

**LITERATURE AND IDEOLOGY :
A STUDY OF TELUGU LITERATURE
(1920—1942)**

*Dissertation Submitted to the Jawaharlal Nehru University
in Partial Fulfilment of the Requirements
for the Award of the Degree of
MASTER OF PHILOSOPHY*

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195.

**CENTRE FOR HISTORICAL STUDIES
SCHOOL OF SOCIAL SCIENCES
JAWAHARLAL NEHRU UNIVERSITY
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1992



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CERTIFICATE

Certified that the dissertation entitled "**LITERATURE AND IDEOLOGY: A STUDY OF TELUGU LITERATURE (1920-42)**" submitted by **YAGATI CHINNA RAO** in partial fulfilment of the requirement for the award of **Master of Philosophy** of the University, is a bonafide and original work to the best of our knowledge and may be placed before the examiners for evaluation. This dissertation has not been submitted to the award of any other degree of this university or of any other university.

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**Dedicated
To
My Parents**

ACKNOWLEDGEMENTS

I am indebted to Prof. K.N.Panikkar for Supervising my dissertation. Any acknowledgement of gratitude to him in words will not suffice here. His encouragement and guidance has been of great help in preparation of this study. While allowing me the freedom to pursue my ideas, he has pointed out my inconsistencies with patience and kindness.

I am also indebted to the Chairperson Prof. R.Champakalakshmi for her keen interest in my academic career, and grateful to the faculty members of Centre for Historical Studies, for their encouragement and help at various levels.

I am obliged to Prof. V.Ramakrishna for, despite his hectic schedule he spared a lot of time to discuss my work during its initial stages, and I express my profound gratitude to Dr.Atlury Murali for introducing me to this topic.

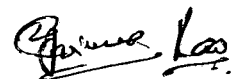
My special thanks are due to Sri Chalasani Prasad, Senior Lecturer of Mrs.A.V.N. College, Visakhapatnam, who provided me with important rare books and allowed me to use his personal library. I am also greatly thankful to Ms. N.Krishnamma, and B.J.Niranjan, S.Victor Babu for their hospitality, during my field trip for my material collection.

I take this opportunity to express my gratitude to the Librarian and staff of Nehru Memorial Museum & Library, National Archives of India, Central Secretariat Library, Indian Council for Historical Research Library, Central Library, Jawaharlal Nehru University, of New Delhi; Dr.V.S.Krishna Memorial Library, Andhra University, Waltair; Sri Krishna Devaraya Andhra Bhasha Nilayam, Sundarayya Vignana Kendram and Andhra Pradesh State Archives of Hyderabad for allowing me to consult the necessary material.

I am most indebted to my family, especially my Parents. I am also grateful to my sister Padma and Brother-in-law Dr. M.Chandraiah, The visionaries who were a real source of strength at times of crises. My younger brother Ramu, was also a constant source of strength to me.

And last but not the least my friends the real heroes behind the visualisation of this dream, words I know have their limitations and I do not want to venture forth on a long treatise but it would suffice to say that had it not been for them this would not have materialised and my hand stretches further to thank Shubhra, Manas, Surya Murty, Meena, Veerraju and Sanjay. I must profusely thank A.P.Computers who typedout the dissertation so neatly.

The responsibility of errors remains mine alone.



Y. CHINNA RAO

Preface

This is an attempt to study the social and political ideas in Telugu literature during the period between 1920-42. The present study, "Literature and Ideology: A study of Telugu Literature (1920-42) consists of a broad survey of the history of literature, with its main focus on dominant trends in Telugu Literature. These trends are studied in the context of socio - political change in the society.

I have confined myself in this work to Andhra and the Telugu speaking areas of Nizam state, but not even in this limited area, I have been able to do full justice to all writers and works. Although the period extends only two decades, the volume of literature produced was as much as that of all the previous years put together.

It was therefore, not easy to trace chronologically either writers and works nor it was desirable to describe the merits and demerits of the period under study. Moreover, it is impossible for reasons of time and space. I have therefore chosen four important themes of Telugu Literature and discussed various authors in their light. I have tried not to miss the leading figures and their important works of the period under study.

It is hoped that this study will help to understand the role of literature in the society on the one hand and its interaction with socio - political development on the other.

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Chapter I

INTRODUCTION

There has been various attempts to define literature. We can define it for example, as 'imaginative' writing in the sense of fiction. A distinction between 'fact' and 'fiction', seems unlikely to get us very far, not the least because the distinction itself is often a questionable one. If literature is 'creative' or 'imaginative' writing, does this imply that history, philosophy and natural sciences are uncreative and unimaginative? Perhaps one needs a different kind of approach altogether. Perhaps "Literature is definable not according to whether it is fictional or imaginative, but it uses language in particular form."¹

Literature is one of the oldest forms of human activity. It has a certain sameness of form throughout its long history. It expresses through the medium of words human emotions and thoughts generated during the course of man's struggle with nature. Yet, it has subtly changed its tones and shades of feeling and expression of unconsciousness.

Literature and Society

Increasingly it is being recognized almost as an axiom, that a close relationship exists between society and literature.² All literary endeavours bear the impression of

the society from which they have emerged. As early as 1796 De Donald made his classic statement, "Literature is an expression of society."³ Literature is often a mirror in which society may see its own reflection.⁴

The growing importance of literature and art in the life of society, the broad penetration by artistic principles in various spheres of our day to day life, and the enormous increase in the degree to which aesthetics invades our immediate environment.⁵ In tribal society, poetry expressed simple emotions of joy and pride in the harvest. Art served as compensation for communal labour. The song highlighted toil or spontaneous expression of delight.⁶ As society splits into classes, art was separated from labour and began to lose its social character. "Culture becomes the monopoly of the class of rulers of the society."⁷ Literature is vocal to the human tragedy though partially also human comedy. Society has been compared by Caudwell to the oyster and literature to the pearl within it. Society is the soil from which the flower of literature springs.

Since Madame de Stael's work, a great deal has been written on issues concerning the linkages between society and literature, but the major propositions have been

advanced by various schools. On the one hand are those who would avidly deny linkages between society and literature.⁸ This school in its most elaborate form is represented by the Russian Formalists and Linguistic Structuralists. Concerned with language as a social phenomenon, they deny that literature can be a social object. For a Formalist a living language can do without literature, even though literature has its basis in the living language. A recent sociological work by Joan Rockwell, asserts that "the paternal connection between society and fiction is so discernible and so reliable that literature ought to be added to the regular tools of social investigation."⁹

A further development of this argument is found in the schools of "new criticism" and semiology which contended that the life of the author, is irrelevant to interpret a literary text. Ronald Barthes has pointed that "the author is a modern figure, a product of our society in so far as, emerging from middle ages with English empiricism, French rationalism and the personal faith of the reformation, it discovered the prestige of the individual. It is thus logical that in literature it should be this positivism, its epitome and culmination of capitalist ideology which has attached the greatest importance to the 'person' of the author."¹⁰

The formative years of the twentieth century heralded the arrival of a new form of fiction - a form which was based on the psychological unfolding of the author's innermost self through the musings of the hero. The novelist is not simply narrating the actions of his hero, but was probing deeper into his consciousness - laying bare before the reader the mental conflicts which were root cause of his actions.¹¹

Fiction according to non-Marxists, who seek a mediation between the society and the literature, is said to reflect society in that it provides a record of what certain people did-how they loved and married, grouped themselves into social classes, conducted various enterprises, and setup homes. Fiction also revealed how people have thought about themselves and other matters such as religion, family, politics, etc. Fiction is further said to effect people's lives by helping them to form their own attitudes and values towards what has existed and what should exist. Literature is interminably dependent on the thoughts of the time. From time immemorial authors had been subservient to the demands of the reader. Fiction seeks to be more than a picture of life, novelists have wanted to point a moral, directly or indirectly and offered a critique as well as a portrait. As

the Russian Marxists critic Georgy Plekhanov put it: "The social mentality of an age is conditioned by that age's social relations. This is nowhere quite as evident as in the history of art and literature."¹²

There is the historical novel or play which gives us direct narration of society of a particular age. From the plays of Shakespeare we learn much about the British history. From the novels of Dumas we learn an immense about French history. Indian literature similarly enriches our knowledge of Indian history. The *Vedas* give us a vivid image of the times in which the Indo-Aryan operated on the Indian scene. Similarly the *Ramayana* and *Mahabharata* give us a living picture of those and strining times. The wars of conquest, the ideals which sustained our people, their social institutions and ways, all these become a living experience for the reader.

In Modern Indian Literature similarly we find a reflection of the travails and tribulations of the Indian people. Tagore may be taken as a symbol of the Indian renaissance. Traces of feudal backwardness survive in Indian society despite the British impact. But under the hard crust of old customs and conventions, the life giving waters whirled by with a rush and roar. For instance, in

his great novel *Gora* Tagore described exactly this clash between the old and new Indian life. He stood for truth in life and literature. His work represents a remorseless quest for reality.

Literature and Ideology

"Literature is not for the purpose of literary analysis but as a historical evidence to expose the ideology".¹³ Ideology in general sense is nothing but a system of beliefs, or group of ideas of a particular class or group.¹⁴

The significance of the relationship between Literature and Ideology can be properly defined only when we take a historic view of social reality around us. The social reality comprises of what we classify as a political, social, economic, and cultural spheres and so on, to put it broadly. In practice all the spheres are interrelated and each has its influence on the others.

The relationship art and literature and ideology has been controversial and conflicting. Until recently, many Marxist aestheticians and above all those literary critics confronted with specific works of art tended to overestimate the role of ideological factor and consequently to minimize

the importance of form, the internal coherence, and the specific laws of the work of art.

Since the Marxist position highlights art and literature as being socially and historically conditioned, the ideological positions of the artists do play a particular role in shaping his work. But this in no way implies a need to reduce a work of art completely to its ideological components, or see it as a mere ideological phenomenon. There is even less justification for equating the aesthetic value of a work of art with the value of its ideas.¹⁵

While literature has a relation to ideology, it cannot be reduced to ideology.¹⁶ It has, rather, a *particular* relationship to it. Ideology signifies the imaginary ways in which men experience the real world, which is of course, the kind of experience literature gives us too - what it feels like to live in particular conditions, rather than a conceptual analysis of those conditions. It would be equally misleading a simplistic to say that authentic art can transcend ideological limits completely, yielding eternal truths. Such reduction arises when one oversees the relationship between production process and literature. Althusser points it when he says that art has a *particular*

relationship to ideology, but it cannot be reduced to it. The question, then, is what relationship art has to ideology? This is not an easy question to answer. Two extremely, opposite positions are possible here. One is that literature is *nothing but* ideology in a certain artistic form - that works of literature are just expressions of the ideology of their time. The opposite case seizes on the fact that so much literature challenges the ideology it confronts, and makes this part of definition of literary art itself.¹⁷

Literature is held within ideology but it also distances, itself from it, permitting us thereby to perceive the contours of the ideology from which it springs, showing its limits as well. The emancipatory interest of art and literature lie in their subversive potential in relations to the existing social order. Literature then, is ideological only to the extent it objectifies and makes explicit the current social consciousness and thereby seeks to modify it. A work of art achieves a universality in and through the particular, so much that it not only is an expression of social divisions that give it ideological character but also universal in its ability to extend a bridge between people across time and social divisions.¹⁸

The relationship of art and literature to ideology can be properly understood only by taking into account the position as the relationship of art and literature to class and class struggle. In a class society all art has a class orientation, and it is through its connections with class struggle, through which social consciousness tends to be modified, that the content of art can be perceived in its full reality.¹⁹

As a form of social consciousness, art and literature are bound up with the existing state of affairs. The essence, origin, development and social role of art and literature could be fully understood only through an analysis of the social system as a whole, yet, it must be remembered that Marx and Engels never established a crudely direct and deterministic relationship between literature and mode of production. Infact, it is shown to be a relationship that is "extremely complicated and contradictory."²⁰ Given a type of relation to the social system to art and literature have certain aspects or functions, each of which had been highlighted by Marxist writers studying art in its historical development or in its current manifestations.

Development of Telugu: A Historical Perspectives

A cursory glance at a few events of our history would reveal that the people of the Telugu land has experienced social transitions of varied type. The modern period of Telugu literature may be taken to have commenced with the beginning of the nineteenth century. This may be grouped under three distinct stages: the influence of western culture and English literature, the advent of Sri Veeresalingam and others; and Modern Telugu Movement.

Kandukuri Veeresalingam stands between the old and the new ages of Telugu literature, and he was the best product of the new influence of western civilization on Indian culture and thought. Chilkamarti Lakshminarasimham may be considered as the foremost follower of Veeresalingam in carrying a literary work as a part, novelist, playwright and a journalist. Of a different type, but the same period were the "Tirupati Venkata Kavulu", they were twin parts - Diwakarla Tirupathi Sastry and Chellapilla Venkata Sastri. In contrast to Veeresalingam, they established the school of revivalism.

Beginning around 1910, the Modern Telugu Movement attempted to revive the old tradition of writing Telugu prose, with the result, that new trends in Modern

Literature²¹ appeared the horizon of the twentieth century. One comes across modern literature in Telugu by turn of this century, the foundations of which were however gaining ground in the second half of the nineteenth century.²² Until then Telugu literature was in the grip of highly sanskritized literature drawn in content and form from the translation literature popularized in the medieval period.

Literature and art hitherto mainly confined to educated sections, scholarly gatherings, *Zamindar Darbars* with the emphasis on literary gimmicks such as *Avadhanas* (*Sathavadhana* and *Astavadhana*), *Prabhanda Kavitha*, *Chitra Kavitha* (experiments within conventional metre and prosody) indulged in depicting *Sringara*, *Viraha*, have now been changed and brought to the level of the people. The study of this literature would also reveal the changes brought about in content and form of literary creations: Increasing bias towards problems of people, use of spoken dialect in literary forms, new genres of literature such as free verse, and giving up conventional rules of prosody and metre. The change in form and content was necessitated to meet the demands of the emerging popular culture. A new crop of writers, emerged from a different social milieu from the literate sections of middle and lower middle class.

Another significant feature of modern Telugu literature is the diversity in terms of trends that emerged over a period of time, as a reaction to the changing social and political scene. Besides, as many trends emerged, not all remained active. Some were relegated to history by the new trends, while those that emerged, newly drew their lesson from the performance of the preceding trends. This is the way modern Telugu came of several stages of development. Starting with the social reformist writings in the first quarter of the twentieth century to Romanticist trend of "Bhava Kavitwam" during 1920s and 1930s, favoured by the progressive writings under the Abhyudaya Movement in 1940s and 1950s which became inactive during 1960s. Later on during 1960 - 80, there emerged new trends like the anarchist, "Digambara trend" and the radical "Revolutionary" trend.

These various developments in the Telugu literature have their roots in the changes taking place in the society itself. They have been emerging as responses to the social, economic and political problems of the day.

Although some works have been done from the perspective of literary analysis very little exists in terms of social and political analysis. Whatever little work that has been

done from the socio-political angle in depth analysis of individual works rather than locating the larger trends. In other words individual contributions are studied rather than identifying the broader themes and the socio-political interaction of the period in which they rise.

Chapterization

First of all there is the question of placing the present research in its historical backdrop. This is because the literature of this period cannot be understood properly unless it is seen as a part of a series of developments that have been taking place in Modern Telugu society. Hence it is necessary to devote a chapter (Chapter II) in which we are going to discuss the spread of Modern Education, the role of social reform movements, spoken language movement, growth of journals, news papers etc.

The literature was neither separate nor opposed the socio-political movements in Andhra, but it enriched the movement. In other words, literary ideas during the period under study, did not emerge from a void. They emerged through and as a part of conscious and critical understanding of changing socio-political structure in India in general and Andhra in particular. That is why, it is

necessary to devote a chapter (Chapter - III), in which we discuss the brief history of socio-political movements, along with the growth and development of literature, proscribed literature etc. This it is hoped, would help us to understand the historical and logical links of literature and socio-political movements in Andhra.

And in the next chapter (Chapter - IV) we will discuss, four dominant literary ideological themes, i.e. Nationalist, Reformist, Socialist, and Feminist ideas during the period of study. We will discuss various writers in the light of these themes. Finally chapter V is devoted to concluding remarks.

Notes

1. Terrey Eagleton, *Literary Theory : An introduction*, Oxford, 1985, Introduction.
2. For detailed examination of relationship between Literature and Society, See D. Duncan, *Language and Literature in Society*, Chicago, 1953; P.C. Gupta, *Literature and Society: Selected Essays*, PPH, 1985.
3. Cited in Ian Watt, "Literature and Society" in Robert N. Wilson (ed.) *The Arts in Society* New Jersey, 1964, pp.301.
4. P.C. Gupta, *op.cit.*, p.101.
5. A. Zis., *Foundations of Marxist Aesthetics*, Moscow, 1977, p.7.
6. P.C.Gupta, *op.cit.*, pp.36.
7. *Ibid.*, p.35.
8. See R.R., Leavis and Q.D., Leavis. *Lectures in America*, London, 1969.
9. Joan Rockwell, *Fact in Fiction : The use of Literature in the Systematic Study of Society*, London, 1974, pp.3-5.
10. Ronald Barthes, "The Death of the Author" in *Image Music-Text*, Glasgow, 1971, pp.142-143.
11. Sarena Mahajan, *Stream of Consciousness: Indo - Angloin Novel*, Delhi, 1985, p.3.
12. Cited in Henri Arron *Marxist Aesthetics*. Carnell, 1970, Preface.
13. Cited in Asha S. Kanwar, "Raymond Williams and the English Novel" in *Social Scientist*, Vol. 16, No.5, 1988, pp.48.
14. Ideology was coined as a term in the late eighteenth century by the French Philosopher Destutt de Tracy. It was intended to be a philosophic term for the 'Scientific Ideas'. See Raymond Williams *Marxism and Literature*, OUP, 1977, pp.55-77.

15. Adolfo Sanchez Vasquez, *Arts and Society: Essays in Marxist Aesthetics*, Translated by Maroyia Francos, London, 1973, pp.24-25.
16. Cited in Tervy Eagleton, *Marxism and Literary Criticism*, London, 1976, p.18; See Althusser 'Letter on Art' in Reply to Andre Despre in *Lenin and Philosophy*, London, 1971.
17. *Ibid.*, p.17.
18. Vasquez, *op.cit.*, p.25.
19. Louis Harap, *Social Roots of the Arts*, New York, 1949, p.38.
20. Jorgen Ruhile *Literature and Revolution : Critical Study of the Writer and Communism in the Twentieth Century*, London, 1969, p.131.
21. Here the use of 'Modern' in relation to literature as used here has a specific connotation. Basically there are two aspect to it; Firtsly it can mean all that contemporary by time scale; and secondly it can also relate to literature reflecting new beliefs and life styles emerging from the changes in the social, political and cultural spheres. In case of Modern Telugu Literaure both these aspects coincide to a large extent.
22. Kadiyala Gopala Rao "Abhgdaya Kavitvam" in K.K. Ranganadha Charyulu" (ed.) *Telugu Sahitya Vikasam (1900-47)*, Hyderabad, 1979, p.72.

Chapter II

HISTORICAL BACKGROUND

During the course of nineteenth century, India underwent a remarkable transformation. There were social reform movements, a literary renaissance, an awakening of patriotic feelings and a sense of nationality. The new educational system opened new vistas of life, and was also responsible for the progressive crumbling of the old social structure, leading to the emergence of new classes and new values, in the society. Educated people became pioneers in ushering in new ideas and thoughts in socio-political fields. They attacked the social evils, initiated reforms, and strove to create a homogeneous society. The traditional social practices were gradually challenged by the educated people.

In this chapter we would briefly examine the changes that took place in the Andhra society, since mid-nineteenth century. It would also trace , "the emergence of modern ideas and development of social protest and religious dissent in the nineteenth century"¹ India in general and in Andhra in particular. This is attempted by studying the spread of western education, social reform movement growth of Journals and Magazines, Library movement, spoken language movement.

Spread of Modern (English) Education

The decision to introduce English Education in India was a momentous step taken by the British raj and the year 1835 can be regarded as an important landmark in Modern Indian history. "The introduction of English Education was one of the series of acts which collectively opened the doors of the west to the east."² The main objectives of the British were to secure properly trained personnel for the public administration of the country at lower levels and to spread western knowledge. But whatever be the intension, it certainly helped to a great extent in making the Indian intellectuals interact among themselves and with the outside world.

Now we shall see the growth of English Education in Madras Presidency in general and Telugu speaking districts in particular.

"In Madras Presidency the English Education was first introduced by John Sullivan towards the end of the eighteenth century which was later furthered by Christian Missionaries."³ From the second half of the nineteenth century onwards, western education slowly began to spread in the Telugu speaking districts, owing to the efforts of

Government, Christian Missionaries and philanthropic *Zamindars*. Christian Missionaries as a part of their Evangelical work and the *Zamindars* as a mark of their philanthropy began to start institutions for imparting western education.

The Table (I & II See Appendix I) show the educational results of Government encouragement combined with the Indian enterprise: A steady expansion in the size of the western educated class. And these show clearly that the growth of educated class was concentrated in the three Coastal Presidencies (Bengal, Bombay and Madras). Where the impact of British rule had worked much deeper than in those up-country provinces. Among the Presidencies themselves there were important variations. Madras Presidency had produced a larger number of candidates for university entrance, which reflects a greater concern for secondary education in the south. But the development of English Education in this Presidency as a whole was rather slow. This perhaps was due to official vacillations in introducing the intitial educational scheme (See Table III and IV). The economic and political considerations involved inherent in the educational policy of the colonial rulers resulted in the emergence of a powerful 'educated middle class'. This education was of course, limited to the upper and middle classes.⁴

As we have already stated, the progress of English Education was, rather slow in Madras Presidency, especially in Andhra districts. This marked tendency can be seen only after 1910. The growth of education was more rapid after 1911, see Tables V and VI. However, it was still lower than all India level (Tables III & IV).

Educational advance was also an important factor in contributing to the rise of critical social thinking which broke the traditional intellectual monopoly of Brahmins. The social reformers like Enugula Verraswamaiah Kandukuri Veeresalingam and in Andhra, showed keen interest in the spread of mass education in Telugu with an emphasis on scientific knowledge and rational ideas. Along with English Education they also promoted education in vernacular language, i.e. Telugu. Their emphasis on vernacular education, especially for women, is understandable for it was through English education that the seeds of colonial and ideological hegemony were achieved.⁵

As one of the founders of the Hindu Literary Society in Madras, during the 1830s. Enugula Veeraswamaiah, contributed to its activities like the spread of English Education and generation of political consciousness among the people by arranging public lectures.⁶ "Veerasalingam's

ideas on necessity of popular vernacular education show his awakens of hegemonic role of the colonial education."⁷ He championed a system of education which would liberate the minds of people from the shackles of tradition and colonial ideology. As he put it "if the people are educated they would know their freedom and try to achieve them. They will not fear each other and every one and submit to them in a derogatory way and instead they will think and know whether what they are doing is right or wrong."⁸

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In the spread of education, the missionaries too played an important role along with the government. Eventhough individual missionaries were carrying on informal schooling of children in the Godavari region prior to 1836,⁹ the first organized missionary school was started in 1836 at Nellore by the Free Church Mission.¹⁰ "In Missions these decades are marked chiefly by great activity in education, especially in English Education" and during this period "the Christian education of girls was pushed rapidly forward, and its methods worked out well. It was the desire to spread girls' schools far and wide that led to the rapid increasing of women missionaries..."¹¹ By the 1850s, the whole region was covered with an elaborate network of missionary schools. The missionaries schools both for girls and boys. However,

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there is no doubt that their main objective was proselytization.

This gradual development of education made people realize the importance of education in the changing society. "The results produced by English Education in India are revolutionary in the highest degree",¹² which helped the Indian intellectuals to think in a progressive manner. The new educational policy of the government created a modern educated class. The birth of a new social consciousness in the modern period and the resurgence of India, were mainly the results of the spread of English Education. It widened the outlook of the people and also helped for the emergence of new forces. It rudely disturbed the social conditions of Andhra of eighteenth and nineteenth centuries, and sowed the seeds of rationalism and reform and contributed to social change.¹³

Along with the growth of western education, social reform movements (which we discuss in the next section of this chapter) were also gaining ground.

Social Reform Movement in Andhra: A Brief Account

"The Indian Social Reform Movement is a direct outcome of western influence and Christian Missionaries", and all

communities have felt "the impact in a greater or lesser degree."¹⁴

Social reform movements in Andhra were a part of the all-India efforts in this direction. It was not an isolated phenomena. They should necessarily be viewed as a part of all-India reform movements. They were largely influenced in their origin and growth by similar attempts witnessed earlier in Bengal and Maharashtra. It is well accepted that the modern Indian Renaissance brought a new life styles to Indian society and a new outburst of light and energy. Vidyasagar, Ram Mohan Roy, Keshab Chandra Sen etc. in Bengal, Tilak, Ranade Jotirao Phule, R.G. Bandarkar, Lokahitawadi etc. in Maharashtra, Dayanand and others in Punjab, and Veeresalingam, Raghupati Venkataratnam Naidu in Andhra worked as full time workers for change in the existing societal conditions.¹⁵

In every sphere of modern life, though the influence of tradition persists, the impact of the west can also be traced. Similarly, the social reformers in Hindu society, the movements for the emancipation of women in all its facets - women's education, widow remarriages, *Kanyasulkam* and infant marriages - attack on superstitions, rituals, idolatry, marriage expenses, restrictions imposed on sea-

voyage and purification of public life and removal of untouchability were some of the issues they included in their programme, which reflect western influence to a considerable extent.

These social reform movements in Andhra more or less identified with the name of Kandukuri Veeresalingam. Before discussing the role of Veeresalingam in social reform movement, there is a need to look into pre-Veeresalingam period of social reform movement in Andhra.

A spirit of social reform was spreading in the Telugu country, as a consequence of western education. The starting of vernacular journal *Vivekavardhini* by Veeresalingam, in 1874, could be considered as the beginning of social reform movements in Andhra, under his leadership. Prior to that also the urge for reform ideas were not totally absent in the minds of new elite, who under the influence of western thought and philosophy and of the reform movements in Bengal during first half of the nineteenth century.¹⁶

Enugula Veeraswamaiah,¹⁷ while criticising untouchability as not being originally sanctioned by *Smritis*, he attributed large scale conversions into Christianity to the ill-treatment meted out to the lower

castes in society. He criticised the empty rituals in temples and laid more stress on true and single minded devotion to the God.¹⁸ He stated that "the caste system was a creation of man and the division of castes should be functional and hence caste distinctions were inevitable."¹⁹ As a founding member of Hindu Literary Society in Madras, in which their activities alongwith the spread of English Education also included the promotion of widow-remarriage, Women's education and the upliftment of depressed classes.²⁰

The most important contribution in this direction was made by Swamineena Mutthu Narasimha Naidu of Rajahmundry. In his book,²¹ he succeeded in drawing the notice of his contemporaries to the social inequalities connected with marriage and women's education. He mentioned that the book was meant for women, "as women need certain type of knowledge concerning their problems."²² He pleaded, in the book, for the introduction scientific education, condemned the popular superstitions like the belief in the existence of evil spirits in the efficacy of the methods adopted by witch-doctors.²³ With regard to his ideas on marriages he was much in advance of his contemporaries. He condemned the system of child marriages. Further more he attributed the practice of *Kanyasulkam* (Bride price or purchase of child

bride) to the system of early marriages, which resulted in widowhood and immoral practices like de-bauchery and infanticide etc.

Another personality who emerged during the same period was Kokkonda Venkataratnam Panthulu,²⁴ who founded the *Hindu Sreyobivardhini Sabha* in Madras, in 1870 and arranged fortnightly lectures on different topics of the day. A year later Paravasthu Rangacharyulu organized the *Artha Matha Sabha* at Visakhapatnam and held a series of lectures on Hindu scriptures. Branches of Brahmasamaj were established at Berhampor, Kakinada and other places. This was the general tendency of pre-Veerasingam period of social reform movements in Andhra. Now we shall look at the role of Veeresalingam and contemporaries.

In the sphere of social reform in Andhra, Kandukuri Veeresalingam (1848-1919) stands foremost. Early in his life, he was greatly influenced by the writings of Ram Mohan Roy. He worked as a Telugu *pandit*²⁵ first in a Government College, Rajahmundry and later at Presidency College, Madras. He dedicated himself to the upliftment of society. He wrote and lectured fearlessly and was usually likened to Voltaire.²⁶ As Radha Krishnan pointed that Veeresalingam was one of the earliest pioneers in South

India to demand and work for radical changes in our society.²⁷ His work was mainly in the literary and social spheres. He believed that the country would never progress unless the native languages were improved. A language could be considered developed only if there were good works in the language. He wanted that competent people should write in prose in the native languages on Ethics and Natural Sciences.²⁸ He wrote a number of books on a variety of subjects to propagate modern ideas and started *Vivekavardhini*, a monthly magazine in 1874. Of his own literary activities, he says in his autobiography²⁹: "I penned the first prose work in Telugu, I was the first to render drama in Telugu; the first Telugu book on Natural Sciences and on history were authored by me. I was the first to write books in prose for women."

