



Making Peoples History in Telangana Movement: Remembering Voyya Raja Ram

Dhanaraju Vulli

Department of History, Assam University (Central University), Diphu Campus, Assam, INDIA

Available online at: www.isca.in, www.isca.me

Received 26th March 2014, revised 3th May 2014, accepted 4th June 2014

Abstract

The present paper produces a counter-cultural discourse that aims at making peoples history in the Telangana People's Movement during 1946-51. In the context of recent 'Telangana' state formation the political parties and other Joint Action Committees who participated in the separate state movement popularised the term 'reconstruction' of Telangana state. In this scenario the paper emphasizes the reconstruction of cultural history of Telangana and their cultural figures who really contributed to the subaltern literature for the movement. Voyya Rajaram is one of the finest subaltern poets in Telangana Peoples Movement. His songs had played as weapon of the weak and resistance in the mobilisation of the people to fight against 'Deshmuks' and Nizam's repressive rule in Hyderabad State. The martyrs of Telangana and their struggles can be seen in the songs of Raja Ram. Many studies exist which have looked at the life and work of the peoples poet. However, no critical historical analysis of Raja Ram has so far been undertaken. Apart from the fact this study can thus add to our knowledge of the cultural struggle in Telangana, by focusing on his songs on the movement. By locating his contribution in the social and cultural contexts of the region of Telangana the present paper argues how the weak people resisted with their songs and sacrificed their life for the cause of the movement.

Keywords: Telanagna, resistance, people songs.

Introduction

The Telangana People's Movement (1946-1951) was one of the most powerful and radical struggles in the history of modern India. Since 1946 growing out of oppressive and exploitative socio-economic conditions of the region in the erstwhile state of Hyderabad, the struggle by the peasants of Telangana tried to resist the feudal government vibrantly¹. It was a remarkable struggle which was characterized by the radical egalitarian politics and participation of all sections of the peasantry. The violence employed by the state was met by a popular resistance, which for time, employing guerrilla war tactics and all manners of weapons, was able to carve out a political space in which a revolutionary society began to be created.

The present Telangana state was under the rule of Nizam's Hyderabad state before 1947. Hyderabad state consisted of three regions of the erstwhile Andhra Pradesh state, along with five districts of Maharashtra region and three districts of Karnataka region. People were exploited and suppressed by the feudal rule of the Nizam. People of Telangana waged relentless mass struggles against feudal oppression. The Telangana people's movement is a famous episode in the history of India.

Making Peoples History from Below: The traditionalist history or 'history from above' talks about the great achievements of the ruling classes. History from Below began as a reaction against the traditional histories. The people's history is mostly concerned with the actions and feelings of

marginalized sections that are neglected by the traditional historians. Both, its ontological and epistemological status have been debated. The mode of representing and understanding of history has become problematic in recent times. In view of the fact that Postmodernism critiques the efficiency of history in its proposed function and find out the gaps and problems in its tasks of evaluation of historical writing. In the wake of the epistemological space created by the postmodernist discourse, there has been a fundamental change in the perspectives of historical writings. This perspective questions the existing positions variously. In the case of Telangana people movement the role of lower caste subalterns has been neglected in the erstwhile state of Andhra Pradesh and even Telangana mainstream society. The present study produces people's literature which was created by subaltern poet, Raja Ram in the Telangana Peoples Movement. He has not been centre in the cultural history of Telangana. This is one of the major gaps in the cultural history of Telangana.

This paper is an attempt to examine and understand the contribution of people's poet in the movement. Many studies exist which have looked at the life and work of the peoples poet. However, no critical historical analysis of subaltern poets has so far been undertaken. Apart from the fact this study can thus add to our knowledge of the cultural struggle in Telangana by making peoples history and role of their songs in the creation of revolutionary people ideology in the movement. This seeks to discover the gaps in the official paradigms of cultural history of Telangana and thus seeks to contextualise it. This study

deconstructs the cultural history of the Telangana by rewriting people's history in the movement and countering dominant positions with an alternative people's history of Telangana.

