind Tree. They stay in the village for three to five days and move on to the next village.

Today this tribe is almost lost seized their tradition of performing the tricks and they are not ready to give it to their inherent because it is unable to provide them three time food to their family.

Oggu Katha

Oggu Katha or Oggukatha is a traditional folklore singing praising and narrating the stories of Hindu gods Malan, Beerappa and Yellamma. It originated among the Yadav and Kuruma Golla communities, who devoted themselves to the singing of ballads in praise of Lord Shiva (also called Mallikarjuna). These tradition-loving and ritual-performing community moves from place to place, narrating the stories of their caste gods. Oggus are the traditional priests of the Yadavas and perform the marriage of Mallanna with Bhraramamba. The narrator and his chorus i.e. two narrators-help in dramatizing the narration as very often, they transform themselves into two characters. The dramatization of the narrative is what gives the Oggu Katha its predominant place in the ballad tradition in Telangana, where Oggu Katha prevalent. They singers visit the shrine of Komrelly Mallanna Temple every year. Chukka Sattaiah who lifted the fame of Oggu Katha to the stages of the International

Patam Katha

Basically scroll narratives, stories told through paintings on scrolls. These originate in the Telangana region and have their roots set way back in history. Today the long stories from the local mythologies have been cut short, as the traditional patrons for the long scrolls no longer exist.

Edumetla Kinnera: Kinnera is a stringed instrument like Desi Veena. This Kinnera, of which Mr.Mogulayya is a master, is twelve steps instrument (Generally it is of seven steps). It needs to be played, with both hands. The hallow pumpkins and the bamboo are the main stay of the instrument which enhances the resonance and makes the instrument melodious. The artist sings folk tales of heroes and legends.

This indigenous instrument was once very popular in the

Deccan. With times and advent of electronics instruments, it is on the wane - perhaps extinct. Sri Moguliah is perhaps among few living bards who can play this instrument and perform. The enthralling singing accompanied by this string instrument is an experience to live up. Moguliah wants to be not just be recognized as a performer of this wonderful instrument, but preserve the art of it.

Bhaindla Katha

These are the people belonging to some of the tribes and popular for village deities stories as song.

There are number of other tribes like the Tella Seerala Varu recited the Jathi Puran of the Golla caste with the aid of a scroll painting. Similarly, the Kunapuli Patam Katha troupe recited Bhakta Markandeya Katha, the story of the Padmashali caste. Among other troupes that showcased their art was the Gowdachetti dependent caste reciting the Gowda Kula Purana Katha and Yenuti Patam Katha.

Also recited were the Jambava Puranam, Yadava Puranam and Nai Brahmana Puranam. Every year, a couple of programmes are conducted at Kala Ashram featuring some form of folk art to expose it to the world at large.

Limitations of the Study

The study is pertained to the locality of Siddipet District and its surroundings. The data is collected from the people belong to this area, so it may not be generalized to all other people of the state and due to the time limit only few tribes people are included in this study.

Conclusions

The conclusions of the study are as following.

- Due to the increasing role of small screen there is no demand to the folk artists.
- The folk artists do not have a specific role in small screen.
- The small screen turned as the biggest entertainment in almost all houses.
- No encouragement for folk artists as big and small screen artists.
- Because of growing urbanization there is no place for folk theatres in towns and cities.
- The growing nuclear families are impacting on societies towards modernization.
- The mode of entertainment to a common man is changed from that of traditional living style of entertainment.
- The successors of the folk artists are reluctant to receive their family profession due to less fetch and for some other personal reasons.

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