

THE FOLK ARTS (JANAPADA KALALU) OF KARIMNAGAR DISTRICT - TELANGANA: AN OVERVIEW

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Abstract: The village was the principal habitat of the people who constituted the core of community. Their games, plays and folk songs were all part of everyday life. They were folk arts, not necessarily backed by scientific rules. They represented rhyme and reason of their lives enlivened by enthusiasm. Every art form had its unique distinction. They always impressed both pundits and common people. Even in B.C. era, the people of Telugu provinces were well-versed in music, dance and drama. Many kinds of musical instruments and equipment were in use.

The arts of the Karimnagar district reflect the culture, tradition, civilization of the people of this area. These arts are intertwined with their lives. The artists made the art as their profession and earned their livelihood. In those good times there was respect and encouragement for arts. Some of such arts are described below:

Yakshaganam or Chindu Bhagavatam, Mandulavallu, Garadivallu (Magicians), Burrakathalu, Ganta Gangams, Budige Jangalu, Pittaladora, Gollasuddulu, Katikapalavallu Pambalavaru, Beerannalavaru, Bavaneelu, Budabukkalavaru, Harikatha (Dramatic Monologue), Phakeer veshalu, Sadhana surulu, Jogata, Kaddi Vayidhyam, Vamshrajas or (Gothralu), Balasanthulavaru, Veedhi bhagothalu, Chinna Madhigas, Tholubommalata (Puppet Show) etc.

For so many centuries these shows entertained Telugu people. They are gradually disappearing as the result of movies. Now these arts and shows are rarely seen in this region. Thus the said art forms are part of creativity and experience gained since bygone times and there is need to protect these folk art forms.

Keywords: folk art forms, Telugu people.

1. INTRODUCTION

The Sanskrit term *janapada* is a compound term, composed of two words *Jana* and *pada*. *Jana* means "people" or "subject", the word *pada* means "foot" from its earliest attestation, the word has had a double meaning of realms, republics and kingdoms. (*Indian Vedic period late Bronze Age into the (Iron Age) from about 1200 BCE to the 6th century BCE*). Concluding with the rise of sixteen Mahajanapadas ("great *janapadas*"), most of the states were later annexed by more powerful neighbors, while others remained independent.

The village was the principal habitat of the people who constituted the core of community. Their games, plays and folk songs were all part of everyday life. They were folk arts, not necessarily backed by scientific rules. They represented rhyme and reason of their lives enlivened by enthusiasm. Every art form had its unique distinction. They always impressed both pundits and common people. Even in B.C. era, the people of Telugu provinces were well-versed in music, dance and drama.

Many kinds of musical instruments and equipment were in use. Let's now examine and evaluate the varied forms of Telugu art and culture to understand the importance and appeal of each one of them.

Literary evidence suggests that the *janapadas* flourished between 1500 BCE and 500 BCE. The earliest mention of the term "janapada" occurs in the Aitareya (8.14.4) and Shatapatha (13.4.2.17) Brahmana texts.¹ In the Vedic samhitas, the term *jana* denotes a tribe, whose members believed in a shared ancestry.² The Janas were headed by a king. The *samiti* was a common assembly of the jana members, and had the power to elect or dethrone the king.

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2. YAKSHAGANAM OR CHINDU BHAGAVATAM

Yakshaganam is the most ancient professional skill. It was widely spread in Telangana, Andhra, Tamilnadu, and Karnataka States. The street plays that are seen these days are the specimen to those Yakshaganams. *Veedhi Baghothalu* came after this Yakshaganam. Yakshaganam is sung by Yakshas. This is mostly performed by Jakkula tribe. Hence, Yaksha sound became Jakka. From 15th century onwards, Yakshaganam became popular by Jakkula tribe, people sang from Proluganti Chinna Suri's '*Sourabha Charithra*' in 15th century. The dance of Yakshavanithas and Yakshakaminis are described in '*Chitra Bharatham*' that was written in 16th century. Hence, these Yakshagana writings became the reason to raise new trend in 16th century. S.V. Joga Rao explains in his book '*Yakshagana Vangmayam*' that Yakshaganas were written in 18th century in Telangana.

In the beginning, these Yakshaganas were in the form of chanting instead of performance. Those were Sheshachala Kavi's *Dharmapuri Ramayanam* of 1780, Maddhakavi's *Mandhana Ramayanam* of 1834. These Yakshagana performances came on to the stage in the second half of the 19th century. Dr. Mikkilineni Radhakrishna Murthy in his '*Teluguvari Janapada Rupalu*' said that roughly 465 writers have written 802 Yakshaganas but of them only 542 writings are surviving.