In the cultural dimension of the struggle, the folk art forms and popular songs played an important role in the process of peoples' mobilization towards movement. For historical reasons, the Telangana rural society remained without significant educational facilities. There were few schools, and most of these imparted education in Urdu². Because of this, as well as the socio-economic conditions, the mass of Telangana rural population remained illiterate. In such society the folk art forms plays an important role in shaping popular consciousness. Several poets produced a large number of peoples' songs which contributed in many ways to the making of a new radical consciousness among the people of Telangana. As Mao said, "To defeat the enemy we must rely primarily on the army with guns. But this army alone is not enough; we must also have a cultural army, which is absolutely indispensable for uniting our own ranks and defeating the enemy" In the Telangana Movement also, the political strategies and circumstances required the deployment of a cultural army. Various forms of cultural practices which drew inspiration from the culture of the region were effectively utilized to mobilize and maintain support for the movement, and in the process contributed significantly to the construction of a revolutionary ideology

People's Songs: In the Telangana Movement one of the most powerful manifestations of people's culture was people's songs or people's poetry. The following discussion gives an understanding about the concepts of the people's poetry and people's songs. The word poetry is normally applied to the specific forms of elite literary production with refined grammatical and material rules. The term, 'People's poetry' might, therefore, seem to be a contradiction. The implication in this study is however that evens the subordinate sections of society can and do have a poetry, which arises in their everyday lives. Even the songs, which are orally produced and transmitted, can justifiably be called people's poetry. Such poetry may not conform to the common idea of poetry. But drawing as it does, upon the rich texture of the common people's life and the rhythms of spoken dialects and borrowing the idiom of the people People's poetry can legitimately be called poetry.

Secondly, people's songs or folk songs emanate most often from the work of the people, and their rhythms', therefore, are determined by the rhythms of the different kinds of work³. But folk songs are not only work songs, they embrace the entire range of experience of the ordinary people, and while entertaining, instruct the people and integrate them into an ideological system. According to N.Gopi, "The primary feature of the people's poet is that he tries to identify and recognize the social problems and to focus on them in his poetry by paying full attention towards the society", and that " the greatness of the people's poets lay in giving solutions to the problems of

society in their poetry, besides criticizing them"⁴. It has been correctly pointed out that popular literature is not only a necessary adjunct of any movement, but even more, it is movement that produces a particular literature, so much so that even an illiterate can become a poet, even if only in an oral tradition.

The terms 'popular' and 'folk' are used interchangeably, but scholars have sometimes distinguished the two. Richard M. Dorson for example has seen that folk culture has conservative and popular culture as normative⁵. John Fiske, contrasting folk culture and popular culture has argued that the latter is made out of industrially produced and distributed commodities⁶. The suggestion here seems to be that popular culture is a modern phenomenon while folk culture is seen to be 'traditional'. Another distinction is made by Siva Narayan Kabiraj who has suggested that popular literature was neither folk nor elite but in between the two having its own identity⁷. Popular culture is sometimes interpreted as referring to an inferior kind of work or work that deliberately set out to win favour. For the understanding of Raja Ram's role in the Telangana Movement, define popular culture as a culture that is being made by the people for themselves. This process may draw upon a pre-existing folk culture or tradition but invariably must transmit it into something new which would articulate the radical aspirations of the people. That is, it is being argued, that popular culture is the culture of the people, people being seen as the subordinate and exploited elements in the society.

Brief Biography of Raja Ram: Voyya Raja Ram was born in Devaruppala, a village in Tanagama Taluk (at present Nalgonda district) of Warangal district in 1929. Raja Ram's father Muttaiah was a small labour in the agricultural field. He was born in an untouchable caste. Being an untouchable, he was discriminated in his school days which influenced his mind in later days. He stopped his studies at third standard. His paternal uncle was influenced by Christian Missionaries, so all the members of his family were converted into Christianity. Raja Ram owed his early education to his uncle. From his childhood Raja Ram had faced many problems and he used to go cattle guarding.

He attracted his friends with his poetry and songs from the days of his childhood. He used composed many songs revealing the village atmosphere and the behavior of the villagers. In his childhood while he was guarding cattle, he composed many romantic songs. One such song was "*kattelanta Nenupotaro Rajanna...*"⁸. In this song a heroine suggests to her lover that they should meet in the forest. She says that she would come for fire wood and he should come for hunting crows. She further says that she would come for dung cakes and he should come for hunting birds.

