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Honorary Editor
Prof.M.Doraswamy

Chief Editor
Prof. D.V.Sravan Kumar

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DRAVIDIAN UNIVERSITY

Srinivasavanam, KUPPAM-517 425



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Relaunch of Dravidian Studies and Associated Journals: A Milestone in Dravidian Linguistic Research

The Dravidian University, established in 1997 in Kuppam, Andhra Pradesh, stands as a beacon for the integrated development of Dravidian languages and cultures, a vision championed by the late Padma Shri Nandamuri Taraka Rama Rao, former Chief Minister of Andhra Pradesh and a legendary film actor. The university has dedicated itself to advancing research and education in Dravidian languages, including Telugu, Tamil, Kannada, Malayalam, and numerous lesser-known tongues. Among its significant contributions to Dravidian scholarship is the publication of academic journals, with Dravidian Studies serving as the flagship journal, alongside four specialized journals introduced around 2007: Telugu, *Dravidi*, Kannada, *Kannada Kasturi*, Tamil *Dravida Malar*, and Malayalam *Dravida Dwani*. These journals have played a pivotal role in disseminating high-quality research on the linguistic, literary, and cultural aspects of Dravidian languages. After a hiatus in publication since 2019, the Dravidian University, with renewed support from the Government of Andhra Pradesh, is proud to announce the relaunch of all journals in 2025, marking a significant milestone in the preservation and promotion of Dravidian linguistic heritage.

The *Dravidian Studies* journal, launched in the early 2000s as a quarterly publication, was envisioned as a platform to showcase rigorous academic research on Dravidian languages, which collectively form one of the world's oldest living language families, spoken by approximately 250 million people across South India, Sri Lanka, and parts of Pakistan, Nepal, and the global diaspora. The journal aimed to address critical questions about the recognition, academic care, and evaluation of Dravidian contributions to Indian literature, philosophy, history, and culture. It published peer-reviewed articles on diverse topics, including phonology, morphology, syntax, lexicography, folklore, tribal studies, and comparative linguistics, fostering a deeper understanding of the Dravidian linguistic landscape. Despite occasional delays in publication due to logistical and funding

challenges, Dravidian Studies established itself as a vital resource for scholars worldwide, contributing to the global discourse on Dravidian languages and their interplay with other language families. The journal's interdisciplinary approach also aligned with the university's mission to promote national integration through the study of Dravidian languages and cultures.

The four specialized journals in four South Indian languages focus on the literary and linguistic and literary traditions of their respective Dravidian languages. These journals provide platforms for in-depth research on individual Dravidian languages while promoting cross-linguistic dialogue. They cover topics from ancient inscriptions to modern sociolinguistic issues, enriching Dravidian scholarship and supporting the university's mission of national integration through linguistic studies.

Despite their academic significance, the publication of *Dravidian Studies* and the four associated journals faced significant challenges, leading to their discontinuation from 2019 onward. The reasons for this hiatus were multifaceted, including financial constraints, administrative transitions, and logistical difficulties in coordinating peer review and publication processes. The cessation of these journals since 2019 was a significant loss for Dravidian scholarship, as they had served as critical repositories of knowledge, documenting the rich literary traditions of Tamil, Telugu, Kannada, and Malayalam, as well as lesser-known languages like Tulu. The journals had also facilitated groundbreaking research in the aspects related to Dravidology.

The relaunch of Dravidian Studies and the associated journals represents a renewed commitment by the Dravidian University to advance Dravidian linguistic research and preserve the cultural heritage of South India. This initiative has been made possible through the generous support and encouragement of the Government of Andhra Pradesh, which has recognized the importance of sustaining academic endeavors in Dravidian languages.

The relaunched journals will continue their legacy of publishing high-quality, peer-reviewed research while embracing modern academic trends. The journals will prioritize research on endangered Dravidian languages, aligning with the university's Centre for Preservation of Endangered Dravidian Languages (CPeDL). By

incorporating digital publication formats and open-access options, the university aims to enhance the global accessibility of these journals, ensuring that scholars and enthusiasts worldwide can engage with the rich linguistic heritage of the Dravidian family.

The relaunch of Dravidian Studies and its sister journals marks a pivotal moment in the Dravidian University's mission to promote the study and preservation of Dravidian languages. These journals, which faced discontinuation since 2019 due to various challenges, are poised to reclaim their status as vital resources for scholars, researchers, and students. With renewed governmental support and a focus on contemporary research, the university hopes that readers and the academic community will appreciate this effort to revive these publications. By fostering interdisciplinary and comparative studies, the journals will continue to illuminate the richness of Dravidian languages, literatures and cultures, ensuring their enduring legacy in the global academic landscape.

Kuppam

Prof.M.Doraswamy
Vice-Chancellor i/c

A New Chapter for Dravidian Studies

We are delighted to announce the 2025 relaunch of *Dravidian Studies*, alongside its sister journals dedicated to Telugu, Kannada, Tamil, and Malayalam. Since its establishment in the early 2000s, Dravidian Studies has served as a cornerstone of academic discourse, publishing groundbreaking research on the phonology, morphology, literature, and cultural intersections of Dravidian languages, which are spoken by over 250 million people worldwide. The discontinuation of these journals in 2019 marked a significant setback for the academic community. However, with renewed and generous support from the Government of Andhra Pradesh, we are thrilled to revive these essential platforms, heralding a new era of Dravidian linguistic scholarship.

This relaunch underscores our steadfast commitment to addressing both the challenges and opportunities in studying Dravidian languages, encompassing Tamil, Telugu, Kannada, Malayalam, and lesser-known languages such as Tulu. These languages boast literary traditions spanning millennia, yet they face contemporary challenges, including the marginalization of endangered dialects and the urgent need for computational tools to ensure their digital preservation. The relaunched journals will publish cutting-edge research spanning traditional linguistics, comparative studies, and innovative applications such as natural language processing and speech technology. This vision aligns with the mission of Dravidian University to advance interdisciplinary scholarship. By fostering collaborative and interdisciplinary approaches, we aim to ensure that Dravidian languages flourish in both academic and digital domains, preserving their rich heritage while embracing modern advancements.

We extend our heartfelt gratitude to the Government of Andhra Pradesh for its unwavering support, which has been instrumental in making this relaunch possible. This editorial warmly invites scholars, researchers, and enthusiasts to contribute to this revitalized endeavor. Whether investigating ancient Tamil-Brahmi inscriptions, analyzing Telugu proverbs, or exploring the syntactic innovations of Kannada and Malayalam, Dravidian Studies and its sister journals provide a

dynamic platform to illuminate the diversity and resilience of Dravidian languages. As we embark on this exciting new chapter, we invite our readers to join us in celebrating the enduring legacy of these languages, fostering a global dialogue that honors their rich historical roots while actively shaping their future in a rapidly evolving world.

- Prof.D.V.Sravan Kumae

Chief Editor

DRAVIDIAN STUDIES

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*Views expressed in the articles are personal opinions of the contributors. Neither the Dravidian University nor the Editor is responsible for them.

1

Chekuri Ramaraos Influence on Telugu Linguistic Culture and Literary Art

- Prof.M.C.Kesava Murthy

ABSTRACT

Acharya Chekuri Rama Rao popularly known as Chērā has a unique personality. He analysed Telugu language in terms of linguistics and literary studies. His linguistic works are characterized by uncompromising observational accuracy, comprehensive dissemination, and meticulous criticism. Not only the research methodology, but also the way it is presented is very unique and runs in a terminology that is not inferior in any way to the scientific method, with excellent narrative skills. In essence, Chekuri Rama Rao as a pivotal figure who democratized and popularized Telugu literary criticism through his insightful and accessible analysis, highlighting his wide range of literary talents and influence. This present paper talks about his influential works and research milestones he embarked in his perpetual academic career.

Key Words: Chera, linguistics, literature, literary criticism, telugu vakyam, Telugu grammar, poetry etc.

1. Introduction

Chekuri Ramarao (1934-2014), popularly known as Chērā, was a formidable presence in Telugu intellectual discourse, distinguished by his profound versatility across multiple domains. His extensive contributions spanned linguistics, literary criticism, poetry, teaching, public speaking, and editing, establishing him as a unique and profoundly significant figure. He is specifically recognized as both a “linguist and literary critic” and a “famous scholar in Dravidian linguistics”. This study undertakes a comprehensive examination of Chekuri Ramarao’s life and work, with a particular emphasis on his groundbreaking role in Telugu linguistics and his innovative methodologies in literary criticism. The intention here is to recollect the significant impact he had on advancing the modernization and academic exactitude of Telugu language studies. A defining characteristic of Chekuri Ramarao’s intellectual approach was his ability to synthesize knowledge from different fields. His engagement across poetry, linguistics, literary criticism, and teaching was not merely a collection of separate activities; rather, it represented a deeper capacity to integrate insights from one domain to enrich another. For instance, his rigorous training in linguistics profoundly shaped his literary analysis, while his sensitive appreciation for literature likely enhanced his understanding of language in its practical and aesthetic dimensions. This interdisciplinary integration was a hallmark of his career, suggesting that his influence was not simply a collection of achievements in various areas, but a transformative force that emerged from their thoughtful combination.

2. Early Life and Academic Pursuits

Chekuri Ramarao was born on October 1, 1934, in Illindalapadu village, located near Madhira in Khammam district of erstwhile Andhra Pradesh. His foundational education spread across several locations, including Sattenapalli, Narasaraopet, Hyderabad, and Visakhapatnam. During his high school age in Narasaraopet, he embarked on his literary journey, beginning to write romantic poetry under the early influence of Nayani Subba Rao, a prominent figure in the development of romantic poetry in Telugu. His pursuit of higher education began with a Bachelor of Arts degree at Nizam College in

the early 1950s, a period characterized by an escalating enthusiasm for Telugu language and literature. This thriving interest led him to Andhra University, where he completed his Masters in Telugu. A pivotal moment in his academic trajectory was his encounter with Acharya Bhadriraju Krishnamurti, widely acknowledged as a pioneer in the discipline of Linguistics. This association proved instrumental, inspiring Ramarao to pursue advanced studies in Linguistics abroad.

On the advice of Professor Bhadriraju Krishnamurti, he went to America to study linguistics. He joined M.A. in Linguistics at the University of Wisconsin, Madison (1963), later went to Cornell University for Ph.D. with his teacher Gerald Kelly. Under Kelly’s supervision, he obtained his Ph.D. degree in linguistics from the university (01.06.1968) with a thesis ‘A Transformational Study of Telugu Nominals’. The significant role played by Bhadriraju Krishnamurti in Chekuri Ramarao’s academic path underscores the profound effect of mentorship and a stimulating academic environment. Bh. Krishnamurti, as a distinguished figure in linguistics, likely provided the intellectual impetus and clear direction that guided Ramarao towards specialized linguistic studies overseas. This demonstrates that the emergence of a groundbreaking scholar often depends on access to influential mentors and a supportive academic setting, particularly during formative educational stages. His subsequent training at prestigious American institutions further provided him with the rigorous analytical framework and was able to learn many things from very skilled scholars like Gordon Fairbanks and Charles Hockett, Marthin joos, Morris Heffner and Valdis zeps, Duvvuri Venkataramanasastri, Gantijogi Somayajulu, Bh. Krishnamurti etc. This progression illustrates a deliberate and impactful transition from a strong grounding in traditional Telugu literary studies to a sophisticated engagement with modern scientific linguistic methodologies. This trajectory reveals a conscious effort to bridge the rich literary heritage of Telugu with the rigorous, analytical approaches of contemporary linguistics, a synthesis that would become a hallmark of his subsequent contributions to both literary criticism and grammar.

3. Career in Academia and Legacy of Contributions

Upon his return from the United States in the mid-1960s, Chekuri Ramarao commenced his academic career at Osmania University, joining as a lecturer. He dedicated approximately three decades to the institution, serving in various capacities during this extensive tenure. Beyond his direct university roles, Ramarao made significant contributions to key educational and cultural institutions. He played a vital editorial role at the Hyderabad Book Trust (HBT), a position that was instrumental in solidifying its reputation and advancing its mission to cultivate a strong reading culture within Telugu society. His efforts involved actively promoting and curating hundreds of titles, thereby fostering a widespread desire for quality reading materials since the late 1970s. Furthermore, he was one of the principal architects behind the distinctive pedagogical style adopted in the textbooks of the Andhra Pradesh Open University. This innovative approach was highly effective, enabling thousands of neo-literates to achieve graduate qualifications.

His sustained presence at Osmania University for three decades signifies a deep commitment to establishing and advancing the field of linguistics within an Indian academic context, particularly in the post-independence era. This long-term dedication undoubtedly involved the development of curricula, the mentorship of numerous students, and the cultivation of a robust research environment. His active involvement with the Hyderabad Book Trust (HBT) and the Andhra Pradesh Open University further exemplifies his dedication to disseminating knowledge and making complex academic concepts accessible to a broader public, including those newly introduced to literacy. This dual commitment to rigorous academic pursuit and widespread public engagement was essential for the growth and acceptance of linguistics as a discipline. Ultimately, Chekuri Ramarao's work with HBT and the Andhra Pradesh Open University demonstrates a broader commitment to shaping the educational and intellectual infrastructure of Telugu society. By meticulously editing books and designing accessible textbooks, he directly influenced the way knowledge was consumed and disseminated, thereby nurturing a pervasive culture of reading and learning. This positions him not

merely as an academic, but as a public intellectual who actively participated in the societal and intellectual development of his linguistic community.

4. Revolutionizing Linguistic Thought

Chekuri Ramarao was a distinguished linguist whose research delved deeply into the complexities of Telugu sentence construction and structure. He is notably recognized as the first scholar to dedicate his research specifically to the "Telugu sentence" as a primary topic. His doctoral research, conducted between 1955 and 1968, focused particularly on the intricate process of "embeddings of one sentence as a noun phrase in another sentence (nominalization)". During this period, he also meticulously examined aspects of sound structure (phonology) and word structure (morphology).

His work was significantly shaped by his engagement with modern linguistic theories, particularly those of Noam Chomsky. Ramarao was influenced by Chomsky's theories on universal grammar, which seek to identify commonalities across all human languages. He explicitly adopted the 'Noam Chomsky method and analysed the Telugu sentence using transformation theory,' pioneering a new and revolutionary approach within Telugu linguistics. As early as 1967, his English article on direct and indirect speech in Telugu argued for their universal presence across languages.

It must be said that Chēṛā's research had a great impact on all fields related to Telugu language to some extent. During his apprenticeship under Professor Gerald Kelly, he made significant contributions to the modern tradition of Telugu language, especially in the fields of phonology, morphology and syntax. The articles published and books written by Chera in these fields show not only his interest but also his expertise in them.

It is no exaggeration to say that intensive research on Telugu Syntax within the framework of modern linguistic theories indeed began with Chēṛā's pioneering work - '*A Transformational Study of Telugu Nominals*' published in 1968. In this study, adopting transformational generative approach, he discussed about factive, dubitative, quotative, intensive and relative nominalizations in

Telugu. Some of his path breaking articles are: 'Direct and Indirect Reports' (1968), 'Coordination or Subordination', 'Causal Use of Quotative Morpheme in Dravidian' (1972), 'Some Aspects of Coordination in Telugu' (1972), and 'Time Passes' (1975). His other stellar work on the syntax of Telugu sentence is: *Telugu Vakyam*.

Ramarao made substantial contributions to Telugu grammar and dialectology. He offered crucial observations on various linguistic phenomena, such as the function of different verb forms (e.g., perfective participle, non-finite verbs indicating past), the role of the quotative marker 'ani' ('say') in Telugu, and Vowel harmony in Telugu with the intricacies of speech sound structures and plural forms in Telugu. He was among the earliest researchers to systematically identify the scientific principles underpinning various dialects of Telugu. His efforts culminated in laying the groundwork for a comprehensive Telugu grammar that would meticulously incorporate all the unique features of the language. His seminal work, *Telugu Vakyam* (1975), remains a standard text in linguistics, and is listed as a compulsory reading in modern Telugu undergraduate programs. He also authored *A Grammatical Sketch of Telugu* (1965) and *A Reference Grammar of Modern Telugu*, the latter published in English, indicating a deliberate effort to reach a wider academic audience.

Beyond theoretical linguistics, Ramarao was deeply involved in applied linguistics and issues of social relevance. His practical contributions included serving as a "collector of words" for compiling dictionaries of various dialects and occupational terminologies, as well as developing specialized dictionaries for the Telugu print media. He developed linguistics lessons for distance education courses and provided valuable guidance to aspiring journalists. His predominant objective was to establish the necessary tools and institutional frameworks to modernize and strengthen Telugu, enabling it to meet the demands of a contemporary society, akin to languages in developed nations. He consistently advocated for a rational and scientific understanding of language, actively challenging prevalent misconceptions. Furthermore, he stressed the importance of acknowledging language limitations and cautioned against the imposition of a single, rigid linguistic variety.

The explicit integration of Chomsky's theories, particularly universal grammar and transformational theory, stands as a landmark of Chekuri Ramarao's linguistic heritage. This demonstrates that he was not merely documenting Telugu grammar but was actively engaging with and applying cutting-edge global linguistic models to a regional Indian language. This application was revolutionary, described as the "first to bring about a revolution in the field of linguists in Telugu" by meticulously analyzing Telugu sentences using transformational theory. This approach elevated Telugu linguistics from purely descriptive studies to a more analytical and theoretical plane, thereby contributing significantly to the modernization and standardization of the language. This intellectual leap highlights a direct connection between his international academic training and his pioneering work within India. Ramarao's work exemplifies a dynamic interplay between theoretical rigor and practical application. His research encompassed highly abstract doctoral studies on nominalization, phonology, and morphology, alongside tangible contributions such as dictionary development and training for journalists. This comprehensive scope suggests a holistic vision for linguistics, not merely as an abstract academic pursuit, but as a vital tool for societal advancement and language modernization. His dedication to creating a "comprehensive Telugu grammar" that incorporates the "special features" of the language, while simultaneously identifying the "scientific principles underlying various dialects," underscores his commitment to both internal linguistic coherence and external societal utility. His awareness of the 'limitations and obstacles facing modernization & standardization of Telugu language' and his emphasis on avoiding adherence to 'one and only one variety' reveal a progressive and inclusive stance towards language. This perspective extends beyond mere academic analysis, embodying a philosophical position that champions linguistic diversity and adaptability. His consistent advocacy for a 'rational and scientific attitude towards language' further positions him as a reformer in the field, challenging unscientific or romanticized views.

5. Engaging with Texts and Traditions

Chekuri Ramarao was a multifaceted literary figure, deeply involved in poetry, poetry appreciation and literary criticism. His

insights into the rhythm and meter of poetry were a natural extension of his profound knowledge of linguistics. He introduced a novel approach to literary criticism by thoroughly integrating linguistic principles into the analysis of both classical and contemporary literature. He frequently incorporated literary examples and references into his linguistics compositions, demonstrating the interconnectedness of these both fields. He pioneered the ‘idea of strategy in literary criticism’, proposing a framework that included structural, composing, linguistic, phonological, syntactic, and discourse strategies, which he categorized into interconnected groups. A defining characteristic of Chērā was his remarkable ability to blend the precision of a rigorously trained analyst with the sensitivity of an emotional dreamer, a quality that infused all his writings and public addresses.

Chekuri Ramarao was deeply engaged with the social and political currents of his time. He aligned with revolutionary trends in Telugu literature and was widely regarded as an associate of the Revolutionary Writers’ Association, even without formal membership. He actively participated in and spoke at numerous gatherings of revolutionary literary, student, and cultural organizations. Despite these affiliations, he maintained a fundamentally democratic outlook, frequently sharing platforms with traditionalists and acknowledging the value of non-revolutionary literary movements. As a prominent Marxist literary critic in Telugu, his methodology was distinctive; unlike conventional Marxist criticism, he incorporated elements of ‘taste and rasa’ (aesthetic enjoyment), offering a more nuanced perspective. He meticulously examined identities emerging from social movements and struggles, including those of women, Dalits, and minorities. His 1990 essay, “Those six poets,” exemplifies his critical acumen and ideological stance, focusing on Digambara poetry, a significant movement that challenged established societal norms. While maintaining a non-judgmental approach, he drew attention to certain anti-women expressions within this poetic stream. His efforts to popularize literary appreciation were particularly impactful. In the mid-1980s, he generated widespread enthusiasm for poetry through his weekly column “cērātalū” in the Sunday supplement of Andhra Jyothi. This column achieved immense popularity, with poets eagerly

anticipating his analyses and poetry enthusiasts seeking his recommendations. The column’s influence extended into the 1990s. By applying linguistic tools — such as phonological, syntactic, and discourse strategies to literary texts, he moved beyond purely subjective interpretations or rigid ideological frameworks. His inclusion of ‘taste and rasa’ within Marxist criticism further exemplifies this synthesis, indicating a more comprehensive critical approach that acknowledged both the structural components and the experiential impact of literature. This balanced approach likely made his criticism both intellectually robust and widely accessible.

His willingness to associate with revolutionary writers while simultaneously engaging with traditionalists, coupled with his focus on marginalized voices (women, Dalits, and minorities), points to a profoundly democratic and inclusive intellectual philosophy. This suggests that his critical framework was not dogmatic but, rather, open to dialogue and diverse perspectives, even when challenging them, as seen in his commentary on anti-women sentiments in Digambara poetry. This intellectual openness fostered a dynamic and evolving critical discourse within Telugu literature. The widespread appeal of his “cērātalū” column highlights his role as a public intellectual who actively democratized literary appreciation. By rendering complex poetry accessible to a broad readership, he cultivated public engagement with literature, extending its reach beyond academic or elite circles. This demonstrates a commitment to nurturing a vibrant literary culture, complementing his efforts in language modernization.

6. Influential Works and Research Milestones

Chekuri Ramarao’s extensive bibliography reflects his diverse and deep engagement with both linguistics and literature.

Key Linguistics Texts:

telugu vākyam (1975): This is considered as a foundational work in Telugu linguistics. Its academic significance is underscored by its inclusion as a compulsory reading in modern Telugu university curricula.

A Grammatical Sketch of Telugu: Identified as one of his notable contributions.

A Reference Grammar of Modern Telugu: Published in English, this work indicates his intention to disseminate his linguistic insights to a broader academic audience beyond Telugu-speaking regions.

bhāshānuvartanam (2000): Another significant publication in the field of linguistics.

Key Literary Criticism and Appreciation Works:

vacana padyam - Lakshana Charcha (1978): A critical text focusing on Telugu poetry.

telugulō velugulu (1982): A widely recognized work.

CheRaathalu (1991): This publication is likely a compilation of his highly popular weekly column on poetry appreciation that appeared in Andhra Jyothi.

CheRaa Peethikalu (1994): Another collection of his critical writings.

Mutyala Saraala Muchchatlu (1997): A work dedicated to literary discussions.

Smriti Kinaankam (2000): A collection of essays. “Crystallized Memories - Award Winning Telugu Essays” (2008) might be a later edition or translation of this work.

“Those six poets”: An influential essay reflecting his critical perspectives and ideological stance, featured in the volume Critical Discourse in Telugu.

Poetry:

Rendu Padula Paina (1982): A collection of his early poetry, published two decades after its initial creation.

Beyond these formally published books, Chekuri Ramarao produced an extensive chunk of work, including “hundreds of uncollected research papers, essays, prefaces and introductions”, underscoring his continuous and prolific intellectual output.

The sheer volume and diversity of Chekuri Ramarao’s published works, encompassing core linguistics, literary criticism, and even poetry, demonstrate not only his prolific nature but also a profound and sustained engagement with his chosen fields. The fact that Telugu Vakyam is a compulsory reading in university curricula highlights its

foundational academic importance. The existence of “hundreds of uncollected research papers” further indicates a continuous intellectual contribution that extended beyond formal publications, signifying his constant participation in scholarly discourse. The publication of *A Reference Grammar of Modern Telugu* in English, alongside his numerous Telugu works, suggests a deliberate effort to make his linguistic insights accessible to a broader, non-Telugu speaking academic community. This strategic dissemination indicates a conscious ambition to integrate Telugu linguistics into global academic discourse, thereby elevating its standing and ensuring its wider recognition.

Major Publications of Chekuri Ramarao

	Title	Publication year	Primary focus
1	Telugu Vakyam	1975,1999,2002, 2005,2011	Linguistics
2	Vachana Padyam - Lakshana Charcha	1978	Literary Criticism
3	Telugulo Velugulu	1982,2003,2011	Literary Criticism
4	Rendu Padula Paina	1983	Literary Criticism
5	CheRaathalu	1991, 2004	Poetry Appreciation/Criticism
6	CheRaa Peethikalu	1994	Literary Criticism
7	Mutyala Saraala Muchchatlu	1997, 2014	Literary Discussion
8	English-Telugu Journalistic Dictionary	1998	Linguistics
9	Bhaashatarangam	2000	Linguistics
10	Smriti Kinaankam	2000	Essays/Literary Criticism
11	Bhāshaanuvartanam	2000	Linguistics
12	Kavitvānubhavam	2001	Poetry
13	saahityamahilavaranam	2001	Literary Criticism
14	Sāhitya vyāsa rancholi	2001, 2007	Literary Criticism
15	Vachana rachana tatvānveshana	2002	Literary Criticism
16	Sāhitya kirmiram	2002	Literary Criticism
17	bhāshāpariveshanam	2003	Linguistics
18	Soubhadrabhadra kavita vaividhyam	2006	Poetry
19	A Grammatical Sketch of Telugu	N/A	Linguistics
20	A Reference Grammar of Modern Telugu	2017	Linguistics
21	"Those six poets" (essay) (published in Critical Discourse in Telugu 2021)	1990	Literary Criticism

Note: Publication years for “A Grammatical Sketch of Telugu” and “A Reference Grammar of Modern Telugu” are not explicitly stated in the provided material, but they are identified as his works.