Veerasingam like the other social reformers of the nineteenth century, evinced a keen interest in the spread of scientific knowledge and growth of rational thinking. Being a great literary figure he made use of literature to spread social reform ideas among his people. He pleaded the spread of mass education in the vernaculars and opposed purely literary education. The central concern of his social endeavours was the emancipation of women, education, infant marriages and widow remarriages etc. Girls schools were

founded, widow remarriages were conducted, rescue homes were opened. Veeresalingam was equally concerned about religious reform and led movements against idolatry, polytheism and host of other rituals through lectures, conferences and journals. He tried to spread enlightenment among the people which helped the growth of consciousness in society against customs and practices which initiated against human dignity. Infact, some of the questions raised by him later became a part of National Movement. He laid the foundation in the direction of preparing the minds of the people for social reform and political progress.³⁰

He felt that social reform should precede or atleast be simultaneous with political reforms without social reform people could not fully reap the benefits of political liberty. Social reform could be achieved by our own efforts whereas political reforms depended upon the grace of others. Hence wisemen ought not neglect the easy work of social reform.³¹ He believed that the efforts of a real patriot should be directed to secure the maximum benefits for the largest number (irrespective of caste or religion)³². He said that a "country is progressive only when the masses are educated and civilized..."³³

Veeresalingam shook the people out of their medieval stupor; he whipped them out of their ignorance; he purged them of many their superstitions; and he gave an altogether modern, progressive and humanistic turn to their life and thought.³⁴ He fought against untruth and championed the cause of progress with Herculean vigour.³⁵

There was another important social reformer Raghupati Venkataratnam Naidu (1862-1939), who is younger than Veeresalingam, and heavily influenced by him, and primarily he was identified with the "Social Purity Movement."³⁶ He was an important and well known social reformer in Andhra and is next only to Veeresalingam in prominence. He was a Brahmo by faith, conducted a successful anti-nautch movement in Andhra, he wrote extensively a various religious and social issues in the form of articles and delivered many speeches.³⁷

In the aspect of social reform, the missionaries too played an important role along with the reformers. It is true that their educational endeavours, even though religiously motivated, did spread enlightenment among certain sections of society by dispelling their superstitions and making than feel equal and self-respectful in society. Western ideas and ethical standards were

spreading gradually throughout British India as the administrative and economic outposts of British influence grew into a network of culture contact points, and the Christian missionaries moved quietly into even remote regions³⁸ "...social reform has been in a large part, a response to the ethical challenges of Christian doctrine and to the conception of human pertain of human personality as expressed primarily in the Christian religion"³⁹ when the social reform movement did get fully underway, in the later decades, it stressed peripheral issues such as nautch dancing, alcoholism etc. "Social welfare work, along lines laid by the missionaries, was always a more popular form of organised endeavour than social reform"⁴⁰

In popularizing these two, spread of western education and social reform movement, the role of journals and magazines are worth mentioning here of which we discuss in next section.

Growth of the Press

The growth of journalism in Andhra, during the nineteenth century has to be viewed in the context of socio-political changes taking place in language and literature in several part of India during this period. As a part of this, Telugu journalism made its beginning in the first half of the nineteenth century.⁴¹

The earliest Telugu journals were promoted by missionaries and were mostly intended for religious propaganda. The first Telugu journal, a monthly called *Satyadootha*, was published from Bellery in 1835. Printed in Madras, it concentrated on propagating the gospel of Christ.⁴² It was followed by *Vrittantini* (1838), *Vartamana Tarangini* (1842), *Hitawadi* (1862), *Sriyakshini* (1863), *Sujaniranjini* (1864), *Andhra Bhasha Sanjeevani*, (1871), *Purushardapradayini* (1872). All these journals are concerned mainly with literary and social issues.⁴³ *Dinawartamani*, a weekly came out in 1861, and it ceased publication after seven years.

Many journals were started to counter the missionary propaganda, the most prominent among them being the *Tatwa Bodhini* started by *Veda Samaj* of Madras in 1864.⁴⁴ Gazula Lakshmi Narasa Chetti by starting *The Crescent* (1842) (English Weekly) started the political trend in journalism. However, it was only during the 1860s, that the local nationalists started bring out political papers in Telugu. The first Telugu political weekly was started in 1863 from Bellery called *Sriyakshini*. This was followed by the *Swadeshi Jana Prajhiprayamu* (1865), and *Lokanjani* (1875).

In 1874, Veeresalingam started a weekly called *Vivekavardhini*⁴⁵ from Rajahmundry for propagating his ideas and reforms in social and literary fields. He also started a separate journal for women, called the *Sahithi Bodhini* in 1883 from Rajahmundry. Keeping in view the background of the publication of reform journals, the starting of journal for women was only a logical development. The socio-religious reform movements were active during this period. Veeresalingam also established and edited *Hasya Sanjeevani* (1876), *Telugu Zenana* (1904), *Chintamani* (1891), *Satya Samvardhini* (1891), *Satya Vadini* (1905) for the propagation of reform movements. About the same time, Raghupati Venkataratnam Naidu brought out a weekly, *Andhra Bhasha Sanjeevani*, to oppose reformist school represented by Veeresalingam.

By 1905 as many as 20 journals were published in Telugu.⁴⁶ The most popular among them were *Andhra Prakasika*, *Sasilekha*, *Krishnapatrika*, *Deshabhimani*, *Vivekavardhini*, *Rasakallosini*, *Lokaranjani* and *Purasharda Pradayini*. These papers boldly criticized the government for its failure in administration.⁴⁷

The first news weekly, *Andhra Prakasika*⁴⁸ edited by A.P. Pardha Saradhi Naidu in 1885, appeared in Madras.

*Sasilekha*⁴⁹ (1894), published by Gattupalli Seshacharyulu, was the first weekly to campaign for the unification of Telugu speaking areas. The exploits of the revolutionary heroes of Bengal were told to Telugu people by the *Andhra Kesari* published from Rajahmundry which gave extensive publicity to the trials and conviction of the Bengali nationalists. A power instrument of political education was *Krishna Patrika* (1902),⁵⁰ *Andhra Patrika*⁵¹ (1908) became the symbol of resurgence in the Telugu country and played a dynamic role in rousing the political consciousness and spreading the Gandhian and Congress ideology among the Telugu speaking areas. Next comes *Andhra Prabha*⁵² started in 1938, which also is worth mentioning here. They also highlighted the economic distress of the people resulting from inequitable taxation, imperialistic wars, financed by the Indian tax payer, racial discrimination, rising prices, heavy land revenue and host of other grievances.⁵³

In Telugu speaking areas of Telangana region, *Nilagiri*, *Sujatha*, *Golkandapatrika* are also played a dynamic role in rousing the consciousness among the people.⁵⁴

The vernacular press tried its level best to mould the public opinion not only against the social evils like child and widow marriages, sati, etc. but also emphasized the need

for unity. 'Amrita Bodhini in April 1888 asked if we had put unity among ourselves, would Indian have proved an easy conquest to the English? Would we timely submit to all the inequalities taxes by then."

The spread of education, and the growth of journals and magazines, contributed to the growth of awareness among the people.

Spoken Language Movement

Social reforms started reflecting in literature by the beginning of twentieth century in Andhra. As we already observed that Veeresalingam was the pioneer in this field. He understood the necessity of employing literature as an effective instrument of social reform. He established journals to carry his aims, and also for his literary activity. Social reform and literature could not be dissociated , because one gave the impetus and the other served as the instrument. He perceived that first and foremost need of hour was to create a style and employ a language which could be easily understood by the masses.

Traditionally there had been a multitude of Telugu dialects. Some dialectical use, especially that of the *pandit* - poet, had remained almost unchanged over the

centuries. Gidugu Rama Murthy Panthulu (1883-1940) led the language reform or spoken language movement in Andhra during the first half of the twentieth century, which started in 1910.⁵⁵

The Language Movement launched by Gidugu Rama Murthy, had also contributed for Library Movement (which we discuss, as a separate section in this chapter). This language movement, popularly known as "*Vyavaharika Bhashodyamamu*"⁵⁶ (Movement for the use of colloquial Telugu) propagated colloquial Telugu by waging a war against the conservative and orthodox classical Telugu which was known as "*Grandhika Bhasha*", consequently many publications were brought out in the colloquial language.

It was in 1906 that J.A. Yates⁵⁷, Inspector of schools for the three northern districts of the Madras Presidency, old Ganjam, Vizag and Godavari districts with head quarters at Visakhapatnam was surprised to note during his study of Telugu that there was a wide gulf between the language used in books and the language spoken by the people though both passed as Telugu. P.T. Srinivasa Iyengar⁵⁸, the then principal of the A.V.N. College at Visakhapatnam, whom he approached first for an explanation, could not give a satisfactory answer, but advised to consult Gurazada Appa

Rao⁵⁹ of Vizianagaram, and Gidugu Rama Murthy⁶⁰ of Parlakimidi.

Gurazada said that he had already noticed the difference and there was a great vigour in the living language than in the language of the books with its archaic and absolute expressions, and that therefore, he had written social play *Kanyasulkam* in 1897 in the living dialect. He further stated that the spoken language would not be accepted for use in school books or composition or translation by orthodox pandits or scholars.

By 1909 Gidugu equipped himself with the required knowledge of the Telugu language and classics; and at the request of Mr. Yates addressed a conference of teachers and pandits (which had been an annual function from 1907)⁶¹, on the origin and growth of languages with special references to Telugu, "It was, no doubt, interesting and informative, but it was received by the audience with a kind of fear and suspicion when delivered by Gidugu Rama Murthy".⁶²

This coincided with a significant change in the scheme of educational system both in schools and colleges. Such as the Matriculation examination was replaced by the school final (Secondary School Leaving Certificate or SSLC) examination in the School course, and First Arts (F.A.)

examination by Intermediate examination in the course of university studies. There was through changes in the matter of subjects to be studied and in their relative importance. Vernacular translation and composition were made compulsory for both the examinations in response to the note in the educational report of 1905. At about the same time the university of Madras appointed a Telugu Translation and Composition Committee (1911) to suggest the course to be adopted in this light of controversy. A committee was appointed with Prof. M. Rangacharya of Presidency College, Madras, with four members from classical Telugu and four from Modern Telugu. With a note of the Chairman, a resolution was passed in favour of Modern Telugu that "forms that were used in books as well as in speech might be recognised as standard for Intermediate Telugu Composition".⁶³

In 1926 Gidugu delivered a speech for four hours at an annual conference of *Sahityaparishad* of Kakinada which was then held at Tanuku. Stalwart *pandits* and scholars were present. He emphasized four points. The Modern Telugu Movement mainly intended for prose writing and the refined speech of the educated in society i.e., *Sista Jana Vyavaharika Bhasha* should be the ideal; this movement was

neither an innovation nor a revolution; it was a revival of the tradition of writing prose that had existed in the age of C.P. Brown,⁶⁴ until Chinnaya Suri,⁶⁵ that was responsible for enforcing the archaic languages of poetry for prose as well and for setting back the progress of prose which was developing on healthy lines: so far as political composition was concerned, the tradition of using new forms that developed in the language should be continued, as the poets had been doing in the past. Later grammarians were periodically revising the rules in the light of new forms though their work was imperfect. Dialectical variations had never been condemned by any grammarian in the past, rather they accepted it.⁶⁶

"Minute of Dissent" of Gurazada and, "A Memorandum on Modern Telugu"⁶⁷ of Gidugu played a major role in the spoken language movement.

The classicists or orthodox writers who opposed this spoken language movement or Modern Telugu Movement was led by Jayanthi Ramayya. But after sometime they realized that they cannot go further against the spoken language movement. Because by that time the spoken language movement gained some ground. Even Veeresalingam opposed this movement in the beginning, but later he was convinced of the soundness

of the movement and proposed to write a grammar of spoken Telugu with the help of Gidugu's notes.

Gidugu's greatest contribution to the Knowledge of the world was the work he did for the Savara language, which was a valuable contribution to the ethnographic studies. The Savara are hill and forest tribe living in the tracts of the Ganjam district. He went and lived among them, learnt their language, recorded it, wrote a grammar and dictionary, produced school books and got Savara schools established. Gidugu said in his final message,⁶⁸ addressing journalists "you were the peoples' universities, your language is peoples' language. Leave the typical classical Telugu for scholars and spread the light and knowledge for Democracy in spoken dialect." The spoken language movement launched by Gidugu was a gift for Telugu readers.⁶⁹

If the Gidugu initiated the movement, it was implemented by Gurazada, about whom we will discuss in a section in this chapter.

Library Movement

The Library Movement is one of the most important social movements witnessed in our country, since the beginning of this century. The Library Movement was

directed to achieve a change in the existing condition of society with respect to the level of education and dissemination of information. The ideology or the aim of the movement was to spread knowledge among the people through the establishment of the social institution namely library.

The seeds for the popular Library Movement were sown as early as in 1886, with the establishment of *Saraswathi Grandhalayam* at Visakhapatnam, which marks the genesis of the concept of public library.⁷⁰ In Rajahmundry a public library was opened by justice society James Thomas in 1839. The Theosophical Society opened a library in 1850 at Guntur. Mudigonda Sankaradhay promoted the Sankarananda Library in Secunderabad in 1872. Though these libraries were established even before, the emergence of public library as such was only in 1886.

Since then numerous public libraries sprang up with individual or group effort throughout the length and breadth of Andhra Desa. It took the shape of a large scale mass movement after the formation of the *Andhra Desa Grandhalaya Sangham* in 1914, for the spread of knowledge among the people.⁷¹ It has been estimated that as many as 163 libraries were established before 1914 in Andhra, before the

first Library Conference.⁷² After the formation of Andhra Desa Library Association in 1914, the Movement spread vigorously even to the rural areas in Andhra.⁷³

In Telangana⁷⁴ also, the movement started with the formation of *Srikrishna Devaraya Andhra Bhasha Nilayam* in 1901. The movement quickly spreading as a part of the freedom movement, against the Nizam's autocratic rule. It also received the institutional support after sometime with the formation of *Andhra Janasangham* in 1921. The impact of Library Movement on socio-political and cultural development was very much later.

The Library Movement was the product of general national awakening and particularly of Swadeshi Movement, in India in general, and in Andhra in particular. The Swadeshi Movement led by Bipin Chandra pal, Lala Lajpat Rai and others; and especially Bipin Chandra pal's tour in Andhra helped the Library Movement to spread.⁷⁵ "The free public Library Movement started by Maharaja Sayaji Rao Gaekwad of Baroda in 1910, confined to the princely state itself."⁷⁶ It was not a mass movement but purely on official effort and received support of its enlightened ruler.⁷⁷ This did not spread to the other states in India. But the leaders of the Library Movement in other parts of the country especially

from Andhra appreciated the efforts made in the Baroda state.

Gradually the number of libraries were increased when the number of libraries multiplied and the field of their activities widened, it became necessary to bring together the men responsible for their organization so as to work together for collective benefit and advancement. To spread the ideology or to achieve the objective, and to sustain the movement, an institutional arrangement was sought and the result was the establishment of Library Association. The first conference of representatives of libraries of Andhra was held on 10th April 1914, under auspicious of Ram Mohan Library, Bezawada.⁷⁸

The conference decided to form Andhra Desa Library Association (ADLA) with the main object of spreading the public Library Movement in Andhra *Desa* and organizing it on sound lines. The movement was the product of the efforts of ordinary men, intellectual, students and peasants of the villages.⁷⁹ Chilakamarti Laxminarasimham was one of its active members and presided over the first conference of representatives of library of Andhra *Desa* and put forth a manifesto (*Grandhalaya Vedam*) for the Library Movement. The manifesto⁸⁰ states that "knowledge should be available to

all as universally as air we breath, the water that quenches thirst and the sun's energy that sustains the circle of life."

The Andhra Desa Library Association, leading the Library Movement took steps for the spread of the movement in other parts of the country. As a part of that the first All-India public Library Conference was convened along with the sixth session of the Provincial Andhra Desa Public Library Conference in November, 1919 at Madras.

Several factors contributed to the origins and the spread of the Library Movement in Andhra. Firstly, the introduction of printing activity in Telugu (1806) gave impetus for the spread of publication. The first Telugu book was published in 1834, and gradually the number of printing books increased. The establishment of Public Libraries, Reading Clubs, Schools and Colleges, Personal Libraries also steadily increased.⁸¹ Secondly, the partition of Bengal, *Vandematharam* Movement, and the political awakening in the country had its own impact on Andhra Desa Library Movement. Thirdly, the spread of English Education, fourthly, the Andhra Movement which had begun in 1913 led to the great awakening. The Movement manifested itself in several forms and contributed to the

genesis of several other movements. Fifthly, publication series, literary institutions such as the the *Andhra Sahityaparishad* (1911), *Vigyana Chandrika Mandali* (1911), *Andhra Pracharini Grandhmala* (1910), *Rama Vilasa Grandhamala*, *Sahiti Samithi* (1918-19), the *Telugu Literary Association* (1913), the *Telugu Bhashabhimani*, *Vegajukka Grandhamala* (1913) and *Bharathi Tirtha* (1926) etc. were contributed a lot for the growth of Telugu literature on the one hand and Library Movement on the other.⁸²

The influence of the Library Movement cannot be described in a few words its effects were far reaching. It also manifested itself, in the Movement for a seperate Andhra state. It presented a new society for social reformers books to language reformers and knowledge to intellectuals.

The social reform movement of Veeresalingam through its numerous publications, lectures and propaganda had already shown its impact on the minds of the people throughout Andhra. Further, the language movement launched by Gidugu also contributed for the spread of Library Movement.

By the second half of 1920s the Library Movement lost its vigour may be because of the rise and growth of freedom struggle, which gained the peoples' attention.

Pioneers of Modern Telugu Literature

We have discussed some aspects of Veeresalingam and Gidugu Rama Murthy in the preceding sections. Now we must discuss Gurazada Appa Rao, the third man in the modern Telugu Literature Trio. These were the three who transformed the traditional character of Telugu language and literature into a modern tool of communication. Gurazada and Gidugu introduced the use of spoken dialect and produced five literary works of lasting value.

If Veeresalingam broadened the base of literature by taking up new literature forms, such as, novel, plays, satire, Essays etc. Gurazada through his new literary form called *Mutyalaralu*⁸³ laid the foundation for modern poetry in Telugu. His Telugu play *Kanyasulkam*⁸⁴ opposed the cause of social reform.⁸⁵ Similarly, Gidugu democratized the Telugu language by launching an organized movement to popularize and make the spoken dialect accepted by scholars and other intelligentsia. The efforts of Gidugu, in this direction assumed such a large proposition that Gurazada acclaimed it as 'peoples movement' and said we would not give up its espousal to please anybody.⁸⁶

Gurazada was not an active social reformer like Kandukuri, nor did he like Gidugu make it the chief business of his life to oppose the upholders of highly sanscratized literary Telugu. He set himself the task of promoting both causes in his own unique way and wrote poems and stories.

Veeresalingam may be said to be the father of Telugu prose. He drew his inspiration from English writes like Adison and Swift and forged a trenchant and vigorous prose-style which admirably suited his satirical purpose Gurazada freely adopted all the inflections of spoken Telugu as it is spoken by even by *pandits* in private and on the platform and in his plays he drew from a variety of dialects in accordance with the caste, sect, culture group and social studying of his characters.

Infact Gurazada does not profess any particular school of thought. He is a friend of all those whom humanism, goodness and progressive outlook count. He once expressed his ideal in life in these words:⁸⁷

I am proud to initiate new approaches and standards in Telugu poetry. The style and meaning in my art are new but its subject-matter is Indian and native. I have aimed at noble ends in poetry I have seen and appreciated life from new angle. I have tried to connect story and poetry with

this view. I have define convictions and ideals with respect to life and art."

To sum up, Gurazada has brought about a bloodless revolution in both literary and social spheres. The efforts of Veeresalingam Gurazada and Gidugu, are acclaimed as epoch-making and they are rightly described as the founders of a new epoch in Modern Telugu Literature. Their modernising tendencies liberated Telugu Language and literature from the shackles of medievalism and contributed to the growth of political consciousness among the Telugu writers.

Notes

1. See K.N. Panikkar, "Presidential Address" in 36th *Indian History Congress*, Aligarh, 1975.
2. Aparna Basu, *The Growth of Education and Political Development in Indian : 1898-1920*, Delhi, 1974, Preface.
3. For details see *Manual of the Administration of the Madras Presidency*, Madras, 1885, vol.I, pp.565-574; H. Sharp, *Selections from Educational Records*, Part-I, 1781-1879, pp.3-4. S. Santhinathan, *History of Education in Madras Presidency*, Madras, 1894, Bruce T. McCulley, *English Education and the Origins of Indian Nationalism*, Gloucester, Mass, 1966, pp.55-58.
4. H. Sharp, op.cit., p.92, B.B. Mishra, *The Indian Middle Classes, Their Growth in Modern times*, Delhi, 1978, pp.147-210.
5. See Atlury Murali, *Social Change and Nature of Social Participation in National Movement in Andhra : 1905-1934*, unpublished Ph.D., thesis, C.H.S. JNU, New Delhi, 1985, p.191.
6. See A. Ramapathi Rao, *Veerasingam Panthulu Samagra Pariseelana*, Vijayawada, 1972.
7. Akkiraju Ramapathi Rao, (ed.) *Veerasingavani*, Hyderabad, 1981, pp.52-57.
8. *Ibid.*
9. Quoted in V. Ramakrishnacharyulu, *Social Reform Movements in Andhra (1848-1919)*, Ph.D. Thesis submitted to JNU, New Delhi, 1977, pp.23-24, see *A Lady Letters from Madras During the Years 1836-1839*, London, 1846.
10. See *Vignana Sarvaswamu*, Madras, 1959, Vol.IV, p.1405.
11. J.N. Farquhar, *Modern Religious Movements in India*, New Delhi, 1977, (first published, 1914)p. 20.
12. *Ibid.*, pp.18-19.
13. See Y. Vaikuntham, *Education and Social Change in South India : Andhra - 1880-1920*, Madras, 1982.

14. J.N. Farquhar, *op.cit.*, See Chapter VI.
15. Devulapalli Ramanuja Rao, *Telugu Seemalo Samskritika Punarujjeevanumu*, Hyderabad, 1991, p.9.
16. For full account of the Background of Ranaissance in Andhra, see D. Ramanuja Rao, *Ibid.*
17. Enugula Veeraswamaiah, (1780-18360, *Kasiyatra Charitra*, Bezawada, 1941, (First edition, 1836) was a brahmin, and a *Dubashee* in Sadr Supreme Court at Madras, left his travelogue of the recognition of social evils and nalayzed them. For the full details of work, see V. Ramakrishna, "Travellor's Tales and Social Histories (A study of Enugula Veeraswamaiah's Kasiyathra)" in the *proceedings of the Indian History Congress*, Golden Jubilee session, Gorakhpur, 1990, pp.574-579.
18. E. Veeraswamaiah, *op.cit.*, pp.125-166.
19. *Ibid.*, pp.195-196.
20. See R. Suntharalingam, *Politics and National Awakening in South India (1852-1891)*, Arizona, 1974, pp.45-46.
21. Muttho Narasimha Naidu, *The Hithasoochini*, Madras, 1962.
22. *Ibid.*, Preface.
23. *Ibid.*, pp.20-21.
24. Kokkonda Venkata Ratnam, (1842-1915), A distinguished but conservative scholar in Telugu and Sanskrit, He was a staunch opponet of Veerasalingam. He was Editor and Publisher of Journals called *Andhra Bhasha Sanjeevani* and *Hasya Sanjeevani* in compete to Veerasalingam's *Vivekavardini* and *Hasya Vardini*, he was founder of *Andhra Bhashabhivardini Samajam*, and honoured by the British with the *Mahamahopadhyaya* title.
25. *Pandit* literally means a scholar, and a *pandit* was expected to learned in all the *Sastras*, the *Puranas* and the *Vedas* often Brahmin by Caste.

26. C. Narayana Reddy, *Adhunikandra Kavithwamu : Sampradayamulu Prayogamulu*, Ph.D. Thesis submitted to Osmania University, Hyderabad, 1962, p.264.
27. S. Radhakirishnan, *Swathantra*, Madras, 1948, See Akkiraju Ramapathi Rao, *Veersalingam Daireelu, Lakhalu, Jeevita Charitra*, Hyderabad, 1987, (first edition, 1970). For full account of Veerasalingam and his reform activities see Ramakrishnacharyulu, V. *Veerasalingam and his times*, M.Phil Dissertation submitted to J.N.U., New Delhi, 1973.
28. *Ibid.*
29. Quoted in *Andhra Darshini*, Vijayawada, 1959, p.29.
30. See V. Ramakrishna, *Social Reform in Andhra, 1849-1919*, Vikas, New Delhi, 1983, pp.87-133.
31. K. Veerasalingam, "Presidential Speech" at *Third Godavari District Conference* in 1897, See K. Veerasalingam *Kavikrutha Grandhamulu*, vol.7, Hithakarivi Samajamu, Rajahmundry, 1951, pp.792-793.
32. See *Vivekavardini* July, 1880.
33. Kandukuvi Veerasalingam, *Complete Works* Vol.I, Rajahmundry, 1918, pp.481-2.
34. Narla Venkateswara Rao, *Veerasalingam*, New Delhi, 1968, pp.9-13.
35. Rajaji (ed.) *Swathantra*, Centenary Tributes, Madras, 1948, p.10.
36. For full account of detailed study of Social Purity Movement, see Ramakrishnacharyulu, *Social Reform Movements in Andhra, 1848-1919*, op.cit.
37. The writings and speeches of Venkataratnam have been collected and published under the general title "*Messages and Ministrations of Ragupathi Venkataratnam Naidu* Vols.8, See K. Suryanarayana, *Sir R. Venkataratnam Naidu*, Rajahmundry, 1952.
38. H. Charles Heimsath, *Indian Nationalism and Hindu Social Reform*, (Princeton University Press, 1960), Bombay, 1964, p.15

39. Quoted in Heimseth, *Ibid*, W. Ronald Scott, *Social Ethics in Modern Hinduism*, Calcutta, 1953, p.18.
40. *Ibid.*, p.112.
41. See V. Ramakrishna, "Women Journals in Andhra During the Nineteenth Century", in *Social Scientist* Vol.19, no.5-6, May-June 1991, pp.80-87.
42. See Rangaswami Parthasarathi, *Journalism in India*, Delhi, 1989.
43. Thirumala Ramachandra, "Artha Satabdilo Pattrikalalo Kaligini Parinaamamu", in *Andhra Sachitravara Pathrika*, Diamond Jubilee Number, 16 September., 1983, p.131.
44. This Journal serialized *Rigveda* along with Telugu Translation and Commentary. See Sarojini Regani, *Highlights of the Freedom Movement in Andhra Pradesh.*, Hyderabad, 1972, pp.17-21.
45. *Vivekavardini* a monthly Journal started in 1874, and became fortnightly in 1876, later weekly. See Veerasalingam *Sweeya Charitra*, part-I, p.78, Also see, K.R. Seshagiri Rao, *Studies in the History of Telugu Journalism*, New Delhi, 1968.
46. See P. Raghuvadha Rao, *History of Modern Andhra*, New Delhi, 1990 (reprint), p.73.
47. M. Venkatarangaiah, *The Freedom struggle in Andhra Pradesh*, (Andhra) Vol.I, (1800-11), 1965, Hyderabad, p.79. see A. Jagannathan "Public opinion as reflected in the Vernacular press in Andhra During the period 1885 to 1905" in *Itihas*, Vol.VII, No.1, Jan-June 1979, pp.55-70.
48. *Andhra Prakasika*, a weekly journal was edited by A.P. Pardhasardhi Naidu in 1885, from Madras, as a supporter of the National Congress. It flourished for 25 years, after which converted into bi-weekly and gain into weekly. It ceased publication after some time.
49. This journal played a major role in campaigning for the formation of separate province of Andhra Pradesh, a dream which did not fructify untill long after independence.