This poem not only reveals the romantic imagination of Raja Ram in his early days but also his own outlook of society from the perspective of history from below. Rajanna and the heroine

both are neither landlords nor peasants. They are the poorest of the poor, the landless labourers. They earn their living by selling firewood and dung cakes and hunting birds. This poetry shows awareness of the livelihood of landless poor in the country side. The village atmosphere and his mother's cradle songs motivated him to compose songs". He faced caste distinctions in the society. Being an untouchable he was insulted time and again by the upper castes in his village. Since his childhood his attitude was rebellious. He first revolted against the upper castes in his village. He questioned them through his poetry whether the malas and madigas castes are not human beings. Both malas and madigas have blood in their veins⁹. The malas are tilling the lands whereas the upper castes are enjoying the crop. Thus he questioned the inequalities in the society.

Raja Ram's Songs and his Political Views: The following part tries to provide a critical understanding of the Raja Ram's political views through his songs and cultural art forms. The people songs of Raj Ram played had played a vital role in the making of people's history in Telangana Movement.

Early Activities of Raja Ram: Since Rajaram's childhood he had maintained leadership qualities. He participated in 'sangam'¹⁰ activities as a child activist. He participated in the Andhra Maha Sabha¹¹ at 14 years of age in the 1944 Bhuvanagiri Andhra Maha Sabha. There leaders like Arutla Ram Chandra Reddy, K. Rama Chandra Reddy, and Puthalapalli Sundarayya were attracted by his songs and encouraged him to write song on the Nizam's tyrannical rule and Andhra Maha Sabha. To that effect Raja Ram had written a song "volunteerula"¹² in order to inspire the volunteers of sangam (Organization). He has expressed his views in this song as he said that "you people need not obey one except our motherland. It is your duty to raise our Red flag and go to the movement like Abimanyu and Bala Chandra". This song was popular during this period. Volunteers are important for any movement or organization. The conditions of the times did not allow the people to go into the movement. They were severely oppressed. In this situation the sangam encouraged them by giving moral and physical support.

The Janagram regional committee of Andhra Mahasabha gave Raja Ram the responsibilities of cultural wings in Dalams (group) in sangam. Raja Ram composed various songs in different art forms like vuyyala Patalu¹³ (songs), Kolatam¹⁴, and Golla suddulu¹⁵. Raja Ram inspired the youth of Janagama taluk with his folk songs. When the movement was going on, the youth of Janagram village were mostly inspired by Raja Ram's songs. Thus the village Devaruppala got fame in the Telangana Peoples' Movement. In the beginning of his programme he used to sing romantic and comedy song to attract people by injecting ideology of the Andhra Mahasabha. The people themselves demanded him to sing such songs.

Songs on Women: Raja Ram also wrote songs which were not addressed to women but were those which usually are sung by them while pounding grain. These songs are called 'Dempudu

Patalu'. Their songs served to increase the revolutionary consciousness of the women by describing the struggle and its goals. One such song is the one which begins with the sounds which women make as they pound the grain, "suvvi suvvannalara mayannalara". In village, groups of women pound the paddy and other grain. When they are pounding they make rhythmic sounds like "suvvi.... Suvvi". These sounds in the course of time were changed into songs.

Songs on Bandagi: Another pounding song he had written on Bandagi who was a Muslim freedom fighter of Telangana, who revolted against Deshmukh Visunoori Rama Chandra Reddy. The song "sannodla Biyyam Nakodaka Bandagi sab" was a pounding song composed by Raja Ram describing the history of Bandagi. Bandagi was a young man of Kamareddy Gudem. In the property disputes of Bandagi's family, the Visunuri Deshmukh Rama Chandra Reddy got involved. Bandagi's brother Abbasali got support from the Deshmukh. Bandagi waged a legal war against his brother and the Deshmukh. Finally the court gave their complete support to him. After that the people treated him as a hero. He was the first man to revolt against the Deshmukh¹⁶. In these conditions one day in 1942 when Bandagi was waiting for a bus, the Deshmukh's assistant attacked Bandagi and brutally killed him. This incident exposes that both Hindus and Muslims suffered in the Nizam's rule. Though the problem was individual it was an example of feudal oppression. This incident created awareness among the people of Kamareddy Gudem. Though Bandagi failed in his attempt, but his nature of fight and ideology gave inspiration to the members of the Andhra Maha Sabha and the Communist Party.