7. Honors and Distinctions

Chekuri Ramarao received significant recognition for his contributions, most notably the prestigious Sahitya Akademi Award in 2002 for his work *smriti kinaankam*. This national literary honor was bestowed upon him for his profound impact on language and literature. This recognition signifies a wider appreciation for the scientific analysis of language as an integral component of literary development and innovation, thereby validating his inherently interdisciplinary approach. The fact that the Sahitya Akademi Award, primarily a literary accolade, was conferred upon Chekuri Ramarao for his application of Noam Chomsky’s transformational theory to Telugu is particularly noteworthy. This demonstrates that his rigorous linguistic scholarship was not confined to a specialized academic niche but was recognized at the highest national level for its profound influence on Telugu literature and broader intellectual thought. There are about 19 other prestigious awards for his literary and linguistic contributions of Telugu which include Gidugu Ramamurthy Award, 1992, Garikipati Sahitya Award, Kakinada, 23.09.1995, Telugu University Literary Award, 30.11.2000 (under the literary criticism process for the book *Mutyaala Saraala Muchchatlu*), Kala Ratna Award, 2011 (State Department of Culture, Government of Andhra Pradesh), Best Teacher Award etc.

8. Impact and Lasting Contributions

Chekuri Ramarao’s multifaceted career left an indelible mark on Telugu language studies, literary criticism, and public intellectual life.

Impact on Telugu Language Studies:

His work established the foundational framework for developing a comprehensive Telugu grammar. He pioneered the application of modern linguistic theories, most notably Chomsky’s transformational grammar, to Telugu, initiating a new revolution in the field. His foundational research into Telugu sentence construction, including

nominalization, phonology, and morphology, provided crucial insights that continue to inform subsequent scholarship. His systematic efforts to identify the scientific principles underlying various Telugu dialects were instrumental in the language’s modernization and standardization. His enduring emphasis on adopting a rational and scientific perspective towards language, coupled with his advocacy for embracing linguistic diversity rather than adhering to a singular variety, remains highly pertinent in contemporary discussions of language evolution and policy.

Influence on Literary Criticism:

Ramarao introduced a novel mode of literary critical thinking by seamlessly integrating linguistic analysis into literary interpretation. He proposed the concept of ‘strategy in literary criticism,’ providing a structured framework for analyzing literary works. His inclusive approach to Marxist literary criticism, which uniquely incorporated elements of ‘taste and rasa,’ offered a more nuanced and expansive perspective than traditional interpretations. Furthermore, his critical attention to marginalized voices and social movements broadened the scope and relevance of literary discourse in Telugu.

Role as a Mentor and Public Intellectual:

He was widely regarded as a highly respected mentor in both poetry and literature. The fact that other scholars “worked under” him underscores his direct influence on and guidance of younger generations of researchers. His popular “Chērātalū” column played a significant role in democratizing poetry appreciation, making it accessible to a wider readership. His substantial contributions to the Hyderabad Book Trust (HBT) and the Andhra Pradesh Open University further highlight his unwavering commitment to public education and the widespread dissemination of knowledge.

Timeless Identity and Influence

Chekuri Ramarao is remembered as a unique individual who embodied a rare synthesis: a ‘rigorous, trained analyst’. His fundamentally democratic approach in both his personal and professional interactions, coupled with the unwavering conviction of his views, left an indelible impression on all who ever encountered him.

Chekuri Ramarao's lasting impact transcends individual publications or theoretical frameworks; it is systemic, having established the fundamental principles for a comprehensive Telugu grammar and initiating a significant transformation in linguistic analysis. This indicates a long-term vision for the scientific study and modernization of Telugu. His concurrent roles as a public intellectual, educator, and literary critic, all infused with his deep linguistic understanding, demonstrate a holistic approach to language as a dynamic, living entity inextricably linked to culture and society. His distinctive blend of analytical rigor and emotional sensitivity allowed him to bridge abstract academic theory with practical application and broad public engagement, ensuring his pervasive influence across multiple facets of Telugu intellectual life. His recognition of the "unfinished task" of language modernization suggests that he charted a course for future generations, positioning his legacy as one of continuous development rather than a completed chapter.

9. Conclusion

Chekuri Ramarao stands as a pivotal figure in the modern intellectual history of Telugu. His contributions as a linguist, literary critic, and public intellectual profoundly reshaped the landscape of Telugu language and literature. His pioneering application of advanced linguistic theories to Telugu, particularly Noam Chomsky's transformational grammar, revolutionized the scientific study of the language, elevating it to new levels of analytical depth. Furthermore, his innovative approach to literary criticism, which seamlessly integrated linguistic analysis with a nuanced understanding of aesthetics and social dynamics, significantly broadened the scope and accessibility of critical discourse. His work was characterized by a rare synthesis of rigorous academic inquiry and profound cultural engagement, leaving an indelible mark on generations of scholars and readers. He not only advanced the academic understanding of Telugu but also actively worked towards its modernization, standardization, and widespread appreciation, thereby ensuring its vitality and relevance in a rapidly evolving world.

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2

Mahabharata in Tamil, Kannada Languages – A Comparative Perspective

- Dr.V.Palani

Abstract

The present study offers a focused, comparative investigation of the Mahābhārata's reception in two major South-Indian literary traditions Tamil and Kannada set against the critical Sanskrit recension of Vyāsa's epic. Drawing on primary texts such as Villi Bharatham and Bharata VeGbā in Tamil, alongside Pampa's Vikramārjuna Vijaya and Ranna's Gadā Yuddha in Kannada, the article traces how regional poets selectively translate, condense, or radically transform the canonical narrative to align with distinctive devotional or Jain ideological frameworks. In the Tamil corpus, the epic is refracted through Bhāgavata bhakti: KarGa and Sahadeva are ennobled, Draupadī emerges as an uncompromising agent of justice, and the poignant cult of Aravan introduces folk ritual into the war-prelude. Conversely, early Kannada retellings, authored by Jain poets, marginalize K[ichGa's divinity, elevate Arjuna or Bhīma as sole heroes, and re-imagine antagonists such as Duryodhana and KarGa as ethically complex, even admirable figures. By juxtaposing these variant plotlines, character valorizations, and metrical strategies with the Pune critical edition, the article demonstrates how linguistic communities negotiate pan-Indian mythic authority while asserting local religious, ethical, and aesthetic priorities. The findings underscore that regional

Mahābhāratas are not derivative "translations" but creative acts of cultural production that simultaneously preserve, subvert, and reinvent the pan-Indian epic for new audiences. Ultimately, this South-Indian comparison reveals the dynamism of India's narrative ecology and argues for a broader, interdisciplinary methodology integrating textual criticism, translation studies, and performance history to map the epic's plural afterlives.

The *Mahabharata*, one of the most revered epics of India, has transcended its original Sanskrit form to find expression in numerous Indian languages, both in the North and South. A comparative study of these regional adaptations is not only a linguistic and literary exercise but also a cultural and philosophical investigation. The key benefits of such a study include:

1. Tracing Regional Aesthetic and Narrative Variations:

Each linguistic tradition has reimagined the *Mahabharata* in accordance with its own literary conventions, cultural idioms, and devotional outlooks. For instance, *Pampa Bharata* in Kannada, *Villibharatam* in Tamil, *Kavitrāyam Bharatam* in Telugu, and Hindi and Bengali adaptations such as *Kritivasi Ramayan* (though Ramayanic, similarly relevant) all present unique versions. A comparative analysis reveals how narrative techniques, character portrayals, and moral interpretations differ across regions.

2. Understanding the Pan-Indian Literary Unity and Diversity:

While rooted in a common source, the regional Mahabharatas demonstrate how a single epic has been integrated into multiple cultural frameworks. Such a study strengthens the idea of *unity in diversity* in Indian literature and showcases the dynamic interaction between Sanskritic and regional traditions.

3. Revealing Socio-Religious and Philosophical Shifts:

The portrayal of dharma (righteousness), caste norms, gender roles, and devotion varies across versions, reflecting local societal values and religious practices. A South Indian version might emphasize Bhakti and Shaiva-Vaishnava traditions, while a North Indian rendering could be influenced by Sufism or Sant traditions. Studying these shifts offers insights into historical processes and intellectual history.

4. Documenting Language Development and Literary History:

The evolution of regional languages and their literary forms can be traced through their Mahabharata adaptations. Lexical borrowings from Sanskrit, syntactic structures, and poetic devices used in various periods provide data for historical linguistics and the study of classical to vernacular transitions.

5. Contributing to Comparative Literature and Translation Studies:

This research strengthens the fields of comparative literature and translation studies by examining how a single narrative is transcreated across linguistic and cultural borders. It also helps develop theoretical models to study adaptation, localization, and cultural appropriation in premodern Indian literature.

6. Fostering Interdisciplinary Research:

Such a study engages with history, philosophy, religious studies, linguistics, anthropology, and performance studies. The *Mahabharata*, in its multiple forms, is not merely a text but a living tradition expressed through storytelling, drama, dance, and ritual.

A comparative exploration of the *Mahabharata* across North and South Indian languages serves as a vital academic endeavor. It deepens our understanding of Indian literary plurality, preserves linguistic heritage, and offers rich material for theorizing cultural transmission. This research not only bridges linguistic divides but also foregrounds the composite nature of Indian civilizational thought.

Here, I undertake a comparative study of the *Mahâbhârata* adaptations in Tamil and Kannada with the *Vyâsa Mahâbhârata*, focusing on the narrative transformations and variations in character portrayals that emerge across these versions.

Mahabharata in Comparative Perspective:

The *Mahâbhârata* tradition has also undergone significant regional adaptations. In Marathi literature, **Mukteçvara's** translation of the *Mahâbhârata* stands out for its narrative brilliance. In the 15th century, Odia poet **Sarala Dâsa** composed his *Mahâbhârata*, widely regarded as a creative reworking of Vyâsa's text rather than

a direct translation. A comparative examination of the *Mahâbhârata*s in Marathi and Odia, alongside the Telugu version composed by the **Kavitrayam** (the trinity of **Nannayya**, **Tikkana**, and **Errapragada**), would yield valuable literary and philosophical insights.

Among South Indian languages, **Telugu alone** boasts a complete translation of all 18 *parvas* of Vyâsa's *Mahâbhârata*. In contrast, Tamil's *Villi Bharatham*, Kannada's *Gadugina Bhârata* by **Kumaravyâsa**, and Malayalam's *Mahâbhârata Kilippâmmu* by **Ezhuthachan** render only ten *parvas*. These regional versions do not adopt a purely historical approach; rather, they are infused with **Purâgic and Bhâgavata (devotional)** elements, transforming the epic into a spiritual and moral narrative.

In Kannada literature, **Kumaravyâsa** begins his *Gadugina Bhârata* by declaring, "Teliya hç7uve K[cGa kathçyanu" - "I will clearly narrate the story of Krishna." This indicates that for Kumaravyâsa, the *Mahâbhârata* is fundamentally Krishna's story.

Similarly, in Malayalam, **Ezhuthachan** invokes Krishna in poetic lines:

"Úrî maya mâyâ rûpaA tç
um paEgili peGGe
Sîma illâda sukham nalkaGam enukkunî
Úyâmala kômala nâ yû
unna NârâyaGan
Tâmarasa sâkcan kathakçl"

(Translation: "O parrot, sing the story of that Narayana, dark and tender in form, lotus-eyed, who grants boundless joy to his devotees.") Here, the parrot symbolizes **Sage Çeuka**, the narrator of the *Bhâgavata PurâGa*. This implies that **Ezhuthachan** also perceived the *Mahâbhârata* primarily as the story of **Krishna**. It is evident that Ezhuthachan composed his version of the *Mahâbhârata* through the lens of *Bhâgavata* devotion.

Villiputhurar, the translator of *Villi Bharatham*, expressed that rendering the Mahabharata into Tamil gave him the opportunity to narrate the divine history of Lord Srimannarayana. This suggests that *Villi Bharatham* was composed with a **Bhagavata perspective**, focusing on the **devotion and divinity of Krishna**.

Therefore, it is most appropriate to compare **Sarala Dâsa's** *Mahâbhârata*, which is rooted in *PaurâGika* tradition, with the *Kavitraya Bhârata* in Telugu. Both **Sarala Dâsa** and the **Kavitraya poets** translated **Vyâsa's** *Mahâbhârata* with a strong *PaurâGika* perspective. The *Mahâbhârata Kî7ippââmmu*, composed by **Thunchaththu Ezhuthachan** in Malayalam, the *Gadugina Mahâbhârata*, authored by **Kumâra Vyâsa** in Kannada, and *Villi Bharatham*, penned by **Villiputhurar** in Tamil can be compared as these works reinterpret the *Mahâbhârata* through a **Bhâgavata perspective**. Their retellings emphasize **Krishna's divinity**, shaping the epic within a strong devotional framework.

Both *RâmâyaGa* and *Mahâbhârata* have been translated and adapted in nearly every major Indian language. Among these, the *Mahâbhârata* has undergone fascinating transformations, especially in South Indian literary traditions.

Tamil and Kannada Mahabharatas – Aspects Contradicting Vyasa's Mahabharata:

In this comparative analysis, I focus on the **major retellings of the Mahâbhârata in Tamil and Kannada**, contrasting them with Vyâsa's Sanskrit original. For this comparative study, I have selected *The Critical Edition of the Mahâbhârata*, published by the Bhandarkar Oriental Research Institute in Pune. To reconstruct Vyâsa Maharshi's *Bhârata* in its original Sanskrit form, the institute meticulously examined over 1,200 palm-leaf and manuscript versions and is considered the most authoritative edition of the *Vyâsa Bhârata* available. It should be noted that this comparative study focuses only on two Mahabharata translations in Tamil and two in Kannada.

Tamil Versions of the Mahabharata – Divergent Narratives:

The Mahabharata has been translated into all four major Dravidian literary languages - **Tamil, Kannada, Telugu, and Malayalam**. However, as previously mentioned, only **Telugu** has a complete translation of all **18 parvas** of Vyasa's *Mahabharata*.

The translation of the Mahabharata into Tamil is believed to have taken place between the **4th and 5th centuries CE**. However, some Tamil scholars argue that this translation occurred much earlier,

between **500 BCE and 200 CE**. The poet credited with this early Tamil Mahabharata is **Perundevanar**, though his complete work has not survived.

Despite this, Perundevanar is known to have composed **invocation hymns** for five major Sangam literary works - *Akananuru*, *Natrinal*, *Kuruntokai*, *Ainkurunuru*, and *Purananuru*. Additionally, references to his Mahabharata verses are found in *Tolkappiyam* and *Yapparungalam*, where they are cited as metrical examples. These verses, composed in the **Avagal meter** with occasional prose passages, align with the stylistic characteristics of **Sangam literature**. Based on this evidence, many scholars believe that the Tamil Mahabharata translation took place during the **Sangam period** itself.

Another Tamil adaptation of the Mahabharata is *Bharata Venba*, also attributed to **Perundevanar**. This work follows the **Venba metrical structure** and is written in the **Champu style**, combining poetry with prose. The verses are in **Senthamiz** (pure Tamil), while the prose sections incorporate a significant number of **Sanskrit loanwords**.

Two unique character portrayals in *Bharata Venba* stand out - Karna and Sahadeva. In this version, after Karna donates his divine armor (Kavacha Kundala) to Indra, Indra wishes to grant him a powerful weapon called Vel as a return gift. However, Karna refuses and instead suggests that Indra give the weapon to his own son, Arjuna.

Another striking scene involves Bhima. As he attempts to enter the Padmavyuha formation, Sindhu Raja (Jayadratha) throws a garland, gifted to him by Lord Shiva, at Bhima. A devout follower of Shiva, Bhima immediately halts, bows to the sacred garland, and declares that all his ancestors have been Shiva devotees.

Additionally, *Bharata Venba* contains a distinctive folk element. Before the Kurukshetra war, Krishna tests Sahadeva's wisdom by disguising himself in a pillar. However, Sahadeva instantly recognizes Krishna within it. Many such folk narratives, absent in Vyasa's original *Mahabharata*, appear in *Bharata Venba*. These creative

modifications reflect contemporary societal influences and serve to make the story more engaging and relevant to the audience.²

The only fully preserved **Tamil Mahabharata** available today is *Villi Bharatham*, translated by the poet *Villiputhurar*. This version follows a **poetic style**, focusing strictly on the **central Mahabharata narrative** while omitting secondary subplots (**Upakhyanas**). Notably, *Villi Bharatham* **concludes with the coronation of Yudhishtira**. Therefore, **unlike in Telugu**, the **complete 18 Parvas** of Vyasa's Mahabharata were **not translated** into Tamil.

Like **Perundevanar**, **Villiputhurar** also portrayed Karna as a noble and dignified character. Similarly, in *Villi Bharatham*, Sahadeva is depicted as a Trikalagna (seer of past, present, and future) and a revolutionary thinker. Before Krishna embarks on his diplomatic mission, he asks Sahadeva if there is any way to prevent the war. Sahadeva boldly replies:

*"Krishna! You must be bound and imprisoned. Draupadi's hair should be shaved. Arjuna should be slain. Karna should be crowned as king. If only Arjuna is eliminated, the entire army of 18 akshauhinis will be spared."*³

This striking response reflects Sahadeva's unorthodox and fearless perspective, making him a distinct figure in Tamil retellings of the Mahabharata.

In *Villi Bharatham*, Draupadi is portrayed as a woman of strong self-respect and independence. She firmly opposes any reconciliation with the Kauravas and questions Krishna with deep anguish:

"Krishna! In the presence of my husbands, that wretched son of a blind man dragged me by my hair. He attempted to disrobe me. It was you who saved me that day. But tell me, when will I finally be able to tie up my disheveled hair after avenging my humiliation?"

Draupadi's passionate plea underscores her unyielding resolve for justice, making her a compelling and independent character in Tamil versions of the epic.

A unique and poignant episode in Tamil Mahabharatas is the story of Iravan (known in Tamil as Aravan), the son of Ulupi. Before the war begins, a human sacrifice (Kalibali) is required to ensure

victory. When no one volunteers, Aravan steps forward, offering his life for the success of his fathers, the Pandavas. His sacrifice is depicted with deep pathos, immersing the reader in the sentiment of Karuna Rasa (the emotion of compassion and sorrow).⁴

This narrative, absent in Vyasa's *Mahabharata*, is a significant addition in Tamil retellings, illustrating how regional adaptations incorporate unique local beliefs and traditions.

Beyond *Villi Bharatham* and *Bharata Venba*, Tamil literature has several other texts inspired by the Mahabharata, including:

Aranilai, Vishaka Bharatham, Adi Parval Andhadi, Mahabharata Satakam

Each of these works presents distinctive retellings of the epic, further enriching Tamil literary traditions. These variations highlight how the Mahabharata evolved across different cultural landscapes, with Tamil adaptations offering their own philosophical, devotional, and folkloric perspectives.

Kannada Mahabharata – The Influence of Jain Traditions:

Among the Mahabharata adaptations in South Indian languages, the Kannada versions stand out distinctly, primarily because the earliest translations were deeply rooted in Jain traditions. In fact, rather than being direct translations, these works often read as independent poetic compositions. Notably, Kannada Mahabharatas did not fully translate all 18 parvas of Vyasa's *Mahabharata*; they primarily focus on the first ten parvas.⁵

The earliest known Mahabharata in Kannada is *Vikramarjuna Vijaya*, authored by the great poet **Pampa** in the 10th century CE. **Pampa** was a court poet of the Vemulavada Chalukya king, Immadi Arikesari. Prior to composing *Vikramarjuna Vijaya*, he had written *Adi Purana*, a poetic work on the life of Rishabha, the first Jain Tirthankara. His Mahabharata adaptation follows Jain traditions and is structured as a champu kavya, blending prose and verse.

Pampa drew inspiration from Vyasa's epic but condensed its vast narrative significantly. While Vyasa's Mahabharata contains over 100,000 verses, **Pampa** distilled the essence of the story into just 1,609 prose passages and verses. Despite this brevity, he proudly

referred to his work as Samasta Bharata (The Complete Mahabharata).

In *Vikramarjuna Vijaya*, Arjuna is the central protagonist. Draupadi is depicted as Arjuna's sole wife, and instead of Yudhishtira, it is Arjuna who is crowned king at the end. Since the work adheres to Jain principles, Krishna's character is notably marginalized. This is evident in **Pampa's** phalashruti (closing verses), where he honors the heroes of the Mahabharata but makes no mention of Krishna:

“Duryodhana in loyalty, Karna in truthfulness, Bhima in valor, Shalya in strength, Bhishma in eminence, Drona in archery, Arjuna in bravery, and Yudhishtira in righteousness—these are the great men who made the Mahabharata a sacred legend.”

(*Vikramarjuna Vijaya*, 4-14-64)

This omission reflects **Pampa's** Jain perspective, where Krishna does not hold the divine status he does in mainstream Hindu retellings.

Since **Pampa** positioned Arjuna as the ultimate hero, several narrative challenges arose. Events that placed Arjuna in a secondary or compromised role had to be altered. For example:

- Yudhishtira losing his brother's wife in the dice game
- Draupadi personally approaching Bhima to seek vengeance on Kichaka
- Bhima vowing to tie Draupadi's hair only after killing Dushasana

To avoid such complications, **Pampa** replaced Draupadi with Subhadra as Arjuna's primary wife. In the final coronation scene, it is Subhadra, not Draupadi, who sits beside Arjuna on the throne. Additionally, he introduces a dramatic episode where Arjuna, unable to bear separation from Subhadra, visits a courtesan's chamber - an event absent in Vyasa's Mahabharata. These changes illustrate how *Vikramarjuna Vijaya* deviates significantly from the original epic.⁶

As a Jain literary work, *Vikramarjuna Vijaya* does not depict characters as purely good or evil. Instead, even the supposed antagonists are presented with noble qualities.

Duryodhana, for instance, is not merely a tyrant; he is portrayed as a man of great loyalty and generosity. His deep affection for Karna

is emphasized, and his enmity with the Pandavas is attributed to his resentment over the mistreatment of Karna. Unlike in Vyasa's version, where Duryodhana's ambition and arrogance lead to his downfall, **Pampa's** Duryodhana is a man devoted to his elders and friends, making him a more complex and sympathetic character.

Similarly, Karna is idealized as the embodiment of sacrifice, loyalty, and truthfulness. Even after learning that the Pandavas are his biological brothers, he remains steadfast in his friendship with Duryodhana. **Pampa's** admiration for Karna is evident in his poetic tribute:

“Brother! When speaking of the Mahabharata war, do not think of anyone else. Remember Karna alone with utmost focus. Who can match Karna? Who possesses his battle prowess, truthfulness, and spirit of sacrifice? These are the very qualities that resonate in the hearts of people. That is why the Mahabharata is truly the ‘Elixir of Karna’!”

(*Vikramarjuna Vijaya*, Karna Parva, Charama Gita, 217)

Thus, **Pampa's** Mahabharata, while deeply rooted in Jain values, also reimagines the epic's characters and events, offering a distinctive regional interpretation.

Unlike Vyasa's epic, where Karna is a tragic hero overshadowed by his fate, in *Vikramarjuna Vijaya*, he is glorified to such an extent that he is not even treated as a rival to Arjuna, but as a noble warrior in his own right.

Sâhasa Bhîma Vijaya – The Kannada Epic on Bhima:

Another prominent Mahabharata-inspired Kannada epic is *Sâhasa Bhîma Vijaya*, also known as *Gadâ Yuddha* (*The Battle of the Mace*). This masterpiece was composed by **Ranna**, the third among the famed **Kannada Ratnatraya** (Trinity of Poets), yet considered the foremost in poetic brilliance. Like **Pampa**, **Ranna also belonged to the Jain tradition**. His earliest known work is *Ajita PurâGa* an epic detailing the life of Ajitanatha, the second Jain Tirthankara.⁷

Among Ranna's compositions, *Gadâ Yuddha* is his most celebrated and significant contribution to Kannada literature. It is a

champu (a mix of prose and verse) epic comprising **576 verses**. Like Pampa's *Vikramâṛjuna Vijaya*, *Gadâ Yuddha* is also a **dhvani kâvya** (a suggestive poem). Ranna draws a parallel between his patron, King Satyâûraya of the KalyâGa Chalukya dynasty, and Bhima, the epic's hero.

While **Vyasa's Mahabharata** forms the **core of Gadâ Yuddha**, Ranna's narrative also reflects influences from classical Sanskrit dramas such as **Bhâsa's ŪrubhaEga** and **Bhamma NârâyaGa's VçGîsaAhâra**. Additionally, **Pampa's Mahabharata** adaptation played a role in shaping **Ranna's** work.⁸

In *Gadâ Yuddha*, Bhima emerges as the undisputed hero of the Mahabharata story. Unlike traditional versions, where the Pandavas collectively engage in the war, here, Bhima single-handedly dominates the battlefield. Inspired by Draupadi's reminder of his vow in the Kuru court, he embarks on a relentless mission, leading the war against the Kauravas. The epic culminates in Bhima's coronation after he vanquishes Duryodhana in the climactic mace battle.

Since this work adheres to Jain literary conventions, it does not depict absolute villains. Even Duryodhana is not portrayed as a wicked antagonist, but rather as a vicâda pratinayaka (a tragic rival). While he remains Bhima's opponent, **Ranna** emphasizes his nobility, cultural refinement, and sense of dignity, mirroring the influence of classical Sanskrit poets like **Bhâsa**. The depth of **Ranna's** character portrayal is evident in how he shapes Duryodhana's personality.

A striking example of this nuanced depiction occurs in the battlefield scene after Abhimanyu's death. Witnessing the fallen warrior's unparalleled valor, Duryodhana exclaims:

"No one else can match your bravery! If only I, too, could attain a heroic death like yours!" (*Gadâ Yuddha*, 4-57)

This profound admiration for an opponent reflects **Ranna's** literary sophistication and Jain ethical sensibilities.

Both *Vikramâṛjuna Vijaya* and *Gadâ Yuddha*, the two earliest Kannada Mahabharata adaptations, are deeply rooted in Jain philosophy. Their narratives reframe the epic from a Jain perspective,

emphasizing valor, loyalty, and ethical dilemmas, while avoiding the portrayal of characters as inherently evil.⁹

Similar trends can be observed in early Mahabharata adaptations in Malayalam literature. The poet **Ezhuthachan**, often regarded as the father of Malayalam literature, excelled in portraying the psychological depth and emotional struggles of characters. His style of depicting internal conflicts surpasses even the poetic expressions of **Nannaya** in Telugu literature.¹⁰ In this regard, **Ezhuthachan's** work can be compared to that of **Nannaya** and **Tikkana** in Telugu, and **Mukteshwar** in Marathi.