50. This journal was started by Veteran Congress leader Konda Venkatappayya, in 1902, on behalf of Krishna District Association. Mutunri Krishna Rao took charge of it in 1907 and it played a remarkable role in the freedom struggle. Dr. B. Pattabhi Sitaramayya was the guiding spirit behind the *Kistna Patrika*.
51. *Andhra Patrika*, was a weekly journal started by Kasinadhuni Nageswara Rao from Bombay in 1908. It was shifted to Madras in 1914, and Later converted into daily.
52. *Andhra Prabha* started in 1938 in Madras and editor was Khasa SubbaRao, followed by N. Nathyama Murthy.
53. Pattabhi Rami Reddy, "Aspects of Awakening in Nineteenth Century Andhra" in *Ithihas*, 4 Jan-June, 1976, p.165.
54. See P.S.R. Anjaneya Sastri , "Telugu Sahitya Pathrikalamu in G.V., Subrahmanyam, Eriventi Krishnamurthy, and Vengapalli Viswanadhan (ed.) *Mahathiyuva Bharathi*, Secunderabad, 1972, pp.185-188.
55. Sri Sri "Giraam Murthy" in *Navodaya*, 27-1-1948 and "Telugu Kavya Bhasha meeda Giraam Murthy Prabhavam" in *Marosari Giraam Murthy*, H.B.T., 1986, also see Chalasani Prasad, (Campiler), *Sri Sri Vyasaalu*, Virasam Prachurana, 1990, pp.253-263.
56. See Poranki Dakshinamurthy, "Grandhita Vyavaharika Bhashodyamalu" in G.V. Subrahmanyam (et al) (ed.) *Mahathi*, op.cit. pp.2-9, See Etukuri Prasad, *Tapi Dharma Rao - Jeevithamu Rachanalu*, Hyderabad 1989, pp.51-58, See G.V. Sitapathi *History of Telugu Literature*, New Delhi, 1968, pp.139-145.
57. J.A. Yates was the Inspector of Schools for the three northern Circars of the Madras Prsidency, Old Ganjam (Now in Orissa) Vizag and Godavari with head quarters at Visakhapatnam (1906-11).
58. P.T. Srinivasa Iyengon, Principal of Mrs. A.V.N. College, Visakhapatnam, (1890-1917).

59. Gurazada Venkata AppaRao, (1862-1915), was one of the great writers of Telugu, who can be compared of Norway and Gothe of Germany. See Sri Sri "50 Samunatarala Telugu Saraswatham" in Chalasani, Prasad (comp) Sri Sri Vyasalu *op.cit.* pp.73-31, for full account of Gurazada see K.V. Ramana Reddy Mahodayam, Vijayawada, 1969.
60. Gidugu Venkata Rama Murthy, (29-8-1863, 22-1-1940).
61. G.V. Sitapathi, *History of Telugu Literature, op.cit.*
62. *Ibid.*, pp.140-142.
63. Poranki Dakshinamurthy, *op.cit.* p.5., G.V.Sitapathi *op.cit.*, p.142.
64. C.P. Brown was renowned Telugu Lexicographyer, a Company official who has done eminent services to the Telugu Literature by bringing into light of a number of obscure and forgotten manuscripts of Telugu Kavyas and published. For a detailed biographical account of C.P. Brown and his services to Telugu Literature and language, See Bangorey (ed.) *Literay Autobiography of C.P. brown*, Tirapathi, 1978.
65. Paravasthu Chinnayasuri, (1806-1862) pandit of Presidency College, Madras. He wrote several works relating to Telugu Grammer. A commentary on *Andhra Sabda Chintamani*, Composed in Sanskrit a grammer in Telugu verse, *Andhra Sabdanusaramamu* and *Balavyakaranamu* and compiled a book *Nitichandrika* (1853).
66. Gidugu Sitapathi, "Kalaprapoorna - Gidugu Venkat Rama Murthy Panthulu" in *Sahityopanyasamula*, Hyderabad. pp.1-40.
67. Gurazada AppaRao, "The Minute of Dissent to the Telugu composition sub-committee Report 1914", Madras, also see Poranki Dakshina Murthy "Dissent Patram", 1968.
68. Gidugu Venkata Ramamurthy, *A Memorandum on Modern Telugu*, 1913.
69. His last speech (15-1-49) was just one week before of death (22-1-1949), at *Prajamitra* a weekly Journal's office.

70. See Ramapathi Rao Akkiraju (compiler) *Gidugu Vekatarama Murthy - Sahitya Vgasalu*, Hyderabad 1992, (first edition 1933).
71. A.A.N. Raju, *History of Library Movement*, Delhi 1988, p.11.
72. See C. Gopinadhan Rao, *Library Movement in Andhra Pradesh*, Hyderabad, 1981.
73. Surivenkata Narasimha Sastri , "Presidential Address", in sixth Andhra Desa Library Conference, Madras, (19-11-1916), See *Grandhalaya pragathi*, Part-I Vijayawada, 1962, p.83, also see *Sarva janika Pusthakalaymulu Mariyu Andhra Desa Grandha Bandagara Prathinidhula Mahasabha*, Bezawada, 1914.
74. Andhra Pradesh state is geographically consists of three different regions called coastal Andhra Rayalaseema and Telengana, Telengana is nothing but Telugu speaking areas of Nizam state.
75. A.A.N. Raju, *History of Library Movement*, op.cit., p.2.
76. K. Narayana Rao and J. Ramchandra Rao, *Rise and Growth of Public Library Movement in India*, Eluru, 1981, p.4.
77. See Newton Mohan Dutt, *Baroda and its Libraries*, Baroda Central Library, 1928.
78. A.A.N. Raju, op.cit. p.11.
79. V. Gopalakrishnayya, *Library Movement in Andhra Pradesh*, Hyderabad, 1974, p.3.
80. See Chilakamarti Laxmi Narasimham, "Presidential Address", in T. Nagabhushanam, (ed.) *Grandhalaya Pragathi*, Vijayawada, 1962, pp.1-17.
81. See B. Venkatapathi Raju, "Presidential Address", Fourth Andhra Desa Library Representatives Conference, Baruva, 6-7 May 1917, see *Gandhralaya Pragathi*, op.cit., p.46.
82. For the details of Literary organizations. See G.V. Sithapathi, *History of Telugu Literature*, op.cit., pp.152-173.

83. Gurazada Apparao (1862-1915), *Matyala Saralu*, Vijayawada, 1965, (first ed. 1953).
84. Gurazada AppaRao, *Kanyasulkam*, 1982, (first published in 1897).
85. K.V. Ramana Reddy, *Mahodayam*, Vijayawada, 1969, p.
86. See *Gurazada Commomorative volume* New Delhi, 1976.
87. Quoted in G. Apparao, "Gurazada the pioneer", in *Telugu Vani* Vol.II, no.5, May 1977, pp.19-22.

**SOCIO-POLITICAL MOVEMENTS AND
GROWTH OF TELUGU LITERATURE:
AN ANALYSIS OF INTERACTION**

In this chapter we would discuss the socio-political movements in India in general, and Andhra in particular between 1920-42. Firstly, we shall discuss the growth of political consciousness and role of literature in that, secondly the interaction between the political movements and the literature of the period.

Growth of Political Consciousness :

An important event of the first decade of the twentieth century was the victory of Japan, a small Asian nation - over Russia, a big European power in the Russo-Japanese war (1904-1905). The progress of Japan in the war was warmly acclaimed by all. The reverberation of that victory" said lord Curzon (1899-1904) and 1904-1905 have noise like a thunder through the whispering galleries of the East. There was widespread optimism and confidence in India and other Asian countries that someday they could become free.

The impact in Andhra of the Japanese victory could be seen in the publication of Telugu history of Japan and a drama entitled *Japaneeyamu*. As an index of popularity may be cited the fact that the Raja of Munagala named his Sons "Togo" and "Nogi" after the Japanese commanders of the Army Togo and Nogi respectively.²

Another important event of the decade was the partition of Bengal, which created a country wide reaction, which led to the growth of what was known as uguideinathavam movement³ and Swadeshi Movement⁴. By that time the leaders like Balagangadhar Tilak, Lajpat Rai, Bipin Chandra Pal and Arobindo Ghose appeared on the national scene. Politically the year 1907 showed greater activity than previous years. The new spirit received additional strength in Andhra as a result of the tour of Bipin Chandra pal in April 1905".⁵ When Bipin Chandra Pal stayed in Rajahmundry he delivered five lectures. In his autobiography the well known writer Chilakamarti Lakshminarasimham (1867-1946) refers to the tremendous enthusiasm with which thousands of the people attended the meetings and got inspired and excited by the lectures delivered. It was Lakshminarasimham that translated the lectures into Telugu at all the writing and on the last day he composed a verse in Telugu conveying the gist of the lectures.⁶

India is gentle Milch - Cow

and the starved calvs are Indians

The subtle cowerds (or known as whites) Muzzle them

To Suateh the entire store of Milk.

It was this verse which subsequently became popular throughout Andhra, and even today it is remembered and repeated. The bifurcation of Bengal spontaneously unified pockets of nationalist spirit into a grand, irresistible movement for freedom. The extensive reaction to this rash act of viceroy Curzon and intensive agitation to undo the wrong could be called the first phase in the history of Indian National Movement. The whole of India felt a fraternal sympathy for Bengal.

The spirit of Vandematharam which was engulfing the entire Bengal presidency, found more eloquent expression in certain places of Andhra viz., like Kakinada, Rajahmundry and Musulipatnam etc. But the most effected area was Rajahmundry, where the students of government college were severely dealt with by the principal for in subordination, when they boycotted classes to mark their protest against oppressive British Administration.⁷

During the years 1906-11, Andhra Politics were shaped by the *Vandematharam* movement and its ideas.⁸ The *Vandematharam* and Swadeshi Movements in Andhra were in full swing till about the year 1910. But from 1910 onwards the moderates among the nationalist leaders began to dominate. In the post 1910 period, the leadership in Andhra came under

the control of moderates like Konda Venkatappayya and others. They worked during this time in building up public opinion towards the creation of a separate Andhra State.⁹ Thus from 1911 onwards the movement in Andhra took shape of Andhra Movement and the people of all walks of political life were united in the demand for the creation of separate Andhra Province,¹⁰ as part of freedom struggle.

Meanwhile, the World War I broke out in August 1914. The extremists and moderates of the Congress who split in Surat were united once again in Lucknow session of Congress. This gave a great strength to the nationalist movement. The Indian National Congress (INC) also entered into an agreement with the Muslim League known as the Lucknow pact. More or less about the same time when Tilak started his Home Rule League in Poona and Mrs. Annie Besant founded in Sept. 1916, the Home Rule League.¹¹

Andhra welcomed the Home Rule Movement.¹² An Andhra branch of the Home Rule League was formed with Harisarvothama Rao as Secretary. He issued several pamphlets in Telugu defining "Swaraj" and also translated into Telugu the song of Sarojini Naidu, "Awake mother" as "Noothana Haindava Mathru-geethama" and other pamphlets like Swarajya Paramoddesyam. (The ideal of Home Rule) Swanthanthrya

Varadana Patramu (the Magna Carta of India) and Swarajyamu Korutakoka Kaaranmu (one reason why we want Home Rule)¹³

During this period the role of Press was important in spreading the spirit of nationalism, and it played a glorious role in rousing national consciousness among the people.¹⁴ The vernacular newspapers published views of intelligentsia with regard to political economic, social religious and other matters.

In fact, the role played by the Press during the freedom struggle was historic in the sense that some of the newspapers created whirl winds in literary political spheres. The *Andhra Pathrika* which founded in 1914 as well as the *Kristna Patrika* of Mutnari Krishna Rao played a prominent part in propagating the ideas of Home Rule in Andhra. Propaganda infavour of Swaraj Swadeshi and Boycott of national education continued vigorously during this period. The earliest expression of these ideas were given by Desabhimani, a paper published from Guntur. It had, for years been a staunch advocate of nationalism.¹⁵ The *Crescent* was a Journal founded in 1844 by Gazula Laxminarasu Chetty, the public agitator in Madras presidency with the Hindu began a new era in the public life of Madras presidency. It was the sole representative of public opinion in the

presidency during its earlier days. Its reputation rose numerically"... whenever viceroy Rippan wanted to ascertain public opinion on any important message he would say 'take the Hindu and see what is say".¹⁶

During this period another significant change took place in the method of fighting. The protest by petition and prayer was over, political work was no more confined to the educated elite. The peasant, merchant, factory worker and the student and above all ordinary persons who had hitherto evinced no interest in politics, came to be vigorously associated with the national struggle. Thus the year 1919 was marked by the phenomenal growth of mass movement in India. Political demonstrations hartals and strikes became the order of the day. Thus the National Movement acquired mass base. It was no longer a movement of the middle and upper class people. It was for the first time that the Indian National Congress as a body was embarking on the policy of direct action against government. It was a break from the method that the Congress had followed during the last thirty five years from the year of its birth.¹⁷

The non-cooperation movement further extended the mass base of Indian national Movement. The involvement of masses in the National Movement was preceded by the agitation

against the Rowlat Bills and on the Khilafat issue. In Andhra almost all the district and regional level organisations of Congress passed resolutions against these Bills. In Repalle where Bezawada divisional Congress was held and which was attended by 400 people, a resolution condemning the Rowlet Bills was passed.¹⁸ The Krishna district Ryots conference, held at Tadepalligudem on 26 March, 1919, discussed the same issue under the presidentship of N.Lakshminarayana.¹⁹

In 1920s, when the non-cooperation was started under the leadership of Gandhi, many ballads of an inspiring character calling upon the people to sacrifice everthing, including their lives for the freedom of their motherland were sung in all public meetings and on other occasions in rural areas.²⁰ Duvvuri was one of the important nationalist poets of Andhra. His *Swathantrya Radham*, *Ratnapapata*, *Jakteeya Gitamulu* were worth mentioning. It was Chilakamarti Laxminarasimham who took the lead in creating patriotic poetry and writing of stories and novels which depicted the heroism of Rajputs in their wars against Turks, Afghans and Mughals. The lead was followed by several eminent writers like Gurazada Rayaprolu and others.

The Jallianwalla bagh massacre also created a profound impact upon the people of Andhra. For instance, Krishna district conference held at Padakallepalli, in May 1920, demanded the appointment of an inquiry committee to probe into the Jallianwalla bagh Killings.²¹ In this conference, K. Sivarama Krishnayya put forward a resolution condemning the Punjab killings. The resolution was passed unanimously. This indicates the social concern of the Andhra people.

In order to satisfy the Indians the Government appointed the Hunter committee to enquire into the Jallianwala Bagh killings and also introduced the Montague Chemsford reforms in 1919. The *Kistna Patrika* held the view that "these reforms have not given any responsibility to the ministries and every minister has to depend upon the governor for the approval of any matter."²²

The Khilafat Question also played an important role in furthering the discontent among the Muslims. At this juncture the Congress met at Calcutta in 1920 under the leadership of Gandhi in order to rectify the three mistakes of the Government, namely Rowlett Bills, jallianwallabagh killings and Khilafat issue. In this special session, Gandhi put forward the non-violent and non-cooperation resolution. Gandhi was of the view that "cooperation is to be withdrawn

because the people must not be a party to a wrong, a broken pledge. It is the inherent right of the subject to refuse to assist a government that will not listen to him."²³

The Congress passed the non-violent non-cooperation resolution. In the beginning the renunciation of titles was planned to be followed by the boycott of legislatures, courts and educational institutions. Finally the payment tax to Government to be stopped. In response to the Nagpur resolution, the Andhra Pradesh Congress Committee (APCC) met at Vijayawada in January 1921 and decided to organise district, Taluk and village Congress committees to carry on propagation in favour of non-cooperation and the "constructive programme."²⁴

Another aspect of non-cooperation was the boycott of elections by the voters. This aspect is of immense importance because of the tremendous mobilization that took place for the boycott of elections. Before the elections Congress leaders like A. Kaleswara Rao, P.Sitaramayya visited and organized meetings in various places like Bandaru, Nandigama, Gudiwada etc.²⁵ In rural areas the boycott was propagated through Taluk Congress Committees. The result of the hectic propaganda was the sending of ballot boxes without even a single vote cast. More over

people of all classes participated in the boycott. For example, many villages *Muncifs*, *Karanams* and other Government officials participated. And some of them also resigned from their posts.²⁶

Another aspect of non-cooperation movement was the boycott of schools by students. By 5th August 1921, 330 students from High schools had left the government schools.²⁷ National schools were established in Bezawada, Eluru and at other places. These schools had a total strength of 780 students by 5th August 5, 1921.²⁸ besides regular education, spinning and weaving were also taught.²⁹ The intelligentsia lost their faith in British institutions.³⁰ This discontent among the intelligentsia can also be seen in literature. The poets like Pigoli Nageswara Rao wrote:³¹

We have become devotees

We have become the nationalists
... Relinquished the mental slavery
To attain the life of total freedom
Due to the mercy of God
We have become devotees"

Further, it can be seen in the nationalist street plays like *Swarajya Swapnamu*³² *Tilak Vijayamu*, which were prohibited in 1921 under section (3) of the Dramatic

Performance Act of 1876. It was declared that these plays were designed to glorify the cause of non-cooperation movement and to bring against the existing administration into contempt.

At another level social boycott of the officials was very effective in Andhra. The district collector and DSP could not even get conveyance to get from place to place. When collector wanted to make his orders known by beat of drums, the village *Muncif* informed him that the drums used in the village were all damaged and hence they could not be used. Washerman were prevented from washing their clothes and no water carrier was allowed to take water to forest rangers' families.³³ Forest satyagrahas during 1921-22 were also an integral part of non-cooperation movement in Andhra.³⁴

Formation of village *Sangamas* was one of the village activities of the Congress in Andhra during the non-cooperation movement. It was these village *Sangamas* which spread the Gandhian ideology of non-violent and non-cooperation among the rural areas and especially among the peasants.³⁵ Andhra Patrika wrote "the politicization of masses is very high, even the educated classes were bound to bow their heads before the rural people."³⁶ For the first

time people from various sections of the society were brought into the movement. Above all the masses realized the exploitative nature of British imperialism.

Another feature of the constructive programme was the collection of money for the Tilak Swaraj Fund. At Bezawada, Parlakimidi, Kovutavaram, Bondaru and Nuziveedu public meetings Congress leaders such as A. Kaleswara Rao and P. Satyanarayana appealed to the people to donate money for the Tilak Swaraj Fund.³⁷ The share of Andhra was 7 lakhs and half out of total one crore rupees.³⁸

It is appropriate at this juncture to examine the attitude of the Government towards the non-cooperation movement and the literary works which were born out of this movement. The Government was not able to keep full track of its daily activities. But the increasing tempo of the movement caused a great deal of concern to it. It realised the depth of the movement only when the non-cooperation movement percolated to the grass roots. The Government started repression in 1921.³⁹ The Government also imposed section 124A of Indian Penal Code under which cadres could be charged for creating dissatisfaction against the Government⁴⁰ and section 107⁴¹ to suppress the non-cooperation movement.

The Government also started anti-non-cooperation societies and hired speakers to counter the propaganda of the non-cooperators.⁴² Those village officers who participated in the non-cooperation movement were put under suspension.⁴³ In order to terrorise the people, armed troops were posted in important places like Bezawada and Eluru.⁴⁴

Many areas in the Madras presidency were the major theatres of the non-cooperation movement. Nevertheless, "Andhra was a pioneer not only within the Madras presidency but in the whole of the nation in this movement."⁴⁵ As we have already mentioned, soon after the Nagpur Congress, the Andhra nationalists meeting at Vijayawada in January 1921, decided to organise Congress Committees at district, Taluk and village levels to effectively implementing the programme which such aspects of the non-cooperation, which included surrendering titles, boycotting councils, courts, schools and colleges and foreign goods, picketing of liquor shops etc. It was carried throughout the presidency in the urban areas, and peasant agitations were undertaken in rural Andhra.⁴⁶ No-tax campaign for instance, had begun in Andhra region even before the dead line set by Gandhiji for inaugurating the same, namely 31 January 1922. The centre for all activities in Guntur district during the non-

cooperation movement was the *Firka* of pedanandipadu in Bapatla Taluk, lying about 15 miles from Guntur town. Vigorous preparation for a mass civil disobedience movement became complete in this area by January 1922.⁴⁷

The APCC met at Vijayawada on 7 January 1922 and decided that no-tax coampaign as a part of the civil disobedience movement, should be carried in the districts of Godavari Krishna and Guntur. Among the three districts, Guntur district and more particularly Pedanandipadu *firka* achieved an immortal name in the annals of the freedom struggles in Andhra by carrying out a successful no-tax campaign in defiance of the Government.⁴⁸

The no-tax campaign was inaugurated only in January 1922. But from 1921, massive organisational efforts had begun to be made by both the peasantry and local level Congress. Earlier in the first half of 1921, the Congress constructive programme had brought the bulk of peasant masses into touch with national politics.⁴⁹ Congress committees were established in many villages, with an impressive local Congress membership. *Khaddar* had become a cultural and political symbol in the countryside. Even in remote villages *pracharakas* were engaged to spread the Congress creed among the masses. This ont only brought

peasants into the fold of the National Movement, but also raised the level of their political consciousness. The result was that the peasants started building up constant political pressure upon the Congress in favour of "possible resort of non-payment of taxes and assessments" as a form of radical political action against the British.

Having decided to launch the no-tax campaign in Pedanandipadu, the Congress leaders raised a corps of volunteers known as the *Santisena* to go round the country side not only to preach the creed of non-violence but also to incite the people not to pay their taxes. The highly successful manner in which no-tax campaign was carried on without any untoward incidents and disciplined manner in which the volunteers of *Santisena* were trained was mainly due to the efforts of Parvathaneni Veerayya Choudhary who was popularly known as the "*Andhrasivaji*". The Government ultimately introduced section 114 under which the *santisena* was declared as a unlawful association.⁵⁰

The aspirations of the peasantry were expressed in many articles published in natinalist newspapers. During this period the Palnadu Library Association (PLA) broughtout a book entitled, "*Swarajya Geethamruthamu*" which was prescribed by the Government.⁵¹ The president of the PLA

also appealed to the people reminding them of Palnadu of their ancient glory which was still sung in the popular ballad, "*palnati veera charitra*" songs dealt with peasant problems. One of these songs described the burden of various Government taxes.⁵²

To till land, heavy land-tax
to irrigate land, water - tax,

To do business, income-tax
To sell goods, market-tax

To ran away, cart (transport) tax
To settle in towns, municipal tax,

To sell wood, another tax
To sell house, stamp tax

Not letting us eat what we have
they put even on salt tax

All the people were oppressed by such taxes
oh!oh! what a situation the peasants are in.

oh! man of virtue (God Rama) come and
save us.

Another aspect of the movement was the picketing of liquor shops, particularly successful in Nellore. This was not merely a political movement, for it had the active support of many people who were not non-cooperators.⁵³

There was a trial of strength between the Government and the non-cooperators in Chirala-Perala in the district of Guntur, towards the close of 1921. In fact, the

confrontation between the people of Chirala-Perala and the Government had been going on since 1918, i.e. when the British first decided to form these villages into a municipality in order to improve sanitation and other health conditions. Chirala-Perala are two neighbouring villages in Bapatla taluk of Guntur district. The Government proposed to constitute them into a municipality. The local inhabitants protested for fear that it would result in increasing the burden of local taxation from Rs. 4000/- to Rs. 40,000/- without bringing any corresponding benefit. In spite of opposition, the Government imposed a municipality upon the people.⁵⁴

The people protested and asked for cancellation of municipality. The chief minister, the Rajah of Panagal who was also in charge of local administration did not yield to the demand he felt that the Congress was responsible for the agitation.⁵⁵ The hero of the Chirala campaign was Duggirala Gopalakrishnayya.⁵⁶

Gopalakrishnayya declared that the Chirala-Perala municipality was "born out of the unholy alliance of *Abrahmane* (non-Brahman) and the *Angleya* (English)" that is the Justice party and the English.⁵⁷ He believed that protest and non-cooperation would not serve the purpose, but

parallel Government should be set up to the discredit the British Government. With this idea, he started voluntary organisation called *Ramadandu*, the army of Sri Rama. This was to be a non-violent army to led the people to victory. In pursuance of his programme, the people refused to pay taxes.

On 30 March 1921, Gopalakrishnayya proceeded to Bezawada where Gandhi and other leaders were present to attend the AICC meeting. He was accompanied by thousands of his *Ramadandu* volunteers. On the request of Gopalakrishnayya Gandhi visited chirala on April, 1921. he placed two alternatives before the people either to continue the no-tax campaign in a non-violent manner and face all the consequences or mass exodus from the village which would automatically result in the disappearance of the municipality.⁵⁸ The people choose the second alternative,⁵⁹ which meant that they had to abondon their ancestral house, and spent eleven months in a near town of Ramanagar. The *Ramadandu* played an important role in bringing the people and their belongings to Ramanagar in a peaceful manner.⁶⁰ They served as the police for the town, helped in construction of huts, digging of wells and provision of other amenities. Goapalkrishnayya experimented with his idea of parallel government. A panchayat was established. It

passed laws issued administrative orders from day to day and acted as a judicial tribunal. There was virtually Gopalakrinayya Raj.⁶¹

It was with the arrest of Duggirala GopalaKrishnayya, the leader of the movement and later some other prominent Congress leaders the movement began to crumble.⁶² It was becoming increasingly difficult to hold the morale of the populace as no prominent Congress leader came forward to take up Duggirala's place. Repressive measures continued, meanwhile some of the huts were set on fire by hired hooligans.⁶³ Demoralization began to deepen, especially after Gandhi's withdrawal of the non-cooperation movement in February 1922. Finally the colonial government was obliged to concede their demands.⁶⁴

The analysis of non-cooperation movement in Andhra raised certain crucial questions, about the peasant's relationship with the national liberation struggle. First, what was the nature of preception which promoted the masses, especially the peasantry to see Gandhi as their "messaiah" and the Congress led liberation struggle as their struggle? In spite of Gandhi's open hostility towards integrating local grievances into the general programmes and after starting their independent revenue campaigns social boycotts etc. The

peasantry always pleaded for the extension of Congress protection or leadership to their campaigns. Secondly, what level did Congress ultimately absorb these radical social protests within its limited political programme? And how did it resolve the condition that emerged within the Congress especially in the light of peasants pressure to have their local grievances and close demands taken up as part of the non-cooperation movement?

To answer these questions it is necessary to analyse the role of popular intelligentsia in the formation peasants national consciousness and their perception of Gandhi and his *Swarajya*. The nature of propaganda and the methods of mass political mobilization also had a crucial bearing on this. To mobilise the masses in support of Gandhi's form of political action the Congress used not only interesting but also important methods of mass politicization and mobilization; popular folk traditions, *harikathas* stages *plyas*, *bhajan* *morchas* *rathotsavas* speeches at mass meetings etc.

In case of the most popular songs of the period was "*makoddi Tella dorathanam*"⁶⁵ by Garimella Satya Naranyana⁶⁶ which was on the lips of every contemporary nationalist. In this song the author not only projected the basic

contradictions between the nationalist aspirations and colonialism but also brought to surface popular grievances vis-a-vis colonialism which inspired the peasantry to become a part of the national liberation struggle.

Choras :

We don't want this white lords role; God
We don't want this white lord's rule
Pouncing on our lives,
violating our modesty
we don't want

Stanzas :

Our harvests are abundant
Yet not a mouthful is ours;
Salt, touching it is wrong
He has thrown mud in our mouth;
oh fighting with dogs-sir we eat food
We don't want

Locking the lips, with section 144
(He) says not to speak;
Not to sing a song and
Not to cross him and go;
oh!... forces ruin upon us
we don't want

Imposing horrible laws -
(He) sucked all our energies;
(He) shattered all the families;
our saries were removed;
And looted our Gold (wealth)';
(He) dances in tune with the rich
we don't want

Despite the loss of harvest -
(He) refuses tax remission;
(He) sends karanams to us
with them (he) sends Tahsildar
If they refuse (he) dismisses (them)
In our house (he) troubles us like this
We don't want

Year by year, (he) imposes more *sisth*
and claims this as his;
we were asked to till (the land) for hire
He asks us to die with burning stomach (hunger)
oh! of the slaves (he) wants to be the king
we don't want

when we go to the school, wearing Gandhi cap
he denies entry;
Charkha, he says, shouldn't be in the school
Removing the cap he beats us on our backs;
charkha the embodiment of the crime against king
we don't want

Hundred malabar residents, stuffed in
one compartment
(He) won't pour water in their throats,
God! even air was not allowed to enter;
How could you chase away his cruelty, God?
we don't want

With (God) Gandhi, *Bharat mata* performed
great *tapasya*,
The goddess of *Dharma* appeared and
Said, all desires would be fulfilled,
This started a fight in the hearts of *Doras*
we don't want

Hot, hot meat of the foetus of
pregnant cows,
he likes very much;
(He) slaughtered our milch cows,
and spoiled our religion;
our herd of pregnant cows,
Failed to return home
we don't want

Goddess *charkha*, with a smiling face,
(is) singing a hearty song;

Famine is starving in its glow (rays);
And freedom is roaming in its midst,
when there is a flag a smash the glories of Doras
we don't want

With pure glow, the bride of freedom,
awaiting in the jail;
Wearing the (flower) prayer garlands
She would *chitchat* with you;
Leave this dying empire and come to jail
we don't want

Opening your wings, with absolute freedom,
you can freely wonder there;
There you can climb the ladder of freedom,
there you can get the praises of God; and
The debts due to mother (land) can be repaid
we don't want

The lamps of love and universal peace
were lighted in this world;
Gandhi has translated this new writing;

Freedom, has been sporting with our strength,
here, there is no difference between strong and weak,
we don't want

There were numerous such songs praising the devine qualities of Gandhi's charismatic personality. Now let us see some of the precepts in contemporary Telugu plays. In Telugu the fist political playwright was Damaraju pundareekakshudu of Guntur who wrote *Navyayugarambham* or *Gandhi Mahodayam*⁶⁷ in 1921 followed by *Gandhi Vijayamu* or *Navayugam*⁶⁸, *panchala Parabhavam*⁶⁹, *swarajya ratham*⁷⁰, *Chirala-Perala Gandhi Desa Natakam*⁷¹ *Sri Bharatiya Vilapamu*⁷² etc. In all these Gandhi was the hero and contemporary politics the main theme.⁷³

A three act play, *navayugarambham* - meaning new era - "aimed it", in the words of the author, "reaching the illiterate common people and developing political consciousness among them. "In the first three parts of the first act two character - English Rao and Aravinda Swamy - carry a discussion on all the avatharas (incarnations) of God and on how he has been ruling the world by forming all the twelve incarnations into a "legislative Assembly". After proving the necessity of eleven avatharas in the end of part God says:

Now, I (should) be born in *kaliyuga* as a *kalki* (and) take some more incarnations on earth.