According to Scholars, Yakshaga Vangmayam is *Desi* or local tradition. It is different to cultural field. In ancient days Yakshulu, Kinneralu, Kimpurushulu, Gandharvulu, were used to sing the devotional songs melodiously. Chindulu sing these Yakshaganas in various places in Karimnagar district. They said that they were inheritent of Yakshas. Here *Chindhula Yakshaganam* is popular and more attractive with humor as an ingredient. Colloquial language is not in the writing form and coarse language is used. It is also called '*Grayam language*' and show special interest in makeup and dressing. They enact the role of kings, queens, ministers, and ordinary people in the play by wearing appropriate and suitable dresses and jewellery. Here the performance and dedication matters the most.

The spectators easily identify the roles through their attire and appearance. In some areas these artists or performers beg and feed themselves and this developed as a caste itself. This tradition is followed since bygone days. These Sindhu or chindu Madhigas are next to Madigas in preference. They only depend on their art to feed themselves.

The present governments are implementing welfare programmes and schemes depending on their art to encourage these artists and art forms. Gajvelli Venkata Narasiaiah group from Teegalaguttapalli, a village 3 Km away from Karimnagar participate mostly in Government programmes. These artists roam from place to place performing their art to earn their living. The presence of this art form and artists can be noticed in entire district. (*Husnabad, Masthalapur, Jagirla, Mogipalem, Manakondur, Gangipally, Gopalaraopet, Vedhurugatta, Beemaram (near Jagityala) Balakodur, Kondapally, Raikal, Balghad, Malyal, Kodurpally, Sirisilla, Burugupally, Hanumachipeta, Mekala Marri of Karimnagar district.*) However they have to settle in other professions as their arts are only used on festivals and special occasion. As they cannot make both ends meet by entirely depending on their art has forced these people to abandon this popular art form.

3. MANDULAVALLU

Basically, they are tribes. Men and women from this category serve the needy to cure different ailments with medicines available with them that were prepared from herbs and shrubs available in nature. They roam from village to village and go from one house to another and explain the importance of their natural medicines. Through selling these natural medicines they earn their livelihood.

Their intention is not only for humor but also making the people to follow health rules by ridiculing the people who neglect the common rules and regulations of health. These people mainly appear in Pudoor and Kodyala villages in Karimnagar district. At present they are abandoning their ancestral knowledge and settled in other occupations.

4. GARADIVALLU (Magicians)

These are experts in performing Magical tricks and are local gymnasts. It is the most adventurous art, which evokes fear and excitement among the audience. It is specially related to fire and walking on the wire in the air etc. They attract and mesmerize the villagers by doing wonderful performance. While they perform, they make noise through drums, whistles and other musical instruments. This art form is gradually getting vanished and can be sited during fairs and festivals to show their art and sometimes on roadside.

5. BURRAKATHALU

Jangam stories popularly now called as Burrakathalu are well known among people of this region since bygone days. Once they were used for spreading the messages of religious and patriotic feeling. Again now they are being used by Government and voluntary organization for rising patriotic feelings and to convey people's problems on common social problems like aids, untouchability, and family planning. They are mostly performed by Jangams. Hence, these stories are called Jangama stories. These stories were popularized by Siriki Jangamas, Budige Jangamas, Setti Balijes, Setti Phanijes and Eethamukku Jangams. Jangamas belong to Shaiva religion. It is said that before the rise of Veera Shaiva religion which came into existence around 1150 A.D this art form existed. During bhakti movement, there existed strife between shaivaites and Vaishnavaites. Shivates to popularize their sect used this art form to convey their pro shivate message and reached common people.

Pro-shivate plays Nangama exhibited by Jangams are plays based on the illustrations of Kadivoni Telanatakapturi Jangalu in Bycharaju Venkatanathakavi's in Panchathanthra. Burrakadha is more engrossing and emotional. All types of Rasas can be produced with this Burrakadha. Music, Literature, Dance, Sculpture, Thalam, laya, Performance, appearance have place here. Jangama's story narration art has the power of motivating the people to influence mind set and provoke them into action. In the artistry of the Jangama story narration, the main story tellers versatility, his ability at improvisation, his singing ability and the able assistance of the other two or three participants of the troop attribute much towards the success of the art.