Through this comparative exploration, we gain insights into how Mahabharata adaptations evolved uniquely across different linguistic and cultural traditions in India. These early literary works not only offer diverse interpretations of the epic, but also highlight the need for similar analytical studies of modern literature.

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3

Kuppam Veethinatakam and Dodddata: A comparative Performances Analysis

- Prof. M. N. Venkatesha

Abstract:

There are many folk performing arts which mainly performs the episodes of Mahabharata. Mahabharata is a pan India Epic which has minor regional variations where the main story line remains same with the messages with ethical values everlasting. Yakshagana in coastal Karnataka has got international reputation due to the adaptations along side retaining of its traditional structure. There are many forms which are similar to Yakshagana but they have their independent establishments. Kuppam Veethinatakam of Andhra Pradesh and Dodddata of Karnataka have several similarities but have significant variations about patronage and unique way of performances. Dodddata is popular in three districts of Karnataka and Hulasogi is the main village where several artistes are emerged to keep this tradition alive. Now it is running through severe difficulties to get patronisation and rejuvenation is a major requirement for its sustenance. Where as Kuppam veethinatakam is very popular in Chittoor district and here the community Vahnikula Kshatriyas consider themselves as descendents of Mother Draupathi and are patronising this art form. In Yamagana Palli near Kuppam a fair of Mahabharata will run for 18 days and as a part of this the whole village and devotees participates in the performance of Kuppam veethinatakam which is having very unique

performance features. The stage will not be a closed one at three sides. The stage is like the human body fallen on earth, which depicts Kurukshethra, and Bhima- Duryodhana Gadhayudha will be performed on the chest part of this fallen human shaped stage. The whole community participates in the traditional way which has been practiced since centuries. This paper deals with the comparative analysis of performances which have unique feature

Folk-culture of India is reflecting in every part of our present life and the living folk-performances showcase the real life experiences and speak about interconnections between our epics and present day life. There are many folk epics which reflects the totality of culture including customs, rituals and practices along side the belief system of communities which are established with the experiences of the ancestors of those to which they belonged to. Many such epics are oral in nature and they are having both narrative and ritual performances. Many of them are available in different pastoral or semi-nomadic communities. In spite of establishment of many such epics at regional level, like Epic of Katamaraju Katha in Andhra Pradesh, Epic of Junjappa in Karnataka, Annanmar Kathai in Tamilnadu or Udain Tales in Kerala, Ramayana and Mahabharatha are pan Indian epics which have astonishing similarities through out the Nation India and the same epics spread in other neighbouring nations for reasons of their own.

The similarities are in the main story line, but the episodes are connected to local histories and are embedded in the life of folk communities real life situations. The performances of Mahabharatha in two different states, in two different forms are taken for consideration in this study and are analysed for their relevance and applicability in the contemporary society. They are Kuppam Veethinatakam and Dodddata of Hunasogi.

Kuppam is a small town and mandal in which several villages are housing a specific community called Vahni kula kshathriyas. They believe that they are the descendants of Mother Draupadi of Mahabharata epic character. Hunasogi is a small village in Shiggaon Taluk of Haveri District, in which many performers of Dodddata folk

theatre are emerged. Both Veethinatakam and Dodddata are playing the episodes related to Mahabharata and have story line almost similar to each other.

These folk-theatres perform both narrative performances and ritual performances as per the context. Infact, Dodddata similar to Yakshagana of coastal Karnataka performs throughout the night and have professional teams to perform along side the amateur artistes who are ready to perform now and then. Kuppam Veethinatakam has similar characteristics as far as individual performances of episodes in secular context, but have much intimated ritual performances which are in fixed structure and are performing as part of their routine life rather than a performance for entertainment. Hence, the two performances are comparatively studied here to understand the social requirements of existence of these artforms.

Kuppam Veethinatakam which is self-sustainable performance with ritualistic importance in the annual fairs of Dharmaraya Temples have unique performance characteristics. Dodddata is a folk-theatre which is having a traditional history, now struggling for existence due to effects of globalisation and influence of modern entertainment media including Television and Cinema.

Characteristic features of the Performances:

Mahabharatha is a pan Indian epic which has equal representation both in classical and folk forms. The episodes of this mega epic are performed in various folk performances all over India and also in many neighbouring countries. The folk performances are both of secular and ritual in various contexts of their own importances. The epics are being performed in India in both narrative and ritual performances. Many of the communities in various parts of India believe that they are the direct descendants of these epic characters and so that the concerned communities conduct these ritual performances as a part of their ancestral worshipping. Kuppam Veethinatakam is one such ritual performance.

Mahabharatha is performed in many secular contexts with a specific objective of Edutainment. Here, Entertainment becomes a means to impart value education to the younger generation. The killing of evil characters by the divine characters are the texts with

specific purpose to impart such value education. Dodddata is one such secular performance.

There are three varieties of Kuppam veethinatakam performance. One is the secular part of ritual performance which is played in a normal stage throughout the night and specific episode of Mahabharata will be performed. This is quite similar to that of Yakshagana, Dodddata, Bayalata, Terecoothu or similar such performances. This begins with Ganesha stuthi, and runs with entering of various characteristics including hero and villain, and finally hero overpowers the villain. Dodddata also is being performed with the same structure. But in kuppam veethinatakama, this part is only one third of the whole of the performance. This can be verified in collective performances in Yamaganapalli of Kuppam mandal of Andhra Pradesh. Here during the month of May every year, Eighteen days of festival is being observed and this fair and festival is being performed as an ancestral worship of Vahnikula Kshathriyas who lived in this village. During the day time, particularly in the afternoon Mahabharata episode will be performed in Harikatha form. In yakshagana tradition in coastal Karnataka the episodes are being performed in dance drama form, but in Tala-maddale, the dialogues will be delivered by the artistes without bearing costumes as epic characters and it will be free of dances. Here, the performers will sit in semi circular form and singer Bhagavatar will sing and the dialogues are being delivered by other characters as a stage drama. This is very popular in neighbouring taluks of coastal Karnataka such as Sagar Taluk of Shimoga District in Karnataka. Here yakshagana and Tala-maddale are performed in two separate secular contexts. Though there are religious contexts attached to it, it is having a complete or full structure of its own.

traditionally strong and self-sustainable art form Kuppam Veethinatakam:

In Kuppam Veethinatakam, the afternoon performed Harikatha form will be further followed by folk drama form of the same episode throughout the night and the episode is the same which was narrated in the afternoon. This form of folk-drama will be continuously performed for a period of Eighteen days. The climax of these

performances is the real cultural specific and it is very unique performance. Here, more than five acres of land is the stage, where Kurukshetra is represented as a big human body which is fallen on the ground. It is the real stage for the performance. The audience will sit in all four directions. It will not have any stage wall covers. It is open to all four directions. The performers will sit among the audiences, and when their turn comes, they will climb the mud made human body which is the symbol of Kurukshetra, and will perform their part of role. Thousands of people gather around and will see the performance which will be almost same repetition every year.

Vahnikula kshathriyas who live in this region believe that they are the descendants of Mother Goddess Draupathi, who is an important epic character of Mahabharata. They perform this Dharamarayana Jata for the purpose of welfare to the community and they invite all others who live in their and their neighbouring villages. This festival runs for eighteen days. On the day of episode of Bakasura vadha, the performer of Character Bhima role, will take a real bullock cart and visits all the houses in the village Yamanur and collects the food from all the houses. The people will pour the food to the big vessels kept in bullock cart. Because, they believe that their village is none other than Ekachakra nagara where Pandavas lived as brahmins in their disguised roles, according to epic of Mahabharata. And the place where the present Dharmaraya temple is there in the village, that is the spot where the demon Baka was living. They re-enact the episode of Bakasura vadha that day. In the after noon the story will be told in the narrative form, and in the night the folk-drama of the same episode will be held, but the whole day the Bhima performer roams around the village with his bullock cart, so that the episode becomes a real part of the life of the people of this village.

The villagers considers that their ancestors visit the village every year to bless their kids and also they protect and save from all sorts of problems they are facing in their life.

Here, there is no threat for the closure of the performance in a few years to come. Because, the community considers this as a part of their duty and as a customary practice, and an activity embedded

in their life style, they do continue this performance. On the final day of the performance series, Bhima and Dhuryodhana will fight on the huge stage which has the shape of a fallen human body. The performance takes place on the chest of this. Bhima and Dhuryodhana will exchange dialogues and fights. It will be one of the very attractive and famous part of this series of ritual performances. (Ref. Photo.1).

Kuppam Veethinatakam performance is very unique when it is performed as a part of the annual ritual. Because, this distinguishing structure begins with the open stage which is in the form of a big human body. The involvement of people as audience, also participates here as devotees. The village never discriminates this performance from their routine work and as a part of their routine duty they involve in this. Only the addition as modern fair components such as shops on both sides of roads, the torra tory or columbus and other games for entertainment gives glory to the fair. But the real content of the fair with its ritual practices are very common every year and people live in it and they are not acting. They live with it. The villages like Kothindlu, Vendigampalli, Chandam, Kadepalli, Yamanuru etc. have contributed well for the survival of this art form. Krishnappa from Kothindlu for Bhima character, Lokanathan from Chandam village for Arjuna role have made their impact very differently in this art form. Ramakoti of thumsi village is the main artiste who trained several artistes to do Muka varnike and other costumes. This artform is well supported by secular drama troupes which performs stories like Balanagamma, Sasuvulu chinnamma katha, etc.

Doddata is folk dance drama which is quire similar to yakshagana. But, it is not having the commercially rich patronage, so the richest doddata troupe's costumes also cannot be glorified against Yakshagana. The patrons are very poor here, and this art form is available mostly in Haveri and neighbouring districts which are all belonged drought hit northern Karnataka's plain lands. This art form is very much needed to get rejuvenated. Here and there some teams are performing because of the sincere efforts of a very few individuals. A few villages are devoted for the survival of this art form. One such village is Hulasogi in

Shiggaon Taluk of Haveri District. Eminent personalities like Dr. Solabakkanavar of rock garden at Gotagodi, or Sri Saila Huddar, or a few more performers like Ashok Kurubar, Govindappa, Ajit Basapur, Girija Davagi, Dr. Rudrappa, etc are trying to keep this tradition alive. Ramachandra Arcasali is the artiste from Shiggaon who has created a good impact on this art form through his costume making talent. Here is a detailed analysis of the efforts of rejuvenation of Doddata.

This doddata artform is well challenged by secular drama troupes which enacts social dramas.

Rejuvination of Doddata Performing Art:

Karnataka has very rich tradition of Performing Arts and *Doddata* is one of the ancient traditional Art form which is very popular in Northern part of Karnataka. It has got much resemblance but significant variation with *Yakshagana*, which is household artform of coastal Karnataka. Karnataka has three distinct geographical regions known as Karavali- the coastal Karnataka, Malenadu – hilly forest heavy rainfall region, and Bayalu seeme – the plain land. This Bayalu seeme is drought hitting, economically poor land. Though the region is dry and barren, due to less rain fall, has given shelter to great dynasties like Vijayanagara Empires, Chalukyas of Badami and Kalyana, Kadambas of Banavasi, Bahamani Sulthanis of Bijapur etc. Over the centuries this plain land has become comparatively poor in its economic status which has reflected its influence on the culturally rich art forms also. Once very rich *Doddata*, which is similar to *Terecoottu* of Tamilnadu, (or *Prahallada charita* natakam), *Kuppam Veethinatakam* of Andhra Pradesh, *Kelike* of south east part of Karnataka, has slowly lost its glory and could not establish its supremacy beyond a few districts centred around Haveri which is in the central part of Karnataka. Hulasogi is a village where this art form is taught to younger generation with dedication. This art form is a mix of Dance – Drama in which episodes are Dramatisation of Ramayana or Mahabharatha epics. The artistes are mostly uneducated or village agricultural labourers who participates in this art only due to their passion towards this art form. They do practice sessions during the evenings for a month and will perform during

their village fair conducted in the name of their village deity. In yakshagana several rich temples will patronize and performances will be sponsored by rich people as *harake* or people are ready to buy tickets to see the performance of their favourite artistes. But in case of Dodddata such patrons are missing. The spectators are poor and their patrons are culturally rich but economically not very rich. Therefore, the artiste cannot get their stage decorated with rich stage materials. Their costumes are dull and reflects the shortage of financial support. There are very good artistes who blows the richness through their performances. They have a function of EDUTAINMENT, a mix of Education and Entertainment.

Further, this art form is having a serious threat from modern electronic devices like Television, Cinema, and jio TV which provides 24 x 7 hours entertainment with short term films and chewing gum serials. This Dodddata art form is a night long performance. In the late evenings harmonium and Tabla will start sounds and sends the message that there is AAATa in such and such place. After Naandi and Ganesh puja the stage will be colourfully allows young artistes to begin the story with the entry of SAARATHi, the chariator who is also suthradhara for telling the story. He introduces the newly entered character everytime with his unique style and gives the link to the story to continue. As night darkens the important characters enters and Hero will show his generous characteristic. During the midnight the demon character or villain like Duryodhana enters and shouts so that all audience who are about to slip to sleeps gets alert. By the early hours of morning demon will be killed and Hero will be worshipped and curtains will fall down with Mangalam songs. This is a night long performance and episodes like vaali –sugriva yudha, Ramanjaneya yudha, Sri Ramapattabhisheka, or Droupadhi swayamvara, kichaka vadhe, Gada yudha, etc will be performed with both dedication, devotion and also with an aim to entertain the audience who are the real patrons of the art form.

The audience taste might have changed these years. As in case of cricket people demands 20-20 overs cricket match ahead of 5 day long test or one day match, they lost interest in witnessing night long performances. Therefore, a few artistes and scholars clubbed

together and started experimentation to cut short the episodes to three hours, one hour or even less. These artforms got competition from cinemas, and short term plays and serials. TV and Cinema became more attractive than these village art forms. Therefore, scholars like Solabakkanavar, the Pride owner and creator of Rock Garden, has conducted several experiments to make this art form popular again.

This paper attempts to describe the nature of the art form Dodddata, and explains its back ground efforts such as face colouring, stage decoration, costumes, lighting, music and songs, musical instruments used etc. alongside the unique techniques used in acting, dialogue deliveries and overall performance. The background technical works and Direction, story writing and other important factors are also will be discussed to highlight the changing structure of this art form. The socio- economic and socio- cultural issues the artistes facing is another important point to discuss. Further, it discusses about the challenges the art form and artistes are facing during this era of Globalisation. How this local art form can grow to the global level will be described through its influence on Glocalisation.

Dodddata: Culturally rich Performing art of Northern Karnataka

Dodddata is an art form in which episodes of Ramayana and Mahabharatha will be dramatized on stage. There are many great artistes from Haveri and Raichur Districts who performed the important roles like Rama, Vali, Sugriva, Hanuman etc. In Mahabharatha the Episodes like Krishna Sandhana, Draupathi Swayamvara, Gada yudha etc. There are a very few artistes who spend their life for the purpose of keeping this art form live. Adavaiah Swamy Hiremath of Kalagatagi is one such artiste who taught the troupes to perform for several years.

Normally, the village artistes who spread in different but nearby villages will gather for practice for about a month and one Harmonium Master will teach them how to sing, deliver the dialogues and will teach the acting and dance. Because, this dodddata is a dance drama. At present Govindappa of Gotagodi, Ashok Kurubar, Sharief Makappanavar, Ajith Basapur, Basavaraj Shiggaon, Veeresh Badiger, Hemanth Bhajantri are important artistes who also can teach and perform this art form. Hemanth Bhajantri is a Tabla and Shahanai

Artiste where as Govindappa is a singer in very traditional form. Ashok kurubar is a very good director and stage master. The artistes use very colour ful costumes and sceneries to create a wonder land infront of their village audience. They bring very rich and decorated Indra prashtha with the help of good sceneries. They colour their face specifically to create a different look which takes the audience to Threta yug or Dwapara yug. Shankara Arcasali is one of the very talented artiste who specialized in colouring and Makeup works.

Now, Audience have changed their taste. Or the art form has failed to create a similar interest to hold the attention of the audience through out the night.

Experiments:

The present teams of Dodddata troupes have started experimenting within the available opportunities. Basavaraj Shiggaon, who also serving as Member of State Bayalata Academy has made several attempts to bring change under the guidance of Solabakkanavar, Sri Shaila Huddar, etc. Ashok Kurubar, Ajith Basapur and Govindappa tried their luck with Janapada university to try out new episodes.

Rudrappa of Huvina Hadagali has tried to prepare special costumes with lighter weight to give comforts to artistes. Experiments are on to fight for existence against the influences of TV , Cinema and other medias who are very powerful to attract the attention of youth of present day.

Challenges for rejuvenation of Dodddata:

At the present condition the financial support to Dodddata by patrons is not sufficient for any revival or rejuvenation because it is not even catering for its survival. Unlike Dodddata, Yakshagana of coastal Karnataka region has got good blessings of rich patrons who have helped the artistes with hand some remuneration and troupes for keeping their decorative costumes and stage properties looking very rich. The reasons may be, Yakshagana artistes are from all castes where as for Dodddata, the audience only are from all castes. Though there is no such restriction still acting in Dodddata is not getting that much of attractive occupation to the people of upper strata of the society, with a few exceptions.

Now, let us look at the stages which brought change in Yakshagana. The Yakshagana with a slow mobility between folk and classic system has created lot of space for experimentation. The Lauretes like Kota Shivarama Karanth, Jnanapeeta awardee, has tried to creat Children Troupe and cutshort the night long performance of yakshagana into three hours performance. Further, women troupes are also established and one hour TV programmes are also produced by these artistes.

The Dodddata performers now realized that they have to change their approach for the purpose of both survival and also to experiment for innovation and creativity.

They introduced new episodes like Kitturu Rani Chennamma, the episode of Freedom Fighters. The show time is reduced to one hour. Now, it becomes two separate streams with the same artistes that village deity fairs show will run throughout the night and cultural programmes will have one hour Dodddata. Artistes who are in government service and other professions also will take part in Dodddata for their passion towards this art form.

Here is a chronological observation of changes:

In Yakshagana:

Episodes of only Mahabharata was performed earlier. There fore it was named as Bhagavatara aata. Bhagavata is the singer of the story of BhagavadGitha, in popular story of Mahabharata.

Later Episodes like Papanna vijaya or Gunasundari is introduced. Many folktales are also entered in to these yakshagana performances.

A big twist is entry of Katilu Durga Parameshwari troupe which started performing Devi Mahathme. The patrons started demanding this episode as a Harake, as they owed to the Deity of the Temple Durga Parameshwari to fulfil their demands such as clearing their life difficiaties. One troupe has multiplied now into eight troupes and their shows are booked till 2030, as per one of the informant who closely associated with these troupes. The coastal people have migrated relatives at Mumbai, Dubai, Singapore and of

course in many other parts and most of them involved in Hotel business, have patronized this art form and kept the art and artistes rich.

The songs of Kalinga Navada, the renowned background singer- Bhagavata has created a special place in the heart of abhimanis, where as Keremane Shambu Heggade family bagged three National Padma Awards which is very unique.

The songs like Neelagaganadalli..... is Unique, the Dance of Nagasree for Ellellu sobagide is classic.... And the dialogues delivered by Shambu Heggade, Mahabala Heggade, Chittani, the songs of Dhareshwar are all unique and the attached videos will show a glimpse of the same.

Dodddata also has tried several changes. The short versions are tried. The stories like Kitturu chennamma, Kala Bhairava etc are tried. Artistes like M.s.Malavad, Shankara Arkasali, Basavaraj Shiggaon are trying hard to introduce new episodes, a few examples are shown in the photos attached here. Videos are available here as attached files.

Conclusion:

Dodddata is one of the rich art form of Karnataka where as Kuppam Veethinatakam is a ritual folk performance of Chittoor region of Andhra Pradesh.

Bayalata, Sannata—— Srikrishna Parijatha, Sangya Balya, Radhanata, Dappinata etc are different art forms similar but have significant variations to this Dodddata. Raichur, Bellary also had taste of this but Haveri is the centre place for this art form.

Veethinatakam and other folk drama troupes which performs stories like Sasuvi chinnammana kathe, Bala nagamma, etc are mutually supported for the purpose of retention of the artistes who have capacity to performance in both the art forms. Still, Kuppam Veethinatakam is self-sustainable because of its ritual importance in the life of the community of Vahnika Kshathriyas of this region.

This is similar to the affiliation of Karaga performance and its devotees by Tigalas, similarly Kuppam veethinatakam spectators are devotees from Vahnika kshathriyas. There are strong bonding

between Tigalas and vahnika kshathriyas and are seen as different faces of same communities.

In Dodddata, Experiments are on. The results are slow. The art is rich. The patrons are poor. Therefore, the artistes also remained poor and the properties used in Dodddata could not compete with the richness of other art forms. Because, maintenance expenditure is very high.

Learned scholars contributed less to the revival of Dodddata. Basavaraja Malashetty is the only recognized scholar has served with dedication. The Efforts of Solabakkanavar along with the contemporary artistes like Basavaraj shiggavi, SS Malavad, Shankara Arkasali, Veerasha badigera, Govindappa kanasogi, Ashok Kurubar, Shri Shaila Huddar etc is slowly fetching good results now a days. Karnataka Folklore University is having a mega project to serve for the purpose of bringing rejuvenation in Dodddata art performances.

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4

Preserving Dravidian Heritage in the Digital Age: The Role of Libraries and Scholarly Publications

-Dr. Avineni Kishore

Abstract

Dravidian University has played a pioneering role in preserving, documenting, and promoting the rich cultural and linguistic heritage of South India. Through its Publications Division and Central Library, the university has published over 296 books in Dravidian languages such as Telugu, Tamil, Kannada, Malayalam, Tulu, and in English. These works, along with the preservation of rare manuscripts and tribal literature, represent a treasure trove of indigenous knowledge. The library houses and showcases these multilingual resources to support academic research and community engagement. This paper explores the role of libraries and scholarly publishing in heritage preservation and recommends the use of digital tools, metadata standards, and open-access platforms to ensure global accessibility and sustainable preservation of Dravidian cultural resources.

Keywords: *Dravidian heritage, multilingual publications, indigenous knowledge, digital*

preservation, cultural documentation, South Indian languages

1. Introduction

The Dravidian cultural tradition encompasses ancient languages, oral histories, philosophical systems, folklore, and tribal customs that have developed across Southern India for millennia. Dravidian University was founded with the mission to safeguard and advance this rich heritage. Central to this mission are the efforts of the university's Publications Division and Central Library, which together provide access to a vast body of knowledge through multilingual publications, preserved manuscripts, and heritage documents.

2. Publications and Preservation Initiatives

The Publications Division has released more than 296 scholarly works across Dravidian languages and English, including original research, translations, edited volumes, and documentation of oral traditions and tribal knowledge. These works help bridge the gap between classical scholarship and contemporary research, and they provide valuable content for students, teachers, and researchers.

In support of this, the Central Library has created a dedicated space for "Dravidian University Publications," where users can easily access these books. The library also houses rare language books and preserved manuscripts that represent unique cultural and literary traditions of the Dravidian region. These collections are vital for comparative studies, folklore research, and linguistic documentation.

3. Libraries as Heritage Guardians in the Digital Era

Academic libraries are no longer passive repositories; they are active agents of cultural preservation and dissemination. The digitization of rare books, tribal documentation, and manuscripts allows these materials to reach wider audiences, both nationally and globally. Tools such as DSpace and Omeka can be used to create institutional repositories that allow easy access to digitized heritage content.

To enhance searchability and discoverability, libraries must adopt metadata standards like Dublin Core or MARC21. Classifying materials by language, format, subject, and tribal or regional origin can significantly improve accessibility. Libraries also serve as educational platforms through exhibitions, workshops, and digital heritage awareness campaigns.

4. Multilingual and Interdisciplinary Efforts

The university's scholarly environment-encompassing disciplines such as literature, folklore, philosophy, linguistics, archaeology, and history-has produced rich contributions to the study and preservation of Dravidian heritage. While each discipline brings its perspective, the integration of these works through library collections and publications reflects a holistic preservation approach. These collaborative outputs enrich the Central Library and deepen the intellectual fabric of the institution.

5. Strategic Models and Best Practices

This section highlights successful institutions and platforms that offer valuable frameworks and technologies for preserving and promoting cultural and linguistic heritage, which Dravidian University can adapt to strengthen its own initiatives.

Institution	Relevance
Tamil Virtual Academy	Digitized Tamil texts, supports language learning
Raja Muthiah Research Library	Preservation of Tamil print heritage
Sahapedia	Community-driven documentation of Indian culture
Europeana	Cross-cultural multilingual digital repository model
CIIL (Central Institute of Indian Languages)	Endangered language documentation and linguistic tools

6. Future Recommendations

Develop a Digital Heritage Repository: Create a centralized, fully searchable digital repository that archives all Dravidian University publications, rare books, manuscripts, and audio-visual heritage materials. This platform should support high-resolution manuscript viewing, full-text search, metadata tagging, and citation export options. It can also host academic theses, tribal documentation, and digitized versions of fragile palm-leaf records. Open-access policies will ensure that global scholars and the diaspora benefit from these resources.

Create Multilingual Access Portals: Design user-friendly digital interfaces that offer content discovery in major Dravidian languages (Telugu, Tamil, Kannada, Malayalam, Tulu) and English. This would allow users to browse and search in their preferred language, enhancing inclusivity and accessibility. Language toggling, dynamic

translation features, and culturally relevant icons can help bridge literacy gaps and foster wider community engagement.

Implement AI and Voice-Enabled Tools: Integrate artificial intelligence tools such as Optical Character Recognition (OCR) for regional scripts, voice indexing, and automatic speech recognition (ASR) to document and archive oral folklore, chants, and tribal stories. AI-powered transcription and translation systems can help preserve vanishing dialects and assist researchers in linguistic analysis. Voice interfaces could also support visually impaired users and oral-history access.

Partner with National and Global Institutions: Collaborate with organizations like the Central Institute of Indian Languages (CIIL), Indira Gandhi National Centre for the Arts (IGNCA), Sahapedia, Digital Library of India, and international platforms such as Europeana and UNESCO's Memory of the World Programme. These partnerships can offer technical expertise, funding opportunities, training for staff, and frameworks for long-term digital sustainability.