Songs on Doddi Komarayya: Raja Ram wrote songs also on Doddi Komarayya¹⁷, who gave his life for the Telangana Movement. The song begins with "Komarayya, Mallayya Vullakuvachir. The complete script of this song is not available, but apparently it narrates the complete history of Doddi Kommarayya's procession and his death. The village youth generally sing the songs of Raja Ram when they find leisure. In their songs they praised the sacrifice of Doddi Komarayya for the movement. He was a hero to them. Many singer and poets of the time wrote songs on Doddi Komarayya. Raja Ram sensitively evokes the sympathy for Komarayya in his song "Guriginja Guri Mallelo" ... as well. Actually the armed struggle starts with the death of Komarayya. Komarayya was an ordinary volunteer of Rytu Kooli Sangam (Peasants and Workers Association) of Kadavendi. In June 1946 when he was going in a procession, suddenly a goonda of Visunuri Rama Chandra Reddy, named Miskin Ali fired at them, and Komarayya died on the spot. This incident created deep discontent and anger among the people. After that Komarayya became a hero of the movement. People of almost all castes came out and joined in the activities of Sangam. Numerous songs were sung in the memory of Komarayya in Devaruppala village in which Raja Ram and many of his followers went to Kadavendi to participate in Komarayya's death ceremony. Raja Ram encouraged the village peasants to join Rytukuli Sangam. In his song "Bandagi poga bandira bani..."

He compared the sangam with a train. "No problem if the numbers of passengers increase we do not know the time and its destination. Oh! Poor peasant comes into the train. Hoist the 'Red flag' in the front side of the train..."

In 1946 Arutla Rama Chandra Reddy a leader of 'Sangam' went to Palakurthy and delivered speech in a meeting. The followers of Deshmukh also attended the meeting secretly. But the people recognized them and beat them. This incident created a lot of tension. Then the Deshmukh filed a case on people of Palakurthy claiming that they attempted murder. In that incident, the husband of the village washer woman Ilamma (Chakali Ilamma), and her sons were arrested. This was known as the *Palakurthy (Conspiracy) Kutra Case*. Then government sent a commission under S.P. Mehtin to Palakurthy. People of Palakurthy village were very much afraid of this situation. No one from the people was in a position to come forward and give witness against the Deshmukh. In this situation sixty volunteers of Devaruppala went to Palakurthy. Raja Ram was also one among them. They went like a military group, holding sticks which were called '*Gutapalu*'. They sang many songs on the Sangam and raised the slogans of Sangam¹⁸. Raja Ram also sang many songs on Deshmukh (landlord) and inspired by his ironical dialogues, people came fearlessly before the police officer and narrated the cruel deeds of Deshmukh.

Songs on Chakali Ilamma: Chakali Ilamma, the washer woman of Palakurthy also fought against the Deshmukh, when her husband and sons were kept in jail. In 1946 the Deshmukh ordered his assistant to bring her crop. Then the volunteers of the Sangam came from Suryapeta and Devaruppala and protected it from the Deshmukh. In this incident Raja Ram and his followers fought against the Goondas of the Deshmukh. Raja Ram wrote about Ilamma in his song.

Raja Ram constructed song for woman to inspire them depicting various incidents in Telangana Armed Struggle. Another song of Raja Ram "*O! Akkalara . . .*" reveals some important incidents, and suggestions for woman:

O! Sisters! Let us beat black and blue the Nizam and his servants, the police who raped our sisters at Ankuru and Machireddyalli!