They can make audience laugh, cry, and become emotional according to the situation. They mesmerize the people by their narration. They can capture the attention of the people for a long time. That is why from Educationalists to ordinary people every one is interested in listening to the stories. These stories were already in existence before Kakatiya period. They were also called as 'Thandhana Kadhalu'.

Nasar is popularly called as 'The Father of Burrakatha' in Karimnagar district. His troop has acquired name and fame all over the country and abroad. They became ideal to the other artists. Vamana Rao troop of Manakondur village played an important role in conducting programmes to evoke social awareness in people. Along with them, Venkata Raju from Beemadevarapally village, Gaddam Devaiah from Kothapally, Naroju Chandramouli troop from Potlapally village and Husnabad mandal etc became ideal persons to the artists of Burrakatha story tellers.

6. GANTA JANGAMS

The persons that belong to Shaiva and Veerashaiva religion used to go and beg from house to house in disguise of Jangam Devara. Those were veeramushta and Jangam. While going from house to house they blow horn and ring a bell and chant the words "Sambo sadha Shiva, Sambo sadha shiva, Shambo Shankara" and illustrate with examples of Lord Bhasaveshwara from Bhasavapurana. They makeup themselves as Bhasava followers. Devotional appearance could be seen in them. They wear white head gear or turban around head. They apply white powdered lines called, Vibhuthi Rekhas on their face. Seeing the Gantajangams with ringing bell, blowing conch or horn, people consider them as real Bhasaveshwara and offer alms. While receiving the alms, chanting the manthra, they give Vibudhi. Every time they chant the words "Shambo Shankara, Shambo Shankara" and utter Omkara sounds. Children, youngsters, elders every one take the Vibhudhi with lot of respect and devotional feeling. Thus Gantajangalu used to publicize the greatness of Shaiva sect of hindu religion by roaming from village to village.

7. BUDIGE JANGALU

They are also called as Bheda and Budaga *Jangamvaru*. All the Jangams are Shaiva sect adherers. The stories that are told by Jangamas are called Jangama stories. They use an instrument that is called Budige. Hence, they are also called Budige Jangams. This Budige is called different names like Dakke, Dikke, Gummeta in different places. In the beginning, they used to narrate Shaiva stories only. But gradually they started narration other stories as well. Beda, Budaga Jangama evolved as a caste. Even though they were not literate, they used to sing about the Lord Shiva and narrate stories of Lord Shiva. The instrument, Budige is made of steel or clay or bronze. One side of the Gummeta is set with a wheel and closed with skin. And the second side of it is opened as the mouth of a pot. The chorus men wear the Gummets and produce sound from them. They blow the instruments with right hand fingers.³

Shortly, They are story teller who wear a long shirt and head gear (Talapaga); anklets at legs, Tambura on shoulder, anklets a hand fingers, touching them to the tambura rhythmically with the second hand he touches the wire of Tambura. The chorus men wear Gummets on their shoulders and they give chorus help to the story teller according to the song and story. They sometimes deliver witty dialogues to entertain the audience and get admiration from them. Before starting the narration of Jangam story, the artists roam the village and announce about the programme with blowing the Gummets. They invite all the people by singing in the village.

They narrate the stories during night time as well as they go from house to house and narrate the stories during day time also. They do not consider caste difference. They narrate the story to all and gather money and grains from them. They sometime also take food if offered. These types of people are called Budige Jangamas. These Budige Jangamas organize the burial programmes traditionally in Harijana, Girijana houses if anyone passes away. Blowing the conch, ringing the bell, they along with the dead person's family go to the burial ground. For that they expect Beda rupees. If they get Beda from that family they praise the family. Hence, they are also called Beda Jangamas.

8. PITTALA DORA

He is the person who highlights the evil deeds in society and provokes humour is called 'Pittala Dora'. It is art by itself which requires verstatety of conversation, command on language bombast, the dramatic art of body language, ready with etc. The 'Pittala Dora' is also called Latkor Saheb, Buddar Khan, and Tupaki Ramudu. This Pittala Dora used to roam the villages and expose the evil things by including humour and satire. Khaki trouser, torn Khaki shirt, cap on the head and one white feather at one side of cap, a wooden gun in his hand, hand kerchief around his neck, white colour make up paint on face, French cut mustaches, semi-torn canvas shoes, Pittala Dora appears as Dhora. He entertains the people with his wit. Under the ruling of British government the artist played this role to expose Fascist feudalism, social evil deeds and other evil practices of the society.