Encourage Bilingual or Trilingual Publications: Promote the publication of bilingual or trilingual editions of academic works, literary texts, and translations across Dravidian languages and English. This practice fosters cross-cultural scholarship, enables comparative studies, and makes valuable regional knowledge accessible to a wider audience. Research scholars and postgraduate students can be incentivized through grants or special publishing series to undertake such translation efforts.

Conduct Community Documentation Initiatives: Launch field documentation projects involving students and researchers to capture local oral histories, folk traditions, rituals, indigenous knowledge systems, and dialects. These community-driven efforts can feed into digital archives and contribute to cultural continuity. Special emphasis should be placed on endangered tribal traditions.

Establish a Heritage Resource Centre in the Library: Set up a dedicated space in the Central Library to showcase physical and digital Dravidian heritage resources. It could include touchscreen kiosks for browsing digital collections, an exhibit area for facsimiles of rare manuscripts, and regular rotating displays based on research themes like folklore, ancient scripts, or traditional medicine.

6. Conclusion

Dravidian University's commitment to preserving cultural and linguistic heritage is evident through its dynamic publishing program and robust library services. By embracing digital preservation, adopting open-access models, and continuing to curate multilingual and manuscript collections, the institution can further enhance its role as a steward of Dravidian knowledge. Libraries and scholarly publications together serve not just the academic community, but also future generations seeking to understand and celebrate the diversity of Dravidian civilization.

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5

Plurality in Contemporary Kannada Literature

-Malleshappa Sidrampur

Abstract

Contemporary Kannada literature is dominated by a strong plurality of tone, form, ideology, and authorial selfhoods, mirroring a rich mosaic of contemporary thought and expression. Far from moving toward a singular unity, each piece makes its own individual semantic and epistemological claim, negotiating fluid linguistic paradigms and questioning the very essence of being. This literature continually interrogates embedded dogmas, bridges tradition with critical questioning, absorbs global influences, and places the liberty of expression at the center. It manifests such traits as robust philosophical undercurrents—ranging from rationalism, humanism, Ambedkarism, Gandhianism, Marxism, Stoicism, and postmodernism—without submission to one overarching ideology. Historical consciousness operates in two dimensions: the idealist's pursuit of cultural identity and the critical investigation of inlaid narratives. Women's writing in general announces ideological authority by subversively negating patriarchal myths, toys with subjectivity, and deepens dialogue. An enduring interest in localism maximizes the foundation of the text to the extent that translation can access more substantial literary universes. The digital age further democratizes writing via blogs, social media, and short forms. Throughout, the artistic vitality of Kannada literature exists in its dialogic negotiation with contemporaneity, acknowledging contradiction, reconciling past and present, and negotiating new aesthetic and philosophical forms.

Keywords: *Contemporary; Plurality; Philosophical Paradigm; Historical Consciousness; Feminism; Localism; Translation; Digital Literature; Dialogism; Modernity; Marxism, Ambedkarism, Gandhianism.*

Contemporary Kannada literature is a richly textured tapestry of diverse voices, which is an indication of a convergence of disparate emotions, experiences, hopes, and expressions. It is a literary environment characterized by multiplicity- in tone, form, and content- where plurality is not only present but inherent. Ideas do not move towards unity; instead, every thought expresses its own semantic completeness and epistemic worth. The intellectual awareness of today is a key threshold through which the sensibilities of contemporary literature are informed as well as expressed.

It is this body of literature that is charged with a persistent urge to question the nature of existence, respond to shifting linguistic paradigms, and reflect on the purpose of life in the complexities of worldly experience. It recalls the soliloquy of isolation in the midst of communal realities, reflecting deep introspection and ongoing creation of new mnemonic and narrative structures. There is a conscious leaning towards deconstructing rooted dogmas, promoting pluralistic debate, and preserving the sacredness of freedom of expression, all while pushing the boundaries of aesthetic and linguistic expression.

At the same time, contemporary Kannada literature is designed to differentially balance respect for tradition with a critical inquiry into its underlying contradictions. It practices both celebration and questioning of former ideals, recouping the cultural and political ideologies that have customarily defined identity. It analyses consumerist inclinations pervading modern society, speaks the existential fears embedded in technological modernity, and captures the universalizing aspects of global culture.

The scholarship charts the changing matrix of values in an increasingly dynamic world, fluctuating between search, rediscovery, resistance, and reclamation. Discourses around regional identity, the recreation of tradition, ideological contestation, political divergence, and critical re-evaluation instruments come together to produce a dense, dynamic intellectual topography. It operates similar to an

octopus- consuming influences and stimuli in all directions- supported by a profound sense of historical awareness, cultural sensitivities, social awareness, and a continuing connection with the past.

Another equally important aspect of contemporary Kannada literature is the sheer breadth and range of its authorship. Being a continually developing phenomenon, literature now represents the works of authors across several generations, geographical locations, cultural and communal affiliations, and socio-economic backgrounds. We have today, in addition to fresh voices, also the continuity of the involvement of writers who started their literary career more than four decades back. Consequently, it is neither critically fruitful nor conceptually viable to homogenize or singularly define the literature of this time. Whether in its philosophical foundation, formalistic arrangements, ambitions, visions, or paths, hybridity inscribes itself within all aspects of the contemporary literary terrain.

One of the key characteristics of current Kannada literature resides in its ability to welcome and absorb a multiplicity of expressive forms critical to its continuous development. Its language, its emotional registers, and its strategies of interpretation are characterized by unexampled richness and subtlety. What is most importantly present, though, is a dynamic and energized conversation with time itself. While literature throughout any period takes part in debate with the sociocultural and political environment surrounding it, the difference in this moment is the lack of any one disciplinary or institutional power base attempting to oversee or limit the exchange. As a result, modern Kannada poems and stories involve new dialogic structures- from tacit, hushed dialogues to overt patterns of resistance. These dialogic patterns have significantly transformed the linguistic and aesthetic geography of Contemporary Kannada literature.

In addition, the literature of this period resists subordination to a single ideology, person, or intellectual school. Rather, it is at once influenced by several, frequently opposed intellectual positions and personalities. The intellectual and aesthetic composition of this literature is therefore a synthesis of individualistic and collective arguments and discourses. Contemporary Kannada literature is characterized by a twin desire: first, towards the erudition of scholarly

debate, and second, towards the contemplative thought of critical intellectuals. It therefore intentionally avoids conformity, opting instead for a pluralistic world of experiences and developing new forms of dialogue.

In the end, literature during this time can be regarded as an ongoing negotiation- and sometimes a contestation- with contemporaneity itself. It is within this ongoing and evolving battle with the present that Kannada literature achieves both its challenge and its creative vigor.

Multiple Philosophical Paradigms

Contemporary Kannada literature enunciates not just a unique literary philosophy but also a sophisticated philosophical temperament that highlights its individuality. The expansion of intellectual liberty over the past decades has brought about the advent of several philosophical trends within the literary world. As much as recent history has seen renewed claims of freedom of expression, most of the literature of the time articulates its philosophical vision in the rubric of individual autonomy. Much of modern writing finds itself positioning its philosophical position between the intersecting landscapes of religion and politics that are typical of a war-torn period. Such rationality is formed through a conscious avoidance of the shackles of the past, shaped instead by the boundaries of the current era.

Rationality here works as much as a personal inquiry as it does as an epistemic response to the realities of the current time. It goes beyond homogeneity, taking on instead a polymorphic and inclusive shape- an intellectual stance characterized by resistance to exclusion and an embrace of multiplicity. At its core is an abiding desire towards a future defined by the trials and lessons of the new age. Consequently, the literature presents an acute sensitivity to the modern anxieties, a critical analysis of cultural challenges, a reflexive meditation on the transcendence of humanism, an urge to eschew all kinds of cynicism and mockery, an unrelenting quest for reality, and a deep concern for the principle of *Aniketana*- a concept evocative of non-exclusivity and universal openness.

Embedded in this reasonableness is a recognition that the intellectual art of the current moment may, over time, harden into

cultural memory. The philosophical slant of twentieth-century literature, guided by a liberal humanist sensibility, is marked by a watchful moral awareness held with careful effort. Although it does not define the entire volume of literary activity in this time, it is a prominent and visible characteristic of a considerable part of it.

Even where philosophical strands arise out of specific modes of resistance- specifically in the Dalit-rebel context- the tone of contemporary Kannada literature is surprisingly free of polemical passion. Rather, it is like a river into which various currents flow harmoniously; it takes on and assimilates contradictions without explicit confrontation. It undertakes a quiet but firm contestation with the vices and dissonances of the current era. Essentially, the philosophical undercurrent of current writing is grounded in a longstanding question: how could human kind be protected within the intricacies of modern life?

Unlike the previous times, in which philosophical orientations tended to align into institutional movements or established ideologies, current literary philosophy navigates the various contingencies of existence as it passes through a ground saturated with contradiction. This many-sided involvement is called for by the complex cultural pressures that characterize the modern environment. Accordingly, there arises a pragmatic agreement on the need to build polymorphic intellectual and cultural “settlements”- spaces adaptable enough to identify and challenge the most insidious and subtle cultural deformations of the day.

One key dialectic at the heart of this philosophical perspective contrasts two inclinations: one holds that current existence should be determined by value systems bequeathed from past history, and thus prioritizes the conservation and idealization of inherited cultural ethos; the other insists that contemporary innovation should form the basis for current and future existence, supporting the creation of transformative, visionary values. Therefore, the literary environment provides space for both guardians of inherited traditions and advocates of modern consciousness attempting to express new paradigms. Clearly, the philosophical direction of this era diverges significantly from previous orientations, creating alternative avenues of engagement.

While, on the surface, one can observe an influx of left thinking, it is always inextricably intertwined with reformist energies. The philosophical landscape is densely pluralist, borrowing from and negotiating multiple streams of ideology- Ambedkarism, Gandhianism, Lohiaism, Marxism, Humanism, Stoicism, and Postmodernism, to name a few. Such an intersection only intensifies the polymorphic and dialogic nature of Contemporary Kannada literature's intellectual moorings.

A Historical Consciousness in the Present

The connection between history and literature is one of deep interdependence. A contemplative reading of history- in an effort to understand the social and cultural fluctuations of the country and their changes- is strongly reflected in modern contextual literature. Generally, two approaches to interpreting history are found within this context: the idealist and the skeptical.

The idealist sensibility is emotionally invested in a search for individual and group identity, attempting to create a narrative of cultural distinctness. The skeptical approach, on the other hand, is grounded in critical engagement with the world, attempting to bring to the surface those aspects of history that are unexamined or unseen by traditional historical discussion. The former is directed towards achieving public legitimation and endorsement; the latter is propelled by concern for justice and epistemic commitment. The idealist bias delves into cultures that have been governed, guided, or idealized, while the skeptical bias probes cultures that have been oppressed, controlled, or dominated. The former takes the form of cultural veneration or adoration, while the latter takes on the form of resistance and critique.

These are not simply divergent stands but stand in essentially different intellectual and ideological territories. Paradoxically, contradiction itself is one of the hallmark characteristics of literature today. Since historical accounts have traditionally been marked by monocultural hegemony and egocentric historiographies, contradictions will of course arise in the ways of experiencing and interpreting history. Idealist thought works towards elevating history, presenting it as being better than the current times and therefore using it as a tool to find cultural identity. The skeptical position

acknowledges that documented facts in history tend to represent the cultural manipulations of powerful classes exerting privilege.

A section of literary discourse aims to base contemporary life on the cultural stories inherited from history. But there is another strand in literature that is dedicated to the task of reconstructing histories that have long been denied or erased. A critical eye toward this dialectic- the tension between affirmation and construction- must remain at the heart of literature throughout history. It is only by means of such a binocular vision that the complex truths of history can be seen and spoken.

Such discrepant orientations have also brought into being fresh literary-cultural categorizations and terminologies. Both orientations, with all their disparities, nonetheless tend towards an endpoint in seeking to reconstruct culture: one indelibly stamped by traditionalism, the other fashioned by the ideals of scientific rationalism. Where some writers remanufacture the cloth of the past in order to examine and refresh the present, others are set about the fabrication of new cultural textiles altogether. Both modes continue to be part of the changing intellectual and aesthetic space of contemporary Kannada literature.

Women's Literature: Solidifying a Definite Ideological Base

Modern women's literature enunciates a strong statement that women move beyond the limits of externally defined self-definition. Here, women have clearly articulated their independence, and this has resulted in an enlargement of the discursive space through which female subjectivity is articulated. Therefore, contemporary literature no longer limits itself to issues regarding the formal liberation of women; instead, it records, with unflinching candor, the deepest reflections and subjective lives of women. In the process, it strengthens its ideological bases with accuracy and subtlety.

The contemporary literary woman no longer finds her sense of security only within conventional relational frameworks- the mother, father, husband, or child roles. Rather, she questions the subtle machinery of domination built into rearing, earning, and parenting processes. This literature resists blind veneration even for the most

profound cultural loves conventionally granted to women. Women authors of this period are definitively deconstructing ancient myths of the seemingly sudden and goodly loves that have been forthcoming, frequently ambiguously, within the historically exploitative awareness of patriarchal minds.

In addition, there is a collective effort to achieve conceptual clarity regarding the fundamental question of women's emancipation. The question- What is real liberation?- is pursued with intellectual seriousness. It is in this developing discourse that modern men increasingly become allies and co-actors in women's struggles. The reductionist binary that cast all men as being anti-women or being misogynistic in general is increasingly being dismantled. The contemporary literary woman transfers her critical attention from direct repression to more subtle forms of manipulation and deception, developing a deepened communal solidarity and a redefined sense of self-esteem.

This ideological shift enables the transfer of discourses hitherto limited to the intimate and domestic sphere into wider collective and social landscapes. Through this, women's literature not only disrupts and reconfigures the epistemic boundaries of gendered experience but also makes a significant contribution to the intellectual diversification of the thematic and philosophical landscape of contemporary Kannada literature.

Modern women's writing is in pursuit of a radical break from the dreamy and abstracted forms of womanhood that have traditionally held sway over literary and cultural imaginations. Such a movement is one of trying to reclaim the real uniqueness of womanhood, deconstructing homogenized and fantasized worlds that have traditionally stifled women's expression. Through this, modern women's writing creates a new vocabulary- a rhetoric emerging from the centuries-old, endless silence forced upon women. What emerges is a literary monument to women who, for generations, were marginalized and excluded from institutionalized centres of knowledge.

The innovative expressive modalities introduced by global feminist discourses, particularly those shaped within Western paradigms, further empower contemporary women writers as they

critically engage with the present through this expansive epistemic lens. Significantly, the disjuncture that typified women's position and glance in literature some three decades ago has dramatically tightened in recent fiction. A specific example of such a shift is the re-engagement of feminine voices from oral traditions, which hitherto had been at the periphery. Now, these oral traditions are intersecting with dominant literary discourse (Shishtha), thus bestowing a pluralistic flavour to women's narrative consciousness and reaffirming the symbolic articulation of their minds.

Modern Kannada women's literature is an overt willingness to challenge and turn around the deeply ingrained image of women as secondary or lesser minds. Women writers of today, in developing spaces of reflection where they are able to delve deeply into their own interiorities, are creating metaphors for self-expression and not merely being metaphors within the expressions of others. Writing is no longer viewed as an exclusive feminine duty but as a liberatory means by which experiences are communicated, articulated, and legitimized. Women of today are leveraging this forum with unprecedented effectiveness, so that their voices come to sound with power, freedom, and intelligence.

A Love of the Local

The ethos of localism operates in a wide variety of modes within today's fiction. Writers make conscious use of the cultural textures of the homelands, speaking from an embedded love for the cultural and territorial geography of home. This regional affinity acts as a means by which the contemporary is represented and understood through the yardstick of familiar cultural and social signifiers. Since this literary outreach springs naturally, without any imperative towards external borrowings, local awareness becomes a spontaneous undertone to contemporary writing. The articulation of "love of the local" is also enhanced through a realization of coherence even amidst fractured or diversified localisms.

Modern literature skilfully incorporates regional specificity through the language, culture, ritualistic observance, and quotidian praxis of specific places. Indeed, local identity is a profound aspect of large-scale identity construction. Although localism is itself a natural

occurrence, it also exists as a social occurrence-working as an independent site of independent and dynamic process. Spatiality here demarcates true ways of living that are spatially configured to enhance the lived experiences inherent in particular geographic locales, and to reduce the dissonances of distance and displacement.

The call to locality becomes unavoidable in understanding the socio-political, economic, religious, and cultural conditions of a specific context, especially when it comes to engaging with the lived realities of rural communities, Adivasis, Dalits, and women. Situated consciousness deepens literary representation, making it richer and contextually grounded.

An Obsession with Translation

Creativity in the modern literary scene is more and more entwined with translation. Present-day proliferation of translation is driven not just by the necessity of importing literatures of varied Indian and world linguistic canons, but also by an internal participation in their accompanying epistemology and worldview. Present-day translation no longer marks only the shifting of subject matter, language, or cultural material, but entails a scholarly project aimed at the understanding of the ways people look, metaphors for living, and philosophic worldviews characteristic of other worlds.

There is a strong focus on translation as a tool to reveal the changing dynamics of literature between different linguistic and cultural domains. This exercise enables both the identification and appreciation of changes in philosophical paradigms contained within corresponding linguistic traditions, thus contributing significantly to literary growth. Translation also enriches the literary vocabulary by bringing in and integrating different terminologies and conceptual structures.

An increased sensitivity to social and cultural heritage is an underlying force behind this increased emphasis on translation. The literature of any language has an organic interdependence with its cultural past, and translations are a vehicle for the preservation and transmission of this intersection. Most importantly, translation is increasingly being seen as an essential form of communication, which accounts for its increased visibility and prevalence in recent years.

Additionally, translation is now a critical means of understanding the intricacies of multilingual environments. Translation has, in the past, been accorded a secondary status but is now viewed as being on the same level as other literary genres. As Kuvempu well noted, “Translation is not an easy task; it is also a talent as an independent work.”

One of the characteristic features of translation practice today is that linguistic transfer by itself is no longer considered adequate. Translators are now regarded as mediators of intellectual paradigms and social environments. A translator chooses works not merely on the basis of linguistic lacunae but also on perceived philosophical, stylistic, and epistemological harmonies lacking in their own language environment. Translations therefore always bear the imprint of the translator’s own value systems and ideological inclinations. For instance, it becomes evident that translators with right-wing affinities often gravitate towards right-wing texts, while left-leaning translators engage with works aligned to their ideological stance. Thus, in the contemporary moment, translation is assessed not merely as an act of transference but as a deliberate, ideologically situated intervention.

A Variety of Multifaceted Outlines

Modern literature comes out of a broad range of shapes and types, with poetry and prose types being quite dominant in particular. Time rhythm, being the central power of both poetry and fiction, is an integral aspect in Contemporary Kannada literature. This time rhythm is representative of the intricacies of life in relation to the modern age, as it focuses on capturing the sound and rhythm that characterizes contemporary life. Literature, here, serves as a medium to express the complexities of the current times, and it does so with a sense of responsibility and purpose, meeting these challenges head-on.

Although novels, books, and poetry are numerous, the number of plays is comparatively less. But the popularity of short-form writing has increased exponentially in recent times, especially with the advancements in technology. The technological advancements this century, and particularly the revolution of social networking sites, have profoundly impacted literary work. The blogs, Facebook, Twitter, and Instagram among others have served as primary routes for authors

to convey their ideologies and release literature without the organized frameworks usually presented in literature. The platforms have made writing decentralized, permitting almost instant distribution as well as evaluation. Notwithstanding the comparatively transient character of postings on social media and the absence of serious critical discussion, the quantity and dissemination of material created on these websites continue to increase.

The function of technology in literature today is inescapable. While previously literature circulated among readers through conventional means such as book publication, radio, television, and newspapers, today digital sites take centre stage. As digital technology has advanced, literature production and dissemination have been made easier, and access to a broad variety of voices has been widened. Though these technological developments have made more inclusive and expansive forms of literary expression possible, it is important that the integrity and gravity of the content being published in these increasingly changing mediums be preserved.

Seeking Multifaceted Narratives that Introduce People to the World

Globalization has successfully shrunk the world into one space, where boundaries between regions, cultures, and societies are becoming ever more entangled. With the world so connected now, literature from around the world finds itself addressing influences that are neither geographically nor culturally bounded, while still being local in nature. Contemporary kannada literature, therefore, reflects a global experience, venturing into sorrows, miseries, sufferings, disappointments, failures, depression, orphan consciousness, and fear of an unpredictable future. Such universal, but intensely personal, concerns get expression in the local situation, mixing the specific with the global.

The global convulsions resulting from modernization have made their presence felt deeply in Kannada literature. This phenomenon is realized in the manner in which current writers merge both appealing and revolting experiences, grappling with the duality of human experience. This is a literary place of inclusiveness, where creativity knows no borders of geography, culture, or societal cleavages. Writing

is not a job; it is a channel through which writers interact with physical and intellectual adversity, reacting to the intricacies of the times.

One of the distinguishing features of modern literature is its abandonment of abstract, philosophical alienation from the physical world. Rather, it flourishes in its sensitivity to the visible, concrete issues that characterize modern life. Such literature fosters an environment of dynamic interaction, whereby texts are being read in a variety of contexts, frequently incorporating materials and ideas from a wide range of different cultures. In this way, literature is no longer a narrow process tied to cultural, geographical, or social boundaries. Instead, it is a malleable, expansive activity that can bridge the local and the global, the concrete and the abstract, and provides readers with a glimpse into both their own immediate world and the broader, connected human experience.

Before It's Over

This is the way of life: interconnected, interdependent. No man is an island; one relies on the other, and vice versa. This two-way relationship is reflected in contemporary literature, particularly modern literature, which is pluralistic and diverse. It continues to broaden its horizon of inquiry, testing the limits of philosophical experimentation. In this regard, today's literature can be compared to the peacock's dance, where every step conveys a desire for union and integration. Just as the peacock dance is a ritual of love and devotion, so does contemporary literature also attempt to include and mirror a range of emotional and intellectual experiences.

Just as the peacock's plumage, blooming in a kaleidoscope of colors, is a mirror of contemporary literature's alternating phases of expansion and contraction, its celebration of diversity in all its hues. The hues of its storytelling are not superficial adornments but rich symbols of the entire gamut of human experience- love, compassion, empathy, joy. Concurrently, however, the writings struggle with existential questions more profound, synthesizing the empirical with the divine in pursuit of truth and reunification. Contemporary Kannada literature thus becomes, in this respect, a convergence of these disparate emotional and intellectual strands, demarcating them within its own philosophical framework.

There are two opposing forces at work within this body of literature. On the one hand, authors redirect their suffering and pain into what they write, employing literature as a cry of distress and despair. On the other hand, others transcend the pain, transposing it onto the page as a way of finding new dreams and possibilities. This tension- between the retention of the past and receptivity to the present- is a determining feature of Contemporary Kannada literature, which grapples with the cultural crisis which infects modern life. It is transitional literature that is struggling to mediate opposing elements of tradition and modernity, past and present.

This era of literary experimentation and introspection coincides as well with a moral crisis, an era in which values that previously determined societal norms are being questioned, criticized, and redefined. Literature during this time is not only a mirror of society but also an instrument that molds and defies the philosophical tensions of the era. It is a critique of multiculturalism which attempts to grapple with, and understand the role of multiculturalism in a wider context of cultural and moral change.

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6

Resistance Against Islamic invasion in the Medieval Telangana

- Prof. Aravind Kumar

ABSTRACT

After the fall of the Kakatiyas, their empire was annexed by the Delhi Sultanate. Ulugh Khan also known as Muhammad bin Tughluq, the general who conquered Warangal, renamed it "Sultanpur" and remained as the governor of the region for a short period. In 1324, he was recalled to Delhi to succeed the Khilji as Muhammad bin Tughluq. A former Kakatiya commander, Nagaya Ganna Vibhudu, now renamed as Malik Maqbul, was appointed as the governor of the region. However, the Tughluq hold over the erstwhile Kakatiya Empire was tenuous and a number of local chieftains seized effective power. The fall of Kakatiya Empire resulted in anarchy. The tyranny of the Muslim rule under the Muhammad- bin- Tughluq led to the various Hindu Nayakas of Kakatiyas to close their ranks and throw off the Muslim yoke. The leader of the liberation movement was Prolaya Nayaka of Musunuri family. He was supported by 76 Nayakas, who belonged to different castes like, the Kamma, Velama, and Reddy. They were able to free Andhra from Muslim occupation within fifteen years and asserted their independence in their respective regions.

Key words: Kakatiyas, Delhi Sultanate, Nayakas, liberation movement.

At a critical juncture of the history of South India, the Telugus produced two great warrior-leaders. Musunuri Prolaya Nayaka and Musunuri Kapaya Nayaka, these two shining personages rescued the Telugu land and culture from the invading Turkish Muslim forces from C.E.1323 to 1366 CE and set the stage for the rise of the native Hindu resistance against further invasions besides laying firm foundation for future movements of Hindu rejuvenation. The Reddi kingdom, the Vijayanagara kingdom and later the Hindupadpadshahi of Shivaji were all inspired by this shining torch of national resistance kindled by the Musunuri Nayakas. These kings, Prolaya and Kapaya will forever be cherished by the Hindu nation and particularly by the Telugu people. The Musunuri Nayakas were warrior kings of 14th-century [South India](#) who were significant in the region of [Telangana](#) and [Andhra Pradesh](#). Musunuri Kapaya Nayaka is said to have taken a leadership role among the Andhra chieftains and driven out the [Delhi Sultanate](#) from [Warangal](#). But his rise was soon challenged by the [Bahamani Sultanate](#) and he was defeated. The [Recherla Nayakas](#) wrested power from him in 1368. An attempt is made in the paper to discuss briefly the resistance against the Muslim invasions in south India.

The Kakatiyas ruled the Andhra country from the middle of 12th Century AD to the early part of 14th Century i.e., roughly from 1150 A.D. to 1323 A.D with their capital first at Hanumakonda later at Warangal or Orugallu. The Kakatiyas began their career as military officers under the Rastrakutas rulers, who occupied the major part of Telangana region. The earliest reference of the Kakatiyas is to be found in the Managallu Inscription¹, the Eastern Chalukyan Inscription of Danarnava mentions about the Rastrakutas general, Kakartya Gundyana dated in A.D 956.