*Take a sling into your hands and aim at our target!! Take chilli powder, handle sticks and swords!!!
Remember Ilmam and remind yourselves of the daring of the woman of Mallareddy Guidem and old Suryapet.*

Akunuru, Machireddy Palli incidents are historical in the Telangana Movement. The revenue officers went to collect tax from the farmers¹⁹. But the farmers did not agree to give tax because they would not get a reasonable price for their tax. So forcefully the officers collected it. The people of Akunuru and Machireddy Palli rose against the officers. Then the revenue officers came along with the reserved police and beat them. Nearly about 76 women belonging to all classes and castes were

raped in Akunuru. Lot of property was destroyed. In Machireddy Palli also, women were raped. People of the village escaped to the neighboring villages. Machireddy Palli became a grave yard. In those days this news came in *Prajashakti*²⁰ and some leading news papers of India. This news went to Gandhi also. He sent Padmaja Naidu to inquire about it²¹. She came to Akunuru and Machireddy Palli and interviewed all the women who were raped. This case created a lot of awareness amongst all educated classes. Devulapalli Venkateswara Rao wrote a book on this incident with the title '*Akunuru Machireddy Palli Snagatabnalu*'.

Songs on Cruelty of Nizam: In August 1946 Mirja Ismail came to the Nizam state as new Prime Minister. He observed the conditions of the Nizams region. The armed struggle was already started. People's protests were rising everywhere in the region. In this condition he ordered the military to suppress the struggles. Military camps were kept in every region. Many local leaders of Sangam died in their firings in Devaruppala (Raja Ramam's village), Kamareddygudem, Belem, Suryapeta Malla Reddy Gudem and Hujurnagar etc. But people fought against the military. The most important thing Raja Ram mentioned in his song -

"O! Akkalara.... Chelklelara..." He gave prominence to the woman who fought along with their husbands against the military during this period. They used slings, mirchi powder and pounding sticks to face military. Many women died in the firing. At this time Raja Ram was not there in his village Devaruppala. He was arrested on October 9th, 1946 for writing provocative songs on Nizam and hence kept on detention. His friend Kasam Nrayana was also arrested. They were kept in Chanchalaguda jail in Hyderabad. After some days they came to know about the military firings in Devaruppala and Suryapeta. In 1947 they were released. Raja Ram again started singing songs on Nizam and Deshmukh. Again the orders were issued to arrest Raja Ram. But he and his followers secretly reached Vijayawada Party office. He stayed for some months in Prajkashakti office and again came to Devaruppala.

In another song "*Anna mallanno...*" Raja Ram showed the incidents of "Udara bomb"²² in Kotapadu and Kodakandla to face Rajakars²³. This incident reveals how villagers react whenever they faced problems. One day three armed Rajakars came to Kotapadu in Suryapeta taluk. But people fearlessly faced them. The Rajakars hid themselves in a landlord's house. His family came out, but the Rajakars were still inside the house and closed the doors of the house. Then old women suggested to the people to keep 'Udara bomb'. They kept the 'Udara bomb' around the house. After few minutes the Rajakars came out. Immediately people attacked them and dragged their rifles. This method became popular after this incident.

Raja Ram wrote a song "*Konda Konalo...*" where he showed the cruel nature of Mirja Ismail, the prime minister of Nizam. He compared him to a slaughterer, Kasim Rajvi to a hunter and the people to birds.

Songs on Importance of Education: Perhaps because he himself suffered because of a lack of formal education, Raja Ram strongly believed that education was a crucial factor for social transformation. This idea is powerfully conveyed in his song – “*palletoori pilloda*”

In every village there were many boys, who for lack of education and because of socio-economic conditions were compelled to lead miserable lives as cowherds. Addressing one such village boy Raja Ram pointed out brilliantly that the boy’s parents may have, out of ignorance and a belief in karma, denied him education and for a handful of rice sent the boy to look after the animals. The boy himself, Raja Ram stresses, should realize the value of education. Indeed Raja Ram goes on to say there is no use in looking for salvation from someone else because the only salvation lay in education. This is a poem composed in simple language. But in the simple words Raja Ram was denouncing a whole traditional system of belief in ‘Karma’, dependence on a lord and arguing that the key to transformation is education. This song of Raja Ram’s is similar to the one written by Suddala Hanumanthu²⁴ also addressed to the village boy. But Raja Ram’s poem is more directly revolutionary, unlike Hanumanthu’s poem which is rather subtle and romantic.