9. GOLLASUDDULU

The relationship between Gollas and Gollasuddhas is same as the relationship between Beerannas and Kurumas. These Gollasuddhulu mainly beg Gollas. The people who narrate Katamaraju story and Lord Sri Krishna Leelas are these Gollasuddulu. Now-a-days also Yadavas, in places like Donakonda and Alavalapadu etc, are continued to be seen, Bali to their God Katamaraju and Goddess Ganga. Great Philosopher Thurston called these poojas as "Veerula Poojas". Their specialty is to print the details of the story in big letter on clothes. Gollasuddhulu used to narrate the stories of "Krishna Leelalu" by demonstrating the pictures as Pandavas (a Telaga tribe in Telangana narration of Mahabaratha stories with big Pictures. While narrating the stories they act according to the situation. These Gollas are generally Vaishnavas, though some of them may be Shaivas. There are so many sub divisions in Gollas. Among all of them the best sub division is "Yerragolla". These Gollasuddulu belong to that Yerragolla division. The women of this group wear saree from right side. The Gollas occupation was to rear caws and oxen but now even goats. Gollasuddhulu get income from goats and also from begging. In this tribe some of the women have chance to get married second time when they become widows. The "Oli" tradition appears in this tribe along with the "Prolupoyuta" "Avirenuvulu Pattuta" (tradition) is seen in this tribe.

10. KATIKAPALAVALLU

It is not known why these people are called 'Katikapavallu'. No body can say how this name to them. But their original name is Katikapalavallu. Sri Laxmikantha Mohan says that actually the guard the Kati (Burial ground), hence, they are called Katipapalavallu. In ancient days they used to guard the burial ground as guard the village. Total village used to give remuneration to them.

To the children their parents used to tell about KatiKapari to evoke fear in them. It was believed that Katikapari would kidnap children. As they kidnap the children they might have the name Katipapalavallu. They also perform magic. It is this art that invoke in the audience. Their appearance is sober. The artist wears colourful dress. Two or three bells hang on to his body. While he walks people get fear as if an elephant was walking. Big tika on his forehead, twisted big mustaches feathers crown, bag at armpit, bones in hand he comes as devil doctor. Except the steel crown they resemble with Budabukkalavaru in appearance. They are supposed to be capable of miracles. It was believed that as they were Katikaparulu. They would have some special powers. They roam from house to house in the village. Of course, they do not harm anyone. They feed themselves through begging.

To gather audience they perform magic. They attract the people and surprise them with their magic. They wear a hanging bag called *Jole* on shoulder. They pick up turmeric and Kumkum decorated idol of Ammavaru or mother goddess from that bag. They put the idol in front of them. They touch the idol with the bone and shout "Om Mahankali Shambavai" and create rats, Scorpions. They also make rats to produce sounds. Thus they used to beg the people. People throng around them to see their performance.

11. PAMBALAVARU

Now-a-days, the tribe of these Pambalavaru are disappearing. But once upon a time their stories were being told in fairs and festivals in Karimnagar area. Even now also, in some villages this tradition is going on. Dr. Thangirala Subbarao explained about them in his folk fair magazine as follows; these Pambalavaru belong to Ayyavari Harijanas; their band is Pambajodu. They sing mostly Ankamma stories. Their Ankamma is called as Marasapu Ankamma. While Vanthas blowing the Pambaodu, Protagonist, like prince with big sword in right hand and Amajala (Small sword) in left hand, sings the song in highly emotional way.