Among them firstly I became Tilak, now (I) should become Gandhi to guard *Dharma*:

And that is what he actually does. In the second and most dominating part of the play, the death of Lokamanya Balagangadhar Tilak and transmission of his "spirit" into Gandhian form is shown. In the end Gandhi is shown nursing *bharatmata* who had fainted following Tilak's death. Gandhi touches her feet and narrates his story. *Bharatmata* declares the dawn of Gandhi era and everybody accepts Gandhi as a leader. Gandhi promises them *swarajya* in one year. The play ends with the blessing of *bharatmata* :

Under the able leadership of mahatma Gandhi, who believes in non-violent path and leads you with competence all of you would become victorious. best wishes for you. Soon you would get swarajya :

Another play *Gandhi Vijayamu* by Pundareekashuda which communicates contemporary political history to the common people in a simple language. Two peasants Ramaiah and Bagi Reddy after discussing "the burden of taxes imposed by the alien rulers", express their discontent and ask, "when would we be liberated from this tyranny?" Disgusted with litigation and spending all their money in foreigner's courts they get ready to go to Gandhi and request him to remove their troubles. The Calcutta Congress is enacted in detail, incorporating many of its speeches, discussions etc. After the acceptance of his proposals on non-cooperation Gandhi says :

Satyagraha, the path of *prahlada* is the only main way suited for Hindu mentality. Resort to non-cooperation for one year, then only swarajya with all miracles would come...

In his last speech Gandhi advocates "*triple boycott*", and prays to Tilak, who appears behind the curtain and advises the people not to lose their courage and morale.

The projection of Gandhi into popular psychology as the saviour from above who come down to remove "hardships", "famines", and servitude to the British "kiratas", avenge British misdeeds and establish swarajya, which of course was associated with "democracy and mildly carrying on the administration" caught the imagination of the rural masses. Age old myths, popular cultural traditions, pantheon of Hindu Gods and Goddesses and many historical personalities became vehicles to carry these "messiahnic" elements of the Gandhian personality to the masses.⁷⁴ In fact there was mushroom growth of these political plays, such as Sripada Krishna Murthy's *Gandhi - Vijayadwaja Natakam*, Kodali Anjaneyulu's *Viplava Parivartanam* and *Tialk Maharaja Naatakamu* etc.⁷⁵

There were a number of songs praising the devine qualities of Gandhi's personality. He was identified with mythological heroes and invested with "magical" and devine powers of God. He was said to have descended to save people from their troubles and bless them with *swarajya*. To quote few example⁷⁶:

Gandhi Mahatama is the saviour of the world
All of you, people know (it);
To establish *Dharma* in the world
Hari (Vishnu) was born as Gandhi

"Saviour"

To save us you have appeared on the earth
Mahatama Gandhi

To save us you have appeared on the earth
when all the crops were destroyed -
hearing the prayers of ryots,
who couldn't pay taxes (you) saved (them); listening
To the progress of Khaira people (you) saved (them)

- Mahatama

(By Mangipudi Venkata Sharma)

When Gandhi mahatma started,
Hah! ha laughed the world - laughed Gandhi

When Gandhi Mahatama walked fast,
Shivered the earth Goddess - shivered Gandhi
When Gandhi Mahatma laughed a laugh
Appeared before the eyes *swarajyam* -
appeared before the eyes of Gandhi.

When Gandhi mahatma renounced, (we)
Got in our hands salvation - got in our hands Gandhi

(By "Basavaraju")

Everything filled with Gandhi - this whole world filled
with Gandhi

Disobeying - the government laws
calling all - with blessing hand
Here is *swarajya*, here is freedom
come, come here - (he) called all generously

(by "Danaraju")

The other political plays written and staged during
this period was *Swarajya Dwajamu* by Panditha SeethaRam which
was printed twice in 1921, *Ali Prabhutula Nirbandamu* by

Jandhyala Ayyavari Sastry (1921) *Swarajya Soupanamu*⁷⁸ by Rama Raja Pundareekakshudu etc.

They projected the nationalist traditions and nationalist leaders as personified in Gandhi, thereby creating dominant and legitimate place for his leadership in the collective consciousness of the people. Thus the perception that Gandhi was the undisputed leader or avathara descended to give them *swarajya* filtered into mass perception. Infact, these plays were the most popular means of not only spreading the Congress ideology and methods of political struggle among the villagers in support of Gandhian non-cooperation movement.

Traditionally it was through *kirtans* that the village folk articulated their aspirations, perceptions and world view. The particular language they used to deify Gandhi, with his *RamaRajya* or *Swarajya* activized many dormant millenarian aspirations in the peasant consciousness.⁷⁸ There were numerous instances of conducting *Bhajan Marches* to communicate the political ideas of the nationalist leaders to the masses. They were also powerful methods of political mobilization of illiterate peasantry in the villages.⁷⁹ They usually started in a village as a small group and went on swelling in number as they whirled through

the village. For instance, to attend the All India Congress Session at Vijayawada in March - April 1921, the peasants came in groups marching through villages and singing *bhajan kirtans*.⁸⁰

Among the mythological plays, *Padma Vyuham* by Kallakuri Narayana Rao became famous. Here the popular mythological story from the *Mahabharat* was interpreted to bringout and justify the contemporary nationalist sentiments and political movement. At the end of this play as a part of his "*Geethopadesamu*" Lord Krishna praises the National Movement. Historical plays were by far the largest in number among those produced during 1921-22. There were eight plays on Ranapratap, five on Shivaji and five on Andhra heroes. Both, all India and Andhra historical episodes were interpreted and staged to strengthen nationalist consciousness. The most popular play based on Andhra history was *Palnati Veeracharitra*⁸¹ apart from *Krishna Raya Vijayamu* and *Bobbiliyuddamu*⁸²

Thus, the very nature of shaping of perceptions and methods of mass political mobilization were structured in the traditional and cultural idiom familiar to the mass of illiterate peasantry. This was the role of literature in mobilizing the mass in Andhra during 1920s.

The mounting peasant discontent against colonialism, however, needed an articulating agency which could give it a political, anti-imperialist form. They were deeply influenced by and in their turn had a marked impact on the ongoing struggle for national freedom".⁸³ This was readily provided by Gandhi's call for non-cooperation movement in 1920 in the plains and by Alluri Sitarama Raju in the Rampa Gudem hills in 1922.⁸⁴

The rebellion popularly known as the Rampa Rebellion was not launched under auspices of the Congress. Nevertheless this rebellion, which for about two years from 1922 to 1924 was confined to the agency areas of East Godavari and Visakhapatnam districts, gave more trouble to the government than the non-cooperation movement.⁸⁵ This was one of the most important episodes of the freedom struggle in Andhra.

The usually well known grievances of the people and main causes which can be attributed for the rebellion are firstly, the restrictions as placed by the forest officials on the wasteful cultivation of "podu", secondly, high handed mis-behaviour of the government officials and the police on the one hand and sowcars (money lenders) on the other. The immediate cause of the rebellion was the "extraction of free

forced labour" in the construction works⁸⁶ and forest restrictions, and the "use of unpaid labour by officials".⁸⁷ Alluri Sitarama Raju's great ability was in linking up these popular grievances with his anti-colonial war. He not only grasped the primary contradiction, i.e., hill people's interests as against exploitative needs, but was also able to locate the grievances of the tribals within the framework of colonial rule.⁸⁸

This was definitely a political movement inspired by the idea of *swarajya* which became widespread in Andhra. His main aim was to overthrow British rule in the agency to start with and then to make it, the nucleus for freeing the rest of the country from the alien rule.⁸⁹ He was greatly influenced by the contemporary surroundings and preliminary atmosphere of non-cooperation and civil disobedience movement in the country. However, he did not believe in non-violence and participated in secret revolutionary meeting held at Chitagong in 1921.⁹⁰ After returning from Chittagong he started his activities in Rampa-Gudem agency hill areas. And it was continued till middle of 1924, when he was shot dead by police.⁹¹

So long as Raju was fighting the British imperialists, the Indian National Congress did not support. It is only

after of Raju and after the complete suppression of death the revolt, the Congress leaders like Gandhi, Bose and Nehru, down to local leaders admired Raju's patriotism.

Raju's charismatic image was built up through a number of myths. Understandably by the end of 1922 - Raju's Semi devine position" in the eyes of the had became villager's transformed into "Devudu" (God)⁹² who came to liberate them from "Jābardust" rule of British in the hills. He entered into folk songs as a "messaiah" descended from above to lead them and remove their grievances. For instance look at the folk song, popular both in the Agency and plain areas.⁹³

Alluri Sitarama Raju!
Brother Alluri Sitarama Raju!
We depend upon you, brother
for the redumption of our slavery.

They (British) were afraid to touch you
They would look at your person steadily

If one looks at your devine person
one would have devine knowledge
you looked up all the tracts in these thick
forests,
and undertook to wage-war.....
you said that you would bury this Frangle
(foreign) rule
What a great man you must have been

The political of the rebellian was clear in object Raju's reported discussion with a non-cooperator in Annavaram, East Godavari district, on 18 April, 1923.⁹⁴

- Non-cooperator : with what object you are running this campaign.
- Raju : For the freedom of our motherland
- Non-cooperator : By what means?
- Raju : unless we wage war against the bureaucracy we cannot win *swaraj*.
- Non-cooperator : Do you really believe you would thus get *swarajya*?
- Raju : Undoubtedly, in two years, we do get *swarajya*
- Non-cooperator : How do you hope to get *swarajya* in two years? Is it through present means?
- Raju : Yes, emphatically yes. I have a great following, there is no dearth of men for me but I want ammunition. I am in search of that.

Therefore, the objective of manyam rebellion was much wider than simply establishing his kingdom in Gudem. It was undoubtedly anti-colonial in character and there by political.⁹⁵

The withdrawal of the non-cooperation movement in February 1922, was followed by the arrest of Gandhi in March and his conviction and imprisonment for six years for the crime of spreading dissatisfaction against the government. The result was the spread of disintegration, disorganisation and demoralisation among the nationalist ranks. There arose the danger of the movement lapsing into passivity.⁹⁶

Thus, the suspension of non-cooperation movement created a great deal of frustration among the Congress leaders which led to the division of Congress into no-changers and pro-changers. The result of that division was the formation of *Swaraj Party* in 1922. The *Swaraj Party* formulated as its aim the attainment of Dominion status within the British empire.⁹⁷ The new party kept in view the essential principles of non-violence and non-cooperation. It proposed to demand the right of framing a constitution and on refusal to resort to a policy of "uniform, a continuous and consistent obstruction with a view to make government through the Assmebly and councils impossible."⁹⁸

The Bombay pact of 1924, brought together again the two factions of the Congress viz., pro-changers and no-changers. After the Bombay pact, the *Swaraj party* became an integral part of the Congress. This decision was ratified at the Belgam session of 1924. In order to revive the effective strength of the Congress the "four anna" membership was revived by Patna session of 1925. At the Musalipatnam APCC Conference, the Patna resolutions were affirmed by local leaders. Due to all these political shifts and change of ideas the political scene was a little quite and calm. This tranquil atmosphere provided relief to the Government.

According to Venkatarangaiah" the government was happy because the year (1924) was comparatively quite that the political situation had been generally calm and non-cooperation for all practical purposes has ceased to exist".⁹⁹

At this juncture we may discuss the functioning of Congress and Swaraj Party at local and regional level in 1926 elections. Bezawada Conference on 23 April for the year 1926 election. A kaleswara Rao and K. Surayya were elected as Congress candidates for Madras Legislative Council.¹⁰⁰ In this election Mizapur zamindar and A. Gopal Krishnayya contested on justice party ticket and C. Kodanda Rami Reddy contested as an independent candidate. It is interesting to note, how justice party members such as A. Gopalakrishnayya whipped up caste feelings,¹⁰¹.

On 8 November 1927, the British Government announced the appointment of a statutory commission under the chairmanship of Sir John Simon to report on the working of the reforms of 1919. As there were no Indian in the commission, almost all political parties decided to boycott it.¹⁰² The *Andhra Maha Sabha* also decided to boycott the commission. The Commission was composed of seven members, as there was no Indian on this body which was to draft a

constitution for india, the INC resolved among other things to organise mass demonstrations in several cities on the day of the arrival of the Commission in India and to organise a public opinion by vigorous demonstrations for boycotting the Commission.¹⁰³

The Andhras felt that like the people in the rest of India, they should boycott all white statutory Commission. The municipal councils of Tirupathi, Kurnool, Vijayawada, Eluru, Srikakulam passed in favour of boycott. They declared that the British had no right to enquire into whether Indians were fit for *swaraj* or not, because *swaraj* was the birth right of every nation.¹⁰⁴

In Madras, a public meeting was held on 3 February 1928 under the chairmanship of Kasinadhuni Nageswara Rao, who declared that Commission was coming to India to perpetuate India's slavery and that Indians should with one voice declare that they would have nothing to do with that Commission. The Congress in Madras attempted to boycott the Simon Commission under the Joint auspices of the Andhra and Tamil Congress Committees.

On 3 February 1928, hartal was observed in almost all Andhra towns. The government selected Guntur and Ongole as

two towns for the visit of the commission when Simon and his party halted at Vijayawada railway station on their way to Guntur, the peon of the Municipality handed over to Simon a sealed envelop containing the boycott resolution passed by the Council and also a paper on which the words, *Simon-Goback* were inscribed. The Commission was greeted with black flags at Guntur and Ongole.¹⁰⁵

The Congress organization made the boycott a great success. The government was irritated by the successful boycott of Simon Commission. It, therefore, embarked on a policy of severe repression. In Lahore, Lucknow, Calcutta and other places where large number of citizens became victims of the Lathi blows of the police during the *hartals* in connection with the visit of Commission. Among such victims was Lajpat Rai, who beaten severely that he passed away shortly. Complete *hartal* was observed in Madras on the days of visit of Simon Commission. Earlier T. Prakasam took a leading part in conducting propoganda against the Commission in Madras city. When Prakasam decided to visit the scene of police firing alongwith his followers, the police tried to prevent him from moving forward. There upon he exposed his chest to the police and declared "we are determined to move on, and have a look at the dead body of

our comrade, shoot me if you can.¹⁰⁶ The police were taken a back and allowed him to proceed. For this act of bravery, Prakasam came to be called, Andhra Kesari."¹⁰⁷

The civil disobedience movement launched by Gandhi in 1930 was a direct attempt to secure swaraj. The main forms of Satyagraha that were current during the struggle were civil break of salt-laws, non-violent, raids on salt-pans and depots, no-tax campaigns in certain parts of india, civil break of press-laws, boycott of foreign articles and boycott of British cloth and concerns general non-cooperation with government and boycott of legislatures. The campaign marked a distant moral victory, which rooted this self-confidence of the masses, and the confidence in the weapon of Satyagraha.

Gandhi started the civil disobedience movement, when the government failed to grant Dominion status. January 26, 1930 was fixed as the independence day by the Labore session of Congress on 31 October 1929. the *Purna swaraj* resolution of the Congress declared that "it was a crime against man and God to submit to British rule".¹⁰⁸ In order to implement this programme the meeting was urged the people to this enlist in the Congress as a volunteers.¹⁰⁹ Responding to the call, Independence Day celebrations were held at

Machilipatnam, Bandaru and other places in Andhra.¹¹⁰ Another protest was in connection with the Governor's visit to Andhra in February 1930. District Congress Committees resolved to boycott the Governor's trip and to organize black flag demonstrations as a part of Congress programme.¹¹¹ In accordance with Congress resolution, hectic propaganda was carried on among the people. The programme met with great success when the Governor visited Bezawada and Machilipatnam. At many places of Andhra area people raised the slogans "Governor Go Back"¹¹² All business establishments in machilipatnam, Bezawada and other places were closed and people connected with them participated in hartals. The official fortnightly report noted that "people did not give a warm welcome to the Governor. His excellency was warned by Governor Go back by the students, youth league members at the instigation of the local non-cooperators"¹¹³ The editor of *Andhra patrika* observed that "the arrest of people in connection with the Governor visit, provoked the people to participate more actively in the boycott movement."¹¹⁴

At this Juncture when Gandhi started the Dandi March on 12 March 1930, the preparation for the self-Satyagraha had already begun in Andhra.¹¹⁵ At the AICC meetings held in

Guntur on 29 March 1930, P. Seethavaramyia suggested that movement should be started simultaneously at several places. So that it would divide the forces of the enemy and make it difficult for it to concentrate, its forces at one single place.¹¹⁶ In order to implement its programme more effectively, "Sibirams" (camps) were established with the idea of imparting training to the volunteers, who were enlisted for the salt-Satyagraha. At various public meetings in Andhra, Congress leaders like P. Seetaramayya explained the importance of salt-satyagraha to the people.¹¹⁷ These leaders emphasized the need of voluntary organisations in mobilizing the people, known as *santisena* which was formed in Andhra. The aim of these *Santisena's* was to mobilise the people in breaking the salt laws in non-violent manner. These *Santisenas* attracted various sections of society including rural areas.¹¹⁸

The civil disobedience movement also made a profound impact on the minds of the trading community.¹¹⁹ Even in their factories they encouraged the workers to wear *Khaddar* and carried on vigorous propoganda among the workers on the temperance programme.¹²⁰ Another aspect of th civil disobedience movement duirng this period was temperance campaign. Congress leaders advocated vigorously the boycott

of toddy auctioning in Andhra.¹²¹ This propaganda had a profound impact upon the people.¹²² Another aspect of the Congress programme was propagation of *swadesi* goods in place of foreign goods. For the revival of *Charkha*, Congress appealed to the people through the public meetings to boycott the foreign goods encourage indigenous goods. The people organized bonfires of the foreign goods at all these meetings.¹²³ One of the reasons for the increasing participation of the masses in the National Movement was change in Congress creed from Dominion status to complete independence.¹²⁴

After having discussed the activities associated with the civil disobedience movement, we may have a look at the government reaction. In the initial stages, government advised the local governments not to make total arrests. Instead it preferred to arrest only the leaders, whose imprisonment was likely to destabilize the movement. The government was of the view that the movement would be confined to only a few areas. And with this idea government arrested Gandhi on 5 May 1930, under Bombay Regulation XXV of 1827. But the government estimation went wrong when the movement touched grass root levels in the countryside. The government was bewildered by the enormous influence of the

Congress movement in rural areas. In order to suppress the salt-manufacturing the police forcibly took the manufactured salt from the people at the places like Machilipatnam etc. As the movement was gaining momentum day by day, the government became increasingly concerned about the law and order problem and increasingly to suppress the local plane.

During the time of civil disobedience movement, Congress workers used to sing national songs like "*Rara Podamu Rajyamuleludumu*" meaning "come let us go and rule our country with our own rulers. The years from 1920 onwards saw on number of Telugu works trying to educate the people for freedom and exhorted them to take active part in the struggle for country's freedom. All such works were either proscribed or banned or forfeited under some pretext or other by the government. The dramatic performances of some dramas were proscribed. Some editors of news papers were warned and some were prosecuted.¹²⁵ During the same period, Congress leaders published books such as "*Satyagraha Charitra*" *Nirbhagya Bharatham*" etc. These books were sold and distributed on a large scale. These books had a profound impact upon people, who became conscious of the importance of satyagraha in the freedom struggle. Other important works of this period - *Daridranavavalyamu*,¹²⁶

*Prabhutwa Danamu Mana Beeda Thanamu*¹²⁷, *Bharata Swarajaya Yuddamu*¹²⁸ etc. played a major role in mobilizing the people, and helped to create a political awareness among them.

It was at this juncture, Gandhi - Irwin pact was signed on 1 March 1931. Under this pact, the government agreed to stop repression and release political prisoners excluding those convicted of violent offences. Gandhi, on his side agreed to withdraw the civil disobedience movement and Congress agreed to participate in the Round Table Conference, to discuss a scheme for a constitution of India, of which Federation was as an essential part. Indian asked for responsibility and reservations and safe gaurds.¹²⁹ Under this pact, government agreed to permit peaceful picketing of foreign cloth and liquor shops. besides it also agreed to permit local residents in those villages, where salt could be collected or made purely for consumption.

Besides this, Congress ideas were propagated through the distribution of seditious leaflets. These leaflets were distributed mainly in villages in order to enlist their support for the Congress programme of boycott of foreign goods and Toddy auctioning.

With the advent of Gandhi the Indian National Movement underwent a marked change. The earlier approach of submission of petitions, requests and memorandum or platform agitation was transcended and the way was paved for mass popular political protests. As we have observed so far, during the period from 1920 to early 1930's the National Movement in Andhra underwent some transformation alongwith change in literature. During this period Congress was involved in constructive programmes, i.e., promotion of *khaddar* and *charkha* and removal of untouchability. Due to continuous propaganda of the Congress leaders and cadres there was a qualitative change in the perception of the peasants. They were able to weigh the pros and cons of the Justice Party during the 1926 elections. Moreover, the people responded quickly, when the Congress gave a call. This had a wide social response made profound impact upon the nature of civil disobedience movement in Andhra, during the early 1930.

During the 1930s various sections of the people like peasants, students, merchants and urban poor participated in greater numbers in civil disobedience movement. The zamindari ryots were also now integrated into the movement. During this period the movement shifted from urban areas to

rural areas. This does not, of course, mean that mass participation in urban areas declined. The merchants showed keen interest in promoting the *khaddar* programme and the abandonment of toddy drinking among the workers in their factories. There was a considerable change in the nature and extent of students and women's participation in the civil disobedience movement compared to the earlier measurements women now involved in active political protests, i.e., demonstrations, picketings and hartals.

After the suspension of the mass civil disobedience movement throughout the country on 12 July 1933, generally the political activity in Andhra, considerably weakened till the Congress ministry was formed in the Madras presidency after the elections. However, even during this period, new political parties came into force which kept political activity alive.

During the early part of 1930s, Andhra witnessed the rise of socialist and communist parties and the organization of working class¹³⁰ of which we are going to discuss in the following pages.

Not surprisingly after their practical experience with the Gandhian paradigm of struggle in 1930-31, most of the

young radical nationalists disappointed and switched over to Socialist and Communist ideas.¹³¹ The abandonment of the civil disobedience movement had left a "residue of bewilderment and disillusion among the younger Congress members, an entire generation of whom had entered the political arena during 1930-32 and they were dissatisfied with the Gandhian method of struggle and leadership. A majority of them also felt the Gandhi-Irwin pact did not give an adequate protection to the peasantry and other sections who had suffered in the movement. This feeling of "neglect" was the background for the "Socialist minded men" meeting (May 1934) at Gokhale Public Hall, Patna when the Congress Socialist party (CSP) came into being.¹³² For them, independence did not merely mean the overthrow of the British but the liberation of common masses from economic exploitation and the removal of exploitation by achieving Egalitarian Society.¹³³

During this period Andhra witnessed the rise of several revolutionary societies such as the Hindustan Socialist Republican party (HSRP) which aimed "to attain *Swaraj* through revolutionary means".¹³⁴ In fact, scores of these revolutionaries later became socialists who intended to convert Congress into an instrument of struggle from what

they regarded as merely a forum for compromise with imperialism. Andhra was the first province to form the Ryots Association under the leadership of N.G. Ranga and the Provincial Ryots Association was formed in 1928.¹³⁵ He was also responsible for starting three hundred Rural Ryots societies in Krishna district alone.¹³⁶ He was the pioneer in organizing anti-zamindari movement¹³⁷ indicating the rising conflict between the interest of the rising peasantry particularly between the rich peasantry and old feudal lords. It took a long time for the Congress party to pass the resolution for the abolition of the zamindari as they were drawing support from feudal forces too. The peasant movements are further indication of the production of more surplus and the rise of new classes, who took an active part in both satyagraha and civil disobedience movement.

Meanwhile, in 1934, Amir Haider Khan, "a Moscow trained Bolshevik propagandist" attempted to form the provincial committee in Madras.¹³⁸ He was intervened before he could achieve his purpose in July 1934. The Communist Party of India (CPI) was declared as "unlawful organisation". Nevertheless some of his followers were able to form the Andhra Provincial Communist Party (APCP) with local branches in Madras, Guntur, Krishna and West Godavari.¹³⁹ The first

secret Communist conference was held at Kakinada where P. Sundarayya was elected as General Secretary. Since the CPI was declared illegal, the provincial party could not carry on open public activities in Andhra. However, the CPI's "united front" strategy enabled the entire party to join the Andhra provincial Congress socialist party (APCSP). In fact, most of the Communists in Andhra who were active in the labour organizations (labour protection league) joined the APCSP to use it as a platform for their activities.

After the decision of the All India Congress Socialist Party that provincial organization should be organized. The APCSP was formed in June 1934, by "Congress men of socialist views".¹⁴⁰ During his visit in 1936 Nehru observed that "the peasantry as well as the young people have expressed themselves very definitely in favour of these socialist ideas."¹⁴¹

Apart from the peasantry and the rural poor, Communists had also organised the working class. As early as in 1932 a working class organisation called "the young workers league" was formed. Since the CPI and other Communist organizations were banned, the league could not carry on its activities. Therefore, "*Coolie Rakshana Samithes*" (Labour protection Leagues) worked as a cover for illegal and underground

work.¹⁴² The first of them was started in Guntur, in March 1935 and this was followed by branches in Eluru, Bhimavaram, Nellore, Tenali, Bezawada to coordinate their activities. The Madras labour protection league was started for the press workers union. There were such unions in Guntur, Tenali, Bezawada and Nellore with an Andhra Press workers union to which they were affiliated. Almost all the members of the league joined in APCSP and worked through it. The initial activities of these leagues were confined to celebrating "Labour Day", Anti-imperialist Day", *Russian Revolution Day*" etc.¹⁴³

In order to propagate the ideas of Socialism, the left organised, "summer schools of politics and economics, and taught Marxism. In 1937, the first "well attended" school was started by Kameswara Rao, "a Russian trained communist" at Kothapalem in Guntur district where "Revolutionary Socialism" was being taught.¹⁴⁴ and in which about 180 activists attended including women. In 1938, another study circle was organised at Manthinavaripalem of Bapatala Taluk in which 300 cadre attended. Later they spread those circles to Rajahmundry, Etchapuram and Rajolu etc. In these study circles they taught Marxist Leninist principles.

First communist conference in Andhra Pradesh was held at Kakinada on 29 January 1936, when the total membership of the party was only 40. In 1937, when P.Sundrayya was arrested, Polepeddi Narasimha Murthy took over as the secretary. In 1938 the second conference of communist party held at Vijayawada in which 60 delegates attended, but the party membership had increased to 200. They passed various resolutions related to workes and peasant struggles in Andhra. They elected a new state organizing committee with P. Sundarayya, again as General secretary and C. Rajeswara Rao, M. Chandra Sekhara Rao, C. Vasudeva Rao, Alluri Satyanarayana, P. Narasimha murthy and P. Sivayya as members of the organizing committee. By 1943, the party membership was increased to 300, including 42 whole time workers.

The Socialist and Communists were very active in mobilising the hitherto neglected sections of the mass of the people by the Congress. Undoubtedly the Communists had played an important role in the formation and growth of working class movement. The left as a whole had a considerable base within the working class and launched impressive strike movements. For instance, they organised strikes among to Visakhapatnam port workers - the Jute mills workers in Nellimarla, Tobacco factory workers at Chirala

etc. Interestingly, they had also penetrated into and organized to backward sections of exploited class such as rice mill workers, sweepers the *Jutka* and cart drivers.

