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SOCIAL EXCLUSION-HUMAN RIGHTS VIOLATION: IN TELANGANA MOVEMENT, SOCIAL AND CULTURAL PERSPECTIVE

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Abstract

"Folk songs are instrumental in people's mobilization for social movements. In the cultural and social context, the folk art forms played a crucial role in raising the social consciousness towards various social movements in Telangana. Folk arts are instrumental in shaping the people's consciousness. The role of folk songs is pivotal in social movements. The research paper depicts, how the folk songs had brought the collective identity and consciousness among the people of Telangana and had brought the separate statehood. From the time of Telangana armed struggle to Telangana State formation, the role of folk songs is enormous and played a definite significant role in the formation of Telangana... The folk song which had undergone metamorphosis into protest and revolutionary song had raised the voice against all major social exclusion and inclusion indicators like feudalism, social and economic exploitation, denial of power, resources exploitation, water crisis, underdevelopment, drought, poverty, alienation, suppression of cultural identity, social injustice, bonded labour, migration of labour, suicides, gender inequality, caste discrimination and for separate statehood in Telangana"

Keywords

Social Exclusion, Human Rights Violation, Social and Cultural Political Economic

1. Introduction

Social exclusion and inclusion indicators are the “key indicators” for the birth of all social movements. The Telangana Dhoom Dham was the crescendo of collective consciousness at its peaks through folk songs and other folk arts and resulted in violent and aggressive modes of operation like humiliating, demolishing, attacking the Andhra dominance and suicides became a sign of protest for self-identity and separate statehood. Whenever there is social unrest, the folk song evolves in the form of ‘protest or revolutionary song’ from the poets, writers, balladeers and lyricists. The ‘folk consciousness’ infiltrated by the poets, balladeers, politicians, academicians and intellectuals had succeeded in bringing the ‘collective consciousness’ among Telangana people to fight for Telangana cause. Thus the folk song played a significant role in shaping the collective identity, collective consciousness and collective experience which forced the emergence of formation of new Telangana state.

1.1 Strategies of the study

The crucial step in the strategies of the study is identifying the relevant research design to meet the research objectives. The research design will give a scope to communicate and understand the key elements of the research study, which can be differentiated qualitative or quantitative and mixed methods.

The quantitative Research depends primarily on quantitative data like questionnaires, surveys and experimentation. The quantitative data will be analyzed by quantitative mathematics and statistics. The quantitative method collects facts and carefully studies variables evaluation.

Qualitative research is purely depends on qualitative data. In qualitative research, the researcher explores the research topic and objectives through qualitative data like ethnographic study, case study, observations and interviews etc. And mixed method the research involves both quantitative and qualitative methods.

The foremost step in strategies of the study is data collection. The data is organized information. The data can be collected from primary and secondary sources. The primary sources primarily depend on data which is collected through fieldwork and the secondary source data can be collected from the published and unpublished works which are relevant to the research study.

Textual analysis² details on the content, structure and decodes the messages in the text. Textual analysis interprets and understands the characteristics of a given text. The most Important thing in textual analysis is selections of texts and defining the approach to analyses the text.

1.2 Scope of the Research Study

The Research Study will be insightful to study the social and exclusion mechanisms deployed in Telangana and how balladeers penned the same social exclusion and inclusion conflicts in their songs and brought the social movement and attained social justice. As the folk songs performed an important role in the formation of Telangana, this research study will be a knowledge production to understand functions of folk song in the Telangana Movements. The co relationship between Folk song and social movements study also carried

in this research study. The Research study throws the reflections on various folk songs from the initial struggle of Telangana and towards the formation of Telangana

2. The concept of social exclusion

Social exclusion is a multidimensional Social exclusion is a form of discrimination in terms of socially, economically, politically, when the people are completely or partly excluded from main stream society and participating in social economic and political life of their group or Community depending on the related to certain social class group or category social exclusion occurs on the basis of identities like caste religion ethnicity gender and disability.