12. BEERANNALAVARU

Ogguvuru and Oggollu are the other name of these Beerannas. They belong to Kuruma tribe. Lord Bheerappa-Bheranna is their favorite God. By narrating the Lord Bheeranna's stories they are called Bheerannalavaru. While narrating stories, for begging they use Oggu. Hence they are called Ogguvuru. Oggu is their special instrument. No other singer cum beggars uses this one. This Oggu is similar to Budabukkalu which is used by Budabukkalas but this Budabukka is smaller. The instrument that is used in the hands of Lord Shiva is called Oggu. Along with Oggu they also used Peddha Dolu and Tappetalu. In Lord Katamaraju's story also Bheeranna appears but the relationship with Kurum's Lord Bheeranna is unknown. Kurumas weave Kambali or wollen blanket where as Gollas won't wear. Bheerannas or Ogguvuru do Paurohitya in the houses of Kurumas and lead their life by begging from Kurumas. These Kurumas narrate the Lord Komirelli Mallanna's story. Mallikarjuna swamy is also called Mallanna. The Lord Mallanna is Kurumas Ilavelpu or favorite God. Kurumas and Bherannas both belong to Shaiva religion. But Telugu country Kurumas do not indulge in Lingadharana. Karnataka Kurumas and Bherannas do it. There are also Vaishnavas in Kurumas. Bheerannas celebrate "Kolupu" and "Pooja" in Karthika Masam and Maghamasam. They also pray Goddess Pochamma and Mysamma. In Komirelli Mallanna's story, we came to know that he is the son of Kapu and Bheerannas are his second wife Rathnangi's progeny. This Rathnangi is Brahmani. Hence, Bheerannas are produced from Kapu and Brahmanas as the legend goes.

In Karimnagar district there are so many Oggu story tellers. Most of them pray Lord Mallanna. They celebrate the festival in houses of Golla, Kuruma and Kapu by the name of "Patnallu" in the presence of Ogguvuru. They celebrate it as grand festival. Midde Ramulu, the well known Oggukatha artist belongs to Thippapur village of Vemulawada mandal. The people of various walks of life like Midde Ramulu's performance in Oggu Katha. He fine tuned the form and made it popular. He is the protagonist of this art. Oggu katha is the profession of Golla kurumas, but Midde Ramulu, who belongs to Gouda community made it popular in the country. Though he is an illiterate, Ramulu is an extraordinary artist,

who can satisfy even the scholars of Ramayana, Mahabharata and Gita. In his own regional dialect, he explain any purana with beautiful illustrations. We can find the cassetts of Ramulu all over the district.

Theegala Rajesham Goud, the resident of this district, is the popular Oggu story teller. He belongs to the village of Maralamarri village, Vemulawada Mandal. The notable thing is that these both belong to Gouda caste.

13. BAVANEELU

Byndla and Pambala are the other names of Bavaneelu. These are also seen in Telugu country. These Bavaneelu are famous for curing *Gatthara* (cholera) and small-pox. The famous poet Dhurjati, in his *srikalahastheswara Shataka*, spoke about these Bavaneelu. Yellamma story, Renuka story are the other names to Parushurama story. Even now they are begging by singing the songs of Goddess Yellamma and Goddess Pochamma. The great philosopher Thurstan said that these Bavaneelu pray Goddess Ankamma also.⁴ Bavaneelu are also one of the Mala Tribes. Their instruments are called Jamidikas. Shistas called them as Bavanika. Hence Bavaneelu and Byndlas are the persons who use the instruments Bavanikas and as they play Pamba instrument they are also called Pambalas. But Dr. Thangirala Venkata Subbarao said that these Bavaneelu are different from Pambas. Bavaneelu are Madiga and Pambas belong to Mala caste. The word 'Jamidika' is imitation of sound. When the instrument is used the sound comes as Jamidika, 'Jamidika'. These Bavaneelu explain the story by using always two 'Jamidikas' and a small Jamidika is kept with the persons who give chorus. This small one is used only for Struthi. The shape of these both instruments is same. But big Jamidika is four times bigger than small one. Small Jamidika is made of goat's skin whereas the big one is made of the skin of Ox or Buffalo. It sounds more than other instruments. Children get fear of this sound. When they celebrate "Shakthi", "Gramma Devetha" festivals these instruments are used. While they are celebrating this festival they take toddy (Kallu), wine and narcotic material. They also give "Bali" (Sacrifices). Bali means offering animals like goat, hen, and buffalo, Ox etc to the god or Goddess by killing them. After killing them, they wear the parts of those animals on them and roam in the village by using the big sound produced by Jamidikas.