The post salt - satyagraha period witnessed a marked change not only in soci-political perceptions but also in literature too. During this period, youth were also coming under the influence of Marxist ideas, especially because of emergence of the Soviet Union as the first Socialist state. Many young persons were dissatisfied with existing literature with its tendency to romanticise life and were in search of new literature which could be based on realism and which would be realistic portrayed of life.¹⁴⁵ Many came under the influence of writings of Marxism Gorky and Mayokovsky.¹⁴⁶ A striking features of this period was "the spread of new social and political ideas".¹⁴⁷ Slowly, the Communist ideas caught the fancy of Andhra youth. Many books on Soviet Russia and Communism started appearing in Telugu.¹⁴⁸ As early as in 1934 Marxism Govky's *mother* was translated into Telugu by K. Lingaraju.¹⁴⁹

At one level we see the spread of new ideas regarding man-woman relationship problems of untouchability and peasantry and at another level different ideological positions in relations to the national liberation struggle

were discussed and propagated. Of all the writings, Unnava Laxminarayana's Telugu novel *Malapalle* (Sangavijayamu)¹⁵⁰ was the best example of contemporary Gandhian intellectuals's effort to solve the problem of untouchability.¹⁵¹ By emphasizing the simple equal, harmonic and non-exploitive relationship between man-woman they gave rise to new ethos with their strong roots in universalism. The young radical intelligentsia's urge to foster in nationalist culture and people's consciousness made them borrow old as well as create simple literary forms to reach out to wider sections of society. In fact, the era of new poetry on love and man-woman relationship started by Devulapalli Krishna Sastry. He rejected the traditional parameters imposed on literature and rebelled against society (traditional social relationships) which deprived the individual of his natural pleasures and peace in life.¹⁵²

About the same time Srirangam Srinivasa Rao, popularly known as Sri Sri published his political work *Mahaprasthanam* which created a tremendous impact on the minds of the youths. The book helped to spread Marxist ideas. The starting of new literary Journals *Udayini*¹⁵³ during 1933-34 by Kompella Janardhana Rao¹⁵⁴ and *Jwala* in

1934,¹⁵⁵ represented the maturation of new radical trend in poetry. *Pratibha* edited by Sivsankara Sastry created a new school of Telugu poetry and challenged the traditionalists. In *Rayalaseema*, Vidwan Viswam and T. NagiReddy popularized socialist ideas through the publication of *Navya Shitya mala* of Ananthapur.

The emergence of radical political perceptions and challenge which they posed to the world's social order was captured by Sri Sri in his poem *Avataram* (incarnation)¹⁵⁶

The metal bells of yama's he buffalo
Behind a cloud
Range - *Khaneell*
The hound of the hell
breaking the chains
Descended on running

Morning sun's seven horses
Getting foam
went on running!

Goddess *Durga's* fiery lion
Yawned shaking its mane!
God *Indra's* ruddy elephant
challenged with a roar!
The bull of *Siva*
Givig a roar
moved its developpe and jumped!
The primeval pig
Doctor of the Vedic age
Spread its tusk with a grunt!

Mother Earth's
Labour pains
Brought to out mind, new creation!

Sri Sri was the first poet who transformed Marxist ideas into a simple and yet powerful poem *Mahaprasthanam*,¹⁵⁷ which influenced the minds of thousands of young nationalists and convinced the people of the necessity of a revolutionary transformation of the existing system. *mahaprasthanam*, with its splendid break from traditional confines and its pronounced social concerns, it still the great classic of modern poetry.

O that world
that world
That world has called
March forward,

Hur! yourselves

Let us rise, rise to the heights!
Mourning with martial steps
singing the songs of struggle
thundering out the depths of the hearts
Couse let us March
haven't you heard
the torrent of another world!
let us march a head,
sprinkling our heart blood,
All along the path;

walk the ways
Past the lanes
And across all forts

Rush, rush forward
Like *Niagara* (waterfall)
Like *Silvasamudram*

Haven't you notice the efflgence
of the world's crown of fire
the glory of the real flag
the flame of the sacrificial flowers!

The waves are rolling
The bells are tolling
The voice of another world is calling!

Another world, another another world,
It is rolling, rolling calling on
Forward march
Onward forge
Ahead, ahead let's always surge....

What is that another world, really war or might look like is left to the readers imagination which is vigorously stimulated by the martial tempo of these resounding number.

Thus during the twenties and thirties of this century the young radical elements of nationalist intelligentsia vigorously popularized new social and political perceptions amongs the people. They created a strong social base for the left and radical ideas, especially among the youth. The emergence of consolidation of radical ideas and intellectuals within the Congress movement was more due to the influence of socialist and Marxist ideas spread through literature, be it articles, novels, books and poems.

Keen interest was shown by Andhra nationalists in Russian Revolution and changes that followed by revolution in Russian Society. Gurzada Raghva Sharma's *Lenin Jeevitha charitra*¹⁵⁸ perhaps the first detailed work in Telugu published in 1921. Bhogaraju paltabhi Seetharamya's

Soviyattulu followed by Narla Venkateswara Rao's *Neti Russia* etc. By popularizing universal rational and progressive ideas they laid the foundation for the hegemony of left ideology in Andhra.

During 1934-39, the Socialists and Communists worked collectively to build workers and peasant associations throughout Andhra. By the end of 1939, communist influence can be seen clearly among working class and youth. Especially on the traded union front the Communists in Andhra made a rapid progress within a very short period of time. Thus by the end of 1930 the communist party was able to mobilise various sections of the Andhra society against the colonial state. That is to say "during the second world war, the communists played an active role in integrating different sections of people into vertex of the anti-imperialist movement.¹⁵⁹

In Telangana region, the leftist ideas began to spread when the youth forum under the banner of "Comrades Association" was started in Hyderabad city. Mukuddam Moinuddin, Raj Bahadur Gaur, Syed Ibrahim, were active participants in the Forum. The 1920s, showed symptoms of Telugu consciousness, which resulted in the establishment of the *Andhra Jana Sangham* in Telangana, in the then Nizam

state. it aimed the social, economic and cultural revival of the people of Telengana.¹⁶⁰ In 1930, the *Andhra Janasangham* converted itself into *Andhra Mahasabha*. Among the active participants of *Andhra Mahasabha* Ravi Narayana Reddy, Baddam Yella Reddy and Arutla Narasimha Reddy were influenced by Marxist ideas. The Nizam state communist party was established as early as in 1929.¹⁶¹ Andhra communist leader C. Rajeswara Rao conducted the first political school of the Hyderabad committee. The *Andhra Mahasabha* had the moderates and leftists. In the first half of 1940s, there was a competition for political power and dominance, when the leftists succeeded in taking over the reign of the leadership and the *Mahasabha* almost became a synonyme for communist party. The communist party was banned again in 1946, and naturally the activities of the *Andhra Mahasabha* also came to a halt".¹⁶² and that was the time when the Great Telengana Armed struggle was in the initial phase.

However, the Congress ministries resigned from office in November 1939. By 1941-42, the war situation both in Europe and Asia was not favourable to the allies. Realising the need to enlist Indian support for war efforts the British government decided to resolve the Indian political deadlock by sending Sir Stafford Cripps to India in 1942. He

opened negotiations with different political parties which could not satisfy the Indians. The failure of Cripps mission created a feeling of frustration among the Indians. Since Japanese forces threatened to knock at the door of India. The AICC which met at Bombay on 6 August 1942, passed a *Quit India resolution*. The Government replied by arresting Gandhi and the members of Congress working committee. This angered the people and led to disturbances in different parts of the country.

In coastal Andhra riots broke out in various towns when the police opened fire at Tenali on 12 August 1942, which resulted in the death of about 9 persons, people attacked the railway station.¹⁶³ At Chirala the railway station was burnt by a strong contingent of students. A post office at Pedanandipadu was burnt, as many as 1500 telephone and telegraphy wires were cut off in Andhra as a whole. At Guntur a procession of 2000 were fired at and two persons were killed at Palakol, Ankiveedu police stations were attacked. At Bimavaram students set fire to the office of Divisional officer and four persons died in the firing. And firings took place at Guntur and Bhimavaram on 13 and 17 August respectively. The police were found to be high handed and resorted to severe repressive methods. This indicates

the increasing military, that the movement acquired in the coastal districts of Andhra.

The statistics available in the records show that this movement, the number of police firings was 21 causing 39 deaths the military firings numbered 68, causing 297 casualties, the number of police stations destroyed was 5; the number of damages to the road was 732; one irrigation and 41 electricity supply installations were destroyed; the number of death sentences imposed was two, the number of whippings 285, the total number of arrests made 3729.164 This in brief explains the intensity of the movement.

As we have observed so far the social and political movements in general and National Movement in Andhra in particular on the one hand and role played by Telugu literature on the other. The literature played a dynamic role in raising the national consciousness, and mobilising the people for political activities in freedom struggle. It was literature served as an inspiration for the leaders and followers as they struggled against what seemed a mighty imperialism. This shows in the the existence of an interaction between socio-political movements and literature of the contemporary period.

NOTES

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3. The Phrase, "Vandematharam" or "Bandematharam" was coined by Bankinchandra Chatterjee in his novel *Anandmath* published in 1861. See M. Venkatarangiah, (ed.) *The Freedom Struggle in Andhra Pradesh (Andhra, Vol. II, Hyderabad, 1969, pp. 9-70, Sarojini Regani, Highlights of the Freedom Movement in Andhra Pradesh, Hyderabad, 1972, pp.32-57.*
4. See Aditya Mukherjee, "The Swadeshi Movement 1903-1908" in Bipanchandra, Mridula Mukherjee, Aditya Mukherjee, K.N. Panikkar and Suchetha Mahaja, *India's struggle for Independence*, Penguin Books, 1989. (Reprint) First published by viking 1988, pp.124-134.
5. M. Venkatrangiah, *op.cit.* pp.15.
6. *Ibid* p.18-19, Sarojini Regani and Devalapalli Ramanuja Rao (eds.) *Desam Pilupu*, Hyderabad, 1972, pp.4-5.
7. See Saroja Rajan Saroja, *March to Freedom in Madras Presidency 1916-1947* Madras, 1989, pp.22-27.
8. P. Raghunadha Rao, *History of Modern Andhra Pradesh*, New Delhi, 1990 (Reprint) pp.83-85.
9. For details of this issue , see K.V. Narayana Rao, *The Emergence of Andhra Pradesh*, Bombay, 1973, *The Hindu*, June 1, 1914.
10. Sarojini Regani, *op.cit.*, p.49.
11. For details see H.F. Owen "Towards Nation-wide Agitation and Organisation. The Home Rule Leagues 1915-18" in D.A. Low (ed.) *Soundings in Modern South Asian History*, Berkeley and Los Angels, 1968, pp.159-95, T.V. Parvate, *Bal Gangadhar Tilak* Ahmedabad, 1958.
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14. K. Subrahmanyam, *The Press And the National Movement in South India, Andhra, 1905-1932*, Madras, 1984, p.58.
15. M. Venkatarangaiah, Vol.II, op.cit., p.68. A. Jagannathan, Public opinion as Reflected in the vernacular press in Andhra during the period 1885 to 1905" *Ithihas* Vol.II NO.1 Jan-June 1979, pp.55-70.
16. See *The Indian Nation Builders*, M/s Ganesh and Co. Publishers Part-I, p.94, S. Gopal, "National and Nationalist : The Role of the Hindu", *The Hindu*, 16 Sept. 1978.
17. R.N. Aggrawal, *National Movement and Constitutional Development in India* New Delhi, 1978, p.133.
18. *Andhra Patrika*, 21 February 1919.
19. *Andhra Patrika*, 29 March, 1919.
20. Alladini Vaidehi Krishna Murthy, *Freedom Movement in India*, Hyderabad, 1977, p.291.
21. *Andhra Patrika*, 3 June 1920, *Kistna Patrika*, 5 June 1920.
22. *Kistna Patrika*, 3 July 1920.
23. M.K. Gandhi, *Collected works*, vol.XVII, Ahmedabad, 1965, p.390.
24. *Andhra Patrika*, 19 January, 1921.
25. *Andhra Patrika* 8 September, 4 November 1920.
26. *Kirtna Patrika* 16 October, 1920.
27. *Andhra Patrika* 7 December 1920, *Kistna patrika*, 8 January 1921.
28. *Andhra Patrika* 5 August 1921.
29. *Andhra Patrika* 9 February, 1921.
30. *Kistna Patrika* 9 April, 1921.

31. Quoted in Atlury Murali, *Social Change and Nature of Social Participation in National Movement in Andhra 1905-1934*, unpublished Ph.D. Thesis, Jawaharlal Nehru University, New Delhi, 1985, p. 258, P.Nageswara Rao, "Jaateeya Geethika" in *Andhra Patrika*, 25 June, 1921.
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33. Sarojini Regani, *op.cit.*, p. 58.
34. Atlury Murali "Civil Disobedience Movement in Andhra 1920-1922: The Nature of peasant protest and the methods of Congress political Mobilization" in Kapil Kumar (ed.) *Congress And Classes: Nationalism, Workers and peasants*, New Delhi, 1988, p.158. (Here after referred as Civil Disobedience Movement in Andhra).
35. Fortnightly Report for the Second half of the December, 1921, Dated 6 January 1922, pp.24-1.
36. *Andhra Patrika* 2 December 1920.
37. M. Venkatarangaiah, Vol.III, *op.cit.*, p.8.
38. Saroja Sunderarajan, *op.cit.*, p.268.
39. See M. Venkatarangaiah, vol. III *op.cit.*, pp.20-26.
40. *Ibid*, *Kistna Patrika* 17 December 1921.
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45. Saroja Sundarajana, *op.cit.*, p.267.
46. *Ibid*.
47. *Ibid*. pp.268-269.

48. Sarojini Regani, *op.cit.*, p.89.
49. For details on Congress constructive programme see *Andhra Patrika, The Hindu* January 1921, to February 1922.
50. Sarojini Regani, *op.cit.*, pp.90-94.
51. G.O. Ms No. 816, Public Department, Dated 19 November 1921.
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53. *The Hindu*, 20 May 1921.
54. M. Venkatarangaiah and M. Innayya, *Andhralu Swathantrya Samaram* Hyderabad, 1972, p.67-70; T. Praksasam, *Na Jeevitha Yatra, Madars*, 1972, p.233., A. Balakrishna Murthy. *Chriala Charitra*, Chirala, 1970, p.13.
55. S. Gopalkrishnan, *Politics Movements in South India 1914-29*, Madras, 1981, p.81.
57. Duggivala Gopala Krishnayya, A young nationalist obtained his M.A. degree from the University of Edinburgh. On his return to India, he worked as Lecturer in History and Economics at Government College Rajahmundry during 1917-18 he joined Andhra Jateeya Kalasal at Musalipathnam. A man with an independent experiments he started an association called *Andhra Vidyapeetha Goshti* in 1920, for imlementing his ideas on national education. For biographical details see G.V. Subba Rao, *Andhra Ratna Sree Gopalakrishanayya*, Amalapuram, 1967, (first published, 1935).
58. *Ibid*, p.51.
59. Venkatarangaiah, on Vol. III, *op.cit.*, p.32.
60. *Kistna Patrika*, 9 July 1921.
61. T. Prakasam , *op.cit.*
62. S. Goapalkrishnan, *op.cit.*, p.83.

63. M. Venkatarangaiah, Vol. III, *op.cit.*, p.34.
64. Atlury Murali "Civil Disobedience movements in Andhra 1920-22", *op.cit.*, p.156, *Reports on Native Newspapers, Madras Presidency, 1922*, p.511.
65. This was one of the most important songs, which played a major role in mobilizing the people during non-cooperation movement. He projected nature people's protests, and portrayed the Britishers realistic repressive nature towards people's protests. Only 39 stanzas were available now out of 162. He was imprisoned for one year under 124A, under Crime of *Rajadroham* (Treason) and ultimately the song was got banned. G.O M.s No.331 (Mis) Public Department, Dated 15 April 1922. First it was translated in to English by T. Prakasam and published in *Swaraja* N.G. Ranga respected Garimella by giving the title "*prajaptala Thyagayya*" see Sarojini Regani and Develapalli Ramanuja Rao, (eds.) *Desam-Pilupu*, Hyderabad, 1972, pp.11-18. K.V. Ramana Reddy, (ed.) *Sri Sri Sahitayam*, Vol.III Madras, 1970, p.137; Chalasani Prasad, (compiler) *Sri Sri Vyasalu Virasam Prachurandalu*, 1990.
66. Garimella Satyanarayana (1893-1952) along with the patrioti songs he also wrote number of devotional songs. Even after independence wrote many essays by criticizing congress policies.
67. This is one of them which was got proscribed. G.O. Ms. No. 520 (Mis) Public Department, Dated 17 August, 1921.
68. Proscribed G.O. Ms No. 311 (Mis) Public Department, date, 6 April, 1922.
69. Dramatic performances which proscribed (here after referred as proscribed). G.O. Ms No.631, (Mis) Public Department, Dated 21 September, 1921.
70. Proscribed in 1922.
71. Proscribed G.O. Ms no.559, Public Department, Dated 4 July, 1922.
72. Proscribed G.O. Ms No. 367 (Mis) Public Department date 29 April 1922.

73. In 1921 alone around eighteen plays were written and staged to evoke sympathy for nationalism and Gandhi, of these four were on Gandhi and other nationalists, four on Krishna Devaraya of Vijayanagar empire, five on Shivaji and five on different mythological and historical personalities. See Modali nagabhashava Sharma, *Telugu Sahityam : Gandhiji Prabhavamu* Hyderabad, 1970, p.124.
74. Atlury Murali, "Civil Disobedience Movements *op.cit.*, p. 183.
75. G.O. Ms No. 893, Public Department, Dated 30 October 1923, G.O. Ms No. 499, (Mis) Public Department, Dated 14 June 1923, G.O. Ms No. 83 (Mis) , Public Department, Dated 28 January 1922.
76. Translated parts of these poems I have taken from Atlury Murali "Civil Disobedience Movements", pp.187-191, See Gurazada Raghava Sharma (ed.), *Jateeya Gitamulu* Hyderabad 1973; Many books were published popularizing songs, poems and Bhajan Kirtans i.e. *Bharatodbhavamu, Swarajya bhajana kirtanalu Deseeya padamu, swarajya padyamulu* (150 songs). See *Andhra Patrika Kistna Patrika* for 1920-22.
77. G.O. Ms No. 28I(Mis), Public Department, Dated 26 January 1922.
78. Atlury Murali, "Civil Disobedience Movement, *op.cit.*, p.192.
79. *Andhra Patrika*, 3 February, 1922, *Kistna Patrika*, 6 April, 1921.
80. *Andhra Patrika*, 2 April, 1921.
81. For English Translation of Palanad's story, see Gene H. Rughair, *The Epic of Paluadu A story and Translation of Paluauudu Veerulakatha* New Delhi, 1982.
82. For Summaries see G.O. Ms. No. 839, Public Department, Dated 30 October, 1923.
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84. Alluri Sitarama Raju, a native of magallu in the West Godavari district, was born in 1897 in a Kshatriya family. Report by M. Anna Poornayya Congress editor, sent to Gandhi, *Young India* 28 July 1929, p.234.
85. Atlury Murali, "Alluri Sitarama Raju and the Manyam Rebellion of 1922-24", in *Social Scientists* Vol.12, No.4, April 1984, pp.3-33, (here after referred as Manyam Rebellion). for a different interpretation see David Arnold, "Rebellian Hillmen : The Gudem Rampa Risings 1839-1924" in Ranajit Guha (ed.) *Sabaltern Studies - I : Writings on South Asian History and Society*, New Delhi 1982, Sumit Sarkar, Primitive Rebellion and Modern Nationalism, A note on Forest Satyagraha in non-cooperation and Civil Disobedience Movements in K.N. Panikkar (ed.), *National and left movements in India*, New Delhi 1980, p.14-26.
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89. M. Vekatarangiah, Vol.III *op.cit.*, pp.79-93.
90. Report by A.J. Happel, Office Commanding, Agency Operations, Government of Madras Public Department 23 July 1923, No.572.
91. Sarojini Regani, *op.cit.*, pp.94-101.
92. Report by A.J. Happel, Office Cammanding, Agency Operations, on the Agency Rebellion for October, 8, 1922, Public Department, (confidential), p.59.
93. First Published in the *Congress*, which is reproduced in M. Venkatarangaiah, Vol.III, *op.cit.*, Document No.137, pp.453-454; Murali, "Agency Rebellion *op.cit.*, p.13.
94. *Ibid*, Report by M. Annapanarayya, *op.cit.*, p.235.

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95. For details of this debate see David Arnold "Sitarama Raju's Rebellian : A Response pp.44-49, and Atlury Muruali, "Manyam Rebellian : A Rejoinder" in *social Scientist*, Vol.XIII, 1985, pp.50-56.
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99. M. Venkatarangiah Vol.III, *op.cit.,* p.166; Madras Administratative Report, 1924-25, p.11.
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102. A.R. Desai, *op.cit.,,* p.357.
103. B. Pattabhi Sitaramayya, *History of Indian National Congress Vol.I.* New Delhi p.318.
104. Alladi Vaidehi Krishna Murthy, *op.cit.,* pp.314-315, P.R. Rao *op.cit.,* pp.114-116.
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107. Ayyadevara Kaleswara Rao, *Naa Jeevitham Navyaudram* Vijayawada 1959, p.373.
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110. *Andhra Patrika* 27 January 1930.
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113. Fortinghtly Report for first half of February Dated 18 February 1930.
114. *Andhra Patrika* 17 March 1930.
115. *Andhra Patrika* 15 March 1930.
116. M. Venkatarangiah, Vol. III, *op.cit.*, p.137.
117. *Andhra Patrika* 19 April 1930.
118. *Andhra Patrika* 3 April 1930.
119. This became evident from their decision to stop import of foreign goods for a period of six months. See *Andhra Patrika* 9, 11, 15 April 1930.
120. *Andhra Patrika* 6 May 1930.
121. *Andhra Patrika* 9, 12, May 1930.
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151. The problems of untouchability and other reformist activities of intellectuals efforts we will discuss in detail in next chapter.

152. Atlury Murali Radicalisation of National Movement, *op.cit.*, p.17.
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154. Kampella Janardhana Rao (1906-37), Poet writer and good critic also worked as a editor to *Bharathi* (1926-34).
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156. Sri Sri *Mahaprasthanam*, Vijayawada, 1954, p.24, This poem was originally written on 14.4.1934.
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160. G. HaraGopal, *op.cit.*, p.60.
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Chapter IV

RISE AND GROWTH OF IDEOLOGIES

This chapter is an attempt to explore four dominant ideologies in Telugu literature, that these are desperate as the refiguring of ideas, origin and its growth on the one hand and societal reaction on the other. This chapter is divided into four sections, in which we are going to discuss the Nationalist-Patriotic, Reformist, Socialist-Marxist and Feminist ideas respectively. It also examines the manner in which these ideas were conceived and developed in colonial Andhra.

Nationalism in India had originated as an idea rooted in the dominated people's "perception of oppression" and their conscious "desire for self-determination".¹ The development of National consciousness, therefore, was preceded by the objective realisation of the basic injustice in the colonial domination.

However, with the rise of Nationalism which was fostered by British social and economic exploitation which resulted in the 1857 rebellion and the subsequent assumption of role by the British monarchy, the content of Indian literature in all spheres like in poetry, short story, plays and novels underwent a great change. Censorship was imposed by the British on what they claimed was "seditious" writings, about which we have already discussed in the

previous chapter. Such seditious writing was a consequence of the fact that writers were now turning to political and reformist themes, sometimes directly, but most often through the medium of historical novels, with the "Seditious" content disguised in depictions of the ancient heroes and heroines of India.

In short, socio-political and cultural issues, now became an important content of Indian literature with an increase in nationalist activities in India during the twentieth century, there was a corresponding rise in Indian writers' pre-occupation with politics, political issues and polemics.²

The literature of a people often serves both as a mirror of reality and of the structures of thinking that constitutes the consciousness of the age they live in. Analytical studies of literature can therefore serve to illuminate our understanding of social relationships in any given period of history. There is no doubt in that "the literature of the transitory periods has a valuable historical importance. It provides a panorama, showing the transition of the society from one phase to another."³

By 1920, the movement for independence took a significant turn with the death of Lokamanya Balagangadhar

Tilak and the assumption of leadership by Gandhiji, the complexion of the movement underwent a dramatic change. As a result, there was a predominant emphasis on truth and non-violence, rooted in the ancient *Upanishadik* heritage, as the cherished ideals of the entire nation and the only means for the achievement of freedom from the foreign yoke. These ideals embedded in the aspiration for the total freedom invariably formed the thematic motifs of the literature of the time.

Andhra has always stood in the vanguard of the national movement, playing an active part in the struggle for liberation. Apart from many political writings and inspired biographies of leading national figures, we have our literary master piece which reflected the inspirations, the spirit of sacrifice, the idealism and the agony of suffering and the noble doctrine of service which postulated in the hearts of the people during the freedom struggle. One of the veteran novelists of Andhra, Unnava Lakshminarayana (1877-1953) wrote *Malapalli*⁴ (1922), while serving a term of imprisonment. The fervor of patriotism, love for motherland, admiration of her culture and crusading zeal to eradicate evils like untouchability throws behind every line in the novel and it occupies an honoured place among the

master pieces of this century. We will discuss in detail, this novel in the following section of this chapter. Now let us look at the Nationalist or Patriotic ideals in Telugu literature in general and poetry in particular.

The spread of English Education, the founding of journals, the social reform and national movements have all contributed to the emergence of modern Telugu poetry. It is to say that "no other literary form has been subjected to so many experiments as poetry". This is what has made it live genre preventing it from becoming a show-piece in a museum.

Modern Telugu poetry is rich and varied, couched in traditional metres; twentieth century Telugu poets include traditionalists and romantics progressives and revolutionaries as well as neo-classicists. But whatever their label may be, these poets could be divided naturally into two broad groups - those who conform to and those who revolt against traditional patterns of composition. For instance early romantics revolted against traditionalists and progressives revolted against romantics. The Telugu poets, in their endeavour to reach the common man, have experimental enthusiastically with form and expression.

Gone were the days of feudal poetry describing the loves of Kings and Queens. The common man and the anguish shared by mankind have become the themes of the modern poets. They have created a social awakesness which was the most significant achievement of early twentieth century Telugu poetry.

Nationalist Ideas

The Nationalist or Patriotic poetry emerged in Telugu literature as a branch of Bhava Kavitva Movement (Romantic Movement). The other branches of movement were love poetry, nature poetry, mystic poetry and elegies.⁵

The nationalist poetry had two facets one gives the call for the love of entire Mother India, and the other for the love of Andhra Desa. In the first category of writers, Chilakamarti Lakshmi Narasimham may be considered as the first poet, who sang while describing the exploitation of British.⁶

The Lord of Bharat is a fine milch-cow
The Hindus are calvis and while they are crying
The clever cowherds at dawn (white people)
Are Milking, tightening up their Muzzles.

The universal character of nationalism and how the 'Nation' was meant to serve the interests of all the

'people' was popularized by the young materialists in their popular songs. A good example is the poem, *NaaJanmaBhumi* written for children, by Tapi Dharma Rao in 1924.⁷

Nourishing from the time of birth,
Serving food to remove hunger,
Giving clothes to wear according to the need
And education, etc. given (us) good honour

The Mother, who brought me up is my Mother Land.
A place where saints give all education,
A land where Bhuddha and Krishna preaches,
A locality which taught all the worlds,

This, my Motherland, is my school.
Telling not to beg others,
Telling us to retain our honour,
Telling us, Sons! don't loose unity,

Mother who tells me so, is my Motherland.
Mother! The whole strength of this body,
And money, was it not given by you?
Your worship is my *dharma*, in this world,
Believe me, my Motherland, I shall serve you.

Another powerful poem "Desabhakti" was written by Gurazada,⁸ which always remembered. In it he exhorted humanity, thus:

A country doesn't mean piece of earth
A country does mean its people.

This is not just a patriotic poem. Its scope is much wider than love of one's own country. It is an eloquent

exhortation to the people to achieve world's citizenship,
eschewing petty parochialism. It is perhaps the very first
fervent appeal in Telugu. The song goes on like:

Love the country
Nourish whatever that is good
give up foolish talk
and think of a benevolent act

strive hard in the path
bubbling with milk and crop
strength accrues from food
He also had strength is man

How can a country prosper
If people are not in good spirits?
Learn with interest all the arts
And fill them, with indigeneous things

Spread your handwork all over the world!
Swadeshi everywhere be sold
That man is filth
Who cannot create wealth!
He can never hope for glory or gold.

What is there to look back?
there is little good in the past
steps forward without dullness,
you will be backward if you lag behind.

Compete only when knowledge calls;
only in commerce contest at all,
strife is no good,
Nip it in the bud?
Throw away the Sword, it is a total loss.

Indulge not in idle talk
saying I am patriot;
Do some good deed
And show it to the world.

The nation is sacked to the marro, alas,
By ghoulish jealousy, devils distrust!
Be glad when other
Is happy, oh brother!
Learn the lesson of unity to hold the pass!