Social exclusion is a undeniable impact on poverty status of socially excluded groups Who are actually belongs to socially excluded communities are not affected by a lack of resources just like other poor people. They face intentional particular discrimination in gaining access to these resources for example in a village there is more and pure water is there but those who are belongs to the social excluded communities may not be allowed access to get water

“An important reason for this is the fact that the concept of poverty has been difficult to define, and that it has been heavily contested whether or not this concept can fully depict the social disadvantages in today’s society. One of the most popular arguments in favor of the social exclusion concept is that it takes into account more dimensions of people’s lives that the poverty concept (Aasland and Flotten, 2000: 1027)

2.1 Resources

- a. Material and economic resources
- b. Access to private and public services
- c. Social resources
- d. Participation

2.2 In Economical participation

- a. Social participation
- b. Culture education and skills
- c. Political and civic participation

2.3. Quality of Life

- a. Health and good life
- b. Living in good environment
- c. Crime harm and criminalization

3. Social Exclusion - Human Rights Violation

Social exclusion can be seen as human rights violation. The Dalit human rights were in danger and the majority number of Dalit population in Telangana were succumbed to caste discrimination, denial of rights for land and power let to the collective force of voice for the formation of Telangana.

The feudal and hegemonic upper castes atrocities resulted in Karamchedu, Tsundur incidents where hundreds of dalits were butchered to curb the voice of dalits. The voice of dalits can be for equal opportunities, equal rights, resisting the denial of land rights, to overcome poverty, to resist the elements of globalization and to resist the denial of social power.

Sukhadeo Thorat accounts

"There is no access to capital assets for Dalits like agricultural land and non-land assets, lower urbanization and employment diversification away from agriculture, exceptionally high dependence on casual wage labor, high under employment, lower daily wage in Nonfarm activities, and low level of literacy and level of education"

The disparity of caste, gender, class and all the exclusion strategies and methods employed in the society will result in different perspective of understanding the identity by the marginalized people. The extreme deprivation of participation in civil society and the experiences of exclusionary mechanisms question the identity and citizenship.

4. Indicators of Social exclusion in Telangana

The measurement of social exclusion can have done by the examining and understanding the various exclusion mechanisms. The indicators below suggest and authenticate the social exclusion factors in Telangana.

1. Non-development of fertile land
2. Feudalism
3. Bonded Labor
4. Denial of land and water access
5. Unequal budget allocation
6. Drought and farmer suicides
7. Allocation of jobs percentage
8. Caste discrimination
9. Irrigation projects and non-supply of water

10. The failure and implementations of agreements
11. Humiliation of the Telangana culture in Films
12. Dominance of Andhra Pradesh people
13. Poverty - Unemployment - Lack of Work and money
14. Social Isolation in Telangana villages
15. The crisis of regional and cultural identity
16. Student and Telangana people Suicide

5. Telangana Movement: Cultural Perspective

As every region has its own art and culture, Telangana state also has its own art and culture. Since it has the signature culture and art forms and other folklores, it became the most positive strength for the social movements in the Telangana state. Folk lore or folk arts are the high impacted reflections of the culture and thoughts of the social society or the 'folk', people. Hence this is the key fact for Telangana movement why the folk songs became a canal for the flow of the social movement in the hearts of the Telangana people to fight for their rights and injustice against them while expressing the social, ritual, emotional realities and morals of common people belong to their own caste and region.

The various phases and forms of Telangana movement like armed struggle, peasant moment, dalit movement and other movements are largely influenced through culture revolutionary folk songs but in the second phase of Telangana movement, the folk song played a pivotal role and spearheaded the movement in the cultural revolutionary platforms like Dhoom Dham and played crucial role in the formation of Telangana.

The author of the research paper, 'Dhanaraju' on the Telangana movement entitled 'The Telangana Movement (1946-1951): Folklore Perspective',¹ writes that, this kind of portrayals of the common man's life in the folk-art forms triggers the thoughts of the movement among the mass and helped the people to come together and mobilize the mass for the movement. The traditional cultures

are much highlighted for the social movements in the form of the songs for the folk which are mirrored with their own culture and traditions became the major strategy in The social movement in Telangana. The example here would be the songs of 'Batukamma' which is cultural festival of Telangana used in the movement as one of the weapons for the women activists

Which actually worked out. Some of the other folk-art forms of the Telangana are Burrakatha, Harikatha, Golla Suddalu, Pakeer Patalu, Bairagi Patalu, Latkorusab, Dandagam, Chuttakamudu, Vuyyala Patalu, Sarada Kathalu etc.

These are some of the major folk-art forms of the Telangana state. These kinds of art forms became a major strategies employed by various activists of the Telangana movement like Gaddar, Goreti Venkanna, Vimala Akka, etc,. Before understanding the significant role of folk song, the Telangana culture and folklore perspective throws the light to critically understand the genesis and functions of folk song. These are the folk-art forms enlisted by the author Dhanaraju (2012) in his research article.

