



A Historical View of TELANGANA'S ART AND CULTURE

Dr. Nisha Baliyan

Assistant Professor, J.S. University Shikohabad, Firozabad U.P.

I. INTRODUCTION

Telangana state had a rich history spanning at least two millennia as an economic, social, cultural, and historical entity. This territory was governed by the Shatavahanas from 230 BCE to 220 CE. This territory was governed by Vishnukundinas, Chalukyas, Rashtrakutas, and others after the Shatavahanas.

The Kakatiya dynasty's reign marked the height of the region's prosperity. Through art, the Kakatiya kingdom represented itself most effectively. The Kakatiya rulers made their mark by placing great value on the arts and dances. The dancing statues on the Kakatiya-built monuments and temples in front of us demonstrate how different folk art forms were successful in entertaining audiences while passing down diverse mythological and social stories from generation to generation.

Prior to delving into the Telangana Folk Arts, let me to briefly explain what folk is.

Folklore is the term used to describe folk knowledge. Myths, stories, folk tales, riddles, jokes, proverbs, chants, charms, blessings, curses, oaths, insults, retorts, taunts, toasts, tongue twisters, greetings, and leave-taking formulae are all included in folklore. In addition, it encompasses folklore, oral and autograph poetry, folk dance, folk theater, folk arts, folk belief, folk medicine, folk instrumental music, folk songs, and folk discourse.

The American Folklorist Richard M. Dorson has split this extensive folklore into four sections. One of them is folk literature.

2. Culture of materials

3. Folkloric social habit

4. Folk Arts Performance

Folk literature is also called as Verbal Art or Expressive Literature. All traditional verbal words, sounds and songs include in this category. We can even observe a sub-division of Folk narrative and Folk poetry in this. This only has become the root cause for the Classic literature.

Material culture has direct link with the Folk literature. The study of observation and imitation are the main sources of this division. Techniques, capacity and Folk medicine etc. are the subject contents for the research.

Social folk custom includes both the Folk literature and Material custom. Group interaction plays a vital role in



**3rd International Conference on Emerging Trends and Researches in
Professional Development of Faculties in Multi Disciplinary Domains**
Jan Nayak Ch. Devi Lal (PG) College of Education, Sirsa, Haryana
Date: 27th-28th May 2023, ISBN : 978-93-91535-49-0

this division. This applies to the different social beliefs, Religion, Rituals, Festivals, Folk meetings, Folk medicine etc.

Folk art is the unassuming creative expression of millions of village people. It is a treasure of their customs and group behavior, beliefs and concerns, pain and pleasures. Infact, their very ways of life. Folk arts study consists of the origin and development of traditional folk music, dance and drama. It forms an important integral part of folk lives, not because they want to retain professional competence in an art form, but because they actively involved in it for reasons other than mere social and cultural recreation. For them it is a soul-filling means of religious participation, a way of reaching the God.

Folk life and folk art are inseparably interlinked with each other. Every sphere of life they live is reflected in their creative expression. Births, marriages, deaths have been expressed in tuneful melodies. Every type of work is reflected in the rhythmic resonance of their song. The entire life is reflected in the folk songs. Their sorrows and pleasures, their jest for life, their sentiments find an enchanting echo in what they sing and how they express.

This oral tradition though a simple expression of faith in the beginning later on became more complex, as individual performers gained excellence.

Unfortunately after the fall of Kakatiya dynasty almost all the folk art forms of Telangana lost their existence due to many reasons. Since 1990's people of Telangana started reorganizing themselves with a high demand for separate state of Telangana. In this process people started to reform the Folk Arts which were the heart and soul of Telangana people to educate and mobilize people towards the self respect.

In this process we can observe the reform of Telangana Folk Art forms such as ChinduYakshaganam, Oggukatha, Bathukamma etc. from post State Formation.

1. CHINDU YAKSHAGANAM

This is the oldest Folk Art form of Telangana state, performed by the scheduled caste families leading nomadic life moving from one place to another to propagate their caste myth and traditions. ChinduYakshaganam is observed as the caste based performance and was performed by the Chindu's a sub-division of Madiga caste for the Madiga caste people only. Chindu's entertain Madigas by performing their caste epics and depend upon them for their livelihood. Performance used to go on for 8 to 10 hours. Earlier these performances were used to take place in Harijanwadas only. As chindu's were dependents on madigas, after entering into certain village, they used to visit Harijanwada and take the permission of the wada members and then give their Performance over there. This was their tradition. It is believed that this tradition was introduced by Jambavantha. They used to stay in harijan's houses only. After performing puja to Landa(a pot believed that Goddess Yellamma stays in the pot) they settle the amount for the first three performances which are going to be



3rd International Conference on Emerging Trends and Researches in Professional Development of Faculties in Multi Disciplinary Domains

Jan Nayak Ch. Devi Lal (PG) College of Education, Sirsa, Haryana

Date: 27th-28th May 2023, ISBN : 978-93-91535-49-0

performed. This amount is called as Tyagam. These three performances includes two Yakshaganams and one Yellammavesham.