The sinful wretch who weeps all day
Because another is rich, how he be gay?
Always happy,
Is really he
Who sees his own in other's Joy!

So friend! Think less of selfish ends
And lend your neighbour a helping hand!
Never does land
Mean clay and sand
The people, the people! They are the land

Hand in Hand, united by
People should walk
Religious and Communities
should behave like brothers.

What if religion is different
if people live with unison of mind?
only than the community develops
and prospers in the country

A country is like a big tree,
it should blossom flowers of love;
watered by the sweat of the people
the tree should yield crops of wealth

Concealing between the leaves
should the cuckoo of poesy speak;
listening to those utterances
love should emanate in the country.

Gurazada was hailed as a people's poet, the writer, who set the ball of modern poetry rolling. Next comes Rayaprolu Subba Rao, who brought a revolution in theme and content. He was a traditionalist with a new outlook. His poetry was characterized by *amilina Srungara* (pure and undaunted love) which encompasses platonic love, lyricism and subjectivity. The term *amilina Srungara* was coined by Rayaprolu himself. It has been argued that Rayaprolu didn't mean only platonic love by it, but something more. Rayaprolu was influenced by Tagore's view that the creation is full of love and most of his poems portrays pure love in bright colours. His prophet of romantic revival in Telugu, social content was his main focus; while talking about patriotic love, he said:⁹

wherever you go
wherever you land
whoever you meet
sing the praise of Motherland.

It is significant that both Gurazada and Rayaprolu introduced a patriotic note in Telugu poetry. The former's patriotism was tinged with his universal outlook, while the later was glorified love of one's country, language and culture.

Both the poets treat the subject of women with utmost respect and not as an object of pleasure. Rayaprolu's approach was platonic; Gurazada's was more combative; contradicted the traditional belief that a women should treat her husband like a God and said instead that a husband is only a comrade in Life. Since it is not the issue discussed here, we will come back to our discussion of nationalist ideas, but it is evident that both Gurazada and Rayaprolu set modern Telugu poetry on a new track, but they directed it different directions - progress and romantic.

In *Bharata Dharmasasanamu* of Ghennapragada Bhanumurthy had drawn a picture of dependence and economic backwardness of India.¹⁰ Under the heading of Bharata Matha Mangipudi Venkatasarma heralded the greatness of by gone days of India in cultural and other fields.¹¹ *Janma Bhumi* of Rayaprolu focusses on the glory of the past of our country to give a guidance to the generation which was growing under the exploitive rule of British¹²

Among the moder Telugu Poets, Dhuvvuri Rami Reddy had his own place, through his patriatic works. In his naivedyam, Ramireddy voiced the emotion of the people who were to be sacrifice at the feet of Bharatamatha.¹³ He gave a call to Indians that unless they sacrifice everyting,

independence may not be attained. Vedula Satyanarayana also gave the message of patriotism. He pointed out that people must dedicate themselves of flowers, at the feet of Bhavatmata. Like wise many poets like Thummala, Garimella, Jasheva, Kavikondala, Basavaraju, Karunasri etc. have expressed their patriotic sentiment through their poems.¹⁴ At this juncture we shall see the nationalist ideas where Andhra Matha was praised and sung.

The poets who tried through their works to awaken the people for the service of Andhra Matha or Mother Andhra. Those writings were helped a lot for the rise and growth of separate Andhra Movement, which finally led to establish a linguistic state. *Andhravali* of Rayaprdu *Andhra Pourusham* of Viswanadha Satyanarayana, *Rastrayana*, of *Tummala* Penugonda Laxmi of *puttaparti* Naryana Charya, *Hampikanyalu* of *Kodali*, *Daksharamam* of *Indraganti*. *Hanumashastri*, expresses the love for Andhra Dcsa. In most of these works the authors tried to Portray the glory of the past as an inspiration and instrument of awakening to the people.¹⁵ The poems and songs of Rayaprolu, preach a fervent love for the history and culture of Andhra without any prejudice to the broad vision which looks at India as an integrated and harmonious unit.

Viswawadha Satyanarayana's *Andhra Prasasti* belongs to the same type. He was basically an Epic poet; and a prolific writer of 50 novels 18 dramas. He was a conservative in life, classicist in literature, conformist in religion. He wrote always in defence of past culture, tradition and society. He portrayed in *Veyipadagalu*.¹⁶ His magnum opus, on entire culture and way of life getting disfigured and distorted under the relentless impact of so called modernity.

In its broad canvas encompassing almost the totality of Telugu social and familial life. *Veyipadagalu* may be regarded as a miniature novelistic epic depicting a cross section of Telegu life. Moreover, the novel is instinct with an almost encyclopaedic range of themes and motifs and spectrum of its characterization was so rich and varied and the use of symbols and metaphors is so deep and suggestive that the novel is undoubtedly a triumph of narrative Art.¹⁷

Veyipadegalu means 'thousand hoods' Hindu legend has it that, there is thousand hooded cobra, Adisesha, holding this earth both physically and spiritually on his thousand hoods. The thousand hoods have their counter parts in the human element comprising a society and it those men and women who represent those surgent hoods in spirit that protect

traditional values, give a healthy continues and provide cohesion to a human community.¹⁸

This novel offers an authentic account of Bharatiya Vidya and is a rare document of social history in literary form. The novel describes the lives of three generations of people, during the time span of thirty years in a symbolic village. The thousand hoods of subrahmanyeswara, the Hindu Serpent God, represent multi-facated Indian Virtue. In their shadow are two groups of Characters. Arudhati, Sasirekha, Garika, Dharma Rao, Kireeti Pasavika and Raghava Rao stands for its ancient faith, and RangaRao, Rameswaram, Mangamma and Raghupati who oppose the worst in Western culture. Each character is man moulded with care to convey a message. In the death of Krishnama Naidu, Righteous Kinship ends as does, with the death of Ranga Rao's first wife. With Rameswara Sastry, the caste system breaths it last: Gorika surrenders to God; and with the Pasarilea agricultural purity departs. Dharma Rao, Survives them all and marries Arundathi. In him the system will continue, he is certain.

Veyipadagalau is in manuscript forum had 1000 pages with one thousand characters indicative of the one thousand hoods of Adisesha. It is also very interesting to note that the names of the characters, be it men or women, are directly

or indirectly connected with the name of Lord subrahmanyeswara (snake God), the family deity of the *zamindar* of Subbannapeta. It is suggestive of the extinction of the dynasty of the zamindars of Subbannapeta for angering the family deity by taking to a western way of life, giving up traditional principles of Hinduism.

The next *zaminder* in the hierarchy after Krishnama Naidu was Ranga Rao who always lived at Madras in Western style while his Hindu wife Sarojini Lived at Subbannapeta. *Zamindar* Ranga Rao went to England, picked up a girl called Susanne from a financially low family with an intention of marrying her. After her arrival in India, Susanne Indianised her and name to Sasini Subsequent events in the novel show that there was no successor to Ranga Rao, Young Harappa by his Hindu wife having passed away in his early teens. The reversion of Ranga Rao back to Hindu way of life was achieved by the author through the process of his ailment being cured by *Ayurveda* (Indian system of medicine) where *Allopathy* or wester system failed.

The descriptive pages in the novel are very scholarly and takes the reader into the depths of Telugu culture. The author choose a very wide canvas for the pen portraits of the several facets of Telugu Cutlure, living in Literature.

Indeed, the novel is a treatise on Telugu society and culture. The author's treatment of the novel is mostly subjective, the emotional content being supplied by the poetic outlook of the author which can very easily be deciphered in the novel. The respectful attitude the author bears towards the spiritual and cultural heritage of Hindus as also his strong disapproval of degeneration in the values due to analocisation and westernization, not in the mode of life but also in matters of religion, is evident throughout. He is an "uncompromising committed traditionalist".¹⁹

There is no doubt that Viswahadha is one of the few master novelists in Modern Telugu Literature. In each of his works, he shows his love for the Mother country. But sometimes, one can easily find out his "parochialism" more precisely sectarianism because even if something is good in the western ideology he cannot accept that is good. He shows his love for Hindu Dharma, and is dead against Christianity and he dislikes the Westernization in social life, manners and customs and even more so in literature. Consequently he did not like to translate novels from English or any other language. More crucial characteristic features of Viswavadha, "is favoured every traditional value - including child marriages and Varona system. He opposed the Marxist progressives for borrowing western ideas of class."²⁰

This was the general nature of nationalist ideas which animated many a gifted pen during the first half of its century. It is unfortunate that intense love for the land and its people has been on the wane after the attainment of independence. A spirit of cynicism, destructive criticism and repudiation of national values have become rampant.

REFORMIST IDEAS

By the second decade of the twentieth century, it was generally assumed that the social reform movement in Andhra, initiated by Kandukuri Veeresalingam and fellow reformers come to an end.²¹ This assumption is, however, partially true. Social reform as an exclusive might perhaps have lost their ground after 1920, the political aspect domain the national movement emerged as a dominant strand observed all other socio political activities in its fold of united political protest against colonialism.²² But this absorption did not mean the total extinction of the earlier social reform movements. Instead as we are going to discuss in the following pages, reformist ideas in Teluga literature acquired a wider dimension and new orientation from 1920s. Social reform and patriotism ran hand in hand in India in general and Andhra in particular. While some endeavored to awaken political consciousness of their country men, some took up the task of social reform.²³

One of the major social questions addressed by the national Movement led by Gandhi was the problem of untouchability which generated significant conflict in agrarian society. The Gandhian Movement against untouchability was a major step in our political and social revolution. The aim of Gandhi in taking up the problem of untouchability was "internal reform and self purification from the very bottom". Throughout this period 1920s and 1930s, the Gandhian efforts were aimed at educating public opinion by taking up some issues like opening of schools etc. for *harijans*.

In Andhara, the Nationalist press was very active in attacking the evil practice of untouchability.²⁴ Number of articles were to change the thinking of the upper castes and mould the public opinion in favour of removing untouchability.²⁵ Songs pamphlets, novels and short stories were written in Telugu to propagate new perceptions against untouchability. Gurazada was perhaps the first person to focus on the issue of untouchability. Gurajada's love for men was so great and his sense of so out that he could not tolerate caste discrimination in any form, particularly against *Harijans*. He sought every opportunity to condemn it. He said:²⁶

I see only two castes among men, the good and the bad,
If good men are classed as untouchables.
I myself would fair be an untouchable

In a Telugu pamphlet released in 1923, it was said that²⁷ in the name of untouchability when the six crore of fellow human brethren were treated worse than beasts, not allowing them to walk on the streets, not to come nearer to us, in to our sight and not giving entry to the temples to worship the God who is equal to all human beings, how could there be a human society other than *Rakshasa* (demon) society".

If Veeresalingam brought about reform in social values, Gidugu Rama Murthy paved the way for liberation of expression, Gurazada combined the spirit of both through his revolution for literary sensibilities. His *Kanyasulkam* brought the idea of social reform and the potentialities of conventional Telugu to artistic fruition. It attacked the corrupt practice of selling daughters in marriage to rich old men. Gurazada's social criticism embodied more than a demand for reform. He focussed on the intellectual, moral and cultural crisis of Andhra elite.²⁹

Of all the writings, unnva Lakshmi narayana's Teluga novel "Malapalli" was the best example of contemporary

intellectuals effort to solve the problem of untouchability. This was the first novel in Telugu where a predominant social reformer and nationalist leader tried to come to grips with untouchability, not simply as a moral question but as a political and economic problem integral to rural life in Andhra. The subject of this story was not just one problem. All problems which affected not only Andhra, but the whole nation were the subject material of the story . Unnava's Mallapalli was a small display of Contemporary Andhra. This selfless politician and social reformer is deemed a great Telugu novelist the basis of this one work alone *Malapalli* championed the "untouchables" whom Gandhi called the *Harijans*.

Unnava Lakshminarayana introduced the problem of untouchables commonly called *panchamas* or "*malas*" and "*Madigas*" their caste names as linked to land relations in Andhra villages. The main story centres around the basic social contradiction an between the landless agricultural labourers, "*Malas*" and "*Madigas*" and the landlords of the "*Kamma*" caste. The social and economic degradation and subordination of untouchables brought out in detail, showing how the upliftment of these down trodden classes requires a complete rearrangement of social relations.

Malapalli is a four part novel, the first, starts by introducing Ramadas (he is the head of the Harijan family) and his family happily lived on his lands in Mangalapuram village. Though an untouchable by birth, Ramadasu is a man of culture and refinement. Philosphical by temperament and religious by family tradition. (His ancestors were preachers of 'Vaishnava sect'. He spends his spare time discoursing on teachings of holymen and shows more interest in spiritual work. His family consists of his wife Mahalakshmana, three sons - venkatadasu (who looks after agriculture and is of rebellious nature) Sangadasu (who works in village landlord, choudhury and believes in Philosophy of non-violence) Rangadu (youngest) and a daughter Jyothi. The members of this family are the Central Characters of the story. And the story of landlord Choudhury's family moves as a sub-theme in the main story.

Choudhuravayya, the leading landlord of the villages, is conscious of his social status (as a member of high caste, Kamma, which has the political and economic hegemony) as well as of his wealth. He is cruel and oppressive on the one hand, and greedy and callous on the other. However, his wife Lakshmana is, a lady of kind heart. Venkatayya is choudhury's adopted son and Rama Naidu is his son by birth

both the sons helps the landlords in agriculture. Choudhury, is not very happy about his son Rama Naidu, fraternizing too closely with Sangadas (son of Ramdasu). He wants that each one should know his place and keep it at all cost.

The two youngmen Rama Naidu and Songadasu) however, go ahead in their campaign for education and social reform. They also work for safe guarding the rights of farm workers against the inroads of the landlords.

There arises some friction on the issue of the wages of workers, when the landlord refuse to pay in kind and a strike follows as a result. But the real problem is the reduction *coolie* rates to four Annas (25 paisa) for a day, where as the real conversion of the wages in kind into cash would come to the one rupee on the basis of existing commodity rates. The coolies shows readiness to accept cashways rates, provided they are paid on the basis of existing rates, i.e., one ruppee per day. The justification for Collie's demands provided by Samgadasu, when he says.³⁰ "Labour is coolie's property and land is ryots property. When he is getting higher rates for his commodites, should there not be a corresponding increase of price for collie's commodity ie. labour". In this confrantation that ensures, Sangadasu who tries to intervene on behalf of the workers

succumbs to the blows of chadhureyya, later the crime is hushed up with the complicity of local officials and by the use of bribes for the higher ups. With this incident the first part of the novel comes to an end.

The following parts of novel goes on as follows; shocked by his murder Ramadasu derives some consolation from his son's memory perpetuated in the founding of a school for the *panchavas* with the active cooperation of Rama Naidu. Chaudhurayya would not let him (Ramadasu) live in peace with the conveyance of Revenue officials he manages to evict Ramadasu from his land. Ramadasu and his family find themselves thrown on the streets, and he is forced to work as a common labour.

Venkatadasu, the eldest son of Ramadasu, unable to withstand the injustice done to his father, turns a rebel. Under an assumed name (Takkella Jagannadham or Joggadu); he organizes a gang of robbers, plundering the rich and supporting the poor all over the land. Like this author goes on giving numerous examples to show the real picture of the contemporary society and in the remaining parts of the novel, he explains about the settlement camps and activities of Jaggadu (who tries to resolve these social problems by a radical reform from, within a non-violent way) etc. Finally,

almost all the characters of the novel, will die in different incidents and a new educational institution was started in the village with the funds left by Venkatadasu alias Jaggadu, which helps the cause of country's freedom and the upliftment of Harijans; and Finally at this hour of fulfilment, and the road of suffering, Ramadas gives up all mundane affairs for a life in the forest.

The author gives us a detailed glimpses into the horrible socio-economic conditions under which the *Panchamas* are living, through the portrayal of characters. At another level this novel shows an awareness of 'Bolshevik ideas and how those new socialist ideas became synonymous with the real aspirations of the *panchamas*.³¹

Here an interesting point is this novel that was banned twice. First time was immediately after its publication in 1922, and the second time in 1936 by the British Government³². The government asked the author to rewrite the whole novel with ommittings of all anti-establishment or anti-government dialogues and to remove certain pages which exposes and encourages the class struggle, National Movement etc.

Now we shall see briefly what are the pages which the government exactly asked the author to remove its first publication, when he published the novel for the first time in 1922, the anti-Brahman movement was on the upswing in the Madras Presidency, and all landlords (mostly belongs to *Kamma* Caste) were part and parcel of British administration under the banner of Justice Party. Unnava has given an excellent weapon to the development of post 1934 Labour Protection Leagues' and peasant organisations through his novel³³.

The original manuscript of this novel consisting of eight notebooks i.e 609 pages. Unnava has written this novel in Vellore Central Jail where he was exiled. The jail officials hesitated to return the script of the novel, and they suspected that the novel may have anti-governmental themes. So, since they cannot read Telugu Language, they sent the whole script to the Telugu translator's office of Madras Government. The translator B.Soma Sunder Rao gave his confidential report³⁴.

"The author snatches every opportunity or creates an opportunity where non-exists to denounce most unsparingly etc. He does not stop here, but zealously preaches at some length the principles of Bolshavism, and the creed of non-cooperation in such a manner and in such

language as would assuredly bring government into hatred and contempt in the country".

Personally, I (translator) feel convinced but its publication, if allowed by government, will do incalculable harm to the country and its people".

After getting the translator report, the government in a series of letters asked the writer to omit certain pages. For instance the letter from government of Madras presidency states³⁵..

"Passages preaching rank of communism and encouraging Union of Labour against Capital and strikes should be omitted or rewritten (in the novel)".

Unnava is response to the government was as follows³⁶.

"I have stated that it is not wrong to preach communism or to encourage the union of Labour, against strikes and yet indifference to suggestion of the honourable the law member, I propose to make the following alternations by omitting the strongly worded passages".

Finally, he removed the so-called 'objectionable' portions: Due to the removal of those sentences it is true that the effectiveness of that "consciousness of class-struggle" was reduced a bit, however, the alternative sentences carries the same meaning. The author of this

novel, Unnava an ardent Gandhist - had to chop off, pieces of 'flesh-sentences' from his 'book body' and had to pass it to the 'greedy-mouth' of the then British-Justice Party 'crocodile'government"³⁷

One can easily find out the basic religious , political and socio-seconomic movements of India in general and Andhra in particular, in (Unnava's) this novel *Malapalli*³⁸. That may be the interpretation of the ideology of Theism and Etheism, or attempts to change the Hindus to christianity, or it may be Gandhi's political movement, or it may be the influence of Bolshevik Revolution which preaches the idea of 'equality' or it may be declaration of Santhal's struggle against the landlords, or it may be the life history of *Harijans* or it may be the exact picture of typical rural life of Andhra.³⁹ What ever it may be that Unnava has showed the new angels in the common spoken language, with modern dialects in the form of novel. In fact, it is naturalised fiction and brought it to close to real life. This during 1920s the *Panchamas* quest for spiritual freedom, social justice and settlement of their material conditions also becomes part of the national consciousness. In other words, the aspirations of the *Harijans* become entwined with the political aspirations of the people. It is not exaggeration to say that the novel is a striking realistic

one and it nationalised fiction, and the theme of national regeneration through political liberation and social reform.

During the same period, several songs, poems, and *Kirtans* were written to propagate the Gandhian concern of uplifting the *Harijans* from their social degradation. They were mostly humanitarian in content and pleaded for the extension of minimum civil liberties for *Panchamas* in Andhra.⁴⁰ The ongoing internal reform among the *Harijans* was captured by some writers in their songs. For instance, Gurazada Appa Rao shows this process of social reform from within the *Harijans* desire for social equality in his popular poem *Malalu*⁴¹

"Saying that 'Malas' are of polluted bodies
If the polluted hearts are given high caste ranks
could that 'Varnasnama Dharma' be justified Dharma

"Among the humans, good and bad are the only two
Castes; if you judge and consider;
If good is 'Mala', I would become 'Mala'.

Desisting from the polluted professions, I brought
'Malas' as migrants to his orchard (garden);
A hamlet is here and the enlightened in it are
our people.
we have milk and crops; and
The Cattle herds are our prosperity;
We refuse to kill the cattle kindness is our
religion.

Being a 'Mala' I have left the
polluted professions due to 'Guru's' grace;
Grazing the cattle in the field I eke out my
lively hood.

Nelloru Venkatarama Naidu was another nationalist who captured the Harijan's perception of their social degradation and desire for basic civil liberties in his poems "Harijanulu":⁴²

Chorus : Sir, we are 'Malas' and 'Madigasa'' come sir,
love us more and rule us.

Stanza : Sir, we are 'Coolies' and we work
From Morning in the heat, wind and rain
Sir we never refrain from work and
cultivate crops whenever we are asked

"Mala"

Sir, we are helpless and we
Grieve undergoing several troubles

"Mala"

Sir, only we work lord (even though) we
the born free along with you during the
creation

"Mala"

Sir don't call us low caste (degraded)

"Mala's"

All humans have the same soul, Sir,

"Mala"

Sir, don't treat us cattle; only
When disgusted we become revengeful

Sir, come here Gandhi's preachings; and
Take up the works of removing our shackles

"Mala"

"*Daridra Navayaseeyamnas*" was another popular song written by Kodeti Rangacharyullu, which popularized the Gandhian ideas on the upliftment of Harijans as a part of nationalist movement.⁴³ It was sung with a simple tune in people's language, so that new political perceptions i.e., the *Harijan's* should be liberated from the age old social degradation and poverty. Simultaneously with the National Liberation could be easily popularized among the masses. The goes on like:

Rama, Rama, beloved Rama, Sri Rama,
Ruler of the universe, O purifier Lord Rama,
Victory, Victory,
Sri Gandhi Mahatma victory,

Glorious victory
victory, victory
our Bharat Nation's victory, glorious victory

you-boy-colt our fellow,
human being as 'Panchama',
Can you lead your life
without panchaama's cooperation

He lives in a heat as the
outskirts of the village
he was troubled and struggles
being a poverty's beloved child,

He wouldn't have open his mouth
if said not to fetch well water,
He adjusts and goes, if asked
to stop aside considering caste distinction,

He won't come even nearer the temple
He goes away due to fear
if entry into the school is refused
Behold what kind of love our elders;
have on this kind of *Panchamas*.

Sir, one grinds his teeth, with argue
at the sight of '*Panchamas*'
Sir, with '*panchamal* touch one
suffers as if bitten by a snake

If you go to the foreign countries
you would know who are '*panchamas*',

We who brought this danger
to the religion are the '*panchamas*'

"*Rama, Rama*"

See what is the reason for
Gandhi Mahatma's fast
Remove your doubts and unite
"*panchamas*" is your fellow human!

If *panchama* drinks well-water,
could the whole Well be polluted?
Did the Well become useless, when
the bird's waste fell in the well?
If *panchama* comes to the Temple,
will the God become polluted?
Are these differences are only for you?
or also for God? (!)

Hearing custom and Tradition,
Don't be frightened Babu!
if you feel that custom is spoiled
defy that rotten custom Babu!

When Sankaracharya was
establishing Advaita Religion (philosophy)
God 'Shiva' disguised as a
'panchama', blocked his path
when Sankara by pulled him,
wasn't he accused by passed him,
Didn't Sankaracharya rectify
his wrong, realising the mistake?

What have the religious preachers got to do
with Brahmin and 'Panchama' honours?
If religion is not universal,
what that religion for the people?
can Religion push away
one human as untouchable?

Rama, Rama

There are some nationalists who roused the *panchamas* to
join the just 'political war' of social degradation and
poverty. To illustrate this point, we quote here one poem
of Gurram Jashuva Kavi.⁴⁴

Even though the blood is dead in you
'Adi-Andhra' (*Harijans*); Think for a while,
Did you have cloth to wear? Food to eat?
Wasn't you your hut graced by *pedamma*
Why can't you stand with Gandhi
Who is showing pity on your conditions
In the just war!

Apart from the major social evils like untouchability,
they also devoted their attention towards the problems of

women and peasants. A major attack was unleashed on dowry, selling of brides (*kanyasulkam*) - child marriages, problems of child widows, widow remarriages - women education, and freedom for women to participate in public life and so on. Even deeper social problems like the conflict that emerged in man-woman relationship due to the efforts of the women to break the four walls of private life and enter into public life were discussed by the intelligentsia.

An outstanding of social comedy was *kanyasulkam* (1892) written by Gurazada.⁴⁵ In his introduction to the play Gurazada says: "I wrote to advance the cause of social reform, and to combat a prejudice that the spoken dialect was unsuited to the stage." This drama remains a masterpiece of social satire. The characters are drawn from real life displaying all the grace kindness, oddities and lapses found in living human beings. *Girisam* an interesting character in the play has come alive like False staff and became by word for humbug and bluff.⁴⁶ Gurazada was a pioneer with his rebelled stories. He condemns religious formation in *Peddamanushulu* - exposes the social evils of old men marrying young girls in *Metilda*, "poor pooh" superstitions in "Meeperemiti" and rebukes those who run after dancing girls in *Didubatu*.⁴⁷

Several articles, short stories and poems were written to educate the public on the evil practice of child marriages and the miserable life which innocent child widows were subjected to one poet T. Narayana Sastry, translated the pitious social conditions of the child widows into poetry to rouse the humanitarian instinct in the hearts of the people. A good example was his poem called "Padma":⁴⁸

They married her off a tender age
Her husband embraced death the same day
When her friends said, 'widow padma',
She couldn't understand what it means

Bringing down the essence of universal beauty
The God has created Padma: But to create
one suitable husband for Padamma, as if fearing
The annihilation as of the world, he kept quiet.

Is Padma a widow? If so what is it for Padma?

There is no end for mischance
Unless it is a weakness in God Brahma's creation
Why would he produce misfortunated beauty;
Aha! what a wonder! In beauty
Padama is unsurpassed and in that a widow:

In fact the vision of pioneers of modern Telugu movement, like Veeresalingam and Gurazada was objective and they wrote with an eye to social reform - the social purpose synchronizing with the movement for political independence.⁴⁹ Another writer Kanuparti Varalakshmana writes from the women's point of view, and her

stories, focus on attention on the social injustice meted out to women'. Her idealistic story *kanyasramam* calls for abolition of dowry system.⁵⁰

By 1927, the warrior nationalists started actively propagating for the abolition of child marriages through legislation. For instance, Mrs. A. Bhaskaramma wrote an impressive article, advocating radical change in the mental and look of the people towards the practice of child female marriage. She narrated in detail how the child marriages were an assault on the girls of tender age against the rhythm of natural life and its pleasures. She called on the women's associations in Andhra to take up the issues of child marriages immediately, mobilise public opinion against it.⁵¹

Once Sarada Bill was passed in September, 1929, the nationalist press and most of caste journals published the contents of the bill predominantly and requested the readers to spread the message among the illiterate to people in the villages.⁵² Social reforms involving women were mainly concern with two aspects. The first was educational aspect and the other was breaking of the rigidity of certain customs that inflicted humiliation and suffering on women among the other social problems, the question of widow-

remarriage was given some attention in the press. With a view to develop a powerful movement in favour of widow remarriages. Number of stories and articles which focused on those problems, were produced, and created and social atmosphere conducive to widow-remarriages in Andhra.⁵³

As a result of this social crusade a new social awakensness was brought into people's perception. All these enabled the women to participate, even though in a limited way, in public life. Due to this new social awareness, several women associations came out openly in favour of social reform activities.⁵⁴

The change in the social and political ideas that emerged during 1920s and early thirties, directly contributed to the radicalisation of National Movement in 1930s, in general, and these changing ideas provided the basic ground for the emergence of socialist and other progressive ideas. The Nationalist intelligentsia, especially, the younger elements were active in not only strengthening the universal character of Nationalism and 'freedom' but also showed keen interest in the new radical political ideas that started sweeping India - particularly after 1917 October Revolution in Russia. The impact of Bolshevik Revolution could be seen clearly in the writings

of contemporary writers of which we are going to discuss in the following section.

SOCIALIST IDEAS

We have discussed so far, in the previous sections of this chapter about the Nationalist and Reformist ideas in Telugu literature now we shall discuss the spread of Marxist and Socialist ideas in Telugu literature during 1920s and 30s, which "created a nucleus of dedicated young Socialists and Marxists within the womb of National Movement".⁵⁵

Another role, quite significant from building up Telugu nationalism, the poets played, related to the far reaching concepts of freedom and individual liberty, on the one hand and class struggle and revolution as the other. Those issues were projected by poets, who represented new ideologies as found within two "partially overlapping but fairly distinct Literary Movement of *Bhava Kavitvam* (Romantic poetry) and of *Abhyudaya Kavitvam* (progressive poetry)".⁵⁶

It is well accepted that first half of the twentieth century, witnessed a dramatic change in world history. Two world wars, destruction of Fascism, the Russian Revolution, emergence of new nation states occupy an important place in

history. During the 1920s and 1930s, the patriotic thought of Indian writers underwent an important change. The failure of civil disobedience movement, the inability of congress leaders, and the role of the upper classes of Indian society to win liberation, brought about a new turn in political and cultural life of the people. Progressive writers fought to oust the culture of imperialism and feudalism in our country.⁵⁷ The Indian writers devoted to the cause of liberation and man's emancipation from exploitation.⁵⁸ As Yuri Lukin pointed that "the twentieth century ushered in the epoch of Socialist and anti-colonial revolutions. Radical changes occurred in all spheres of life including the cultural. A qualitatively new type of literature appeared which reflects the 'mass' struggle for human and social rights and portrayed their sentiments and aspirations."⁵⁹

The Socialist or Marxist ideas could be seen more in poetry than any other form of literature. However, before going to discuss the Socialist ideas in poetry, let us go through briefly to prose.