5.1 Burrrakatha

The folk-art forms of the Telangana like Sarada Kathalu and Pichuka kathalu are almost similar to Burrrakatha, which was introduced in Telangana region by the Praja Natya Mandali. This initially used to be performed by Mendicant communities, which latter was formalized and performed by the professionals. This form of the story telling is famous in Andhra Pradesh region which was adopted and rooted in the folk-art forms of the Telangana region by Praja Natya Mandali with lot of efforts by using the Burrrakathas written by Andhra Pradesh artists. Among them the famous are, Nazar and Sunkara Satyanarayana. The one who performed many Burrrakathas is Nazar during the Telangana Movement, among which 'Moscow Polimeralina' became very popular and accepted well in the Telangana. Another Burrrakatha 'Kastha Jeevi' by Sunkara Satyanarayana, adopted by the members of Praja Natya Mandali became very successful in which traditional forms used for narrating historical and mythological stories into political narratives to convey the revolutionary messages among the people of Telangna to realize the importance of the participation of each individual in the movement.

Yet the roots of the Burrrakatha are from Andhra Pradesh, soon this became popular and significant in Telangana region as well and the artists of Telangana also started composing their own Burrrakathas according to their purpose for

Their movement. Tirunagari Ramanjanaeylu's 'Telangana Veerayodhulu', Aduri Ayodhya Rama's 'Naizam Viplavam' and 'Naizam Praja Vijayam', Chandavarapu Viswanatham's 'Andhra Maha Sabha', and S.K. Chaudhary's 'Kasim Razvi' are very popular in the adopted folk-art form 'Burrrakatha' in Telangana region form Andhra Pradesh.

5.2 Harikatha

This is another form of adopted during the struggle for the performance of which needs three people initially but later had the advantage of requiring only one person to perform a Katha. Harikatha is a form of folk art form used to put into words of mythological stories of Gods like Lord Vishnu. But in Telangana region during the movement this art form was used in conveying the political message explicitly. Sunkara Satyanarayana's Burrrakatha 'Kashtajeevi' was converted into Harikatha by Tairunagari Ramanjaneyulu.

5.3 Golla Suddalu

This is one of the famous art forms. It's almost similar to Burrakatha. But very famous than the adopted Burrakatha, in Telangana. The reason may be Burrakatha's were from outside but not native. But Golla Suddalu were native forms of Telangana and hence popular and significant in the Telangana folk art traditions. In Burrakathas despite of using simple language with idioms, Golla Suddalu is too formalized and much direct and simple and approachable and so the art to perform became easier to the performers of the Burrakathalu in Telangana. In Golla Suddalu there will be three artists dressed like cow herds, in red dothi, while the main performers wear Kambali (a kind of blanket that shepherds use) or a blanket along with dothi. This art form

is under the patronage of Praja Natya Mandali a traditional form of Golla Suddalu which is used to convey information about the Rytu Coolie Sangham and Telangana Movement, spreading the revolutionary message and ideologies.

The simplicity of the costume and the virtual absence of the instruments draws the attention of the people towards the spoken words of the chief artist while conveying the message directly. This kind of the directness and simplicity could also be noticed in another art form co-opted by Praja Natya Mandali during the movement which is 'Oggu Katha' which is also a folk performance adapted for the revolutionary propaganda. In both the folk-art forms Golla Suddalu and Oggu Kathalu, the accent, dialect of the language, word literature of the language are very closely connected to the Telangana people and so these types of art forms are received and accepted by the people with great adoration and zeal.

5.4 Oggu Katha

Telangana had a rich and varied folklore culture. Folklore is significant to one community history. Oggukatha is quite prevalent in Telangana culture. Oggukatha is very significant performative traditional folk-art form in Telangana. Oggus are considered as traditional priests of the Yadava Community and they use to perform in the marriage ceremony of Mallanna and Bhramarambha. The singers/performers visit the Komreylli Mallanna temple every year. While folklore singing of Oggukatha, the singers praises and narrates the stories Hindu Gods - Mallana, Beerappa and Yellappa. The oggukatha performing communities are nomads and they will travel one place to other place by narrating the stories of their Yadav community. The Oggu community belongs to karuma and Yadav communities. The Oggukatha performers are great devotees of Hindu Lord Shiva (also known as Mallikarjuna), and they dedicate to the traditional art form and had spread the oral culture throughout Telangana. The performative part of Oggukatha is very much known for its dramatization. The oggukatha is quite rich in Hindu mythology content. The narrators of oggukatha dramatize and transforms into two characters. Oggukatha had procured significant and predominant position the ballad tradition of Telangana for the narrative dramatization.