After the performance they perform harathi on the name of Lord Rama. The women who played themain role on that day will take the harathi among the audience. The place the amount in that harathi plate and praise the artists.

This art form was almost at the stage of extinction due to changing times. ChinduYellamma one of the performer of ChinduYakshaganam made many efforts for the survival of the art form. She introduced new attractive techniques in the performance. Since then many changes were observed in the performance. One of the major revolutionary change is Chindu broken the boundaries of performance and performed where ever got the opportunity. Apart from the caste myth, artists started performing contemporary issues to educate and entertain the audience. According to the need and situation performances restricted to even half-an-hour time. Artists able to live prestigious life comparatively, with good applause and respectable remuneration. Along with the remunerations artists even received lands from the State and Central governments as an encouragement to the art form.

Now this art form is identified as the Telanagana Folk Theatre Form.

2. OGGU KATHA

Oggu Katha is being performed in only Telangana, by the Oggus and Berannas. It got its name because of the invoking instrument “oggu” used in Oggu Katha performance. It is the folk name given to Lord Shiva’s Dhamaruka. The story narrated by playing Oggu is known as Oggu Katha.

In Oggu Katha the minstrels narrate the stories of Mallanna and Berappa. They are also adept narrating Shakti Ballads, especially that of Yellamma. Mallanna story will be narrated during the marriage rituals of Kuruma caste. After the story narration only marriage will be performed. There is a custom that Oggu Katha should not be performed other than marriage time.

But Oggu Katha performer named Chukka Sattaiah violated this custom and started performing Oggu Katha as an art form with new techniques and dramatization. In recent days we can observe that many contemporary issues are being narrated and performed in this art form.

The instrument OgguDolu, which plays prominent role in Oggu Katha has become much famous now-a-days. Artists dance while playing OgguDolu skillfully with amazing feats, attracting audience a lot.

This OgguDolu dance is being encouraged by the government of Telangana and performance receiving great applause in different places of India.

This is how Oggu Katha crossing its boundaries from a particular caste marriage ritual to stage performance countrywide.

3. BATHUKAMMA

Bathukamma is a unique performance of Telangana performed by the women for the 9 days during Dassera festival. Women decorate colorful and traditional flowers in a Triangular shape and worship as Bathukamma.



**3rd International Conference on Emerging Trends and Researches in
Professional Development of Faculties in Multi Disciplinary Domains**
Jan Nayak Ch. Devi Lal (PG) College of Education, Sirsa, Haryana
Date: 27th-28th May 2023, ISBN : 978-93-91535-49-0

In the evenings women gather together by placing Bathukamma in the middle and dance around by singing songs and clapping hands. Bathukamma songs reflects the culture of Telangana along with the lives and sacrifices of Telanganana women. This is the only entertainment Folk Form of Telanganawhich is by the women, of the women and for the women.

After the fall of Kakatiya dynasty for the course of time, this dance was restricted to the bungalows of Jagirdars and Jamindars. Later this dance lost its existence. But during the Telangana agitation this dance was reformed and performed widely. Now it has become World wide popular.

Nowhere else in the World one can witness the Floral Festival other than in Telangana state of India. Usually Flowers are being used to worship God. But Bathukamma is the tradition where Flowers are worshipped as deity by singing and dancing. Bathukamma is the unique combination of many Indian stories, Nature representation, reflection of women lives and worship of the God.

Bathukamma is an icon of the cultural identity of Telangana

III. CONCLUSION

Without art, human life is empty and unfinished. Despite being centuries old, it constantly seems fresh. In addition to being very much alive, folk literature and performing arts are also energetic and vivacious. Its crucial social role of maintaining its customers' social identities is in addition to providing them with pleasure.

There is a constant need to preserve our cultural history since it has shown to be an effective tool for economic growth and because culture serves as a fundamental barometer for determining how quickly or slowly a society is evolving.

IV. REFERENCES

1. Telugu varijanapadakalarupalu by MikkilineniRadha Krishna
2. Janapadavignanaadhyayanam by Dr. G.S.Mohan
3. Telugu janapadageyasahithyam by B. Ramaraju
4. Folk arts of Andhra Pradesh by M.N.Sarma