14. BUDABUKKALAVARU

From ancient time plays among Telugu folk arts provide knowledge and entertainment to the people. The main purpose of these plays was to stimulate the people about the blind beliefs and corruption by mixing humour. Thus they wanted people to become aware of social evils. The prominent among them was Budabukkala role. The daytime artists used this traditional art for social welfare. The Budabukkala tribe has a special feature. While other caste people used to beg during day-time but these people used to beg in the night time. Bondhili, Bharatha Sayibulu, Ganta Sayhibulu, Reyi Thuraka, Reyi Thuraka Sayibulu, Nadakolollu were important among the traditional Budabukkalaru. Thus different names in various places were applied to these people. They beg after 12.00 pm in the night to 4.00 am in the early morning. At the time they hold a light one hand, Damarukam Budabukka in another hand, a bell between two legs, wear four to five dresses one on another, big head cloth around the head, apply big Kumkum, big Jampakana on shoulders, they walk soberly and solemnly by publicizing devotional principles from puranas. They chant as

"Ambapaluku Jangadamba paluku

Ma Istadevatha paluku"

Thus chanting Goddess they used to tell the intentions of other. Budbukkala artists start roaming village in the midnight but they won't beg at that time. After thus roaming for 10 days they gather money and grains from villagers in early morning every day.

Budabukkala's coming in the night time is not considered dangerous. While nobody seek their appearance, every body waits eagerly for their words. The people ask them to tell their future. "Om Shambavai, Amba Paluku, Jagadamba Palkave" thus the artists convince and satisfy the villagers and get something from them. Even now-a-days also these types of Bondili Kshathriyas appear in many villages and towns.

15. HARIKATHA (DRAMATIC MONOLOGUE)

One of the important art that was admired by most of the people in Telugu country was Harikatha. In this Harikatha only one person narrates the story for the period of three hours. The single person plays different actions with perfection.

Singing melodiously, dancing beautifully, walking solemnly the artists attract the villagers. Even though he narrates for three hours audience do not get feeling of boredom at any time. He creates some interludes to capture the attention of the people. He cracks jokes, delivers witty dialogues. Along with them he teaches ethics and morals. He highlights the social evils. In Harikatha the artist entertains the people with only his talent. His dress appearance also is normal. Wearing cotton *Dhovathi*, holding *Chitathas* in his hand, with *Angavastram* at his waist, wearing a garland, he appears glamorously. These were mostly used for spreading religious stories.

In ancient days Jangamas used to spread Shaiva religion with Jangama stories. Dasarulu also used to spread Vaishnava religion and Brahmanaidu's stories. Thus Jangamas are Shaivas and Dasaris are Vaishnavas. their stories were called Harikathas became they narrate Ramayana Bharatha, Bhagavatha stories for days together usually during festival days. Ganapathi celebrations, Navarathrulu, Dusara, Krishna Jayathi, Mukkoti Ekadasi, Sankranti, Sriramanavami etc. are the occasions to narrate these Harikatha stories.⁵

The art and craft of Harikatha is unique to Telugu region. In fact Andhras were one originator of many great Harikatha artists are in Telugu region. "Aadhibatla Narayana Dasu" is called the father of Harikatha and had his name spread even to other countries. Some important artists are in Karimnagar district also. Those who are the national Harikatha Bagavatharulu, are Jammikunta villagers Mallapally Subrahmanya sharma, Bapu Shasthrigaru from Mandhani, Rekendher Laxmi Prasad from Karimnagar town, Kakaral Datthathreya Sharma from Dharamapuri, Katta Sathyanarayana from Ramadugu, Sathyavath Bagavathar, Nagarani from Karimnagar town etc.

16. PHAKEER VESHALU

Phakeer is one of the sub tribes of Muslim religion. They mainly beg from Muslims. Muslims encourage these Phakeers. They roam in village and go from to house to house by chanting "Allake nam" and offer blessings to Muslims. They wear a big *Kanjeera* in their hand, big cloth around head, Phakeer Poosalu around the neck, lengthy Lachies, check type Lungis. There are three persons in every group. Singer sings melodiously the song and remaining two give chorus supports. The songs are purely religious or about some Muslim worriors of days gone by or the sacrifices of some Muslims.

For example "Padpantal Sallgundali 'Allake nam'
 Thalli pillal Sallgundali 'Allake nam'
 Thalli Kodukul Sallgundali 'Allake nam'
 Hindu Muslim lantha 'Allake nam'
 Varu Hekam Kavalandi 'Allake nam'"

Thus they sing the song. The use a wood made instrument while singing high school and college students conduct these programme on anniversary celebrations. This art is used by Andhra Praja Natya Mandali to establish secular feeling in people.⁶

17. SADHANA SURULU

Persons who beg only weavers were called Sadana surulu. They exhibit their performance to all. They roam from one village to another and conduct exhibitions in each village with the permission of weavers. Their exhibition related to magic. They to perform in day time only. Hence it was considered as day time performance. The duration of their performance is three hours. They arrange their stage at a central place of the village. They practice well before performing on the stage. Their activities appear as magic. For example, after applying the liquid of some kind of leaves two persons take two plates and stand at a distance. As a result of the liquid of the leaves those plates from their hands fly high and dash at each one but come back to the same hands. We wonder whether it was bewitching or black magic. But they were really experts in their performance.