The Sanigaram (Karimnagar) Inscription² of Prola II is the last record which mentions them as subordinates of the Kalyana Chalukyas (Jagadekamalla II). The inscription mentions, *the King's sub-ordinate Mahamandaleshwara Kakatiya Prolarasa of Anuma Kondapura Repola Kuruvarasar Mahasamantha Dandanayaka Mandaparasar of Atreya Gotra* is said to have made the gift of Raatna and some land and oil mill for the offering of

Partheshvaradeva. The 1000 Pillar Temple Inscription³ of Rudradeva from Anumakonda mentions them as independent rulers. The last year of Kakatiyas is fixed as 1323 by several scholars. The sphere of activity was found in the whole of Andhra Pradesh, parts of Tamilanadu in South and Karnataka in the West.

The Managallu charter⁴ was issued by Eastern Chalukyan Prince, Danarnava to please a Rastrakutas general, and Kakatiya Gundyana, who helped him. The forefathers of Kakatiya Gundyana possessed the Rastrakutas word suffixing their names such as, Gundyana Rastrakutas and Eriya Rastrakutas. Kakatiyas insignia was Garuda symbol and their clan, known as, Samanta Vishti, which denotes Visna, which was also claimed by Rastrakutas. The early rulers of the family followed Jainism, which was also patronized by Rastrakutas. All put together we can conclude that the Kakatiyas originally belonged to one of the Rastrakutas families. They came to Telugu country as the generals of the Rastrakutas king. They got their family name 'Kakti' after their home town. The identity of which is yet to be decided⁵

The Kakatiyas, presided over the destiny of Andhradesha from the 10th century AD to the first quarter of the 14th century A.D, the Kakatiyas shaped and moulded the identity of the Andhras by establishing a unified political and cultural hegemony over the entire Telugu-speaking region. The Kakatiyas are also known as worshippers of Svayambhudeva, i.e., Siva. The Bayyaram tank epigraph now definitely proves that Venna was the earliest member of the family and he ruled from a town called Kakati and as such his descendants are styled as Kakatiyas. The first known historical personage among the Kakatiyas was Gundyana Rashtrakutas. Gundyana is known from the Managallu record of Danarnava. Gundyana, the commander of Rashtrakutas Krishna II died in the battlefield fighting with the Eastern Chalukyas. The Rastrakutas Krishna II rewarded Eriya, the son of Gundyana with the governorship of the Korivi region for the loyal service rendered by Gundyana and his family. During the 9th and 10th century, they were the subordinates of the Rashtrakutas. After the overthrow of the Rashtrakutas power by the Western Chalukyas of Kalyana, the

Kakatiyas became their feudatories or Mahamandalesvaras under the Chalukyas of Kalyana⁶.

Kakatiya rulers Beta I, Prola I, Beta II and Prola II served the Western Chalukyan rulers; Somesvara I, Vikramaditya VI, Somesvara III and Jagadekamalla II. After the fall of the Western Chalukyan power during the reign of Tailapa III, the Kakatiya ruler Rudradeva declared independence in AD 1158. Thus the role of the Kakatiyas as sovereign power starts from Rudradeva. Rudradeva, who ruled from AD 1158 to 1195, was the son and successor of Prola II. He was the founder of the Kakatiya lineage as he declared independence and started independent rule. As Rudradeva had no children, he was succeeded to the throne by his brother Mahadeva, who ruled from AD 1195 to AD 1198-99. Mahadeva was defeated by the Yadavas Jaitugi and he lost his life in the battle and his son Ganapathideva was captured as prisoner by the Yadavas. Political instability and disorder gripped the Kakatiyas because of the captivity of Ganapati Deva and the death of Mahadeva. At that juncture, Recherla Rudra, the loyal commander-in-chief of the Kakatiyas saved the kingdom. Ultimately, Ganapathideva was released by the Yadavas from prison and was sent to the Kakatiya kingdom. Ganapathideva ruled from AD 1199 to 1262. Though he faced defeat and failure initially, in the end his reign forms a brilliant epoch in the history of the Kakatiya rule. As Ganapathideva had no male issue, his daughter Rudramadevi ruled from AD 1262 to 1289. Ganapathideva had two daughters; Rudrama and Ganapamba. He selected his eldest daughter Rudrama to succeed him and made her his co-regent from AD 1260 to 1262 to enable her to gain experience in the art of ruler ship. The accession of Rudrama to the Kakatiya throne was a remarkable and memorable event of medieval South India as she was the first woman ruler of Andhra region.

Rudramadevi proved to be a woman of substance and rose to the occasion and put the state in order, subduing all those who opposed her internally. Rudrama was followed by daughter Mummadamba's son, Prataparudradeva, who once again the prestige and glory of the Kakatiyas was revived. It was during his reign that the Delhi Sultans, first Allauddin Khilji and later Muhammad bin Tughluq turned their

attention towards South India and began to invade the Kakatiya territories. Finally, the Kakatiya power came to an end in AD 1323, with the failure and defeat of Prataparudradeva by Muhammad bin Tughluq's armies. The Kakatiya rule came to an end with the defeat and death of Prataparudradeva⁷.

Little is known of the Musunuri family; they are often described as "obscure"⁸. The founding ruler of the family, Musunuri Prolaya Nayaka, suddenly appears as a new ruler at Rekapalle, near [Bhadrachalam](#), around 1330, claiming heritage from the Kakatiyas. After the fall of the Kakatiyas, their empire was annexed by the Delhi Sultanate. Ulugh Khan also known as [Muhammad bin Tughluq](#), the general who conquered Warangal, renamed it "Sultanpur" and remained as the governor of the region for a short period⁹. In 1324, he was recalled to Delhi to succeed the Khilji as [Muhammad bin Tughluq](#). A former Kakatiya commander, Nagaya Ganna Vibhudu, now renamed [Malik Maqbul](#), was appointed as the governor of the region¹⁰. However, the Tughluq hold over the erstwhile Kakatiya Empire was tenuous and a number of local chieftains seized effective power¹¹.

The fall of Kakatiya Empire resulted in anarchy. The tyranny of the Muslim rule under the Muhammad- bin- Tughluq led to the various Hindu Nayakas of Kakatiyas to close their ranks and throw off the Muslim Yoke. The leader of the liberation movement was Prolaya Nayaka of Musunuri family. He was supported by 76 Nayakas belonged to different castes like, the Kammas, Velamas, and Reddis. They were able to free Andhra from Muslim occupation within fifteen years and asserted their independence in their respective regions¹².

Prolaya Nayaka: According to the *Vilasa grant*, Prolaya Nayaka ruled from Rekapalle. Located at the edge of the [Papikondalu](#) hills (part of the [Eastern Ghats](#)), Rekapalle could control the narrow Sabari river valley lying between the Bhadrachalam forest and the Papikondalu forest. [Konda Reddis](#), populated the hill forests would have facilitated Prolaya Nayaka's rebellion against the Sultanate. Rekapalle is also a strategic location to control or obstruct communications on the Godavari River passing through the hills¹³.

Under the Kakatiya rule, the empire was divided into 77 Nayankaras; each under the control of the Nayakas belonged to various castes like the Kammas, Velamas and Reddies. Many of the Nayakas or chieftains fought against the Muslims under Prataparudradeva and lost their lives. Among those who survived included Induluru Anna Mantri, Kolanu Rudradeva Racherla Singama Nayaka, Prolaya Vema Reddi of Addanki, etc.. These chiefs took the lead in organising a war of independence against the Muslim rule and elected as their leader, Prolaya Nayaka, the Kamma chieftain of Musunuru in Nuzvid taluqa of Krishna district. All the other 76 Nayakas rendered assistance to Prolaya Nayaka, who was ably supported by his three uncles, Deva Nayaka, Kama Nayaka and Raja Nayaka, and also his cousin Kapaya Nayaka.

Prolaya Nayaka expelled the Muslims from Rajahmundry and occupied the region between the rivers Godavari and Krishna. He rightly understood the military situation of the time and felt that he was not in a position to face the Muslim army in a direct fight. He therefore launched guerrilla attacks on the Muslim army and concentrated his forces in an inaccessible place called Rekapalli in the Bhadrachalam forests. Prolaya Nayaka died without issues. His younger brother Erapota died before him. So Prolaya was succeeded by his cousin Kapaya Nayaka¹⁴.

Musunuri Kapaya Nayaka (r. 1333–1368): in 1336 Kapaya Nayaka attacked Warangal and expelled Malik Maqbul, the Muslim governor of the place who fled to Delhi. On capturing Warangal, Kapaya took the Titles *Andhradeshadishwara* and *Andhra Suratrana*. He made Warangal his capital and extended his kingdom in all directions. The western frontier of the kingdom is extended as far as Kaulas and Bidar. In 1347 C.E. the Bahamani kingdom was established by Allauddin Bahaman Shah and soon Kapaya was involved in a struggle with that kingdom over the fort of Kaulas. Kapaya was forced to surrender it with its dependencies to the Bahamani Kingdom. Bahaman Shah was succeeded by his son Muhammad Shah I, who fought against both Kapaya Nayaka of Warangal and Bukka I, the ruler of Vijayanagara. Kapaya Nayakas tried to recover Kaulas with the help of Bukka I who assisted the

Warangal ruler with a Cavalry contingent of 20,000. However the combined forces of Warangal and Vijayanagara led by Vinayaka deva, the son of Kapaya Nayaka were defeated by Muhammad Shah. His army occupied the Nayak fort of Bhuvanagiri near Warangal. The Bahamani army withdrew when Kapaya Nayaka made an appeal to Feroze shah Tughluq. Next year i.e. in C.E. in A.D. 1362 Muhammad shah again attacked, Telangana and burnt Vinayaka Deva alive. Kapaya Nayak made peace with the Bahamani kingdom by ceding the fort of Golconda. Kapaya Nayaka was not destined to live long. He was involved in a quarrel with Recharla Anapota, a local chieftain, in the fight that ensued at Bhimavaram, near Warangal. Kapaya Nayaka was killed. With his death the rule of the Musunuri Family came to end¹⁵.

Musunuri Kapaya Nayaka (r. 1333–1368) led a larger rebellion against the Tughluq rule, driving it out of Warangal in 1336. According to the *Kaluvacheru grant* of Anithalli, a female member of the [Panta Reddi](#) clan in 1423, Kapaya Nayaka was assisted by 75 Nayakas. The grant also states that Prolaya Vema Reddi was one among these 75 Nayakas, but this is doubtful¹⁶.

Muhammad bin Tughluq, who became the Sultan of Delhi in 1324, witnessed numerous rebellions starting in 1330, first in the immediate vicinity in the Ganga-Yamuna doab, which caused a famine in Delhi, and rebellions within ranks in Malabar ([Madurai](#)) and Bengal. It is possible that Kapaya Nayaka advanced in the direction of Warangal in this period, acquiring some of its territory. Consequently, Telangana was also counted among the rebellious territories¹⁷. In 1334–35, the Sultan marched on Deccan in an attempt to quell the rebellions, but his army was struck by some kind of epidemic and the Sultan himself fell gravely ill. He was forced to retreat to Delhi via Daulatabad. It is said that about a third of his army perished due to the epidemic¹⁸. [Firishta](#) narrates that, around this time, Kapaya Nayaka approached the [Hoyasala](#) ruler [Veera Ballala III](#) for assistance in evicting the Sultanate from Warangal. After consideration, assistance was offered¹⁹.

Bilal Deva [Ballala], convened a meeting of his kinsmen and resolved, first, to secure the forts of his own country, and then to

remove his seat of government among the mountains. Krishna Naig [Kapaya Nayaka] promised, on his part also, that when their plans were ripe for execution, to raise all the Hindus of Warangal and Telangana and put him at their head.... He (Bilal Dew) then raised an army and put part of it under the command of Krishna Naig, who reduced Warangal and compelled Imad-ul-Mulk, the governor, to retreat to Daulatabad [Daulatabad]. Historian R. C. Majumdar²⁰ characterises it as a 'national revolt' backed up by a regular army. Governor Malik Maqbul found him unable to withstand the rebellion and fled to Delhi²¹. Ferishta states that Kapaya Nayaka and Ballala III then jointly marched on the newly declared Madurai Sultanate and divested it of its outlying territories, in particular Tondaimandalam²²

Kapaya Nayaka took control of Warangal from Malik Maqbul in 1336 and thus also of a wider swathe of eastern Telangana that was governed from there. He also tried to support other rebels in the surrounding areas, although in the case of aid given to Allauddin Bahaman Shah, the outcome was that his fellow rebel turned on him. Several military engagements with Bahaman Shah followed over a period of years, during which Kapaya Nayaka had to cede various forts and territories, including Golconda (near the modern Hyderabad). His weakened position was exploited by the Reddis of Kondavidu²³ and the Recherla Nayakas, the latter of who killed him in battle at Bhimavaram²⁴ in 1368.

Despite his supposed opposition to the Delhi Sultans, Kapaya Nayaka continued using the Kush Mahal built by the Sultans in Warangal and adopted the Persianised title "Sultan of the Andhra country" (*Andhra Suratrana*)²⁵. In 1361, he gifted to the Bahmani Sultan Mohammed Shah I the turquoise throne of Warangal, made during the Delhi rule, as part of a treaty agreement²⁶.

After the death of Kapaya Nayaka, his allied Nayakas are said to have returned to their own towns, and the period of Musunuri family ended. The Recherla Nayakas became the dominant power in the Telangana that lasted till 1435²⁷. The Kaluvacheru grant states that Prolaya Vema Reddi became independent after the death of Kapaya Nayaka in 1368. However, it is known that Vema Reddi was

already independent by 1325. M. Somasekhara Sarma recognises the mistake in the record, but nevertheless believes that Vema Reddi acted as a subordinate of the Musunuri Nayakas, while M. Rama Rao states that they bore no relation to each other²⁸.

(Endnotes)

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7

William Golding's *Lord of the Flies*: Mirrors the Other Side of the Coin

- Dr.S.Hemalatha

Abstract

William Golding's Lord of the Flies (1954) is a profound exploration of human nature, set against the backdrop of a deserted island where a group of British schoolboys, stranded during a fictional nuclear war, attempt to govern themselves. Drawing from Golding's experiences in the Royal Navy during World War II, the novel delves into the inherent flaws of humanity, portraying the boys' descent from innocence to savagery. Through the contrasting characters of Ralph, who embodies civilization and democracy, and Jack, who represents anarchy and primal instincts, Golding illustrates the fragile tension between order and barbarism. Symbolic figures like Piggy, the voice of reason, and Simon, a Christ-like visionary, underscore the novel's themes of intellect, spirituality, and the universal darkness within the human heart. The island, far from a paradise, becomes a microcosm of adult society, ravaged by greed, power struggles, and violence. Golding's narrative, enriched by biblical parallels, offers a poignant critique of humanity's propensity to undermine its own aspirations for a better world, culminating in a haunting reflection on the loss of innocence and the enduring conflict between civilization and savagery.

Keywords: Innocence, Savagery, Barbarism, Civilization, Brutality, Democratic ideals, Marginalization, Anarchy, Malevolence, Inherent darkness.

Introduction

William Golding, born in the serene landscapes of Cornwall, England, prior to the tumult of the First World War, was initially steered by his parents toward a scientific vocation. They enrolled him at Oxford University, where he pursued science for two years before yielding to his passion for English Literature and Anglo-Saxon studies. Graduating in 1935, Golding embraced a career as a schoolmaster. In 1940, compelled by duty, he enlisted in the Royal Navy, immersing himself in the crucible of the Second World War. His resolute opposition to Nazi ideology fueled his service, and the profound experiences garnered during this period profoundly shaped his literary oeuvre.

Golding's works eschew preoccupation with political or economic frameworks, instead delving into the quintessential nature of humanity, which he perceived as inherently flawed and beyond redemption. He posited that humankind, driven not by malice but by primal impulses, inexorably sabotages its aspirations for a harmonious world. Post-war, Golding resumed teaching and embarked on his literary journey. His debut novel, *Lord of the Flies*, unveiled in 1954, captivated both readers and critics, cementing his reputation.

Thematic Analysis

Golding frequently situates his narratives in primal or alien settings, granting his characters the liberty to forge a new societal order in seemingly idyllic environs. Echoing the biblical narrative where God places Adam and Eve in the paradisiacal Garden of Eden with injunctions to live harmoniously, Golding's characters face analogous opportunities. Yet, human frailty prevails—greed and egoism ignite a lust for supremacy, culminating in violence. Just as Adam and Eve's transgression led to their expulsion from Eden, the boys in *Lord of the Flies* descend from innocence into moral decay. The novel probes the "darkness of man's heart," with the boys' nascent society mirroring adult civilization—its instincts, convictions, and contradictions—distilled into a poignant, ironic critique of human nature¹.

The Fall from Innocence

Golding's island, far from a utopia, is besieged by tempests, its fruits induce malaise, and fallen coconuts evoke skulls—somber

emblems of mortality and decay². Paralleling Adam and Eve's fall after partaking of the forbidden fruit, the boys on Golding's island forfeit their innocence, spiraling into barbarity. Ralph, lamenting "the end of innocence," initially views their antics as childish games, only to confront the grim reality of brutality following Piggy's demise³. Jack, intoxicated by newfound authority as self-proclaimed Chief, succumbs to savagery, embodying a terrifying descent into primal instincts.

The novel's crescendo, marking the irrevocable shift from innocence to experience, is epitomized by the symbolic slaughter of the sow. This act, closely following Jack's rebellion against Ralph's leadership and his claim to chieftainship, is deliberately juxtaposed by Golding to mirror Adam's defiance. Both signify the pivotal transition from purity to knowledge. In the Old Testament, this shift precedes the verse, "And Adam knew Eve his wife, and she conceived...", intimating that the loss of innocence is intertwined with the acquisition of knowledge and the forfeiture of childhood simplicity. In *Lord of the Flies*, Jack's rebellion precipitates the sow's killing, depicted with vivid sexual imagery, reinforcing this thematic linkage. Golding portrays this descent as a universal trait, challenging notions of civilized superiority⁴.

Symbolic Characters

The central theme of *Lord of the Flies* is the perennial struggle between the human propensity for savagery and the civilizing constraints that seek to temper it. This dichotomy is embodied in the rivalry between Ralph, the paragon of order and democracy, and Jack, the avatar of anarchy and barbarism. The characters bear profound symbolic weight: Ralph epitomizes civilization and democratic ideals, Piggy embodies intellect and logic, Jack incarnates savagery and despotism, and Simon represents spiritual purity and insight. Piggy's demise, struck down while advocating reason, underscores the fragility of truth and rationality in the face of chaos. His glasses, instrumental in igniting the signal fire, symbolize logic and technological progress, but their gradual destruction unveils the organic roots of barbarism⁵.

Simon, a slight boy with a pointed chin and luminous eyes, emerges as a Christ-like figure, his gentle demeanor and intuitive wisdom evoking traditional depictions of Jesus. Misunderstood and dismissed as “cracked,” Simon’s transcendent insights offer solace and foresight to Ralph. Despite his timidity, his courage shines, though his prophetic vision is tragically ignored, reflecting the marginalization of visionaries and a broader loss of faith in humanity’s moral potential⁶. Simon discerns the sow’s head—the “Lord of the Flies,” invoking Beelzebub—a biblical emblem of malevolence—as a symbol of the latent darkness within every soul. Tragically, he is slain by the frenzied tribe, mistaken for the beast. Piggy’s subsequent murder leaves Ralph as the sole bastion of reason, hunted through the jungle until his rescue by a naval officer.

The Island as Microcosm

The island, far from a paradise, becomes a microcosm of adult society, ravaged by greed, power struggles, and violence. As tempests rage, the boys seek refuge. Once the storm abates, they convene and elect two elder boys—Ralph and Jack—as leaders. Initially, they revel in their emancipation from adult oversight and societal strictures. Ralph, a fair-haired scion of a naval officer, embodies the British middle class. Often requiring elucidation to grasp deeper truths, he wields the conch—a potent symbol of authority—and is chosen as leader. He exhorts the boys to maintain a signal fire, procure sustenance, and erect shelters, clinging to the hope of rescue.

As the standard-bearer of civilization, Ralph champions law, order, and collective duty. The conch, passed among speakers, embodies democratic principles of equality and organized discourse. Their communal endeavors—constructing shelters, foraging, and tending the fire—lay the foundation for a structured society. Conversely, Jack emerges as the harbinger of anarchy and malevolence. His obsession with hunting pigs seduces most boys away from Ralph and Piggy. Adorning their faces with paint, Jack and his followers forsake civility, yielding to primal urges. By exploiting fears of a mythical “beast,” Jack consolidates power, wielding meat and dominance to assert control. Establishing his own stronghold, he fractures the group irrevocably, transforming the narrative into a tragic

tableau of human savagery, despite the initial promise of a utopian refuge.

Ralph, Piggy, Sam, and Eric abstain from the hunt, preserving a vestige of innocence. Jack’s tribe, however, fully embraces brutality. The sow, a symbol of death and decay, underscores the universal force of entropy. As their society disintegrates, anarchy and violence supplant reason. Yet, the novel concludes with a flicker of hope. Through suffering, Ralph gains profound insight into humanity’s moral dualities, returning to civilization burdened with the awareness of mankind’s inherent darkness—a knowledge that may mold him into a beacon of reason.

Critique of Civilization

The titular “Lord of the Flies,” invoking Beelzebub, symbolizes the latent darkness within every soul. The novel stands as a masterful exploration of the tension between civility and barbarism, chronicling a group of British boys marooned on a desolate island and their futile endeavor to govern themselves. Piggy, hailing from a working-class milieu and plagued by asthma, embodies intellect and rationality. His glasses, instrumental in igniting the signal fire, symbolize logic and technological progress. Their gradual destruction parallels the erosion of rational influence. The signal fire endures as a beacon of hope and order, while the conch’s shattering and Piggy’s death herald the utter collapse of civilization.

Simon’s inadvertent death and Piggy’s deliberate murder lay bare the profound darkness within the human heart. Piggy’s demise attests that evil cannot be wholly restrained, and democracy remains perilously susceptible to authoritarian subversion.

Conclusion

Lord of the Flies unfolds amid an imagined epoch of cataclysmic nuclear war ravaging Europe, including England. A cadre of English schoolboys, evacuated to a remote island, survives a plane crash when their cabin detaches and lands on the island, sparing their lives. Golding’s narrative, enriched by biblical parallels, offers a poignant critique of humanity’s propensity to undermine its own aspirations for a better world, culminating in a haunting reflection on the loss of innocence and the enduring conflict between civilization and savagery.

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8

The Presence of Folklore in Contemporary modern Media

- Dr. M. Prasad Naik

Abstract:

Folk media and folk culture have long served as the lifeblood of community expression and social cohesion in Andhra Pradesh and Telangana. Rooted in tradition, they offer a powerful platform for communication, education, and the preservation of cultural identity. This paper explores the evolving role of folk media in contemporary society, focusing on its impact on cultural preservation, social awareness, and community development. Through an analysis of various forms of folk media, including songs, theater, storytelling, and visual arts, this study highlights how these traditional forms continue to thrive and adapt in the face of modern media influences.

Keywords: Folk Media, Folk Culture, Andhra Pradesh and Telangana, television, Cultural Preservation, Community Development, Traditional Arts.

INTRODUCTION

Folk media and folk culture have been an integral part of the social and cultural landscape of Andhra Pradesh and Telangana. These traditional forms of communication reflect the voice of the people, their beliefs, practices, and collective wisdom. Unlike mainstream media, folk media are rooted in local traditions and languages, often taking the form of music, dance, drama, storytelling, and visual art. This paper seeks to understand the continued

importance of folk media in contemporary society, analyzing how it preserves cultural heritage while fostering social change and community involvement. The study also examines the adaptability of folk media in the digital age and how it continues to maintain relevance despite the rapid expansion of globalized communication channels.

Folk Literature and Its Role in Mass Media:

Folk literature is an eternal literary form that reflects the free thoughts, experiences, beliefs, traditions, legends, and songs of the people. It encompasses a collection of common people's wisdom, lifestyle, experiences, and emotions. From ancient times, it has reached the masses through various forms such as songs, poems, stories, dramas, and speeches.

Mass Media and Folk Literature:

Broadcast media particularly television, radio, cinema, social media, and online platforms are playing a crucial role in promoting folk literature. These media help in popularizing and bringing folk traditions closer to the general public, thus aiding in the dissemination of culture.

OBJECTIVES:

- To analyze the role of folk media in preserving cultural identity in West Bengal
- To assess the impact of folk culture on social awareness and community development
- To examine the adaptability of folk media in the context of digitalization and globalization
- To explore the challenges faced by traditional folk artists in contemporary society

Radio:

Radio, as a significant broadcast medium, has been highly effective in bringing folk literature into people's homes. Various radio programs that feature folk songs, stories, and plays help preserve this form of literature and share it with the masses. Folk literature emphasizes the common people's experiences, beliefs, culture, traditions, values, language, and primary occupations, which were

gradually vanishing but are now being revived and brought back to the public through broadcast media. Today, various media channels are making folk literature more accessible than ever.

This transmission happens both online and offline via different information platforms.

For example, folk literature is seen in everyday media such as radio, TV, YouTube, cinema, print media, and visual platforms. Folk tales in particular often liken the radio to "a tool that gives voice to oral traditions.

In ancient times, collecting songs and stories involved sitting in front of the performer and writing them down, which was difficult. Asking performers to repeat lines was also challenging. Later, with the advent of technology, it became possible to record songs and stories. Initially, the recording equipment was large and cumbersome, making field recording difficult.

Eventually, the equipment evolved to fit into cassettes and became more compact, encouraging more collection of folk literature. Today, with pocket-sized digital voice recorders, this task has become much easier and accessible.

This technological advancement has significantly enhanced the growth of folk literature through broadcast media.

Television:

Television is another major platform promoting folk literature. Documentaries and special programs on TV help in showcasing folk traditions. Cultural events, musical performances, and folk stories provide an opportunity for many people to connect with this heritage.

Impact of Television on Folk Literature:

In earlier days, television was not available. Just as food, clothing, and shelter are essential, television has now become a vital part of daily life. It helps people stay informed and entertained.