The major writers who revolutionized the form and content of Telugu literature, with their techniques as well as with indepth of the turmoil in human souls caused by

local environment are Unnava, Kodovatiganti Kutumba Rao, Sri Sri, Gopichand, Uppala Laxmana Rao, Buchchi Babu and others. They all were concerned about the realities of life and used the literature as a medium of expressing their ideas. The wide range of themes found in the literature include social inequalities and injustice, the class struggle, the plight of the downtrodden, the social evils and the displacement of old values by new etc.

The entire changing social scenario, perhaps due to the impact of newly emerging social and political perceptions during 1920s, and 30s, was captured by several contemporary novelists. Two of the novels which recreated the social and political scene with all its complexity, here again Unnava's *Malapalli*⁶⁰ and Uppala Laxmana Rao's *Athadu Aame*⁶¹ of two volumes, the period depicted is around 1945.

Malapalli is a mirror that reflected the contemporary Andhra society in totality, we see in it the contending political ideologies and their powerful hold as the young minds of the nationalist intelligentsia. It also enables us to see the process of transformation of the subliminal quest, among the oppressed and politically conscious elite, to change the oppressive social structure, a powerful social and political movement. Most important of all, it shows an awakensness of Bolshevik ideas.⁶²

The best example is the statement of Venkatadasu alias Jaggadu made to his father, on his death bed, "everybody should work, the same food to every body, some type of clothes...Don't worry about tomorrow, no competition, no fear...one person enjoying the feast, while ninety-nine are without food is not there...If people follow my virtue (or ideas) there is scope for everybody to eat as much as they need, and enjoy a totality form of life without any worry about tomorrow; and with peace of mind..."⁶³ As we already discussed that this novel was banned twice, and the government forced the author to remove certain parts, which the government felt that those "passages preaching rank of communism and anti-government". Those objectionable portions, which were got removed in the later editions were:

In 25th chapter of (part -I) the novel, after Murdered Sangadasu , which strategies were being drawn to dispose the deadbody, the dialogue of *panthulu* (Brahmin).⁶⁴

"...the police vultures will swarm, when a dead-body is sighted, we will arrange to drive them away..." (These sentences were removed).

After managing to suppress the murder getting from exposed, the part in the novel, sharing of the brides:

"...First hold this four hundred rupees, take it. This share (fie share) of his highness of Deputy Superentendent *Saheb*, this for Inspector this for the staff and this for the villagers...go ahead."
(These lines were also removed).

And finally, 24th Chapter (Part -III) of the novel, Jaggadu (Venkatadasu alias Taddale Palli Jagannadham) speech in the Court, of which the Govt. treated as "passages preachign rank of communism and encouraging and encouraging the union of labour"⁶⁵ "Kingdoms, regions and cities ahve become the rich property but for the diffrerence in the magnitude, all of them are exploiters, plundering the wealth of the society, they (the rich) have created constitution to enable themselves to own it through heritage, forever.

The rich have robbed off the goods generated through hardship, cultivation and manufacture and relishing on extravaganzas and forces are condemning the workermen to starvation. The festivities of the rich is devastation to the poor. The rich claim ownership on as the lands, invest the capital and pretend of showing employment to the poor but pilferage their hard, labour and it is no breach of faith/deception. Not only these robbers but also their inheritors will enjoy the privileges of lawful rights to property as this bounty.

Imposition of taxes, annihilation of native professions and exploitation of national resources of India all these deeds are not unlawful, says the constitution. Refusing these laws, rectifying these rules is abstraction and conspiracy, they have made the laws.

They (the rich and ruthless demons) acquired this evils nature through their atrocities on the poor. They sinking under the heaviness of their own wealth. Their levions deeds have deformed their bodies and souls.

The functioning of the Government is like the deceptive nature of a glorious big-fruit. Attempts were not help it has to be remoulded, all over...

There is still something that deserves a special attention. The outright and shareless opposition of the Government to the portions related to the speeches in the court connected with class struggle portrayed the nature of class to which Government belonged. The statement must have hit the then British Indian rulers like arrows, who took all possible care to prevent the infiltration of communist ideology after the success of the October Revolution in Russia. Interestingly, Unnava devotes number of pages to discuss how the feudalism of the Tsarist regime, which

oppressed the poor peasants was smashed by the Bolsheviks; how the majority of the peasants were given control over the land under collectivised farming and so on.⁶⁶

Another writer, Kodavatigantik Kutumba Rao who has written about the inequalities and the injustices of the outdated social systems. This prolific writer who subscribes to Marx's materialist or economic determinist view of history, was a man dissatisfied with the present setup in the and the values society which he felt were involvement. His aim was to identify in his writings the rotten areas of society and sledge hammer them. He writes in blunt, straight-forward style, not caring for embellishment phrases or the beauty of form if they hide the truth he wants to tell.

Kodavatiganti's stories expose exploitation and hypocrisy in contemporary middle-class society.⁶⁷ Kodavatiganti's best story is *Ganjikendram* in which he focuses attention on the employment problem while at the sametime scoffing at romance and melodrama.

Another important novel of the time was Adavi Bapi Raju's *Narayana Rao*.⁶⁸ It is an attempt to depict the plight of idealism in society and struggle of a hero to find

a footing in a complex society of the day was skillfully brought out. And both *Asamaradhuni Jeevitha Yatra* of Gopichand and *Chivaraku Migiledi* of Buchi Babu have for their theme conflict of the individual with the society. At this juncture, let us turn our face towards poetry.

The *Bhavamavitvam* was soon followed in the 1930s by a wave of marxist and socialist ideas among the intellectuals of the time led by Sir Sri, whose poems had a great impact on Telugu Literature. In addition to revolutionizing the literary forms in Telugu, they attracted a host of young writers to marxist ideology.⁶⁹ But, it is interesting to note that this tradition has stepped into Telugu Literature, only as an addition to the old not as a substitution.⁷⁰

The progressives revolted against the increasingly stale and insipid poetry of the romantics, who allowed mellifluous expression and pleasing compounds to dominate their writings, pushing back to emotional element and becoming obvious to social realities. The progressive movement received a tremendous welcome from the young poets, who had become sick of the stereotyped romantic poetry. But, before it could acquire a definite shape and direction and become one of the major movements in modern Telugu poetry, a few notable experiments were conducted, which can be described as forerunners of the movements.

The contemporary poets seem to have comedown to the level of common man, much against the strong determination of the classical poets, Krishna Sastry who liked to muse himself always in the heights of the sky and did not like to comedown to the earth. But ultimately the same Krishna Sastry had comedown and brought several others writers to earth.⁷¹ This down - to earth type of poetry received a masterly treatment in the hands of Sri Sri and Arudhra. But at the same time the traditional writing continued to flourish under the patronage of prominent writers like Viswanatha Satyanarayana and others.

Progressive movement as such in Telugu started only after the beginning of the World War II⁷², where progressive literature as such was there from expressed itself in the writings of care free poets, not stricking to the rulers of *kavya*. After the economic depression of 1930, educated young men began to consider seriously the utiliterian value of poetry. Those young poetss, who felt fed up with the conventional poetry sought new idealogies for their poetic inspiration. Literay tendencies that flourished in Europe, Imaginism, Impressionism, Futurism, Dadaism, Expressionism, Cubism, Symbolism, Realism and Surrealism and such other "isms" attracted them. They are modely called "Abhyudaya"

writers, and Sri Sri was the leader of this movement and has been hailed as a "Mahakavi"⁷³ The notion of "progress" in Telugu literature was very much identified with poetry rather than prose. It doesn't mean that the progressive ideas were not there in prose. Which we have already discussed.

The new poets waged war against the traditional rules of prosody. They tried to free poetry from the shackles of prosodical constraints and began to employ *verslibre*. "The young generation of writers that appeared on the scene in the third decade had a closer and deeper understanding of scientific socialism". And the emergence of marxism promoted writers to analyse the prevailing class structure and visualise a new society.⁷⁴ Hence, they were in a better position to read the Indian political and social reality in the perspective of fast changing world.⁷⁵ The poets were changeful in presenting ideas of class war and economic exploitation. They presented a simplistic form of marxism in a highly artistic mode, which considerable appeal to the reader.

Writing about the problems of poor and social evils of capitalism had become a necessary ingredient in modern literature.⁷⁶ The sway of radical political ideas ultimately

produced the poetry of "protest", "hunger", and "misery" culminating in the poetry of Sri Sri. The new spirit of total revolt, a lot more far reaching in its consequences, was symbolised by a number of young poets like Narayana Babu, Sistla, Pattabhi and others led by Sri Sri, who sang⁷⁷:

Old walls are cracking
Old songs are croacking
Old ways are breaking
Why are you not walking....

Pattabhi, who described himself as an "egoist poet" and as an "*Abhyudaya Kavi*" (progressive poet) suggesting that he was opposed to the once popular "*Bhava Kavi*" (Romanticist) declared⁷⁸:

With my hand stick of prose-poems
I shall break the backs of
the poetry....

Srirangam Narayana Babu has composed short poems depicting hunger and affiliation among the poor and the miserable life of the destitutes in society.⁷⁹ Narayana Babu's '*Rudhira Jyothi*'⁸⁰ is an excellent work introducing a new and ghastly poetic images. Another worth mentioned is Sistla Umamheswara Rao, who wanted to free Telugu poetry from its shackles of prosody. He called his poetry as "*prahlada kavitvam*". Perhaps because he wanted to rescue

Telugu poetry from the clutches of metrical rules in the manner the puranic hero *Prahlada* freed himself from demonic brutality. Sistla tried to usher in a revolt in thought as well as language.

Another notable poet, who shaped the prose verse is Devarakonda Balagangadhara Tilak. He is admixture of both romanticism as well as progressivism.⁸¹ Sahitya Akademi honoured him for '*Amrutham Kuricina Rathri*' in 1971, whose prose-poems are only pleasing but rich in content. In his talented writings one can find a skillful admixture of modern and traditional expression.

The new poetic movement of Sri Sri, socialist in its ideological frame work, was inspired. Linguistic side by Gidugu's⁸² campaign for adopting spoken Telugu as a medium for literary expression. Most of the writers, who responded to Rama Murthy's call, began to experiment in prose - starting with novels and short-stories. Sri Sri was perhaps the first to try to experiment in verse - and with phenomenal success in due course. He used the words of common parlance with uncommon power.⁸³

Sri Sri and his followers have been rebels in language, metre, form and ideas. His poems contain inspiring ideas.⁸⁴

Sri Sri's great achievement in Telugu was to establishment, or rather re-establish a vital link between the poetic art and the life of the people. "...he effectively replaced the theory of art for life's sake, rather people's sake. That is a noteworthy feature of modern poetry enunciated by him, since the rhetoricians of the past had recognised only a few subjects fit for poetry. And to him every thing under the Sun is poetry. The poem starts:⁸⁵

Kukka pilla
Aggi pulla
*Sabbu billa...*and it continues like, which means

Teeny weeny pups
Eeny meeny ships
Sheeny shiny soaps,
All world silent or noisy
Is material for poesy.

Cottage lamps
Postage stamps
Dreams and drames and shrimps and gumps

Rule the realms of the Art for sure
All art is grand, all art is pure...

and finally the poem ends with....

There is a beauty, there is a grace
Here and there every where.
Inspired be,
By sea, by tree
Everything see and anything say
The world is labyrinth strangely arranged
And poesy on deep thirst every quenched...

Like this he helped to bring poetry from the scholar's study to the poor man's hut, in other words from *Kavi sammelanam* to the popular-rally. As a vigorous humanist he gave us the formula that is:

Novelty + Humanity = Poetry.

Sri Sri defied all the familiar conversions, the choice of themes and characters in classical Telugu poetry. On the meaning of 'history' for instance his declamation had a vigour and forth-rightness that could pass for originality of a high degree of brilliance. "What is there to feel proud of country?", he asks; "The history is nothing but his desire to make others suffer" and Sri Sri contends and vehemently declares:⁸⁶

Where is there a reason for pride looking at any nation's history?

All history of human glory
Is man against man, is gory strife.
All men's history is exploitation,
Opposition, killing and getting killed;
Each history of every nation,
Is written in blood on war field spilt.

Inequality and selfishness
Wickedness evoy, rivalry;
Is assured names and cunning ways
Determined the trends of history.

Chenghis Khan and Tamarlaine
Ghory, Ghazni, Nadirshah
Or Sikandar, never mind
Every one is a murderer.

Not this battle lost and won
Not that kingdom come and gone,
Not the dates and nor documents
Shall make any historic sense.

Not this Queen's epic romance
Not that siege's vast expanse,
or old records and chronicles
Shall meet any historic bills.

Dig up reality, so long little known
Lost in the dark depths of history!
Give us those stories so holy-so hoary
The truth that could never be suppressed by men!

In the great imperial wars
How brave were the common men?
Not the Rajah's palanquin
Whose were the shoulders that bare the scars?

In the civilization of Nile
What was the loss of the common folks?
What raising the beautiful Taj Mahal
Who were the coolies that carried the rocks?

In Taxile and Pataliputhra
Harappa and Mahanjadaro
What were the people's joy and sorrow?
What art was theirs? How was *shastra*?

For a possible germinating idea behind this, one might recall the cyclical observation of Gibbon:⁸⁷ "History is little more than the register of the crimes, follies and misfortuned of mankind". Sri Sri was a "committed" poet, and he was committed to the freedom and unity of the working classes in his famous song of *Mahaprasthanam* (Long march or

great journey)⁸⁸. *Mahaprasthanam* of Sri Sri, with its splendid break from traditional confines and its pronounced social concerns, it still the great classic of modern poetry. He sings:⁸⁹

O that world
That world
That world has called;
march forward,

Hur! yourselves
Let us rise, rise to the heights!

Mourning with martial steps
Singing the songs of struggle
Thundering out the depths of the hearts.

Come let us march
Haven't you heard
The torrent of another world!

Let us march ahead
Sprinkling our heart-blood
All along the path!
Walk the ways
Past the lanes
And cross all the forts!

Do you deem
Rivers and Hills
And desserts as hindrances.

Rush, rush forward,
Like *Niagara*,
Like *Sivasamudram*
March forward!
Hurl a head!
The bronze drum of the world
Has called without end.

Haven't you notice the effulgence
Of that world's crown of fire?
The glory of the real flag
The fumes of the sacrificial flames?

The waves are rolling
The bells are tolling
The voice of another world is calling,
Another, another, another world,
It is rolling, tolling calling on
Forward march
Oh onward forge
Ahead, ahead let's always surge...

What is that another world, really war or might looklike, is left to the readers imagination, which is vigarously stimulated by the martial tempo of these resounding number.

Mahaprasthanam is a 'great journey' in several ways: It is a journey on the part of the poet towards a world, of meaning and value, a journey directed towards self-recognition, a journey towards establishing the ordinary human individual as an essential member of the society, a journey aimed at emphasizing the supreme significance of the "socialist" ideal of society. And to combine these varied elements into a new imaginative whole and a passionate liquid song is quite an event in contemporary Telugu poetry. When Sri Sri was asked as to what was the basic source of his inspiration to become a marxist.⁹⁰ he

responded, "it was through literature" that Sri Sri became a marxist. It was a reading of manifesto of Progressive Writers' Association in London in the early and mid-thirties that led to his conversion.

In the cause of his "Great Journey" Sri Sri passes through a whole range of experiences and ideas. His experiences, deeply what ever he encounters in life and imagination - his own hopes and despair and anger, his sympathies and hopes for the society, his impatience with the existing social order, his moral indignation at the treatment meted out to the labourers and down-trodden, his visions of new poetry and the new society, and so on - and makes them all part of his blood and bones. He inhabits a new world of ideas and emotions, and creates symbols for them in his songs:⁹¹

Agitation is dour life-breath
Unrest is our movement
Revolution is our philosophy....

It is, therefore, no wonder that he had become a revolutionary poet. Whether he is a progressive or revolutionary, he is essentially a poet with mastery over expression. As Tilak said, "he knows the alchemy of poetry. His powerful diction, vigorous style, perspective imagery and ideas tinged with humanism make Sri Sri's poetry

powerful, purposeful and enchanting. He is wedded to social consciousness" Among the Telugu writers, who come of age in the pre-independence era - In Mahaprasthanam, he sounds a clarion call to society to march towards a new world, thereby suggesting necessity for a new order. In one of his poems, he declares:⁹².

You that are fallen!
You that are cast out?
You that are bitten by the snake of suffering!
Fagged out
Useless
Crushed in the axles of
Destiny's chariot
You the oppressed!
You the depressed
Hungry and homeless
Birds and beggars!
Cost-off by companions
Rejected by men
Exiles from society
Defeated in life
Lost to all ideals
Deprived of shelter
All hope destroyed
Weep you not, weep you not!

Your blood swirling
Your nerves shaken
Your entrails bruised

Your trails and tribulations
Languishing miserably
In the Sun
In pouring rain
In the biting cold

I know! I Know!
You that are fallen
You that are cast out,
You may deceived breathe!

Weilding my pen for your sake
I will bridngdown to the earth
The Chariot Wheels of *Jagannadha*
The deadly boom of chariot wheels
Hurrying along
Roaring along
The heaven's highway
And I will make the earth tremble!

Come on! come on! Come here!
This world indeed is yours!
This kingdom of yours, you govern!

Finally is another wellknown poem 'Sri Sri sings:⁹³

I too've offered
One blade of sacred grass
To the world's fire.
I too've shed
One drop of tear
To the world's down pour.
I too've added voice,
Open-throated and wild
To the roar of universe...

All the poems shown above were written during 1930s. After 1940s, Sri Sri turned to Surrealism⁹⁴. The impact of his songs will be all the greater if we read them aloud. Sri Sri strikes different notes at different times; there is sadness, despair, indignation, self-criticism, robust optimism, and defiance etc. Even as he defines the crippling effects of his misery and pain, "he makes the pains and problems of others his own"⁹⁵, and integrates them all into impassioned, yet controlled harmonies⁹⁶.

Sri Sri himself said that ⁹⁷" No other poet in India wrote in the period 1930-40 such a powerful as my poems of *Mahalprasthanam* thought I did not have in the beginning a direct role in building the progressive writers Association, it was I who initiated the progressive literary movement through my poems written in the preceding period. In the same period neither Vallathol nor Subrahmanya Bharati, nor Rabindranath Tagore wrote about socialist revolution. They created literature that was only anti-British - imperialist. My poems of *Mahaprasthanam* took thereto the international level".

Sri Sri was essentially a poet of revolt⁹⁸. As a "Romantic"⁹⁹ he revolted against the classical tradition with its rigid code of constraints. As a "progressive" he revolted against the "Romantic School" with its starry approach to the world around them. More recently as a "revolutionary"¹⁰⁰ he revolted against the progressive establishment, when he feared that it was turning "revisionist". At last he served as the spearhead of this revolt. In a sense, even the recent movement of "*Digambara*"¹⁰¹ (Naked) poetry, is rendered possible by writings like those of Sri Sri. Sri Sri is thus a significant link in the tradition of contemporary poetry.

Lastly, perhaps importantly, there is a stirring poem of praise addressed to Russia: "The Roaring Russia"¹⁰². According to the poet, "the Russian revolution is not merely a successful endeavour on the part of one community, but it also brings out the need of the revolutionary impulse for the whole human race. The Russian Revolution is a concert instance of an urgent universal principle. The principle of Revolution and change".

Roar, Russia, roar!
Blow thou the Conch of *Parjanya*
Destroy the forces of *dourjanya*
Arise, advance Oh Russia!

Restorer unto the individual
his birthright of freedom
Refuge of all the fallen-down-trodden
people of the earth,

Grand architect of the golden Mansion of the future,
Arise ! Come!

Praise puskin, Gogol, Chakov, Talstoi,
Dosteievsky, Gorki, Kurpin,

The great masters whose vision gave to life a new shape
a new significance.

They who reared lotuses out of the Quagmire of era,
Those who dreamt of the toilers' paradise on the earth.

They were the sears who traced the pattern of a new
existence.

Praise Marx and Engels the mighty prophets
of social justice and human progress
Parallel lines of the railway track
For the weels of history to rumble past,
Midwiving Lenin,
Vangaurding Stalin
Whose vision and work and dreams and deed
Blossomed forth as a fiery flower.
The flower that men triumphantly
point out as the United Soviet Socialist Raj
A spear to pierce the hearts of the enemies of
freedom

Nightmare dagger descending on the heads of oppressors
and exploiters everywhere.

The capitalist conspiracy is condensing into unholy
alliance.

Everywhere there is deceit fraterning with intrigue,
The radios triumphet forth their malicious mendacious
propaganda

Politics degenerate into diplomat double dealing
Cure his malody, oh Russia! Administer the medicine
of thy machine gains.

Extant the arm of they storm viks.
spread the shadow of thive enormous umbrella
Unfarl thy refulgerd Red banner

Long sleeping skeletons are waking upto new life!
The world's serpenhood is spread,
The world is beginning to hiss!
peasants and workers. the enslaved and the beaten down
rise, roared to rebellion like wave on dancing wave

Million of voices are greeting thee!
Millions of arms are eager to embrace thee!
The world is ripe for they advent
Prepared to strike for victory
Arise, advance, Oh Russia

The growth of Sri Sri is growth of Telugu Poetry in
general and socialist ideas in particular. He crossed all

the phrases of Modern Telugu Poetry, in other words, started his literary career as romanticist and crossed all those, progressive, surrealist phrases and finally settled in revolutionary. His poetry is always characterized by compact material rhythms. He presents emotion in the excess of facts of life through symbols. His tone was bitter, scornful and satiric. Lastly the "three great quality in his poetry are precision, concision and incision".

Thus Sri Sri became the founder of the progressive school which is described as the ^uAbhodaya Movement (1942) Arudra carried on the poetic revolution that was initiated by Sri Sri. His *Twamevahan* (1949) added a new dimension to the progressive movement by flourishness of poetic technique. The names of Ramadas, Anisetty Subba Rao and Soma Sunder at once come to our mind when we think of progressive literature. Kundorti Anjaneyulu carved out a niche for himself by carrying on significant experiments with *freeverse* to communicate his progressive ideas and ideals. The progressive movement gained wide support and momentum during the second World war. Sri Sri has got a band of followers, which one of the reasons, if not important, why progressive poetry had become popular. But along with popularity, the quality has become gradually diluted.

Several progressive writings appear lifeless and expressions and thoughts lack the stamp individuality. In the initial years of the progressive movement, the poets were leftists wedded to marxism. But as the years passed the leftist stresses became less pronounced.

Thus during the 1928-35,, the younger radical elements of nationalists vigorously popularised new social and political ideas among the people. They created a strong base for the left and radical ideas, , especially among the youth. By popularizing these ideas, they laid the foundation for the hegemony of left ideology in Andhra by early 1940s.

FEMINIST IDEAS

In this section we are going to discuss the feminist ideas and interpretation of women's liberation. In Telugu Literature, very few writers focused attention on women. We have selected writings of Gudipati to Venkatachalam, popularly known as chalam, who focused on this, more than anybody else in Telugu literary scenario..

If the social protest found a frevent champion in Unnava, the necessary for total freedom in the exercise of one's individual impulses primarily those of sex found a

vigorous champion in the most gifted Telugu writer, Chalam. The dominant theme in Chalam's works related to sex and sexuality. Whereby Chalam projects a scattering attack on male chaunistic practices, attitudes and values in our society and champions the cause of women's liberation and creation of condition for the fullest development of their personality.

The coventional notions about sex and the social injustice meted out to women were severely attacked by chalam. He revolutionized the orthodox approach to the problem of sex. Influenced by Freudian theories, he examined with coverage in his novels about the social institution of marriage and made a relentless attack on family.

Chalam began his literary career when feudal ideas were predominant in the institution of Indian family. During the sixty years of his literary life, Chalam wrote 8 novels, 96 stories, 10 dramas, 3 plays, mythological writings and translated poetry. He mainly depicted the social life of man and woman. He choose his themes from ordinary incidents of life either rich or the middle class or the poor and the oppressed. He was very courageous in exposing social evils and ridiculing the prejudices and superstitions of the people.

He wrote novels like *Sasirekha*,¹⁰³ *Aruna*,¹⁰⁴ *Daivamichina*, *Bharya*,¹⁰⁵ *Vivaham*,¹⁰⁶ *Maidanam*¹⁰⁷ and *Brahmaneeekam*.¹⁰⁸ In all his novels, plays and mythological stories there were certain common features. In all these works, his sympathies lay with women and condemned male chauvinism in thought and action. He cut across all barriers of religion, region, morality and superstition in love and sex and advocated complete freedom in these matters, without any inhibition what so ever. He created a storm in contemporary society and became a controversial figure. He treated instinctive sex not as carnal but as spiritual. This view explains to some extent his changing into an ascetic and a recluse in his later life.

Chalam to take an example, wrote of a married Brahmin woman, who dissatisfied with her sexually inactive and moralizing husband, elopes with a young muslim man who was virile and sexually exciting.¹⁰⁹ He wrote the first Telugu book on sex education to help women learn about their bodies and teach them how to avoid venereal diseases and unwanted pregnancies. He openly advised women to change their partners if they were dissatisfied with their sex-life, and advocated a free and liberated attitude towards and pleasures and needs of sex. He wrote in a racy and provocative style and

exhibited unrestrained disgust towards Brahmin morals and male superiority.¹¹⁰

Chalam wrote that, for centuries a woman had not been treated as a person having independent rights of existence in herself and for herself.¹¹¹ Man has successfully convinced him-self and woman that she is weak, delicate, stupid and useless, that man is superior in all these respects, and as a consequence that she requires life-long support in her own interests. People even today blindly talk of her natural disabilities, bodily weakness, tendency to fall ill, pregnancy, childbirth, frivolousness, shallowness, lack of control and moral perversity. She is the eternal eve, a trap set for men, a source of his fall, and whirlpool down which man's righteous ambitions are swallowed. Thus she is unfit to hold serious responsibilities in life; consequently, to her share falls the most menial of world's manifold activities, work that is done by the lowest order of manlabour that does not involve vigorous thought or moral courage. She is by her very nature and sex meant to be a servent, under control of superior man, to be head-cook at the best, house-stewart, washer woman, a sweeper and a scrub. Above all she is an instrument constructed for sexual purposes, a God ordained means to satisfy all sorts of sex cravings of man, a voiceless dummy

against whom man's surplus indecent energy, anger, intoxication, jealousy and impotency can be safely and freely hurled without the least semblance of control or delicacy. She is machine for producing as many children as man wishes to give and nature allows with no moral, social economic or hygienic limit, at the risk of her beauty, energy, health and life.¹¹² These are the basic arguments repeatedly expressed forcefully and artistically in several of Chalam's stories, novels and essays.

Again he wrote that man's best argument for his authority is woman's helplessness, and his interest is to keep her so.¹¹³ And finally he concluded with certain suggestions, like man should withdraw all varied responsibilities over woman and allow them to damage and corrupt themselves if need be, all laws that make distinction between man and woman except those related to her pregnancy period should be repealed and every woman married or unmarried should earn herself".¹¹⁴

Chalam's another novel *Brahmaneeekam* is another milestone in the evolution of the Telugu novel towards thematic contemporaneity. This novel perhaps can be regarded as one among the earliest to make Telugu fiction socially relevant. As such it is not only the pathetic story of a

helpless Brahmin widow but also fervent plea for the assertion of woman's freedom. *Brahmanee kam* is a novel written deliberately to strike at the root cause of social maladjustments but not psychological ones. There are three strains in this novel: Religious, economic exploitations and snapping of familial bounds. These three strains are represented by Sundaramma, Ramayya and Chandrasekharam (three characters in the novel) respectively.

He also wrote plays¹¹⁵ and some memorable dramas¹¹⁶ like *Sasanka* (1927), *Padmarani* (1923), *Savitri*¹¹⁷ (1930) etc. in which he tried to propagate his uncompromising ideas of love and marriage. Among his short stories "O Puvvu pusindi"¹¹⁸ was considered to be the best in his fiction. As mentioned earlier Chalam has also written mythological stories which are actually re-interpretations, bringing out his pet themes vigorously. Let us see the arguments of Chalm's modern rebellious woman's feelings through Sita, a character in one of his mythological works i.e., *Sita Agnipravesam*.¹¹⁹ In this the writer reflects his inner feelings and desires for woman's liberation through the characterization of Sita. Suspecting the fidelity of Sita, Rama demands her to undergo a test of self immolation, after Ravana's death. This new sita does not accept the fidelity test out of her self-respect and questions Rama's authority.