5.5 Telangana Dhoom Dham

Dhoom - Dham is the key instrumental factor in the formation of Telangana state. Dhoom Dham is a cultural revolution which had brought all Telangana people together and fought for the cause of New Telangana state formation.

Well Noted Telangana folk singer Rasamai Balakrishna says that

Dhoom- Dham was instrumental for all agitations which led to the formation of new state Telangana. The folk songs played an instrumental role in Telangana armed struggle to fight back from the oppressive Nizam rulers. The folk's songs are able to provoke, sensitize, mobilize people for the movement. Telangana Dhoom-Dham, the Cultural Revolution was well thought of by the

Telangana supportive political parties, politicians, intellectuals, poets and singers. Telangana Dhoom-Dham became a platform to entertain, educate, sensitize and provoke for the separate formation of new state Telangana. The singers penned their own songs which reflected the identity and cultural issues, equal rights, denial of the power and injustice. The mob hysteria of Dhoom-Dham became instant hit in the masses and all the pro Telangana political parties and Intellectuals planned and decided, Dhoom-Dham is the major weapon to draw attention of large number of masses and fight for the separation of Telangana state. They are several Dhoom-Dham cultural events all over the Telangana which pulled huge thousand numbers of people and strived for the movement. The political parties gave importance and much space to all the folk artists. After the cultural events, the politicians used the platform to give instigative political speeches and inspired the masses. The politicians were largely depended on the Dhoom- Dham event. And the folk songs which were sung in Dhoom-Dham events were highly popularized and brought in CDs and DVDs into market. The genesis of the new Telangana TV channels also gave larger media space in the television and covered the Dhoom-Dham events.

6. Conclusion

Social exclusion can be seen as human rights violation. The Dalit human rights were in danger and the majority number of Dalit population in Telangana were succumbed to caste discrimination, denial of rights for land and power let to the collective force of voice for the formation of Telangana.

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Latkorusab, Dandagam, Chuttakamudu, Vuyyala Patalu, Sarada Kathalu etc., these are some of the major folk-art forms of the Telangana state. These kinds of art forms became a major strategies employed by various activists of the Telangana movement like Gaddar, Goreti Venkanna, Vimala Akka, etc.,

The social and cultural movements are directed towards social change and have specific goals. The folk song addresses the social and cultural issues and tries to reinforce the social change. Every word and stanza in the folk song are highly charged political expressions to bring the social cohesion and social integration. The folk song infiltrated the radical aspirations and disseminated the revolutionary ideology and succeeded to attain the specific goal – the formation of Telangana State.

Social exclusion and inclusion indicators are the “key indicators” for the birth of all social movements. The Telangana Dhoom Dham was the crescendo of collective consciousness at its peaks through folk songs and other folk arts and resulted in violent and aggressive modes of operation like humiliating, demolishing, attacking the Andhra Pradesh dominance and suicides became a sign of protest for self-identity and separate statehood. Whenever there is social unrest, the folk song evolves in the form of ‘protest or revolutionary song’ from the poets, writers, balladeers and lyricists. The ‘folk consciousness’ infiltrated by the poets, balladeers, politicians, academicians and intellectuals had succeeded in bringing the ‘collective consciousness’ among Telangana people to fight for Telangana cause. Thus, the folk song played significant role in shaping the collective identity, collective consciousness and collective experience which forced the emergence of formation of new Telangana state.

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Telangana People's Armed Struggle, 1946-1951. Part Two: First Phase and Its Lessons. The Golla Suddalu is very famous art form than Burrakatha in Telangana region. One reason for this could be the fact that the Burrakathas were not truly indigenous, and came from the outside of the region, while Golla Suddulu are a part of the Telangana folk tradition. Secondly, Burrakathas, despite the simplicity of language and idiom, were perhaps too formalized and never as simple and direct as Golla Suddulu(2014), 1(8), 18. doi:10.2307/3516214.

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