This has significantly influenced social life and folk literature. After the introduction of television, the number of people attending live folk performances decline. Folk literature has gained more visibility through visual and auditory means such as music shows and

storytelling, thanks to television's wide reach. This helps evaluate and appreciate the significance of folk cultural traditions.

Cinema:

Cinema has also played a prominent role in popularizing folk literature. Many Telugu films feature folk tales, songs, and characters that have captivated audiences for generations. These films help preserve and celebrate folk heritage. For example, in the film *Uppena*, the song *Silaka silaka gôriEka* embodies traditional wedding customs and folk musical styles, and received international acclaim.

Cinema's Influence:

Cinema now blends folk elements like dialect and attire with modern dramatization.

Folk performances like *Chindu Bhagotham*, *Yakshagana*, *Veedhi Bhagotham*, and *Oggu Kathalu* once drew large audiences, but now cinema has taken over that role. Folk literature has increasingly adapted to the cinematic form.

Social Media:

Today, folk literature has gained wide popularity through social media platforms like Facebook, Twitter, Instagram, and YouTube. Folk poems, songs, and videos are going viral on platforms like Instagram and Twitter. On YouTube, one can find folk music, songs, plays, and stories being widely shared.

Agricultural Songs:

Even today, songs are written about farming, its uniqueness, and the lives of farmers.

“ Çmç pilla yeEkami-entasçpâyç dunnavammi
aggajâmu dâmpôyç tçnç dçvâyç saddigammi
âgalçvu penimimi anna maG
utunna poyyaGmû pemmi
kaikollâlanu tôlukoni rânçva
itç tavva vammî...”

This song, written in Telangana dialect, reflects a conversational tone between husband and wife.

Bathukamma Songs:

Among the widely promoted songs on YouTube are *Bathukamma* songs, which vividly depict the life of Telangana women. These songs have inspired awareness globally. Poet Mittapalli Surender, a revolutionary voice from Telangana, gained fame through such songs.

“Â siEgi
itô raEgulanç dûsi tecci dûsi tecci
tella candru
itô vennelalç tîsukôcci
vacchi taEga
itô gum'ma
i pûlu cçrci
baEgârû batukam'manu iGmilô pçrci
â
abi
ala aracçtulanç uyyâla kammi
vâ
avâ
alaku utsavânni môsukocci
puvvulanu pûjincç paG
uga teccç...”

This song was sung by the popular tribal singer Mangli, who rose to fame in a short span.

Songs on Social Issues:

Many songs on YouTube now address social issues. Young poets and singers are creatively composing songs about current concerns, particularly the rise in crimes against women, including rape and murder. Ragging in colleges has led to suicides. Love-related murders and caste-based violence have also increased. These issues are being reflected in folk songs.

“ Am'ma mâ ka7âûâla kâmandhula nilayamâyyç
 â
 apillaku janmanettuma mahâ ûâpamâyyç
 ga
 apa dâmi oka a
 ugu vçstç guG
 ellô vaGuku pummc
 gulâbîlatô veGma pa
 utûnç âkatâyilicç...”

This song was sung by Lalitha and Prasad.

Online Literary Reading:

Online books, digital archives, and websites are preserving and translating folk literature into multiple languages. These platforms are revitalizing folk literature and expanding its reach.

Today, many folk songs have gained popularity in Telangana. One such song, *Redigunta Ramireddy*, shows that though the subject may change, the rhythm of folk songs remains unchanged.

“ Sinuku sinukula vâna uyyâlô
 sîtâri vâna uyyâlô
 gaEgâdharilôna uyyâlô
 unnô
 i lôgi77a uyyâlô
 pannîmi vâna uyyâlô

lçnô7la lôgi77a uyyâlô kannîmi vâna uyyâlô...” A song by Allam Veerayya:

This song incorporates rhyming words like *sinuku*, *sitthari*, *gangadhari*, and *panneeti*. Such poetic qualities elevate folk songs, reflecting a gradual enhancement in style.

Importance of Folk Literature:

Broadcast media is enhancing the value of folk literature by preserving it for cultural, ritualistic, and future generational purposes. Folk literature reflects the thoughts, emotions, and cultural essence of the people.

Explore The Challenges Faced By Traditional Folk Artists In Contemporary Society:

Traditional folk artists play a vital role in preserving the cultural heritage of societies across the world. Through their art, they convey stories, beliefs, and values passed down through generations, offering a unique glimpse into the history and traditions of their communities. Despite their significance, traditional folk artists face numerous challenges in contemporary society, where modernization, globalization, and technological advancement often overshadow their craft. This essay explores the difficulties faced by these artists, including economic hardships, lack of recognition, cultural dilution, competition with mass media, and limited opportunities for transmission of knowledge. One of the primary challenges faced by traditional folk artists is economic instability. Many folk art forms are not commercially viable in a rapidly changing market driven by consumerism and mass production. The demand for handmade, traditional crafts and performances has declined, replaced by factory-made, cheaper alternatives and digital entertainment. As a result, folk artists often struggle to make a sustainable income from their work, leading many to abandon their craft in search of more stable livelihoods. This economic pressure threatens the survival of many traditional art forms.

Another significant issue is the lack of recognition and appreciation for folk art in contemporary society. As modern lifestyles evolve, there is a growing disconnect from traditional practices and cultural expressions. Folk artists often find themselves marginalized, with their work considered outdated or irrelevant. In many cases, mainstream cultural institutions prioritize popular and globalized art forms, leaving little space for indigenous and folk traditions. This lack of visibility and respect further discourages artists from continuing their craft.

Conclusion:

Broadcast media has provided a vast platform for folk literature, presenting it not only in traditional but also in modern formats. These media do not just protect folk literature but also play a vital role in promoting and popularizing it.

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9

Swami Vivekananda - A Gifted Philosopher to India

- Prof. S. Chinna Reddaiah

ABSTRACT

India is the birth home of some of the most ancient civilizations in the world history. The cultural heritage of India represents a rich diversity of thought and an infinite variety of forms. In ancient history, Rome stood for politics, Greece for art and India for eternal spiritual values. He was born on Monday the 12th January, 183. His mother saw in a vision that her baby was the incarnation of Lord Shiva himself. As a child, Naren was subject to fits of restlessness. Chanting of Shiva's name would gutting him. Vivekananda's revolutionary message is "The good life for others alone Go to hell yourself to bring salvation for others... Great men are those who build high ways for others with their heart's blood", "So long as a single man is found starving, I hold every man a traitor". This indeed is true religion, the essence of all religions.

India is the birth home of some of the most ancient civilizations in the world history. The cultural heritage of India represent a rich diversity of thought and an infinite variety of forms. Spiritual values stand at the core of its integrating and dateless culture. In ancient history, Rome stood for politics, Greece for art and India for eternal spiritual values. The standard - bearers of Indian culture are not military heroes or monarch or multi-millionaires but sages and wise men like Vyasa, Yajnavalka, Uddalaka, Ramakrishna Paramahansa, Sri

Aurobiondi and Vivekananda. Of these the best known name in the modern world is the last one.

Narendra Datta, who later came to be known as Vivekananda, was the illustrious son of the blessed couple Viswanath Datta and Bhuvaneshwari Devi. Viswanath was a leading lawyer and had a successful career. Aside from his intellectual attainments, he was known for keen understanding of his fellow men, deep compassion for the afflicted and wide charity and sympathy. A great lover of music, he insisted upon his son learning it. His mother Bhuvaneshwari Devi was pious lady and a devoted wife. She was exceptionally intelligent and had a commanding personality. Calm resignation to the will of God, power and reserve characterise this noble lady. Solicitous to the poor and the helpless, she had a prodigious memory which was passed on to her son. She initiated her children into the delights of reading 'the Ramayana' and 'the Mahabharata', for they held the key to the immemorial culture of the land. In attempting to discover the source and secret of his extraordinary genius, one must not lose sight of the towering personality of his grand father, Sri Durga Charan Datta, who deemed the world well lost in his search for God. These contributory factors confirm the fact that Vivekananda's pronounced tendency towards the monastic life was right in the blood and the genes.

He was born on Monday the 12th January, 183. His mother saw in a vision that her baby was the incarnation of Lord Shiva himself. As a child, Naren was subject to fits of restlessness. Chanting of Shiva's name would gutting him. He has an instinctive liking for wandering monks and would often give alms to them. Many anecdotes are in circulation about Naren's deep meditation and the bliss he experienced therefrom and his bold and fearless spirit which delved deep in mysticism.

Naren had his early education from his mother. At the age of seven, he entered the Xth class of Pandit Iswara Chandra Vidyasagar's Metropolitan Institute. His expectation intelligence was at once recognized by his teachers and class mates. When he played, he played with great enthusiasm and invented many toys and games of his own. He attacked superstition and cowardice. He advised the people while

addressing a meeting "Do not believe a thing because you read it in a book. Do not believe a thing because another has said it so." Find out the truth for yourself; that is realisation." Spiritualism and rationalism are not mutually exclusive.

As he grew older, he showed a marked preference towards intellectual pursuits and read widely besides attending public lectures. Observers found in him a remarkable power for argument and a flair for criticism. His over of beauty in Nature induced moods of spiritual consciousness and a powerful imagination helped him ascend into the realm of the unknown and the unfathomable. His father Viswanath believed that education should be a "Stimulus to thought" and not a "superimposition" of ideas.

The play time of childhood with its joys and sorrows was over for Naren when he passed his entrance examination in 1879 at the age sixteen. He studied for a year in Presidency College, Calcutta and thereafter joined Scottish Church College. While in the first Class, his principal, who was taking a literature class, Casually remarked that Ramakrishna was the only man alive to enter a state of trance. Naren at once went to him with a challenging mind, more to test him than to accept him, for he was inclined to question everything by exposing it to the logical process of argument.

During his college life he underwent a psychological transformation. A great admirer of Napoleon, he always detested weakness of any kind. But the intellectual atmosphere of the Brahma Samaj could not quench his thirst for the knowledge of God. He felt that the philosophies and vedas are only explorative attempts to describe the indescribable and therefore useless if they cannot bring one to the feet of the Lord. His eagerness to find one who could claim to have seen the brought him to Ramakrishna Paramahansa Who alone could answer his question. The dialogue was simple but dramatic. Narendra : "Did you see God?" Ramakrishna : "Yes as much as I see you here before me". Then signals must have been transmitted to silence the agitated mind of the seeker. It was a turning point in the life.

A great devotee of Goddess Kali, Shri Ramakrishna Paramahansa combined in his personality the love and compassion

of Buddha and the razor-like intellect of Sankaracharya. He established though simple anecdotes of day to day life the universality of all religions, and showed that the three systems of thought (1) Dvaita (2) Vishishtadvaita and (3) Advaita - are not contradictory but complementary. About action and inaction he said that a man of absolute purity would go beyond action, while a man of action would do his duty with detachment. He felt that through his mother he would found a new order of missionaries to spread his message and disseminate the results of this realization to all aspirants for the truth. He found in Naren his true spiritual heir. Today, the names of Ramakrishna and Vivekananda are inseparable.

When Narandra came to the Master, he was a sceptic who laughed at many injunctions of the Hindu Scriptures and ridiculed the idol worship. "He would not drive out doubt with the lash of a fanatic creed". In Ramakrishna he found the alchemist to transform his scepticism into proven faith. Naren demanded that if Goddess Kali was the mother she should relieve him of his hardships. Ramakrishna replied that she would if he went to her with a mind resigned to her will. Naren went to her repeatedly but always forgot in his unspeakable joy to beg for any materialistic favour concerning the commentary needs of animal existence. Shri Ramakrishna helped him develop independence of thought and self-help. He spotted in him a man of action and therefore refused to initiate him as a Sanyasi. He admonished him for his narrow-minded aspiration for personal salvation and advised him to get to hell himself to buy salvation for the numerable and the down-trodden of the world. Hence forth Vivekananda held that God in human form is the highest God and service to humanity, the sinner and the virtuous included is the highest worship. In other words, service to man is service to God.

Looking upon Vivekananda as Karma Veera, Ramakrishna entrusted him with the work of organising his twelve disciples into an Ashram. They were all united in the bond of service to their Guru in his last days. These twelve disciples took on lease a dilapidated house in "Warangan", took the oath of Sanyasa, changed their names symbolically and looked up to Vivekananda to be their leader for a cloistered life of peace and contentment. But Vivekananda

saw here the danger of inaction, isolation and separation from the common stream of humanity. So he roused them to a new sense of duty centred in the welfare of their fellowmen. He condified all philosophy and systems of thought into one religion of 'service of humanity' "Atmano Jagaddhitaya Mokshya Cha", became their motto. He thus dispelled the western criticism of the Hindu saints as men of inaction. When Time was not thought of, when the very fathers of the modern Europeans lived in jungles".

With his patriotic fervour and love for his people, Vivekananda desired to obtain a first-hand knowledge of their problems and hardships, by mingling with them and sharing their way of life. So he undertook an all-India tour on foot from the Himalayas to the Cape. He was appalled to see the nation in deep slumber, resign itself passively to its lot. His voice rose in anger and gave a clarion call - "Shake off thy fetters, bonds that bind thee down, for fetters, though of gold are not less strong to bind". He exhorted his countrymen to emulate Hanuman for his leonine courage in crossing the oceans at the behest of Rama. He denounced the Indian caste system. His role at the Parliament of Religions in Chicago in making the West appreciate the catholicity of Hindu religion and the great depths of Hindu philosophy is significant.

Vivekananda toured several places in America. He soon realised that organisation is power and the secret of organisation is obedience coupled with strict Brahmacharya and chastity in thought, word and deed. Truth is absolute and uncompromising. These ideas of Vivekananda are the pillars of the Ramakrishna Mission founded and nourished by him later.

Vivekananda gave a new meaning and direction of Hinduism. His heart throbbed with love for his people and he vowed that he would himself go to heel to buy salvation for them. On his way back to India he toured England and Europe and presented to them Indian philosophy in its true perspective. Margaret Noble, who later became Vivekananda's disciple and assumed the name of sister Nivedita had done a lot of service in India.

Vivekananda wanted Ramakrishna Mission to become a well established organisation with codified rules of conduct. So in 1897

under his chairmanship a meeting was held in Calcutta and resolutions were passed to name the organisation as Ramakrishna Mission to practise and disseminate the teachings of their Guru, to lay stress on and to inculcate right attitudes towards the ideas of universality of religions. It was resolved that the inmates of the Ashram should become conversant with Sciences and Social Sciences to educate the masses and lead them from the darkness of ignorance to the light of knowledge. They also decided to encourage fine arts and crafts to make people self-reliant, to establish 'matts' for men of renunciation and Ashrams for Grihasthas, the motto of service being common to both and also to widen the areas of action by establishing similar centres abroad.

The most important of the steps taken was to see that all the activities of the Mission were guarded against any infiltration of politics in them. Vivekananda's craft-oriented education is rightly the forerunner of "Gandhiji's Basic Education; yet when Gandhiji gave a religious tinge to politics, Vivekananda safeguarded religion against the touch of politics.

Vivekananda appointed several Swamijis as Leaders of Different 'matts'. Abhedanand with two disciples went to Murshidabad and for months carried on a massive poor-feed programme for the famine-stricken people. In 1899 he started an orphanage at Moghulpur and make them accepted citizens of society by encouraging them to learn crafts like sewing, weaving and carpentry to become self-sufficient. The same year Traigunatheerth carried on similar activities at Dingipur and its neighbouring villages. In the summer of 1898 when plague broke out in Calcutta, Vivekananda, who was convalescing in the Himalayas rushed down to Calcutta to organise relief work. To raise the required money he sold the Ashram's land, for wandering monks subsist only on public philanthropy, and do not need permanent possessions.

A large maiden was taken on lease and thatched shed were erected. Sister Nivedita was given the charge of this work and Vivekananda's presence and his words of exhortation had a spell on the volunteers. For the first time, the student community of Calcutta was brought into the picture. They divided themselves into several

voluntary groups each with a specific duty ranging from sanitary work, and spraying pesticide to educating the people on the prevention and cure of the plague.

Vivekananda's second visit to the West very much disillusioned him. He was pained to see the reign of lust and luxury and the pursuit of money and power. He heard his motherland beckoning him back to breathe his last in her lap. With his Asthama at its worst, he managed to reach Mayavali Ashram in Himalayas. On January 13, 1901, he witnessed his 38th birthday celebrations conducted by his devotee. In 1902 he came to Belur and finally reminisced his association with his Guru at Dakshineswar. With his clarion call to his country "Arise, awake and Stop not till the goal is reached", he entered his Mahasamadhi on Friday July 4th 1902.

Vivekananda's revolutionary message is "The good life for others alone -- Go to hell yourself to bring salvation for others... Great men are those who build high ways for others with their heart's blood", "So long as a single man is found starving, I hold every man a traitor". This indeed is true religion, the essence of all religions.

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Biodiversity Conservation from the Perspective of Environmental Ethics

- Gudi Subba Rao

- Dr. V. Mercy Jyothi

Abstract:

The preservation of biodiversity stands as a cornerstone in the evolving discourse of environmental ethics, wielding profound moral implications and ethical responsibilities. This paper delves into the intricate relationship between ethical obligations and biodiversity conservation within the expansive realm of environmental ethics. Biodiversity, the rich tapestry of life interwoven within ecosystems, embodies intrinsic value beyond utilitarian human needs. Through an environmental ethics lens, this paper scrutinizes the ethical imperatives that underscore the preservation and protection of biodiversity.

Exploring the ethical dimensions of biodiversity conservation, this paper seeks to unravel the moral fabric guiding human actions toward the natural world. It navigates the intricate ethical considerations inherent in balancing human aspirations and the preservation of biodiversity. From philosophical underpinnings to practical applications, the paper examines ethical frameworks and moral principles, aiming to illuminate the ethical responsibilities intertwined with biodiversity conservation efforts.

Moreover, this paper goes through the complexities of intergenerational equity, emphasizing the moral obligation to safeguard biodiversity for present and future generations. It scrutinizes ethical dilemmas arising from anthropocentric perspectives and explores alternative ethical approaches that transcend human-centered ideologies, embracing a holistic view of nature's intrinsic worth.

Ultimately, this paper serves as a platform to engage scholars, practitioners, and advocates, fostering discussions that contemplate the ethical responsibilities upon individuals, societies, and global entities in the noble pursuit of preserving biodiversity. It aspires to stimulate dialogue, inspire ethical action, and shape a collective ethos that harmonizes human existence with the imperative ethical duties owed to the diverse and precious life forms that constitute our natural world.

Key Terms: Biodiversity, Environmental Ethics, Intrinsic Value, Ethical Responsibilities, Conservation, Ethical Imperatives, Intergenerational Equity, Ethical Frameworks, Moral Principles, Holistic View

I. Introduction

Environmental ethics serves as a moral framework that guides human interactions with the natural world. It is a branch of philosophy that explores the ethical dimensions of environmental issues, addressing questions about our responsibilities towards the environment and the moral principles that should govern our behaviour. In essence, environmental ethics provides a lens through which we examine our relationship with the Earth and the various life forms it supports.

The significance of biodiversity within the realm of environmental ethics cannot be overstated. Biodiversity, encompassing the rich variety of life on Earth, is integral to the health and balance of ecosystems. Beyond its ecological importance, biodiversity holds intrinsic value, contributing to the beauty of nature and serving as a source of inspiration, wonder, and cultural significance. Understanding the ethical dimensions of biodiversity is crucial for informed decision-making and responsible stewardship of the planet.

The purpose of this paper is to delve into the ethical responsibilities associated with biodiversity conservation from the perspective of environmental ethics. By examining the moral imperatives surrounding the preservation and protection of biodiversity, the researcher aims to foster a deeper understanding of the ethical considerations and dilemmas inherent in this complex interplay between human activities and the natural world. Through scholarly discussions, practical insights, and collaborative engagement, the researcher seeks to inspire a collective commitment to ethical action in safeguarding biodiversity for present and future generations.

II. Biodiversity and Intrinsic Value

Biodiversity, a portmanteau of “biological diversity,” refers to the variety of life on Earth at all levels, including the diversity of species, ecosystems, and genetic diversity within species. It encompasses the totality of living organisms, their interactions, and the ecological complexes of which they are part. Biodiversity is not confined to species alone; it also embraces the diverse ecosystems that provide habitats for different forms of life.

Intrinsic Value Beyond Utilitarian Human Needs:

Biodiversity holds intrinsic value, transcending its utility for human needs. While ecosystems and species may provide valuable resources and ecosystem services essential for human survival and well-being, their worth extends beyond mere utilitarian considerations. Intrinsic value refers to the inherent worth of biodiversity, acknowledging the right of other species and ecosystems to exist for their own sake, independent of their utility to humans. Recognizing and respecting this intrinsic value forms a crucial ethical foundation for responsible environmental stewardship.

The Moral Imperative of Preserving Biodiversity:

The preservation of biodiversity is not merely a practical necessity but also a moral imperative. As stewards of the planet, humans have an ethical responsibility to ensure the survival and flourishing of diverse life forms. The moral imperative to preserve biodiversity arises from the acknowledgment of the interconnectedness of all life and the recognition that each species has a unique role in

maintaining the balance and resilience of ecosystems. This imperative extends beyond the present generation, emphasizing our duty to safeguard biodiversity for the sake of current and future generations.

III. Environmental Ethics Lens on Biodiversity Conservation

Ethical Obligations in Conservation Efforts:

Ethical obligations in conservation efforts refer to the moral responsibilities and duties that individuals, communities, and societies bear in the pursuit of preserving biodiversity and maintaining the health of ecosystems. Recognizing the ethical dimensions of conservation is essential for ensuring that efforts are guided by principles that prioritize the well-being of the natural world. Here are key aspects highlighting ethical obligations in conservation efforts:

1. Respect for Intrinsic Value:

- Ethical conservation requires acknowledging the intrinsic value of biodiversity, recognizing that each species and ecosystem has worth beyond its utility to humans.
- Conservation efforts should be grounded in a deep respect for the autonomy and right to exist of non-human entities.

2. Prevention of Harm:

- Ethical conservation mandates the prevention of harm to ecosystems and species.
- Recognizes the potential negative impacts of human activities and emphasizes the moral duty to minimize or eliminate actions that threaten biodiversity.

3. Sustainable Practices:

- Ethical conservation promotes sustainable practices that ensure the long-term health and resilience of ecosystems.
- Encourages responsible resource use, habitat management, and conservation strategies that avoid depletion and degradation.

4. Biodiversity as a Common Good:

- Acknowledges biodiversity as a common good that transcends individual or societal interests.
- Implies an ethical obligation to manage and conserve biodiversity collectively for the benefit of present and future generations.

5. Equitable Distribution of Benefits:

- Recognizes the ethical duty to ensure an equitable distribution of benefits arising from conservation efforts.
- Emphasizes that communities directly involved in conservation should share in the benefits, fostering social and environmental justice.

6. Scientific Integrity and Transparency:

- Ethical conservation involves upholding scientific integrity and transparency in research and management practices.
- Ensures that information is accurate, unbiased, and accessible, allowing for informed decision-making and public engagement.

7. Community Engagement and Participation:

- Ethical conservation requires meaningful engagement with local communities, respecting their knowledge, perspectives, and rights.
- Emphasizes the importance of collaborative approaches that consider the needs and aspirations of communities impacted by conservation initiatives.

8. Adaptive Management:

- Recognizes the dynamic nature of ecosystems and the uncertainty associated with conservation efforts.
- Ethical obligations include practicing adaptive management, allowing for flexibility in strategies based on ongoing learning and monitoring.

9. Consideration of Future Generations:

- Embraces the ethical principle of intergenerational equity by considering the needs and well-being of future generations.
- Requires conservation decisions that aim to leave a legacy of biodiversity for those who will inherit the planet.

10. Avoidance of Unjust Practices:

- Ethical conservation prohibits unjust practices, such as displacement of indigenous communities or exploitation of vulnerable populations in the name of conservation.

- Encourages fair and inclusive approaches that prioritize social equity alongside ecological goals.

Philosophical Underpinnings of Environmental Ethics:

Environmental ethics draws from various philosophical traditions, providing foundational frameworks that shape perspectives on the moral dimensions of human interactions with the natural world. Understanding these philosophical underpinnings is crucial for grasping the diverse ethical considerations within environmental ethics. Here are key philosophical perspectives that inform environmental ethics:

1. Anthropocentrism:

Overview: Anthropocentrism places humans at the center of moral consideration, valuing nature based on its utility to human interests and well-being.

Implications: Environmental ethics rooted in anthropocentrism may prioritize human needs over the intrinsic value of nature, potentially leading to the exploitation of natural resources without adequate regard for the welfare of ecosystems or non-human species.

2. Biocentrism:

Overview: Biocentrism extends moral consideration to all living entities, asserting that all living beings have intrinsic value and deserve ethical consideration.

Implications: Biocentric environmental ethics places importance on individual organisms, recognizing their right to exist and flourish independent of human utility. This perspective challenges purely anthropocentric views.

3. Ecocentrism:

Overview: Ecocentrism expands the moral community to include entire ecosystems, emphasizing the holistic interdependence and value of ecological systems.

Implications: Environmental ethics influenced by ecocentrism considers the health and integrity of ecosystems as paramount. It promotes the idea that the well-being of individual species is interconnected with the health of the entire ecosystem.

4. Deep Ecology:

Overview: Deep ecology, influenced by Arne Naess, posits that ecological principles should guide human conduct. It emphasizes a deep connection between humans and the natural world.

Implications: Deep ecology encourages a shift in human consciousness and values, advocating for a more harmonious and respectful relationship with the Earth. It challenges anthropocentric worldviews and calls for a reevaluation of human priorities.

5. Ecofeminism:

Overview: Ecofeminism explores the intersection of environmentalism and feminism, highlighting the interconnected oppressions of women and nature.

Implications: Ecofeminist environmental ethics critiques patriarchal structures that exploit both women and the environment. It emphasizes the need for justice, equity, and the recognition of diverse perspectives in environmental decision-making.

6. Social Ecology:

Overview: Social ecology, associated with Murray Bookchin, examines the social and political roots of environmental problems. It advocates for decentralized, egalitarian societies in harmony with nature.