The Sadhanasurulu presently can be seen in Vallabhapuram village, Elkathurthy Mandal in the district. The prominent personalities that belonged to his village were late. Sri Mallikarjuna, Late Sri Laxmana Swamy, Late Sri. Chinthakindhi Peddha Mallaiah, Late Sri Yerra Mallaiah, Late Sri Appala Swamy, and Late Sri Karre Parvathalu etc.

18. JOGATA

Telangana region is famous for this “Jogata”. These ‘Jogatalu’ are kinds of Harijans. Their job was to dance along with their band. These types of people were called “Madigavaru” in Karimnagar district. They used to prepare leather slippers. They lived as skin tanners. Announcing public notices, doing handwork at fairs and celebrations the duties of these people. Jogas in Telangana region were not only doing bank work but also dancing skillfully. They follow in funeral functions. Along with dance they explain the gradual development of womb.

Not only in funeral functions but also in happier situations, fairs, and celebrations, these Joguvaru perform their dance. This dance entertains the spectators. Karimnagar became popular as ‘Dappula Khilla’. So many artists have entered national level performances from here. There are one or two band troops for each village. There are also other artists who did diploma in their work. They are Kalavenkat Rao from Sulthanpura village of Yeligedu Mandal and Namidra Maisaiah from Elabotharam village of Saidapur Mandal etc., are national level artists of the District.

19. KADDI VAYIDHYAM

Mitthula Ayyavarlu and Dasarulu are the experts in Kaddi Vayidhyam. This instrument looks like Veena. This instrument is also played with fingers like Veena. They mainly sing Bhagavannama Sankeerthanas on this instrument. Putting it in front of them, they, with the help of two small sticks, blow as the way of blowing Jalatharanga Vayidhya. It is really melodious. This instrument is the heart of their occupation. But everyone cannot use the instrument. Some special training and practice is needed to use it. Hence the experts in this ‘vadyakandra’ are less. They are mostly seen in Mettpally Mandal, Karimnagar district in Telangana region. It is a must to save this artistic wealth before it disappears.

20. VAMSHRAJAS OR (GOTHRALU)

The artist, who consults Reddy Kapus, Munnurukapus and perform their art are called Vamsha Rajas or Gothralavaru. They are living in some parts of Karimnagar district. All Gothras are artists by profession. The Gothras used to give performances on Sathi Savitri, Harishchandra, Sathyavaram. Gayopakyanam, Thrasnashankam, Virataparvam, Alli Arjineeyam, Kamsamardanam, Valisugreevam in the form of stories. They also presented the Yakshaganas. Before 1947, they used to perform on Ramba Rampala, Navaloka Parinayam, Sahadevea Kalyanam, Mahabharatham. They used uppangam (the instrument instead of shruthi Vayidyam), Earnam (The instrument used instead of Mrudangam).

The brothers, Gandesri Viramallu, Pedda Balayya, Yellaiah, China Balaiah, who belong to one family of Jammikunta Mandal in Madipally village used to perform this art. After Gandesri Viramallu’s era, the team of Gandesri Ramaswami (70yrs old) started giving performances with his team of artists Gandesri Rajaram (65 yrs old) Gandesri Sadananam (35 yrs) and Gandesri Srinivas (28 yrs). This team use Harmonium and Thabala in their arts.

In Huzurabad mandal, the team of Gothras which belongs to Bonthapally village, they are giving performances. The team is Kummari Mallaiah, his sons China Chandraiah, Ramesh and his brother Kummari pedda chandraiah and his son, Kummari Thirupathi and T.Balaraju. Another team of Gotras from Cheelapur village in Bejjanki Mandal are Thiripichetti Lachaiah, Yellaiah, Mallaiah, Ramaswami, Marri Kindi Ramulu, Marrikindi Sathaiah and Narendra Sailu. In Regulapally village of Bejjanki mandal, the other Gotras teams are Pedda Naredndra, Pedda Balamallu and his sons. Narendla Balaraju, and Ramulu. We can also find the Gotras in Rechapally village of Sarangapur mandal, and Saligala village in Medipally mandal, and Muthyampet village of Metpally mandal.⁷

21. BALASANTHULAVARU

These tribes mostly appear in Rayalaseema region, as well as Telangana region. They narrate the adventurous stories of great kings. They are called Balasanthosham varu and Balasanthulavaru. They narrate the stories of Bobbili Rajula and stories of Nawabs in Karnool region.