Songs on Lambadi (Banjara) Peasant Leaders: He also noted some who lost their lives during the struggle against feudal lords in his song “*Gurivija Gurimalle....*” This song narrates the story of the Mundrai Lambadi leaders who protested against landlords who occupied with the help of the police thirty acres land of the *Lambadi*²⁵ peasants which comes under the ‘Maidum Cheruvu’ region. In this incident Lambadi women also fought against the landlords. Landlords left the place. In this struggle Lambadi peasants’ Jaratu and Tanun died. The Lambadi’s praised the two as their heroes. Raja Ram mentioned this incident in his song. He strongly expressed the hope in this song that the exploitative government will go and people’s government will come soon.

Songs on Religious Harmony: Raja Ram expressed his view on religious harmony in his song “*kashta jeevula kanchu radham*”..... In this movement many Muslims also fought against the Nizam. For instance, Bandagi as we have discussed above. The rich amongst Muslims did not come out. But the poor Muslims fought along with the Hindus. Here the two communities were divided on the basis of language. Muslims were called ‘*turakollu*²⁶’ and Hindus were called ‘*telugollu*’. But Raja Ram opines that it is very important to make friendship between the two.

Songs on Brutality of Land Lady: He protested strongly against Visunuri Deshumukh’s mother Janamma who was called Kadavendi Dorasani²⁷. Her assistants, Krishna Reddy and Abbasali created problems to the people of Kadavendi and its surrounding village. They cruelly collected land taxes and other unnecessary illegal taxes. Raja Ram wrote a song on them “*Amma...dorasamma, talli!.. dorasamma....*” He ironically criticized them in his song:

O! Land lady.... Good-by for every!! We will take leave of you

Land Lady: O! Abbas Ali, Miskinli and Krishan Reddy, I am not a person to take the words of others easily and pay fines.

People: o! Land lady... In the village of Kadavendi Bullest hit some people in their legs and some other in their hands and Komrayya in his stomach. We cannot live with you! We will take leave of you!!

Songs on Spirit of Nationalism: His song “*Suvvi suvvaanmalalo mayannalalo....*” reveals the blessings of the women to the people who are participating in the struggle from underground and moving in forests. The song says that real heroes are the leaders of the movement because they distributed ten lakhs of land for the landless. The Nizam’s rule was ended. People could enjoy all their properties. This song was written in 1948 when Police Action²⁸ led to the fall of Nizam’s government.

In contrast to many other contemporary people’s poets, Raja Ram perceived the inter-connections between colonialism and feudalism. He shows these connections in his song addressed to the English. “*Dauduteey dauduteey....*” the song tells the English, who, will be punished if they stayed.

Go away! Go away! O! English Bastard, Don’t you know that India is your grave yard! Our esteemed leaders will teach you a lesson if you behave as if! You are the greatest men of the world!!

Coming silently like a cat! You entered our home!! Like a thief!!! You have robbed it off!!!!

Don’t waste the time! With useless speeches!! O! Immoral white man!! You can do it for ages!!! You wanted to stay here!!!! By joining hands with the cruel Nizam !!!!!

What is the Nizam before us! And what are you?! If we fight together!! You will be routed!!

The cowards will get frightened! When the people say “we are coming”!! By hosting our flag!!! On the ‘fort of Delh’ forever!!!

Impact of the Movement and Raja Ram’s Songs: If we see the revolutionary songs which were composed by Raja Ram, often based on traditional folk songs of the region which were transformed by them into carriers of the new revolutionary ideas. Sometimes he adopted other traditional art forms like *Burrakatha*, *Kolatam* etc, to convey to people the new political message. Thus it may be said that it can be an effective means of communicating revolutionary ideas. While recognizing the role played by the people’s poet in the Telangana movement we must to analyze the impact of the movement on the poets. In this case Raj Ram was obviously sensitive and critical observers of the world in which he was situated. Quite clearly it was the Telangana movement, which sharpened their critical vision and turned them into radical poets committed to the idea of revolutionary transformation. Raja Ram

did not belong to any party or organization initially. But as his early poetry indicates, he was socially conscious and tried through his poetry, cast in romantic layer as it was, to critically comment on society. Once he was drawn into the movement, Raja Ram joined the Communist party and his poetry took a more explicitly revolutionary character. The Praja natya Mandali was a cultural wing of Communist party in Andhra Pradesh and Telangana. The Praja Natya Mandali played a vital role of providing an organizational framework within which peoples songs such as those created by Raja Ram could be effectively deployed for revolutionary purposes.