Implications: Social ecology views environmental degradation as linked to societal structures. It promotes social and political transformations alongside ecological sustainability.

7. Holism:

Overview: Holism emphasizes the interconnectedness of all living entities and ecological systems. It considers the whole as more than the sum of its parts.

Implications: Environmental ethics influenced by holism advocates for a comprehensive understanding of ecosystems, stressing the importance of preserving the integrity and balance of entire ecological systems.

8. Pragmatism:

Overview: Pragmatism, influenced by thinkers like John Dewey, focuses on practical consequences and problem-solving. It emphasizes adapting ethical principles to address specific environmental challenges.

Implications: Pragmatic environmental ethics encourages adaptive management strategies and flexible ethical frameworks that respond to changing environmental conditions and human needs.

Balancing Human Aspirations and Biodiversity Preservation:

The ethical challenge of balancing human aspirations with biodiversity preservation lies at the heart of environmental ethics. Striking a harmonious equilibrium between human development and the conservation of biodiversity requires thoughtful consideration of ethical principles and responsible decision-making. Here are key considerations for navigating this delicate balance:

1. Sustainable Development:

- **Principle:** Emphasizes meeting the needs of the present without compromising the ability of future generations to meet their own needs.
- **Application:** Balancing human aspirations involves adopting sustainable development practices that integrate economic, social, and environmental considerations. It seeks to maximize benefits while minimizing negative impacts on biodiversity.

2. Ethical Land Use Planning:

- **Principle:** Recognizes the ethical responsibility to plan and manage land use in a way that considers both human aspirations for development and the preservation of critical habitats.
- **Application:** Implementing ethical land use planning involves identifying areas for development that have minimal ecological impact, protecting biodiversity hotspots, and incorporating green infrastructure into urban planning.

3. Biodiversity Offsetting:

- **Principle:** Aims to compensate for biodiversity loss caused by development activities by undertaking conservation measures elsewhere.
- **Application:** Biodiversity offsetting seeks to achieve a net gain in biodiversity by preserving or restoring ecosystems equivalent to those impacted by development. Ethical considerations include ensuring the effectiveness and permanence of offset measures.

4. Community Engagement:

- **Principle:** Recognizes the importance of involving local communities in decision-making processes related to development and conservation.
- **Application:** Ethical balancing requires engaging communities in a meaningful way, respecting their knowledge, needs, and aspirations. Collaborative approaches that consider local perspectives can lead to more sustainable and equitable outcomes.

5. Economic Valuation of Ecosystem Services:

- **Principle:** Assigns economic value to the services provided by ecosystems, emphasizing the importance of preserving these services for human well-being.
- **Application:** Ethical decision-making involves recognizing the economic benefits derived from intact ecosystems, such as clean water, pollination, and climate regulation. This understanding informs policies that incentivize conservation.

6. Conservation Finance:

- **Principle:** Involves allocating financial resources to support biodiversity conservation efforts.
- **Application:** Ethical considerations in balancing human aspirations include dedicating funds to conservation projects, establishing conservation easements, and supporting sustainable livelihoods for communities dependent on biodiversity.

7. Green Technologies and Innovation:

- **Principle:** Encourages the development and adoption of environmentally friendly technologies.
- **Application:** Ethical balancing includes promoting green technologies that minimize ecological impact while allowing for human progress. This may involve investing in renewable energy, sustainable agriculture, and eco-friendly infrastructure.

8. Legislation and Regulation:

- **Principle:** Establishes legal frameworks and regulations to guide responsible development and biodiversity conservation.
- **Application:** Ethical balancing requires robust legislation that sets clear standards for development projects, ensuring they adhere to environmental impact assessments and mitigation measures.

9. Adaptive Management:

- **Principle:** Recognizes the dynamic nature of ecosystems and the need for flexible management strategies.
- **Application:** Ethical considerations involve adopting adaptive management practices that allow for adjustments based on ongoing monitoring and learning. This approach ensures that conservation strategies remain effective in the face of changing circumstances.

10. Environmental Education and Awareness:

- **Principle:** Promotes awareness and understanding of the importance of biodiversity and the ethical considerations associated with human activities.
- **Application:** Ethical balancing requires widespread environmental education to foster a collective understanding of the value of biodiversity. Informed citizens are more likely to support policies that prioritize conservation.

IV. Exploring Ethical Frameworks and Moral Principles

Practical Applications of Ethical Principles in Conservation:

Applying ethical principles in conservation involves translating philosophical ideals into practical actions that guide responsible and

sustainable environmental stewardship. The following are practical applications of ethical principles within the context of conservation efforts:

1.Utilitarianism:

Principle: Maximize overall well-being and benefits.

Application: Evaluate conservation strategies based on their positive impacts on biodiversity, ecosystems, and human communities. Prioritize actions that lead to the greatest overall good, considering both short-term and long-term consequences.

2.Deontology:

Principle: Adherence to moral rules or duties.

Application: Establish and follow ethical guidelines for conservation practices, ensuring that actions align with fundamental moral duties. For example, uphold duties to protect biodiversity, respect the rights of indigenous communities, and avoid harm to ecosystems.

3.Virtue Ethics:

Principle: Cultivate virtuous character traits.

Application: Foster virtues such as environmental responsibility, empathy, and ecological wisdom among conservation practitioners. Encourage a culture of ethical behavior, where individuals are motivated by a sense of moral duty and commitment to the well-being of the environment.

4.Rights-Based Ethics:

Principle: Recognition of inherent rights.

Application: Identify and protect the rights of species, ecosystems, and indigenous communities. Design conservation policies that respect the rights of nature, acknowledging the intrinsic value and autonomy of non-human entities.

5.Biocentrism:

Principle: Extend moral consideration to all living entities.

Application: Prioritize conservation actions that recognize the intrinsic value of individual organisms. Implement measures that protect the well-being and diversity of species, regardless of their utility to humans.

6.Ecocentrism:

Principle: Center ethical considerations on entire ecosystems.

Application: Design conservation strategies that focus on preserving the health, integrity, and resilience of entire ecological systems. Consider the interconnectedness of species within ecosystems and their collective importance.

7.Deep Ecology:

Principle: Recognize interconnectedness and value non-human entities.

Application: Advocate for a paradigm shift in human values and priorities. Promote conservation practices that reflect a deep appreciation for the interconnectedness of all life and prioritize the flourishing of diverse species.

8.Anthropocentrism:

Principle: Prioritize human interests and well-being.

Application: Develop conservation policies that emphasize the benefits of biodiversity to human societies. Implement sustainable practices that align with human needs while minimizing negative impacts on ecosystems.

9.Ecofeminism:

Principle: Address interconnected oppressions of women and nature.

Application: Consider gender perspectives in conservation efforts. Empower women as key stakeholders in environmental decision-making and recognize their roles as custodians of biodiversity. Promote ethical practices that challenge patriarchal structures contributing to environmental degradation.

10.Social Ecology:

Principle: Address social and political roots of environmental problems.

Application: Advocate for social and political changes that promote environmental justice alongside ecological sustainability. Engage communities in decision-making processes, ensuring that

conservation efforts are inclusive, equitable, and considerate of diverse perspectives.

V. Intergenerational Equity and Future Responsibilities:

Anthropocentric Perspectives and Ethical Dilemmas:

Anthropocentric perspectives in environmental ethics place human interests, values, and well-being at the center of ethical considerations. While this viewpoint acknowledges the importance of nature for human survival and prosperity, it raises ethical dilemmas and challenges. Here are key considerations related to anthropocentric perspectives and the ethical dilemmas they pose:

1. Resource Utilization and Exploitation:

- **Anthropocentric Perspective:** Resources are primarily valued for their utility to humans, leading to their exploitation for economic gains.
- **Ethical Dilemma:** The ethical challenge lies in determining the ethical limits of resource extraction and exploitation. Overuse of natural resources can lead to depletion, habitat destruction, and long-term ecological damage.

2. Cost-Benefit Analysis in Development:

- **Anthropocentric Perspective:** Development projects are often evaluated based on a cost-benefit analysis that prioritizes human well-being and economic growth.
- **Ethical Dilemma:** The dilemma arises when development projects have significant environmental costs, such as deforestation or pollution. Deciding between short-term economic gains and long-term environmental sustainability poses an ethical challenge.

3. Wildlife Conservation and Human Interests:

- **Anthropocentric Perspective:** Wildlife conservation efforts may focus on species that have economic or recreational value to humans.
- **Ethical Dilemma:** The ethical question is whether the conservation of charismatic or economically valuable species takes precedence over the protection of less visible or

economically significant species. This can lead to issues of biodiversity imbalance.

4. Environmental Injustice and Marginalized Communities:

- **Anthropocentric Perspective:** Environmental decisions may disproportionately affect marginalized communities for the perceived greater good of society.
- **Ethical Dilemma:** Addressing environmental issues often involves trade-offs, and the dilemma is whether the benefits to the majority justify the environmental injustices imposed on vulnerable populations.

5. Technological Solutions and Unintended Consequences:

- **Anthropocentric Perspective:** Relying on technological advancements to solve environmental challenges is a common approach.
- **Ethical Dilemma:** The ethical concern is the potential for unintended consequences and unforeseen environmental impacts associated with technological solutions. Balancing technological innovation with ecological caution poses a dilemma.

6. Genetic Modification for Agricultural Benefits:

- **Anthropocentric Perspective:** Genetic modification of crops is pursued to enhance agricultural productivity and address food security concerns.
- **Ethical Dilemma:** The ethical challenge revolves around concerns about the environmental effects of genetically modified organisms (GMOs) and the potential risks to ecosystems and non-target species.

7. Economic Growth vs. Conservation:

- **Anthropocentric Perspective:** Economic growth is often seen as a priority for societal well-being.
- **Ethical Dilemma:** Balancing economic growth with environmental conservation presents a dilemma. Striking a harmonious balance that ensures both human prosperity and ecological health is a complex ethical challenge.

8. Climate Change Mitigation and Adaptation:

- **Anthropocentric Perspective:** Climate change responses are often framed in terms of safeguarding human societies from adverse impacts.
- **Ethical Dilemma:** The ethical dilemma involves determining the extent of responsibility for mitigating climate change and adapting to its effects. Decision-makers must consider the global impact and the well-being of future generations.

9. Consumerism and Environmental Impact:

- **Anthropocentric Perspective:** Consumer choices drive economic activities, with implications for resource use and environmental impact.
- **Ethical Dilemma:** The ethical challenge lies in addressing the environmental consequences of consumerism, such as waste generation, pollution, and the depletion of natural resources, while respecting individual choices and economic systems.

10. Land Use Conflicts:

- **Anthropocentric Perspective:** Land is often allocated based on human needs for agriculture, urbanization, and infrastructure development.
- **Ethical Dilemma:** Conflicts arise when land use decisions lead to habitat destruction, biodiversity loss, and challenges to indigenous or local communities. Balancing human needs with ecological integrity poses ethical challenges.

Conclusion:

This paper explores ethical responsibilities in biodiversity conservation through an environmental ethics lens. It delves into moral obligations, philosophical underpinnings, and practical frameworks. Emphasizing intergenerational equity, it navigates anthropocentric perspectives, alternative ethical approaches, and global engagement, fostering a comprehensive understanding of ethical considerations in safeguarding biodiversity for present and future generations.

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11

Navigating the Nuances: A Guide to Understanding and Using English Prepositions

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ABSTRACT:

Despite being little words, English preposition is essential to the language because it creates important connections between words in sentences. They present relationships between location, direction, time, space, and abstract concepts. However, they are a well-known problem for both native speakers and second language learners due to their polysemous character, idiomatic usage, and subtle distinctions. In academic and professional settings, using prepositions correctly is essential for communication that is precise, natural-sounding, and clear. The main purposes of English prepositions, their common categories, the causes of their complexity, and useful tips for becoming proficient in their use are all covered in detail in this article.

1.Introduction

Despite being little words, English preposition is essential to the language because it creates important connections between words in sentences. They present relationships between location, direction, time, space, and abstract concepts. However, they are a well-known problem for both native speakers and second language learners due to their polysemous character, idiomatic usage, and subtle distinctions. In academic and professional settings, using prepositions correctly is essential for communication that is precise, natural-sounding, and clear.

The main purposes of English prepositions, their common categories, the causes of their complexity, and useful tips for becoming proficient in their use are all covered in detail in this article.

Prepositions serve as crucial linkages in the complex English language system. Words like in, on, at, to, from, for, with, by, and about may not appear important on their own, but together they form phrases and sentences and define the connections between nouns, pronouns, and other sentence components. They provide answers to important queries like “Where?” “When?” “How?” and “Why.”

While second language (L2) learners usually struggle to choose the appropriate preposition, native speakers usually pick up prepositional usage instinctively. Even highly skilled speakers occasionally pause to consider whether a topic is interesting or not, or whether something occurs in May or on May. This challenge arises from the fact that prepositional usage is frequently regulated by idiomaticity, convention, and minor semantic differences rather than rigorous logical norms. Accuracy and fluency can only be attained by first comprehending their purpose and common patterns.

Keywords: Prepositions, Syntax, Language Learning, ESL/EFL, Communication Clarity, Idiomatic Expressions, English Grammar, Function Words

2. What are Prepositions and their function

Grammatically speaking, prepositions are a closed class of words (new ones are rarely added to the language) that usually come before a noun phrase, sometimes referred to as the object of the preposition. The noun phrase might be a noun, pronoun, gerund, or clause. A prepositional phrase is made up of the preposition and its object.

Example:

- Ø The pen (**on the bed**) is mine. (Preposition: *on*, Object: *bed*, Prepositional Phrase: *on the bed*)
- Ø They arrived (**at noon**). (Preposition: *at*, Object: *noon*, Prepositional Phrase: *at noon*)
- Ø Kiran is good (**at playing cricket**). (Preposition: *at*, Object: *playing cricket* (gerund phrase), Prepositional Phrase: *at playing cricket*)

The primary function of a prepositional phrase is to modify another word in the sentence (acting like an adjective or an adverb) by providing additional information about:

Ø **Direction:** they made their way to the door.

Ø **Location:** The fruits are *on the table*

Ø **Time:** The match commences *at 3 PM*.

Ø **Manner:** He spoke *with confidence*.

Ø **Possession/Relationship:** The roof *of the building* needs repair.

Ø **Agency:** The letter was sent *by the committee*.

Ø **Purpose:** This instrument is intended *for cutting wire*.

3. Why are Prepositions So Challenging?

Several factors contribute to the difficulty of mastering English prepositions:

Ø **Idiomatic Usage:** Numerous prepositions are found in phrasal verbs, collocations (words that naturally fit together), and fixed formulations where the meaning of the words cannot be inferred from their individual parts.

Examples include: in charge of, fed up with, accountable for, look forward to, put up with, get over. The choice of preposition is often arbitrary and must be memorized.

Ø **Polysemy:** Most common prepositions present multiple meanings depending on the context. Let's see the different uses of 'on': on Sunday (time), on the chair (location), turn on TV (state), depend on someone (reliance).

Ø **Subtle Distinctions:** Prepositions such as in/at/on for time or place, in/into, on/onto, between/among, or since/for might alter in subtle ways depending on the context.

Ø **Lack of Concrete Rules:** There are some general guidelines for choosing prepositions, particularly in Idiomatic circumstances, but there are also certain patterns. Acquisition frequently depends more on Practice and exposure than on rational inference.

Ø **Cross-Linguistic Differences (L1 Interference):** The mother tongue of learners may have a different understanding of logical, chronological, or geographical links. By directly translating or mapping L1 concepts onto English, they may make mistakes by using postpositions (words that come after the noun), case markings, or single words when English calls for a particular preposition.

4. Common types of Prepositions

While many prepositions have multiple meanings, they can often be grouped by their primary function:

✓ **Prepositions of Time:** suggest when something happens.

Ø **On:** Used for specific days (on Sunday), dates (on March 10th), holidays with 'Day' (on New Year's Day).

Ø **at:** Used for specific times (at 8:00 PM), holidays without 'Day' (at Diwali), night (at night).

Ø **In:** Used for parts of the day (in the morning), months (in July), years (in 2020), seasons (in summer), longer periods (in the past).

Ø **Other common prepositions:** before, after, during, since, for, until/till, within.

✓ **Prepositions of Direction/Movement:** shows movement towards or away from a location.

Ø **Examples:** to, from, into, onto, towards, across, through, up, down, around, along.

Ø **Note:** Into suggests movement to the inside; onto implies movement to a surface. (She walked into the hall. ram jumped onto the sofa.)

✓ **Prepositions of Place/Location:** shows where something or someone is.

Ø **On:** Used for surfaces (on the ground), streets/roads (on Oxford Street), floors of buildings (on the third floor), public transport (on the train).

Ø **At:** Used for specific points or addresses (At the theater, at bus stop, at 145 Main Street), public places/buildings (at the library), events (at the party).

Ø **In:** Used for enclosed spaces (in the bus, in New York), areas/regions (in the park, in Europe), printed material (in the material).

Ø **Other common prepositions:** under, over, above, below, beside, next to, near, between, among, behind, in front of.

v **Prepositions of Agency, Instrument, or Manner:**

Ø **with:** Often shows an instrument used (Cut the paper *with* scissors) or accompaniment (Rani came *with* her friends). Can also indicate manner (Ramu answered *with* a smile).

Ø **by:** Often shows the agent performing an action in passive voice (The book was written *by* balu). Also used for methods of transport/communication (travel *by* train, contact *by* email).

v **Other Relationships:** Prepositions also indicates cause (*for*), purpose (*for*), possession (*of*), topic (*about*, *on*), etc.

Ø **Cause (reason why):** He shouted for joy.

Ø **Purpose (reason for doing):** Ravi saved dollars for a new car.

Ø **Possession:** show her the owner of the building.

5. Tips for enhancing Preposition Usage

Mastering prepositions needs patience and consistent effort. Here are some effective strategies:

Ø **Learn in Context:** Avoid memorizing isolated lists. Pay attention to how prepositions are used in authentic sentences encountered during reading and listening. Note the words they appear with.

Ø **Use Learner Dictionaries:** Good learner dictionaries (Oxford, Cambridge, Longman, Merriam-Webster) provide clear examples of preposition usage, including collocations and phrasal verbs.

Ø **Concentrate on Chunks and Collocations:** study the prepositions as part of larger phrases: verb + preposition (*listen to*, *agree with*), adjective + preposition (*interested in*, *proud of*), noun + preposition (*reason for*, *awareness of*).

Ø **Practice Actively:** Engage in focused exercises (fill-in-the-blanks, sentence correction) but also prioritize using prepositions in your own writing and speaking.

Ø **Notice Your Errors:** When corrected, analyze why the error happened. Has been it L1 interference, an overgeneralization, or an unfamiliar idiom? Maintain a log of recurring errors.

Ø **Visualize Meanings:** For spatial prepositions, make an attempt of drawing simple diagrams to comprehend the relationships (e.g., *in* a car vs. *on* car vs. *at* the car).

Ø **Read extensively:** Extensive reading exposes you naturally to correct prepositional patterns in various contexts.

Ø **Be Patient:** Preposition mastery is a gradual process. Focus on understanding common patterns first and gradually tackle more complex and idiomatic uses.

6. Conclusion

English prepositions, though small, play a disproportionately large role in the clarity and fluency of communication. Their complexity, stemming from polysemy, idiomaticity, and subtle distinctions, necessitates focused attention from learners. By understanding their core functions, recognizing common patterns, learning them within meaningful contexts, and engaging in consistent practice, learners can significantly improve their accuracy. While challenging, navigating the nuances of preposition usage is a crucial and rewarding step towards mastering the English language for effective personal, academic, and professional interaction.

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12

Traditional folk medicinal therapies used by Tribals of Chittoor Dt. Andhra Pradesh, India

- Prof.. M. Mastan

Abstract

India is an oldest, the richest and most diverse cultural traditions associated with the use of medicinal plants in the form of traditional systems of medicine including Ayurveda, Homeopathy, Siddha and Unani. India is a botanical garden of the world and traditionally well-practiced knowledge of herbal medicine. Presently, this plant based traditional medicinal system continues to provide primary health care to more than three-quarters of the world population. Ethnobotany is the study of the interaction between plants and people with a particular emphasis on traditional tribal cultures. Which plays an important role on a collection of medicinal use of plants, based on the knowledge on plants by the local people and their usefulness by a particular ethnic group and information concerning plant varies from one ethnic group to another. The folk therapies came to existence from the beginning of the human civilization. In ancient times nature was the only essential source for the nourishment of life on the earth. Besides this, natural therapies by the use of natural products have been the absolute source for the wellbeing of the human population. The major populations of the tribal and rural people, who are residing in completely remote areas are dependent on forest products for their daily needs and are prone to many health and accidental hazards during their traverse long journey in the forest.

Key words: Traditional Knowledge, Medicinal plants, Folk therapies and tribes

Introduction:

Information on medicinal plants has been amply provided primarily based on experiences by various authors of Indian medicine. Each plant that is used in medicine is quite often found to be useful to a variety of diseases and thus most of the plants are tried for the same and different types of complaints on a regional trial. Many of the Rushies, Siddahs and Saints even today is know to have preserved the knowledge as secrets of personal achievements and made it unavailable to the general public or to the experimental scientists. Many of the diseases effecting human being are more are less common all over the globe, hence there is great need know more about the properties of the plants are used in each area for the same complaints of different intensities. There is an increasing demand for plant based drugs and pharmaceuticals in the world market. Over exploitation of medicinal plants by crude and destructive methods, less or no protection by the department leads to extinction of even common and abundant plants available in nature. So there is need to conserve the medicinal plants and also to take up intensive cultivation in the Forest areas by VSS members and in agricultural lands by public.

In Chittoor West Division medicinal plants following has conducted in Kangundi, Peddur, Jagamarala, Musalimadugu, Ext. Pattikonda.

Traditional therapeutic practices of various ethnic groups particularly involving natural substances like herbs etc. Customary recipes of various ethnic groups having religious, therapeutic, spiritual and cultural importance.

Tribal medicine is considered as mother of indigenous systems of medicine it is of almost importance to explore the medicinal flora of this district to procure authentic drugs for Research purpose as well as for pharmaceutical industry. The notable contributions of ethanobotanical internet in Andhra Pradesh are in (Jain etal: 1973), Hemadri etal (1987, 87 a, 87 b) Prakesa Rao K, and Hara Sriramulu S (1985). Seshagiri Rao, S Hemadri (1984), Venkatanna (1990).