Rama: your were touched by others, you have became impure and you are unfit to be queen.

Sita: What do you mean by touched by others?

Rama: Ravana loved you and he kidnaped you.

Sita: At the time of our marriage you accepted me to be your wife, assuming to share my joys and sorrows, to never hurt my feelings to assume by responsibility, and to secure my wellbeing. It is your responsibility to protect me from your foes. If any man desired me and kidnapped me, was it my fault? And for that should our relationship be shattered? They say the organic bond binding the wife and husband is everlasting. Am I a dish to be discarded suspecting of impurity?... If you were determined to reject me, then why did you fight for me?

Rama: To quench my wrath. It was the *Dharma* of the king to punish the offender.

Sita: For your *Dharma* you punish the enemy. For your *Dharma* you are giving up your wife. For your *Dharma* you will get another wife to sustain your destiny. But don't I have any

Dharma? My Dharma as a wife, my Dharma as queen, my Dharma as a mother, how about all these? Married me were your Dharma of household (samsara dharma). Taking me into the forest was the dharma of your oath; fighting for me was your dharma of husband and dharma of King, and rejecting me..How? On which dharma you are a machine to apply Dharma am I machine to give birth to children? How long can the woman remains like a dog of the man? Will not this would open its eyes ever?" and it goes on.

Chalam's ideas of sexual freedom attracted readers and he soon had a strong following. Chalam started his writing in 1916 itself,¹²⁰ when Chalam was busy with woman thematic literature as his literary breath, there was a heavy wind of social reform movement and separate Andhra movement on the one hand and Indian freedom struggle at National Level on the other. But he never cared for any of these movements. For Chalam women's freedom from dominated society was important rather India's political freedom from British.¹²¹

Chalam's concept of woman was "woman too has a body, it needs exercise; she has a brain, it needs knowledge; she has

a heart, it needs experience". He pointed out that "man should treat woman neither as his inferior nor above but as an equal natural companion". While discussing the problems of woman and her role in the society he argued "woman suffers from partial laws of inheritance and possession of property. As a matter she has no legal rights over her children; she who begets and brings them up" and says "In politics man votes for her; in economics man maintains her; in society man rules over her; in ethics man dictates to her; in law he possess her; and in the arts and sciences man achieves for her"¹²² like this he goes on. His movement opened up a venue for discussion and debate.¹²³

There is no doubt in that he was a great artist, thinker and progressive, who brought a notable changes in both in the language and ideas of Modern Telugu literature that started with Verresalingam "Chalam was Yogivemana of the twentieth century, and the only difference between these two were, if vemavas criticism of society was initative chalam's criticism was intellectual. And most people thinks that Chalam had given a lot of importance of sexual freedom, but infact he gave importance to freedom of expression and psychological freedom".¹²⁴

With his own comprisingly modern and revolutionary ideas on life and art in general and most women relationship in particular, Chalam virtually created a literary cyclone in Telugu cultural milieu. Social inequalities particularly the plight of women a rigid Hindu Social structure were objects of most of his writings which has discussed above.

Every writer brings out his emotions, and the kind of emotional intensity he has got, will be on the basis of his experience. There is an acute emotional disturbance in Chalam's personality, that is thee general characteristic of every genuine intellectual, who reacts authanticaly to the situations that he was living in. And the significance of chalam has to be seen in its own perspective.

Finally, Chalam dreamt of an Utopia. But there is no doubt that he was a reformer, rebel, philosopher, mystic and experimentalist. He started saying "Thank God I don't believe in him but ended in thanking himself for finally believing.

Thus, the nationalist writings, in Telugu literature created and developed the patriotic feelings among the people. Especially the songs and *kirtans* of local dialect were in the reach of even a rural masses. As for as the

reformist ideas are concerned, as we observed, that there was actually no break between the early and the later reform movements rather it was continuation of the former with a new dimension and new orientation from the 1920s.

Nevertheless the socialist ideas, created a strong base for left and radical ideas, by popularizing the progressive ideas. Finally, feminist ideas of Chalam, virtually created a literary cyclone in Telugu cultural milieu. These literature has got its own importance, which helped the women to think; about themselves and led the women indirectly to comeout of their *pardah* or *Burkha*.

However, there is no doubt that the literature produced during the period under study created a great awakening in the country

NOTES

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4. Unnava Lakshminarayana, *Malapalli*, (Sanga Vijayana) First Edition in 1922, Musalipatnam 1964, (4th reprint). *Malapalli*, literally means a village hamlet where untouchables or *Harijans* live. This novel was also titled as "*Sanga Vijayamav* (Victory of Saga), a character of the novel. Since he could not decide which title was appropriate he retained the both the titles. However, the novel is popular among the Telugu readers only as *Malapalli*, For the summary of the novel see Modali Nagabhushana Sharma, *Telugu Novel Vikasamu*, Hyderabad, 1971, pp.255-269; R.S. Sardarsanam, *Malapalli*, in *Telugu Vani*, Vol. III, No.4, April 1978, pp.41-44. For a brief analysis, Atlury Murati "*Social change and Nature of Social Participation in National Movement in Andhra 1905-1934*, unpublished Ph.D. Thesis, JNU, New Delhi, 1985, chapter VII, Section 4.
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29. Velcharu Naryana Rao, *op.cit.*, pp.319-320.
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50. Cited in M.V.V.N. Prasada Rao, "Telugu short story" in K.M. George (ed.), *op.cit.*, p.861.
51. A. Bhaskarmana "At Balyavivabalu" in *Bharati* Vol.4, No.12, 7 Dec. 1927, pp.125-128. She proposed 16 years for girls and 20 years for Boys as minimum age for marriage and asked government legislation to that effect she opposed 14 years age for girls marriage as was opposed in the legislative council at that time.
52. K. Subrahmanyam, *op.cit.*, pp.127-129, see *Andhra Patrika*, *Kistna Patrika*, and *Bharati*, 1928-29.
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54. For details of Women Association in Andhra see Malladi Subbamma, *Andhra Pradeshlo Mahilodyamam : Mahila Sanghalu (1860-1983)*, Hyderabad, 1985.
55. Atlury Murali, "Changing Perceptions and Radicalisation of National Movement, in Andhra, 1922-24 in *Social Scientist*, Vol.16, no.3, August 1988, p.21.
56. Velcharu Narayana Rao, *op.cit.*, p.329.
57. Sudhir Pradhan (ed.) *Marxist Cultural Movement in India*, Calcutta, 1985, pp.45-48.
58. Qumar Rais (ed.) *October Revolution Impact on Indian Literature*, New Delhi. 1978, Preface.
59. Yuri Lukin, *Lenin and Literature*, Moscow, 1988, p.5.
60. Some aspects of this novel was already discussed in the second section of this chapter.
61. Uppala Lakshmana Rao, *Athudu-Aame Visalandra Publishers*, 1964, For summary and alongwith an excellent analysis, see Bala Gopal Roopam-Saaram Sneha Prachuranalu, 1986, pp.57-72.
62. K.V.R. Reddy (ed.) *Unnava Rachanalu Konni Kavali*, 1977, pp.177-187, Atlury Murali, *Social Change and Nature of Social Participation*, *op.cit.*, p.568.

63. *Malappali, op.cit., pp.599-600.*
64. These removed portions of the novel were reproduced in *Bangorgy, op.cit.*
65. *Ibid.*
66. *Malapalli op.cit., p.153.* For further details of this objects see Atluri Murali "Radicalisation of National Movement in Andhra", *op.cit., pp.4-7.*
67. *Kodavatiganti Kutumba Rao : A Souvenir, New Delhi, 1981; Somsunder, "Kodavatigantivari Patralaseela Pariseelana" in Telugu Vidyadhi, vol. 28, No.1 Oct.1980, pp.17-18, No.2, pp.23-26.*
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70. *I. Panduranga Rao, in Motilal Jotwani (ed.) Contemporary Indian Literature and Society, New Delhi, 1979, p.188.*
71. *Ibid.*
72. See for the details and background of "Abhydaya Rachayitala Sangham" *Arasam, (Progressive Writers' Association), in K.V. R. Reddy Abhyudaya Sahityaodyamam, op.cit.*
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74. *B.Gopala Reddy, in Modernity and Contemporary Indian Literature, Proceedings of a Seminar, Indian Institute of Advanced Study, Simla, 1968, p.255.*
75. *Qumar Rais (ed.), October Revolution : Impact on Indain Literature, op.cit.*
76. *Velchuru Narayana Rao, "Intellectuals, Role in the process of Social Change", op.cit., p.331.*
77. *D. Anjaneyulu, "The Impact on Telugu Literature" in Qumar Rais (ed.), October Revolution Impact on Indian Literature, op.cit., p.73.*

78. Pattabhi Rami Reddy, T., *Fidelu Ragalu Dozen* (Anthology), Nellore, (first published in 1937), 1973 (reprint), and see Kadiyala Gopala Rao, "Abhyudaya Kavitvam", *op.cit.*, p.23.
79. G.V., Sitapati, *History of Telugu Literature*, *op.cit.*, p.164.
80. Srirangam Narayana Babu, *Rudhira Jyothi*, (Compiled by Arudra), Vijayawada, 1972.
81. Kundurti in Forward to Devarakonda Bala Gangadhara Tilak, *Amrutham Kuricina Rathri*, Hyderabad, 1971, *op.cit.*
82. Gidugu Venkata Rama Murthy (28-8-1863 - 22-1-1940), who led the spoken language movement in 1910, see *Sri Sri Vyasalu*, *op.cit.*
83. D.Anjaneyulu, "The Impact on Telugu Literature", *op.cit.*, p.73.
84. D. Anjaneyulyu, "Sri Sri - His Muse and Message", in *Indian Literature* Vol. XXVII, No.1, pp.55-62.
85. Sri Sri "Rukkulu" (14-4-1934) in *Mahaprasthanam*, *op.cit.*, p.30, see Chalasani Prasad (compiler) *Sri Sri New Frontiers*, Revolutionary Writers' Association (hereafter referred as RWA), 1983, p.4.
86. Sri Sri, "Desacharitralu", (19-4-1938) in *Mahaprasthanam*, p.73, and see in *Sri Sri New Frontiers*, *Ibid*, p.23.
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88. Sri Sri, "Mahaprasthanam" (12-4-1934) is the leading poem in *Mahaprasthanam*, *op.cit.*, p.17, see S. Lakshmana Murthy, "An Effort to Fuse : A Note on Telugu Literary Scene" in R.K. Dhawan (ed.) *Comparative Literature*, Bahri Publications, New Delhi, 1987, pp.80-86, and see D. Anjaneyulu, "Impact of Socialist Ideology in Telugu Literature between the Wars" in *Socialism in India*, Proceedings of Seminar, New Delhi, 1970.
89. Sri Sri, "Mahaprasthanam", *op.cit.*

90. Velchuru Narayana Rao, "Influence of Marxism on the Poetry of Sri Sri" in Carlo Copollo (ed.) *Marxist Influence and South Asian Literature*, New Delhi, 1988, pp.358-368.
91. Sri Sri "Vyatyasam" (25-4-1937) in *Mahaprasthanam*, *op.cit.*, pp.81-83, and see "Contrasts and Contradictions" in *Sri Sri new Frontiers*, *op.cit.*, pp.19-20, see K. Srinivasa Sastry "Mahaprasthanam : A Response" in *Indian Literature*, Vol.XXII, NO.3, 1979, pp.56-61.
92. Sri Sri "Jagannadhuni Radha Chakralu" (1940) in *Mahaprasthanam*, pp.93-98, See *Sri Sri New Frontiers*, pp.30-32.
93. Sri Sri Jayabheri (92-6-1933) in *Mahaprasthanam*, *op.cit.*, pp.21-22.
94. Velcheru Narayana Rao, "Influence of Marxism on the Poetry of Sri Sri" *op.cit.*, pp.365.
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96. K. Srinivasa Sastry, *op.cit.*
97. See Sangharshana (weekly) December 15, 1979, see Sahstri Ramachan, "Sri Sri : Poet Revolutionary" in *Mainstream*, 2 July, 1983.
98. D. Anjaneyulu, *Sri Sri - His Muse and message*, *op.cit.*, p.59.
99. See Velcheru Narayana Rao, "Influence of Marxism on the poetry of Sri Sri", *op.cit.*, p.360.
100. Sri Sri's letter dated 7 July, 1970 says : "... a more powerful and meaningful Revolutionary Writers' Association is born and I whole heartedly endorse its ideals. As such I am hereby severing all my connections with the Andhra Progressive Writers' Association which is fast becoming a back number" see *Andhra Prabha* (Telugu Weekly), (4-7-1970), See *Aruna Thara*, (Special Number) 1990, January, p.14.
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106. G.V. Chalam, (1928), *Vivaham*, Aruna Publishing House (reprint), Vijayawada, 1984.
107. G.V.Chalam (1927), *Maidanam*, Visakhapatnam, 1962.
108. G.V.Chalam (1937), *Brahmaneeekam* (?)
109. This was the theme of the *Maidanam* novel, written by Chalam in 1927.
110. Velcheru Narayana Rao, *op.cit.*, p.333.
111. G.V.Chalam (1925), *Man and Woman*, Madanapalle, 1986, (first published in 1925), 16, p.1.
112. *Ibid.*, pp.4-5.
113. *Ibid.*
114. *Ibid*, p.27.
115. *Chalam Natikalu*, Desikavita Mandali, Vijayawada.
116. *Chalam Natikalu*, Desikavita Mandali, Vijayawada.
117. G.V.Chalam (1930), *Savitri*, Eluru, (5th edition).
118. G.V.Chalam (1948), "O Puvvu Pusindi" *Bharathi*, January-June, 1949, (Rajatotsava Sanchika).
119. This play "Sita Agnipravesam" is one of the most important play written by Chalam in the Mythological section in the early decades of the present century. Here I am translating some important parts of that play. For details see S.S. Laxmi, *Chalam - Sahityava Lokanam*, Raja Prachunalu, Vijayawada, 1985.

120. First his writings appeared in *Satya Sadhani*, Journal of brahmasamajam, see K.Katyayini Vidmahe, "Chalam Sahitya Jeevitha Drukpatham", in *Telugu* Vol. 1, no.e2, February, 1987, pp.17-27.
121. K.Katyayini Vidmahe, *Ibid.*
122. G.V.Chalam, *Man and Woman*, *op.cit.*, p.11.
123. Criticism on Chalam began along with his writings, and he finally remained as the most controvercial figure, in the Telugu literary scene. Criticism and debate at an intellectual level started only in 1970s.
124. Srirangam Srinivasa Rao (Sri Sri) *Chalam - Kalam Velugulu*, Sri Ramanastan Publications 1973, See Sri Sri "Chalam Lokam" in *Sri Sri Vyasalu* compiled by Chalasani Parasad, Virasam Prachuranalu, 1990, pp.283-286.

Chapter V

CONCLUSION

The discussion in the foregoing pages, shows the crucial importance of literature, in the period under study. This study reveals that the Telugu literature played a glorious role in the national movement between 1920-42. The literature in Andhra played the dual role of warrior and priest. The fight, which it carried on in defence of India against the British government, was the role of warrior, and the preaching it did to the people to bring about national awakening, was akin to the role of the priest.

During the period under study the literature in Andhra was not guided by any profit motive. It worked for the national interest in a selfless spirit with a missionary zeal. It was precisely from this period onwards that the Andhra intelligentsia showed an increased awakesness of the cultural and ideological dimensions of the colonial rule and simultaneously started articulating the national cultural defence to regain the cultural personality.

The literature in Andhra during the period of this study supported many causes, which were all inextricably interlinked with the national movement. It contributed to the rise of national awakening in the form of songs,

Kirtans, which also influenced the rural mass. It played a remarkable role in social reform activities in general and issues of untouchability and women upliftment in particular, pleaded for administrative reforms, condemned the imperialist economic exploitation of the country and served many other noble causes also. The cumulative effect of all that was national resurgence. Indeed the greatest contribution of the literature to the national movement consisted in bringing about national awakening among the people.

It is evident from the findings of this study that Telugu literature had a great impact on the people, particularly the youth. From the evidence of government records of freedom struggle it is clear that literature motivated thousands of people in Andhra to take part in the national movement.

Various efforts made by the government to control the press directly or indirectly also testify to the powerful influence which literature wielded during period of this study. The British government knew that the literature was having a great impact on the peoples' mind and adopted several methods to control the press. If fear is a sign of tribute paid to the enemy, various repressive measures

adopted against the press by British government, out of fear, were indeed a great tribute to the nationalist press by the foreign government. As A.R. Desai observed, "The very fact that the British government had to enact during its rule, a series of press acts of varying stringency eloquently proves the decisive role played by press in the development of national movement (Social Background:301).

As far as the social reform ideals were concerned, the powerful social reform movement in Andhra in the second half of the nineteenth century continued its activities against the irrational elements and social practices, even after 1919. But it has taken a new turn, and acquired a wider dimension and new orientation from 1920s, at least at the intellectual plane. It was through literature, in the form of songs, poems, stories and novels, which captured the contemporary social evils and started questioning them. Therefore, the break between the early and the later social reform did not occur, rather, the later was a continuation of the former with a new and wider dimension. They produced a considerable amount of literature disproving the arguments of the orthodox sections.

Socialist ideas in Telugu literature were predominantly influenced by the contemporary socio-political conditions of

both India as well as outside. They brought about a new political and cultural life, devoted to the cause of national liberation and man's emancipation. Common man became the subject of literature. A totally new type of literature appeared which reflects the 'masses' struggle for human and social rights and portrayed their sentiments and aspirations. The wide range of themes found in their works are social inequalities, injustice, class-struggle the plight of the down trodden etc.

Finally, perhaps importantly feminist ideas , have got their own importance, which led the intellectuals to think on new lines about woman and her place and role in the society. Feminist ideas influenced the intellectuals, perhaps also the uneducated masses through their campaign. Chalam's literature virtually created a literary cyclone. He remained the most controversial figure in the Telugu literary scenario.

Literature emerged as a powerful force in the modern period and contributed to many developments in all aspects of human life. In the socio-political perceptions in Telugu literature we notice a marked change during the first half of this century and as we observed it was more pronounced during the period under study. It was literature that

inspired the leaders and the followers alike as they struggled against mighty imperialism. However, there is no doubt that the literature produced during the period under study, created a great awakening in the contry. For them literature was a weapon to fight the social evils existing in the contemporary society and the British. These writers were however not alien to the nationalist struggle. Rather they were the heart and soul of the then popular, socio-political movements.

APPENDIX I

TABLE - I

Number of Educated (University entrance and higher examinations)
By province 1864-85

	Entrance		First Arts		B.A.		M.A.	
	Passed	Failed	Passed	Failed	Passed	Failed	Passed	Failed
Bengal	16639	21151	5252	8027	2153	2776	491	330
Bombay	7196	15209	1568	2803	933	1030	79	59
Madras	18390	36356	4480	6850	1633	1648	49	34
N.W.P. and Oudh	3200	3210	749	739	272	270	57	30
Punjab	1944	2614	341	375	107	129	32	11
C.P.	608	620	128	108	10	-	-	-
Assam	274	349	-	-	-	-	-	-
Total	48251	79509	12518	18902	5108	5853	708	464

Source : Tabulated from Report of the Public Service Commission, 1886-87, Calcutta, 1888, Appendix M. statement III and IV, pp.81-82.

TABLE - II

The Growth of Education in Arts colleges in British India 1870-91

	1870-1871		1881-1882		1886-1887		1891-1892	
	Colleges	Pupils	Colleges	Pupils	Colleges	Pupils	Colleges	Pupils
Bengal	16	1374	21	2738	27	3215	34	5225
Bombay	5	297	6	475	9	955	9	1332
Madras	11	418	24	1669	31	2979	35	3818
N.W.P & Oudh	8	165	6	349	12	478	12	1311
Punjab	2	102	1	103	3	319	6	462
C.P.	-	-	1	65	3	100	3	232

Source: Report of the Indian Education Commission 1882, Calcutta, 1883, See A.M. Progress of Education in India 1887-88 to 1891-92, Second Quinquennial Review, Calcutta, 1893, pp.59.

Table - III
Growth of Education in India, 1896-97 to 1916-17
English Secondary Schools

	1896-97	1901-02	1906-07	1911-12	1916-17
Madras					
Schools	394	648	464	375	377
Pupils	60471	74514	89390	102886	136796
Bombay					
Schools	403	427	445	480	388
Pupils	32876	43397	52292	67574	61884
Bengal					
Schools	1335	1481	1048	1194	2317
Pupils	152298	191648	125925	172577	382420
United Provinces					
Schools	169	194	198	189	228
Pupils	24411	26537	33891	44973	55772
All India					
Schools	2760	3097	3285	3674	4465
Pupils	339704	422187	473130	667068	872945

Source : Compiled from : 6th Quin. Review of Education in India, 1907-12, Vol.II, p.231, 7th Quin. Review of Education in India, 1912-17, Vol.II, pp.125-131.

Table - IV
Growth of Education in India, 1896-97 to 1921-22
English Arts College

	1896-97	1901-02	1906-07	1911-12	1916-17	1921-22
Madras						
Colleges	37	40	36	32	34	39
Pupils	3540	3779	4687	4939	7724	8227
Bombay						
Colleges	10	10	10	11	8	10
Pupils	1064	1941	2747	3719	4888	4829
Bengal						
Colleges	38	44	34	32	33	36
Pupils	6384	8150	5190	9716	18478	16942
United Provinces						
Colleges	16	26	21	21	18	25
Pupils	2146	1490	2241	3324	4815	5198
All India						
Colleges	115	140	127	123	125	152
Pupils	13933	17148	18001	28196	46437	45224

Source : Compiled from : 6th, 7th and 8th Quin. Review of Education in India, Vol.I and II, 1907-12, 1912-17, 1917-22, respectively pp.231, 125, 131 p.67.

Table V

Literacy in English per 10,000 Males (all ages)
in some Andhra Districts, 1901-1921

Districts	1901	1911	1921
1. Godavari	94	137	201
2. Krishna	69	114	151
3. Guntur	47	71	111

Source : Census of India, 1921, Madras Part-I, Vol.XIII,
p.126.

Table VI

Growth of Education in English in Madras
Presidency 1901-2 to 1916-17

	1901-02	1906-07	1911-12	1916-17
No. of				
Secondary Schools	648	464	375	377
Pupils	74514	89390	102886	139796
Arts College	40	36	32	34
Pupils	3779	4687	4939	7724

Source : Based on 6th Quin Quennial Review of Education in India, 1907-12, Vol. II, p.231, 7th Quin Review of Education in India 1912-17, Vol.II, 8th Quin Review of Education in India, 1917-22, Vol.I, pp.67-96.

APPENDIX II

GLOSSARY

<i>Abhyudaya</i>	:	Progressive
<i>Adarsavadam</i>	:	Idealism
<i>Adhikshepana Kavyam</i>	:	Satire
<i>Adhyakshyopanyasam</i>	:	Presidential Address
<i>Adhunikatvam</i>	:	Modernism
<i>Alankara Sastra</i>	:	Aesthetics
<i>Andhra Kesari</i>	:	Lion of Andhra
<i>Anusarana</i>	:	Adoptation
<i>Anuvadam</i>	:	Translation
<i>Aparadha parisodhaka katha</i>	:	Detective story
<i>Astitva vadamu</i>	:	Existentialism
<i>Asukavitha</i>	:	Extempore poetry
<i>Athivastavikatha</i>	:	Surrealism
<i>Athma charitra, Athma katha</i>	:	Auto-biography
<i>Avadhana</i>	:	A poetic feat in which the poet faces eight Questioners in <i>Astavadhana</i> and more than eithy Questioners in <i>Satavadhana</i>
<i>Bhajan</i>	:	Devotional song rendered by a group persons
<i>Bhandagaramu</i>	:	Repository, Library
<i>Bhava geetamu</i>	:	Lyric
<i>Bhava kavitvam</i>	:	Romantic Poetry
<i>Bhavamu</i>	:	Sentiment
<i>Chandassastramu</i>	:	Poetics
<i>Charitra</i>	:	History
<i>Dalitha Sahityam</i>	:	Literature of Dalits (the oppressed classes)
<i>Desabhakta</i>	:	Patriot
<i>Desamu or Desa</i>	:	Country
<i>Digambara Kavitvam</i>	:	Literally means naked poetry. A rebel movement in Telugu Poetry.
<i>Dryardhi</i>	:	Allegory
<i>Dwipada</i>	:	Couplet
<i>Ekankika</i>	:	One act play
<i>Firkha</i>	:	Administrative unit of the Taluk, mainly for Revenue purpose
<i>Gadha</i>	:	Legend
<i>Gitamu</i>	:	Song
<i>Grameena sahityam</i>	:	Rural literature
<i>Grandhalayamu</i>	:	Library
<i>Grandhalayodhyamamu</i>	:	Library movement

<i>Grandhika</i>	:	A conaservative literary style
<i>Harijan</i>	:	People of depressed Caste, the term coined by Gandhi
<i>Hetuvadam</i>	:	Rationalism
<i>Ithihasamu</i>	:	Epic, History
<i>Ithivruttamu</i>	:	Plot
<i>Janapada Sahityamu</i>	:	Folklore
<i>Jateeya Vadamu</i>	:	Nationalism
<i>Jeevitha Chiritra</i>	:	Biography
<i>Jnapakalu</i>	:	Memoir
<i>Jyothisha sastramu</i>	:	Astrology
<i>Kadhakavyamu</i>	:	Narrative verse
<i>Kalpana Sahityam</i>	:	Fiction
<i>Kalpanika vadamu</i>	:	Romanticism
<i>Kavitha</i>	:	Poetry
<i>Kirtans or Kirtanas</i>	:	Songs
<i>Krtakam</i>	:	Melodrama
<i>Mahila</i>	:	Lady
<i>Mala and Madiga</i>	:	Names of the major sub-castes among Harijans
<i>Mandiram</i>	:	Hindu Temple
<i>Marmika Vadamu</i>	:	Mysticism
<i>Melukolupu</i>	:	Awakening
<i>Mithiavadam</i>	:	Nihilism
<i>Mukta Chanda</i>	:	Blank Verse
<i>Muttadar</i>	:	Revenue official in Agency Areas
<i>Natakamu</i>	:	Drama
<i>Navala</i>	:	Novel
<i>Navya</i>	:	Neo
<i>Neeti Kadha</i>	:	Fable
<i>Padam</i>	:	Ballad
<i>Panchamas</i>	:	Literally means fifth caste i.e., a caste other than chaturvarnas; people of depressed; untouchables.
<i>Panthulu</i>	:	A respectful term for a Brahmin, especially Niyogi
<i>Parishad</i>	:	Council
<i>Parisodana</i>	:	Research
<i>Pata</i>	:	Song
<i>Pathrika</i>	:	Newspaper
<i>Peradey</i>	:	Parody
<i>Prabhavamu</i>	:	Influence
<i>Pradesh</i>	:	Province
<i>Prahasanam</i>	:	farce
<i>Prakriya</i>	:	Form
<i>Prakta Vadam</i>	:	Symbolism
<i>Puranam</i>	:	Mythology
<i>Rajadroham</i>	:	Treason
<i>Rupam</i>	:	Form

Rupakam	:	Imagery
Saili	:	Style
Sahityam	:	Literature
Samaljamu	:	Society
Samasya	:	Riddle; Problem
Sambashana	:	Dialogue
Sampradaya Vaadam	:	Classicism
Sjmruthulu	:	Memories
Samskrutika	:	Renaissance
Punaruujjeevanam		
Sanchika	:	Issue
Sangam	:	Association
Sangeetha Rupakam	:	Opera
Sankalamu	:	Anthology
Sonat	:	Sonnet
Soundaryavadam	:	Aestheticism
Sukhantha Natakam	:	Comedy
Sweeya charitra	:	Autobiography
Taluk	:	An administrative sub-division within a district
Vachanakavita	:	Freeverse
Vachanamu	:	Prose
Vastavikata	:	Realism
Vijayamu	:	Victory
Vilapa Geethamu	:	Elegy
Vimarsana	:	Criticism
Viplavam	:	Revolution
Vishadanta Natakam	:	Tragedy
Vokrokthi	:	Irony
Vyakarana Sastramu	:	Grammar
Vyaklhyanamu	:	Commentary
Vyasamu	:	Essay
Yakshagana	:	An Opera
Yatra Sahityam	:	Travologue
Zamindar	:	A land lord

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Sangam (Weekly)
Sri Yakshini (Weekly)
Srujana (Monthly)
Sujatha (Monthly)
Swathi (Monthly)
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