In the beginning they used to sing Shaiva stories like Ganga-Gowri stories. In the early morning they used to wake up the villagers by going from house to house and foretelling and accepting whatever alms the villagers offer.

22. VEEDHI BHAGOTHALU

Veedhi Bagothalu, is a play played with dramatic themes such as Sugreeva Vijayam, Prahlada Charithra, Garudachalam, Savithri Parinayam, Karnavadha, Mayasubhadra, Dharmangada Charithra, Balanagamma Charithra, Allirani Charithra, Shashirekha Parinayam, Virataparvam, Padmavyaham, Chandrasahsa Charithram, Ramadasu Charithram etc. Minimum ten members are required to play these Veedhibaghotham.⁸ Along with these persons, some other people take the role of giving chorus, playing instruments like Maddhela, Thalam, Harmonium, etc. These programmes, generally, take place during nights. Villagers used to enjoy these plays at night times as they had been tired in day time. In these plays male artists play woman characters and entertain the audience. In ancient days there artists used to be paid in kind-mostly grains, rather than cash. The programmes used to take place seasonally i.e during festivals, after harvest on during Jatharas. Normally, the troop consists of entirely one or two families.

23. CHINNA MADHIGAS

The beggars who beg only from Malas and Madigas are called Chinna Madigas. These beggars are seen in Sarkar region. They used to perform the shows by roaming from village to village. Generally it is day time show. These shows have similarities with street plays (Veedhi Bhagothalu). In appearance and performance, their thematic aspects were history based. They used to spend one week in one village. On the last day they conduct special programme (thanthu). They used to kill the animals to satisfy the Gods and Goddesses. On the last day they go round the village and had bath. It is believed that by doing so these villagers get happiness and profits.

24. THOLUBOMMALATA (PUPPETSHOW)

The most entertaining programme for the people for many years is this *Tholubommatala*. It is also called Sakala Kalasamanvitham. Poetry, Literature, Music and Sculpture are included in this. Lot of humour will also be provided by this art. These types of plays are more important than any other plays. Hence Dr. Mikkilineni Radhakrishnamurthy described these shows as Sakala Kalasamanvitham.⁹ In Nannaya's *Virataparvam* of *Bharatham*, some description about this show can be noted. This Puppet Show already existed in Chalukya period. Nachana Somana also described about this Puppet Show in his writings. The poet of Bhaskara Shathakam also described about this show. The persons who play these Puppet Shows are called Aarekapu. These persons are seen in Maharashtra State in now a days. These persons who play the show in Telugu language used to speak Marati language in their houses. Hence it is known that this tradition came from Maharashtra to Andhra.¹⁰ The stories from Ramayana and Maha Bharatha are the basic source for these Tholubommatala. Mainly Lankadahanam, Myravana Charithra, Indrajithu Vadha, Yayathi Katha, Keechakavadha, Dhushashaanavadha, Prahlada Charithra, Ranganadha Ramayanam are effectively performed. Along with above Deshingurajukatha, Kumararamunikatha, Palnati Veracharithra etc. were also performed in these shows. They do not have special literature. The process of preparation of Tholubommatala is as follows: They used Yakshaganas as their literature.¹¹ They wash the skin of goats and deers and apply colours and use on stage. Card-board is cut into pices to ake body parts. Tapped on with loose joints and attached to thin bamboo sticks. Very thin but strong threads are attached to different parts of the card board images and their movements are controlled different figures through these threads. A big their cloth curtain is set at the stage in dark, with only candle lights throwing shadows of the puppets on to the screen. The movements of the figures are manipulated in such a way that the figures move their body parts in consonance with the progress of the story. For so many centuries these shows entertained Telugu people. Juttupolagadu, Kethigadu, Bangaraka are the comedian roles that used to produce lot of humour to the audience.¹² They are gradually disappearing as the result of movies. Now these Puppet Shows are rarely seen in this region.

Thus the above said art forms are part of creativity and experience gained since bygone times and there is need to protect these folk art forms.

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