Raja Ram as a singer and as a poet played an important role in the Telangana Movement. His songs always inspired the people. The striking features of Raja Ram's songs are directness, simplicity and accessibility. Unlike many of his contemporaries Raja Ram was closer to the culture and dialect of the people and this is reflected in his songs. Even at marriages and festivals people used to call him and arrange his programs. He had participated in almost all the major incidents which took place in Janagama taluk in Telangana.

Last days of Raja Ram: After 1951 he joined the Congress party with the advice of Kasha Narayana who was a very close friend of Raja Ram. After 1951 he again started to write romantic songs. He devoted his complete attention in creating and supporting a 'Burrakatha'²⁹ Dalam' (group) in his village. His Dalam consisted of Mogilayya, Lalayya, Dharmayya and Mallayya. They went to various places and constructed the songs on the history of the Telangana Movement. Raja Ram was nominated as a member of the Janagama Marketing Committee and Jeedikullu Temple Committee by the Congress party. But Raja Ram never bothered about his posts. He used to write election songs for congress Party. In 1981 he was affected by jaundice. While he was in the Gandhi Hospital in Hyderabad his name was suggested for Devaruppala Panchayathi Board ward membership. He sent his nomination from hospital in Hyderabad. He wrote a song on his election symbol 'pot'. Even though he was in Hyderabad his followers campaigned with his song "Kunda Ante Vatti Matti Kunda Kudura... Despite this he lost the election although with a small margin. His followers are still singing his song and Burrakathas. He died of jaundice on 28th September, 1981 in Hyderabad.

Conclusion

The Telangana struggle was thus a fertile ground for the birth of a wide range of new popular art forms, and the adaptation of old forms to new purposes. In all these, songs played an important role in the movement. Famous religious songs and romantic lullabies were changed into people's songs which played a vital role in educating the people. It was the revolutionary consciousness of the people. People's poets like Tirunagari Ramanjaneyulu, Yadagiri, Suddala Hanumantu, and Sunkara Sastyanarayana, contributed many songs in the Telangana movement. As they were sung by the people and performed

before them, these songs constructed and disseminated a revolutionary ideology. Because these songs were drawn from the people, and made by persons who were themselves close to the lives of the people; they had much greater effect than any other form of propaganda.

While recognizing the role played by the People's poets in the movement, especially Raja Ram was obviously sensitive and critical observer of the world. Quite clearly it was the Telangana movement, which sharpened his critical vision and turned him into radical poet committed to the idea of revolutionary transformation. The songs of Raja Ram became a weapon of the weak. His songs educated the illiterate masses, created a sense of unity and identity and mobilized the people to wards movement. Like an observation of a peasant community in Malaysia, James C. Scott³⁰ argues that traditional and classic theories on forms of resistance and protest are actually wrong. In countering it, he said that class-consciousness and labor relations are not universal and are not similar to one another. Scott supports his main argument by stating that although it is widely believed that peasants cannot struggle or resist oppression because of their primitive consciousness the peasants do certainly resist but not through what we have learned to accept and know what traditionally has been defined as resistance. Like Scott's experience of resistance Raja Ram's songs symbolizes the weapon of the weak to resist against the oppression of the Nizam's state and their supporters Deshmukhs and Razakars in the movement.