List of medicinal plants enumerated in Chittoor west division

S.No.	Scientific Name	Vernacular Name	Family	Status
1.	Abutilon indicum	Tutturubenda	Malvaceae	Common
2.	Toddalia asiatica	Mirapagandra	Rutaceae	Common
3.	Vitex altissima	Nemaliadugu	Verbanaceae	Common
4.	Gymnema sylvestre	Podapathri	Asclepiadaceae	Threatened
5.	Tarenna asiatica	Kommi	Rubiaceae	Common
6.	Flacourtia indica	Pulivelaka	Flacourtiaceae	Common
7.	Annona squamosa	Seethaphal	Annonaceae	Common
8.	Cocculus hirsutus	Dusarateega	Menispermaceae	Common
9.	Tinospora corolifolia	Tippateega	Menispermaceae	Common
10.	Argemone mexicana	Brahmadandu	Papaveraceae	Common
11.	Capparis divaricata	Totluteega	Capparidaceae	Rare
12.	Hybanthus antheranthus	Ratnapurusha	Violaceae	Threatened
13.	Cochlospermum religiosum	Kondaburuga	Cochlospermaceae	Threatened
14.	Pavonia zeylanica	Mut havapulagam	Malvaceae	Common
15.	Oxalis corniculata	Pulichinta	oxalidaceae	Threatened
16.	Glycosmis mauritiana	Gongi	Rutaceae	Rare
17.	Pumburus missionis	Adavinimma	Rutaceae	Rare
18.	Ochna beddomei	Kukkamavi	Ochnaceae	Rare
19.	Cassia glauca	Neridi	Celastraceae	Common
20.	Dodonaea viscosa	Banderu	Spindaceae	Common
21.	Ceropegia bulbosa	Nimmatai	Asclepiadaceae	Rare
22.	Wrightia tinctoria	Reppala	Asclepiadaceae	Common
23.	Caralluma attenuata	Kundeti kummulu	Asclepiadaceae	Rare
24.	Hemidesmus indicus	Sugandhipala	Asclepiadaceae	Common
25.	Asclepias curassavica	Jilledumandaram	Asclepiadaceae	Rare
26.	Jasminum tranquebariensis	Elukachevvaku	Acanthaceae	Common
27.	Cardiospermum halicacabum	Budda kakara	Sapindaceae	Rare
28.	Kirgandia reticulata	Polli chettu	Euphorbiaceae	Rare
29.	Solanum indicum	Adavi usthi	Solanaceae	Common
30.	Tylophora asthamatica	Mekameyanaiaku	Asclepiadaceae	Common
31.	Decalepis hamiltonii	Maredugaddalu	Asclepiadaceae	Threatened
32.	Clematis gouriana	Gourikunthala	Ranunculaceae	Rare
33.	Abutilon indicum	Adavi tutti	Malvaceae	Abundant
34.	Merremia tridentata	Mukkuduteega	Convolvulaceae	Common

35.	Canthiumdicocum	Nallabalasa	Rubiaceae	Common
36.	Albizia amara	Chigara	Mimosaceae	Common
37.	Hemidesmus indicus	Nannari	Asclepiadaceae	Common
38.	Strychnos ptorum	Chilla	Loganiaceae	Common
39.	Cassia tora	Thangarisa	Caesalpinaceae	Common
40.	Wrightia tinctoria	Reppaia	Asclepiadaceae	Common
41.	Toddalia asiatica	Mirapangandra	Rutaceae	Common
42.	Jasminumregidum	Adavi malli	Oleaceae	Common
43.	Vanillawhightiana	Naga nalleru	Orchidaceae	Rare
44.	Caesalpeniabonducella	Gachakaya	Caesalpinaceae	Common
45.	Orthrocephandiffuses	Adavi maruvam	Lamiaceae	Rare
46.	Ehretiamycrophylla	Guvachettu	Boraginaceae	Common
47.	Ixora arborea	Gorivi	Rubiaceae	Common
48.	Limonia crenuiata	Kukkavelaga	Rutaceae	Common
49.	Atylotiascaraboides	Adavi vulavalu	Fabaceae	Common
50.	Dioscorea oppositifolia	Adavi ganusugada	Dioscoriaceae	Threatened
51.	Vandatesseltata	Badanika	Orchidaceae	Rare
52.	Ludwigia perenis	---	Onagraceae	Rare
53.	Indigofera cassioides	Adavisenaga	Fabaceae	Common
54.	Euphorbianivulia	Kukka naluka	Euphorbiaceae	Common
55.	Cissusvitegenia	Pengeri teega	Vitaceae	Common
56.	Andrographis surphyllifolia	Gollonibottlu	Acanthaceae	Common
57.	Strobilanthesmeeboliti	Erra verlu	Acanthaceae	Rare
58.	Euphorbiafusiformis	Palachepu gadda	Euphorbiaceae	Common
59.	Aristolochiaindica	Nalla eeswari	Aristolochiaceae	Common
60.	Erithroxylumindicum	Devadaru	Linaceae	Common
61.	Carallumaattenuata	Kundeti kummulu	Asclepiadaceae	Common
62.	Abrusprecatorious	Guruvinda	Fabaceae	Common
63.	Memecylon umbellata	Kukka alli	Melastomaceae	Common
64.	Buchanania lanzan	Sara	Anacardaceae	Common
65.	Cannabis sativa	Gannji teega	Cannabinaceae	Common
66.	Celastrus montana	Danthi	Celastraceae	Common
67.	Cassia fistula	Rela	Caesalpinaceae	Common
68.	Gloriosa superba	Nabhi	Liliaceae	Threatened
69.	Canavalia virosa	Adavithamba	Fabaceae	Rare
70.	Woodfordia fruticosa	Jagu	Lythraceae	Common
71.	Bahunia recemosa	Are	Caesalpinaceae	Common

72.	Curcuma pseudomontana	Adavi pasupu	Zinjiberaceae	Rare
73.	Rhynchosia scarabaeoides	Adavi kandi	Fabaceae	Common
74.	Madhuca indica	Ippa	Sapotaceae	Common

For Humans:

1.	Eclipta alba	Guntagalagara	Leaves	Ulcers	Chutney preparation for eating
2.	Capparis divaricata	Tutla teega	Leaves	Fertility	Leaf juice with coconut water
3.	Randia dumatorium	Pedda manga	Fruits	Dandruff	Fruits +Sapindus and concina fruit powder
4.	Euphorbia heterophylla	-	Leaves	Motions	Leaves fry oral
5.	Canthium dicoceum	Nalla balasa	Leaves	Allergies	Leaves in bathing water
6.	Curcas grandiflora	Pedda amudamu	Stem	Teeth diseases	Teeth wash
7.	Jasminum rigidum	Adavimalle	Leaves	Swellings	Leaves boiled in cow urine and applied external
8.	Asclepias curasavica	Jilledu Mandaramu	Whole plant	Pile and Gonorrhoea	Paste internal
9.	Cannabis sativa	Gangi teega	Leaf juice	Bad teeth	Decoction
10.	Erythroxylum indicum	Devadaru	Leaves	Anthelmintic	Leaves fry

For Cattle and Goats diseases:

1.	Strychnos potatorium	Chilla	Seeds	Eye diseases	Seed paste applied to ice
2.	Toddalia asiatica	Mirapagandra	Root	Stomach problem	Bark+Salt paste oral
3.	Atylosia searabaeoides	Adavi vulava	Leaves	Cooling milk for	Leaves paste with butter spray to cattle
4.	Vanilla whightiana	Naga nalleru	Whole plant	Stomach problems	Paste internal
5.	Euphorbia fusiformis	Palachepugad da	Tubers	Cattle milk production	Tuber powder with milk

List of marketing species:

1. Gloriosa superb (Agnisikha) - Tubers seeds 30-50 Rs./Kg.
2. Aloe vera (Kutikalabanda) - Sucker 100-200 Rs./Kg.
3. Pueraria tuberosa (Vidarikanda) - Tubers 20-30 paise/Each
4. Bacopa monnieri (Brahmi) - Whole plant 10-15 Rs./Kg.
5. Asperagus racemosus (Satavari) - Roots 30-40 Rs./Kg.

List of Endangered Species:

1. *Actinopteris radiata* (Mayurasikha)
2. *Adiantum lunulatum* (Hamsapadi)
3. *Centella asiatica* (Saraswathi Aku)
4. *Hemionites arifolia* (Ramabanamu)
5. *Santalum album* (Srigandham)

List of Endemic species:

1. *Cycas beddomeii* (Peretha)
2. *Urginea nagarjunae* (Adavi vulligada)
3. *Cardiospermum canescens* (Budda kakara)
4. *Decalepis hamiltonii* (Maredu kommulu)

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13

The Ideology of Mahatma Jyothirao Phule on Education

-Prof.D.V.Sravan Kumar

Abstract:

Jyothi Rao's father Govinda Rao was an orthodox man who strongly believed in religion and culture, but he wanted his son to be educated, other than the brahmins were not permitted to get educated in those day. The education system which was in the clutches of few elite people now got freedom and progressed in all spheres of life during the British period. The society was filled with blind superstitions that marginalized people were not allowed to get educated. In such circumstances, Govinda Rao's decision of making his son get educated is highly adventurous and also an commendable act. Facing all the situations Jyothi Rao Phule studied with discipline. Jyothiba believed that education was the only tool for social justice and equality and also believed that by education only reality comes into lime light. Later he educated his wife Savithriba Phule which paved way to establish the first girl's school in India.

Mahatma Jyothi Rao Phule was born to Govindu and Chimnabai in the year 1827. Actually their sir name was 'Gore' as they became famous by selling flowers, gradually their sir name changed as 'Phule'. Jyothi Rao Phule's mother died in his first year itself. His father brought one maid servant to look after his children. Under that maid only he was grown up. Jyothi Rao's father Govinda Rao was an orthodox man who strongly believed in religion and culture,

but he wanted his son to be educated, other than the Brahmins were not permitted to get educated in those days.

The education system which is existing now, was not there during Jyothiba's period. The education system was entirely different. Few educational institutions were run by some pundits and by some elite people. In schools Sanskrit, grammar, logic, Vedanta, mathematics were taught.

Down trodden and under privileged people were not permitted to get educated. In some places few village schools were also established. In those schools, rich and aristocratic people used to send their children to these schools. In those days only upper caste students were permitted to study in 'Devanagari' script. Others were permitted to study in 'Modi' script. They used to read and write only in 'Modi' script. Apart from mathematics, history and geography were not included in the syllabus. Those books were all in written form. Children used to sit in one place recite the lessons.

In 1835 British government tried to bring the education within the reach of every one. And they started some schools. In the reign of the britishers, education became government's responsibility. Before that the entire education and the government power was in the hands of Brahmins only, so they exercised their powers. Hence education for the downtrodden was a distant dream.

New rules came into existence during the of British period. 1813 Charter Act was one such rule. According to this act the provinces which were the britishers rule, have to spend one lakh rupees for the development of education from its excess gain. This lead to enhancement of knowledge and education in those days. The education system which was in the clutches of few elite people now got freedom and progressed in all spheres of life during the british period. This act paved way to a new hope. Financial assistance to the people who run schools, stipend to the students came into existence. There are two main reasons for the reforms. The britishers want their employers to be acquaint with English language and the second reason was due to the missionaries in the country circumstances were favorable to teach English language. At this juncture in the year 1835 Lord Macaulay announced western

education system. Accordingly Lord William Bennting government has also taken right decision.

In this process, efforts were taken to spread English language and scientific study. These changes lead to some controversies also. Western education through English medium on one side, local education through vernacular medium on the other side, there was a struggle between these two systems. However there was an encouragement for the underprivileged during this period. Intelligent and far-sighted utilized this opportunity. Govinda Rao also wanted his child to get educated. Like wise Jyothi was admitted into a Marati school in his seventh year. There were many hurdles to the education system which was started by the britishers. They objected that the book covers were made out of skin, and the ink which was used was also harmful. Touching those books, which were made out of skin and touching other children, reciting objectionable words were considered as sin, so they forced their children to take purity bath before they enter into the houses. Orthodox people of those days opined that English education is very harmful to their existence itself. The society was filled with blind superstitions that marginalized people were not allowed to get educated. This also became one big hurdle for the improvement of education.

In such circumstances, Govinda Rao's decision of making his son get educated is highly adventurous and also an commendable act. Facing all these situations Jyothi Rao Phule studied with disciplined. When everything was going well one Brahmins employee poisoned Govinda Rao's mind, saying that, these English studies are useless. By this we can understand how hard was it to get digested to people in those days. By that time Jyothi Rao has completed his marati course. At this juncture Govinda Rao stopped his son's education. Jyothi Rao was doing gardening and started helping his father in agriculture. According to the tradition of those days Jyothi Rao got married at the age of thirteen. He was married to Savitribai who was the daughter of Jagadev Patil from Kavadi village near Puna. By that time she was eight years old. Burning the midnight oil lamps. Jyothiba never stopped reading books even she was not going to school, Neighbors were very much impressed to see Jyothiba's

interest towards education. Many teachers observed Jyothibas' intelligence and encouraged Govindarao to make his son to get educated. Realizing his mistake Govinda Rao sent his son again to school, by that time he has wasted three years.

Again at the age of fourteen Jyothiba started going to school and scored good marks. By that time, he became aware of the atrocities prevailed in the name of religion, superstition, caste discrimination disturbed Jyothi Rao Phule. The education which he learnt through missionaries gave him logical thinking. At this stage he read biographies of Shivaji and George Washington and very much influenced. He also read Thomas Paine's book on 'Rights of Men'. This book gave him awareness of human rights. For physical stamina he started doing exercises and got fame as a physical trainer. In this way he completed his English education in the year 1847. Later he educated his wife Savithriba Phule which paved way to establish the first girl's school in India. Jyothiba Phule championed for the education of girls and marginalized communities, establishing schools and advocating for access to education for all, regardless of caste or social status.

Conclusion:

Education strengthen Jyothiba's freedom struggle spirit. Ideologies like freedom, equality, human rights were evoked in Jyothiba Phule. He was very much inspired by many books like John Stuart Mill's book 'On Liberty'. Jyothiba believed that education was the only tool for social justice and equality. He also believed that by education only reality comes into lime light.

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Prof. B. Ramakrishna Reddy Academic Life and Works: A Study

- Dr. T. Venkataswamy

Introduction:

Prof. Bandi Ramakrishna Reddy (12th August 1942), Rentalachenu, Andhra Pradesh) is a distinguished Indian linguist celebrated for his work in preserving endangered Dravidian tribal languages. He has held esteemed positions at Osmania University and Potti Sreeramulu Telugu University, and served as the founding Registrar of Dravidian University in Kuppam. His multifaceted contributions to linguistics, literature, education, and cultural heritage were honored with India's fourth-highest civilian award, the *Padma Shri*, in 2023. In heaven, Prof. Bh. Krishnamurti and Prof. P.S.Subrahmanyam went to participate in the eternal discussion on tribal linguistics on 23rd April, 2025.

Academic Qualifications:

Completed B.A. and M.A. at Sri Venkateswara University, followed by linguistic studies at Deccan College. Awarded the prestigious Commonwealth Scholarship, he earned his Ph.D. from the University of Edinburgh in 1977, under the supervision of Ronald E. Asher. His doctoral thesis, *Localist Studies in Telugu Syntax*, contributed significantly to syntactic theory.

From 1977 to 1990, Prof. Reddy served at Osmania University's Department of Linguistics, and later joined Potti Sreeramulu Telugu University. He was instrumental in establishing Dravidian University, assuming the role of founding Registrar.

Reddy works on Tribal & Endangered Languages:

He is widely recognized for documenting and revitalizing tribal languages such as **Kuvi**, **Manda**, and **Kui**. His landmark publications include:

- 1) Kuvi Phonetic Reader (Co-authors: S.P.Upadhaya and Joy Reddy) CIIL, Mysore, 1974.
- 2) Abhyaas pustikaa: Hindi teaching materials (Co-author: Sudhir Mathur) Central Institute of Hindi, Agra, 1977.
- 3) Edited 4 volumes of Osmania Paper in Linguistics; Volumes 4 to 7, 1978-81, Department of Linguistics, Osmania University, Hyderabad.
- 4) Localist Studies in Telugu Syntax. Srinivasa Printers, Hyderabad, 1986.
- 5) Edited Studies in Dravidian and General Linguistics: A Festschrift for Bh. Krishnamurti (Co-editor: B. Lakshmi Bai). Centre of Advanced Study in Linguistics, Osmania University, Hyderabad, 1992.
- 6) Kuvi-Oriya-English Dictionary (Co-authors: Joy Reddy and B. P. Mahapatra), CIIL, Mysore, 1995.
- 7) Kuvi Folk Literature with Oriya and English Translation (Co-authors: Joy Reddy and B. P. Mahapatra) CIIL, Mysore, 2000.
- 8) Edited Agreement in Dravidian Languages. International Institute of Tamil Studies, Chennai, 2000.
- 9) Edited Dravidian Folk and Tribal Lore. Dravidian University, Kuppam, A.P. 2001.

These works serve as vital resources for researchers, educators, and communities striving to preserve linguistic heritage.

The following books remain incomplete and unpublished. They are:

- 1) The Manda Language: Grammar, Texts and Vocabulary.
- 2) Indi Awe: Grammar, Texts and Vocabulary.
- 3) Linguistic convergence in Central India: The Munda, Dravidian and Indo-Aryan Symbiosis.
- 4) Parengi or Gorum, a Munda Language: Grammar, Texts and Vocabulary.
- 5) Ed. Sociolinguistics of Address and Reference in Telugu and other Indian Languages, (Co-editors: K. Ashirvadam and G.S. Gabriel) To be published by the P.S. Telugu University, Hyderabad.
- 6) Sociolinguistics of Language Use in Kuppam (with K.S. Rajyashree et al). Dravidian University, Kuppam.

Prof. B.R.R. Published Articles:

32 research articles on linguistics written by Prof. B. Ramakrishna Reddy have been published in various national and international linguistics journals. They are:

1. 'Some aspects of negation in Kuvi'. *Proceedings of the II All India Conference of Linguists*, Linguistic Society of India, Poona. 1974, pp. 123-124.
2. 'A study of language situation in Mysore City'. *Cultural Profiles of Mysore City*, edited by P.K. Misra. Anthropological Survey of India, Calcutta. 1978, pp. 137-147.
3. 'Non-Dravidian element in Manda syntax: A study in linguistic convergence'. *Osmania Paper in Linguistics*, vol.6, 1980, pp.71-88.
4. 'Non-literary Dravidian languages: A survey of published works during 1965-80'. *Souvenir, XI All India Conference of Dravidian Linguists*, Hyderabad. 1981, pp. 25-34.
5. 'Some influences and non-influences of English on the syntax of Telugu newspapers'. (Co-author: C. Ramarao). *Modernisation of Indian Languages in News Media*; edited by Bh. Krishnamurti et al, Osmania University, Hyderabad, 1984, pp. 142-158.

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17. 'Development of tribal and minor languages with special reference to central India'. In O.N.Koul and L.Devaki (eds.) *Linguistic Heritage of India and Asia*. Mysore: CIIL. 2000, pp.45-58.
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19. Ethnolinguistic perspectives on tribal literature (co-author: K.Nagamma Reddy). In *Dravidian Folk and Tribal Lore*. Kuppam: Dravidian University, 2001, pp.90-99.
20. Tribal lore of the Kondhs. In *Dravidian Folk and Tribal lore*. Kuppam: Dravidian University. 2001, pp.150-160.
21. Role of core grammar in translation across Indian languages (Co-author: K.Nagamma Reddy). In *Prof.K.Karunakaran's 60th Birthday Commemoration Volume*. Tiruppur: Park Trust. 2001, pp.305-314.
22. Word-initial and word-final consonant clusters in South-Central Dravidian (Co-author: K.Nagamma Reddy). In *Studies in Phonetics and Phonology with reference to Indian languages*; edited by K.Nagamma Reddy and A.R. Fatihi. Delhi: ESS ESS Publications. 2002, pp.172-178.
23. 'Interinfluences between Kharia and Sadri: A note on language contact' (Co-authors: K. Nagamma Reddy and Henry I. Tete) *Studies in Sociolinguistics and Applied Linguistics: Papers in Memory of Prof. Arunkumar Sharma* edited by K. Ramesh Kumar, Hyderabad: Book Links Corporation. 2002, pp.11-20.
24. 'The role of translation in lexicography' (Co-author: K. Ramesh Kumar) *Studies in Sociolinguistics and Applied Linguistics: Papers in Memory of Prof. Arunkumar Sharma* edited by K. Ramesh Kumar, Hyderabad: Book Links Corporation. 2002, pp 77-85.
25. 'Preliminaries to lexical structure in Dravidian' *Dravidian Studies* (A Quarterly Research Journal) Vol. 1 No.1 2002, pp.70-90.
26. 'Agreement in Manda: Grammar and meaning'. In *Agreement in Dravidian languages*. Chennai: International Institute of Tamil Studies. 2003, pp.220-244.
27. 'Sociopragmatics of honorific concord in Telugu' (with K. Nagamma Reddy). In *Agreement in Dravidian Languages*. 2003, pp.106-116.

28. 'Indi-Awe: A Tribal language'. *International Journal of Dravidian Linguistics*, Vol.32. 2003, pp.215-222.
29. 'Meaning and structure of Manda finite verb'. In *Word structure in Dravidian*. Kuppam: Dravidian University. 2003, pp.337-355.
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Awards:

Multiple commendations from state and national institutions for excellence in academic leadership and mentorship.

- **Honorary D.Litt.**, Deccan College (2014) Recognition for "outstanding service ... in the field of Indian Linguistics ... to the exposition of tribal and lesser-known languages"
- **Padma Shri**, 2023 – India's fourth-highest civilian honor, awarded for Literature and Education, notably his tireless efforts in preserving tribal languages.

Academic Approach :

Field-based Documentation: Emphasizes immersive, community-based fieldwork, reflective of classical linguistic anthropological methods. His research spans syntax, morphology, phonology, and lexicography-bridging tribal languages with major Dravidian counterparts. Prof. Reddy is a vocal proponent of language activism, warning against linguistic erosion and advocating for mother-tongue education. He notably left a position at All India Radio to pursue full-time academic engagement.

Dravidian University, Kuppam: As founding Registrar, he helped shape academic priorities, institutional ethos, and linguistic research agendas. His enduring legacy includes supervising numerous research projects, guiding young linguists, and organizing scholarly forums. Preservation of Endangered Languages: His lexicons are cornerstone references for languages otherwise at risk of extinction.

Prof. Sreekumar remarks on his "commitment of more than forty years to ... tribal languages and communities" being an "inspiration to young linguists".

Prof. BRR scholarly and community engagement, he has connected tribal linguistic traditions with broader scholarly and public domains. Sociolinguistic Barriers: Urbanization and migration continue to threaten tribal linguistic communities. While lexicographic milestones are crucial, ongoing preservation needs audio-visual archives, educational integration, and community participation. There is an urgent need for capacity building among future linguists to carry forward his work and adapt it to the digital age.

Conclusion:

Prof. B. Ramakrishna Reddy's dictionaries, academic guidance, and institutional contributions make him a central figure in Dravidian and tribal linguistics. His life-work reflects a rare blend of academic rigor, field immersion, and cultural empathy. He Awarded both the D.Litt. and Padma Shri, his exemplary career serves as a beacon for those dedicated to preserving India's linguistic and cultural plurality. Prof. B. Ramakrishna Reddy has been a vanguard in Indian linguistics, particularly in the preservation and promotion of tribal languages. His synthesis of fieldwork, theory, and social engagement marks a significant departure from armchair linguistics and redefines the purpose of academic inquiry.

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MLA 9th Edition Stylesheet for *Dravidian Studies Journal*

This stylesheet outlines the formatting and citation requirements for submitting an article to the quarterly journal *Dravidian Studies*, following the MLA Handbook (9th Edition, 2021). These guidelines ensure consistency in manuscript preparation, in-text citations, and the Works Cited page for scholarly articles in the field of Dravidian studies.

1. Manuscript Formatting

- **Font and Size:** Use a legible font such as Times New Roman, 12-point size.
- **Margins:** Set 1-inch margins on all sides (top, bottom, left, right).
- **Spacing:** Double-space the entire manuscript, including the title, body, notes, and Works Cited page.
- **Alignment:** Align text to the left; do not justify.
- **Page Numbers:** Include page numbers in the upper-right corner of each page, preceded by your last name (e.g., “Smith 1”). Use the header function in your word processor.
- **Title and Heading:**
 - Do not create a separate title page unless specified by the journal.
 - On the first page, include your name, institutional affiliation, course or department (if applicable), and date, aligned to the left, double-spaced.
 - Center the title of the article below this information. Do not bold, italicize, or underline the title; use headline-style capitalization (e.g., “Cultural Narratives in Tamil Sangam Literature”).
- **Headings and Subheadings:** Use consistent formatting for headings (e.g., bold or italicized) and subheadings to organize sections. Numbered headings are optional but should be consistent if used.

• Tables and Illustrations:

- Label tables as “Table 1,” “Table 2,” etc., above the table, followed by a descriptive title.
- Label figures as “Fig. 1,” “Fig. 2,” etc., below the figure, with a caption.
- Place tables and figures close to their reference in the text.

• Language and Style:

- Use clear, concise prose suitable for a scholarly audience.
- For articles involving Dravidian languages (e.g., Tamil, Telugu, Kannada, Malayalam), provide transliterations and translations for non-English terms in parentheses or notes, following a standard system like ISO 15919 for transliteration.

2. In-Text Citations

- **Basic Format:** Use parenthetical citations with the author’s last name and page number, without a comma (e.g., (Krishnan 45)).
- **Author in Text:** If the author’s name is mentioned in the sentence, include only the page number in parentheses (e.g., Krishnan argues that... (45)).
- **Multiple Authors:**
 - Two authors: (Raman and Suresh 72).
 - Three or more authors: (Raman et al. 19).
- **No Author:** Use a shortened title in quotation marks (e.g., (“Tamil Poetics” 23)).
- **Multiple Sources in One Citation:** Separate with semicolons (e.g., (Krishnan 45; Suresh 19)).
- **No Page Numbers:** For online sources or articles without page numbers, omit the page number or use paragraph numbers if available (e.g., (Narayanan, par. 5)).
- **Indirect Sources:** Use “qtd. in” for quoted material from a secondary source (e.g., (Subramanian, qtd. in Krishnan 89)).

- **Non-Latin Scripts:** For sources in Dravidian languages, provide the transliterated author name and title in the citation, consistent with the Works Cited entry.

3. Works Cited Page

- **Placement and Formatting:**

- Begin the Works Cited list on a new page, titled “Works Cited” (centered, no formatting).
- Double-space all entries and use a hanging indent (0.5 inches).
- Alphabetize entries by the author’s last name or, if no author, by the title (ignoring “A,” “An,” or “The”).

- **Core Elements:** Follow the MLA 9th Edition template for all entries:

1. Author.
2. Title of source.
3. Title of container,
4. Contributor,
5. Version,
6. Number,
7. Publisher,
8. Publication date,
9. Location.

- **Examples for Common Source Types in Dravidian Studies:**

- **Journal Article with DOI:**

Rajan, K. “Archaeological Evidence of Early Tamil Trade Networks.” *Dravidian Studies*, vol. 10, no. 2, 2023, pp. 45-67, doi:10.1080/12345678.2023.0987654.

- **Journal Article in a Database:**

Nair, Sreekumar. “Narrative Structures in Malayalam Folktales.” *Journal of South Indian Literature*, vol. 15, no. 3, 2022, pp. 112-30. JSTOR, www.jstor.org/stable/98765432.

- **Book:**

Subramanian, T. S. *Sangam Literature and Its Cultural Context*. Oxford UP, 2021.

- **Book Chapter:**

Menon, Anil. “Linguistic Diversity in Early Kannada Texts.” *Dravidian Cultural Narratives*, edited by Priya V. Rao, Cambridge UP, 2020, pp. 89-104.

- **Source in a Dravidian Language:**

Tiruvalluvar. *Tirukkural*. Translated by G. U. Pope, Penguin India, 2019.

Note: Use transliterated titles and author names for non-English sources, followed by a translation in square brackets if necessary (e.g., *Tirukkural* [The Sacred Couplets]).

- **Online Source:**

Venkatesan, Archana. “Digital Archives of Telugu Manuscripts.” *Dravidian Digital Repository*, 15 Mar. 2024, www.dravidianrepo.org/telugu-manuscripts. Accessed 5 July 2025.

- **Archival Material:**

“Palm-Leaf Manuscript of *Tolkappiyam*.” Tamil Nadu State Archives, Chennai, MS 1234, 18th century.

- **Notes for Dravidian Studies:**

- For sources in Dravidian languages, include the original script in parentheses after the transliteration if relevant to the journal’s audience.
- If citing oral traditions or fieldwork, describe the source clearly (e.g., “Oral Narrative, collected by Anil Menon, 12 Jan. 2024, Kerala”).
- For multilingual sources, indicate the language of the source in the citation if not evident.

4. Additional Guidelines

- **Inclusive Language:** Follow MLA 9th Edition guidelines for inclusive language, avoiding biased or exclusionary terms. For example, use gender-neutral terms unless historically or contextually relevant.
- **Abbreviations:** Spell out abbreviations in the text (e.g., “Tamil Nadu” instead of “TN”) unless commonly accepted in scholarly writing (e.g., “ed.” for editor). See MLA Handbook, Appendix 1, for standard abbreviations.
- **Notes:** Use endnotes sparingly for explanatory content, numbered consecutively. Avoid using notes for citations unless necessary for clarity.
- **Submission Requirements:**
 - Check *Dravidian Studies* journal guidelines for specific submission instructions (e.g., file format, word count, or additional metadata).
 - Submit manuscripts in a standard format (e.g., .docx or .pdf) with a cover letter including your contact information and a brief abstract (150–200 words).

5. Resources

- Consult the *MLA Handbook* (9th Edition, 2021) for detailed guidance.
- Refer to the MLA Style Center (style.mla.org) for examples and updates.