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9. Mala and Madiga caste are the untouchable castes in Telangana and Andhra Pradesh (2014)

10. Literally '*sangam*' means organization however this word was popularized by Communist Party which was played a crucial role in the Telanagna People's Movement. The cultural wing of Communist party was Praja Natya Mandali. The Nizam State callously banned the *sangam* activities (2014)
11. The Andhar Maha Sabha played seminal role in the Telangana Movement People's Movement (1946-51). It grew out of meeting held in 1921 at Hyderabad to discuss the Nizam's oppression and ill-treatment towards activists of the Andhra Maha Sabha. For this meeting people from all the places of Nizam's state attended. After the Telangana Movement started, the Andhra Maha Sabha joined hands with the Communist Party of India (CPI) and both came to be identified as the "*Sangham*". Thus, this began as an educational and cultural organization turned into a powerful political organization (2014)
12. Jayadheer Tirumala Rao (ed), Telangana Porata Patalu (Telugu), (Hyderabad), 34, (1990)
13. Vuyyala Patalu (Songs) are the familiar to the women of Telangana state for centuries. The village girls hung cradles on trees and sang the *Vuyyala Patalu* revealing the devotional stories of Goddess Lakshmi and Gowri. These songs were adapted by the *Rythu Cooly Sangham* (powerful organization during Telangana People's Movement (1946-51) volunteers who brilliantly used them for the spreading the message of the struggle, (2014)
14. The Kolattam is a combination of rhythmic movements, songs and music. It is an ancient village art which is performed by people, with two sticks held in each hand, beaten to make a rhythmic sound. The stick provides the main rhythm and this dance is performed during village festivals. Traditionally, the Kolattam festival is associated with the harvesting season (October/November), (2014)
15. The Golla Suddalu is very famous art form than *Burra katha* in Telangana region. One reason for this could be the fact that the *Burra kathas* were not truly indigenous, and came from the outside of the region, while *Golla Suddulu* are a part of the Telangana folk tradition. Secondly, *Burra kathas*, despite the simplicity of language and idiom, were perhaps too formalized and never as simple and direct as *Golla Suddulu*.(2014)
16. Vakateswra Rao D., Telangana Prajala Sayudha Porta Charitra (1948-51), (Hyderabad), 130 (1988)
17. Doddi Komaraiah landless poor in a village called Kadivendi in the Jangaon taluk of Warangal district in Andhra Pradesh (at the time Telangana under the erstwhile Hyderabad state) against the landlords (Deshmukhs) of Visnoor Ramchandra Reddy. While the procession was taking place, the agents of the landlords fired upon him haphazardly and Doddi Komaraiah died on the spot. The martyrdom of Doddi Komaraiah was the beginning of the armed struggle of Telangana people against feudalism, Nizam autocracy (2014)
18. Vakateswra Rao D., Telangana Prajala Sayudha Porta Charitra (1948-51), (Hyderabad), 336, (1988)
19. A certain share of rice collected from peasants by the Government (2014)
20. Prajashakti is a Telugu newspaper and it is publish in Andhra Pradesh under Communist Party of India (Marxist), (2014)
21. Padamaja Naidu is a daughter of Sarojini Naidu. Sarojini Naidu was honoured with Nightingale of India (Bharata Kokila), (2014)
22. It is a type of smoke bomb winch is filled with chilli powder, (2014)
23. The Razakars were a private military organized by Qasim Razvi to support the rule of Nizam in Hyderabad State, To counter the Razakars, people of Telangana under the leadership of Swami Ramanand Tirtha formed the Andhra Hindu Mahasabha which sought integration of the state with rest of India, Razakars were responsible for the killing, rape, and brutal murder of many people in the Telangana.(2014)
24. Suddala Hanmanthu was a dynamic poet in the Telangana People Movement.(2014)
25. The Lambadi or Sugalis are tribal community in Andhra Pradesh. They are also called *Banjaras*.(2014)
26. The people who speak Turkish are called *turakollu*. Even though the Muslims of Telangana region speak Urdu, they are called *turakolklu*.(2014)
27. The land lord's wife is called '*Dorasani*' (land lady) in Telangana region, (2014)
28. 'Operation Polo' was the code name of the Hyderabad Police Action on Nizam's government. It was started in September 1948. Finally the Indian Army annexed the Hyderabad state into the Indian Union.(2014)
29. Burra katha is a oral storytelling technique in the Katha tradition and popularly performed in villages of Telangana and Andhra Pradesh. It played an effective role in conveying message to people and awakening them during Telangana Peoples Movement. It was the medium to enlighten the people of the political situation in political meetings in Nizam Sate, (2014)
30. James C. Scott, Weapon of the Weak: Every Day Forms of Peasant Resistance, (Yale University Press, Yale) (1987)