

Telugus Heroic Role In the World

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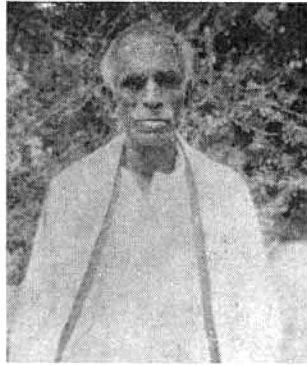
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TO MY BROTHER



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General Secretary, AI Kisan Congress

My comrade - in - arms
For Kisan Mazdoor Praja Raj
Kakatiya Gandhian Forwarder

Telugus Heroic Role in the World

During this twenty-fifth year of the Celebration of the declaration of the UNITED NATIONS ASSEMBLY that the Colonial Sway of the Imperial Western and Eastern Powers should be ended and all the Colonial and Coloured Peoples should be helped to become free and independent; it is befitting that the Telugus as well as Tamils, all over the world should be having their world level and world-wide reunion to avow their gratitude to the discoverers, architects and poets and writers of their ancient, yet highly artistic and articulate languages and literatures.

Majority of the world renowned archeologists and linguists are claiming that the languages Kanarese, Malayalam, Telugu and Marathi had their early developments during the times of Mohenjo-Daro, Harappa Civilizations, several millenniums before the cultural flowering of Greece, Rome and even of Egypt.

Where from the Tamils, Telugus, Kanarese and Malayalees came to India? Did not their ancients originate in India herself? Were they Dravidians or Proto-Dravidians or did they coalesce with Dravidians who had come to India from the north or the East? Could it not have been possible that the original stock of their ancestral humanity were Negroid or Australoid people? Judging from the physiological remnants of the genes and developed features of large sections of these great peoples of such hoary ancestry, one is tempted to feel that their earliest forbears must have been a Negroid cum Dravidian folk, stalking the lands on either side of the Indian Ocean and Arabian and Red Seas, before and after the cataclysmic volcanic emergence of these Seas and the separation of Africa from Asia.

Judging from the latest calculations about the far-receding millenniums of the growth of humans into their historically envisageable societies, those Negroid-Dravidian people must have begun to moot, shape and mouth such words as Akka (Sister), Amma (Mother), tens of thousands of years before the Christian era.

Coming back to the modern Indian times of Mohenjo-Daro and Harappa, their language must have been the mother which led in later times to the many dialects, languages and eventually the literatures of the present day South India. The advent of Aryans prolonged conflict and commingling with those multi-tongued, and multi-tribal peoples in the wake of the cataclysmic destruction of the civilisation of Harappa's people must have given the opportunity for the Aryan language to achieve ascendancy over the earlier Indian tribal cum Harappa language and dialects.

But the dynamic and youthful Aryan language must have absorbed major portion of the linguistic achievements, in methods and modes of cultural communication and humanistic expressions of peoples' passions and pleasures, loves and sorrows of the earlier Indian peoples. Yet, the newly ascendent Aryans had chosen to look down upon the other languages over which their own was being super-imposed as "Apabhramsa" or useless or discarded dialects. As that effort was simultaneously being accompanied by their military prowess, as in the ages of Pre-Ramayana and Pre-Mahabharata eras, their priests and rulers managed to acclaim their own language as that of Gods and contemptuously degrade the language or languages and dialects of the people as that of Paisacha or ungodly. Nevertheless, by the time Buddha and Mahavira, the great upholders of Humanism and Dharma based on conceptions and conduct of Mercy and Compassion towards all living beings at their best and all humans at their worldly levels, need arose for the awakened and liberated masses to hearken

back to their more homely mode of Self-expression. Thus what was being ridiculed and castigated as the Paisacha or Apabhramsa language came to gain new life during the centuries of Buddhism and Jainism, that is, upto the fifth to tenth centuries. We learn that the Satavahanas, who succeeded the Mauryas and ruled over the whole of the South and upto the Ganges felt obliged to use the language of the masses, i. e., Apabhramsa or Paisacha or a mixture of both, as one of their official languages.

It was from out of those officially circulated languages as distinguished from the Court language of Sanskrit, that the great Dravidian languages seem to have sprouted into new languages and dialects. The marrow for the Brihatkathas was supplied by the traditional lore of the lives of peoples, who had been using those languages. The great ruler Hala - was he Dravidian or a Negroid—Dravidian or a scion of those three blood streams or genes of the social fabric of Harappa-Vedic-Maurya heritage? He composed or collected the basic fabric for the famous "Sapta Sati" thus laying the literary foundations for peoples' literature as record has their memoirs and emotions and aspirations.

It was the growing conflict between the Cultural moves and thoughts of the Aryans and their priestly attempts to subjugate and absorb the masses as their cultural vassals and the resistance being offered by the followers of Buddhism and Jainism, which acted as the catalytic phenomenon for the emergence of local languages, like the original Telugu, Tamil, Kannada, Malayalam into independent literatures, in rivalry to Sanskrit of the Royal Courts and priests of the Veda Vedic literature.

Somewhere in Renadu in what is now known as Rayalaseema, some Jain, Buddhist, and even Shaktaic savants succeeded by many an effort, whether disjointed or continuous in helping Telugu to reach the status of literature, befitting its recording in inscriptions. "Was it in the fifth or Seventh Century which

witnessed that happy emergence of Telugu as inscriptional literature? By rapid strides, thanks to the stimulus given by the need of the peoples to fight against the imposition upon them, the priestly ban against universalisation of the formulation of mass-wise memories, thoughts through literary communications, Telugu achieved the capacity for imaginative prose, emotional poetry, through narrative free and argumentative expression, with systematic story-telling capacity and content. The first Suri of linguistic Writer gave us his famous Vachanams or Narratives. Then came the famous Nanne Choda of the Chola ancestry of Kanchi, with his successful effort to help Telugu to rival with Sanskrit, by his great poem "Kumara Sambhavam," the Birth of Muruga, the Hinduised God of the Dravidians.

That pyrrhic effort to bridge the gulf between the Dravidian Telugu and Sanskrit proved to be the much needed stepping stone for the successful protagonists of Aryan culture to reach upto the modern Telugu of Nannaya's Mahabharatam, patronised by Raja Raja Narendra of Rajahmundry. The same genius, Nannaya provided Grammar also for that Telugu of Mahabharatam. His grammar was so much dependent upon Sanskrit grammar that it was composed only in Sanskrit. Ever since, Telugu language has come to be flooded and suffused with tatsama or equivalent to or tatbhava or arising from Sanskrit words; the original Telugu words receding into the status of a pardanishi or woman under a purdah. Tikkana, the great minister cum poet cum priest developed, what had been initiated by Nannaya into the modern Telugu literary fabric, with so much of varied beauties of expression and entrancing beauty.

Kakatiya Centuries have endowed Telugu with the racy, and expressive dynamism of the Veera Saivas, thanks to their Dwipada Gazals and emotional exuberance. But the Kakatiya masses could not gain the revolutionary momentum of their

ancestors of Buddhist and Jaineras and so even the Saivaitees were diverted into the Sanskritic mould of Panditaradhyas.

The age of Vijayanagar gave a golden orientation to Telugu muse. Krishna Deva Raya raised the poets and pandits to the level of royalty and enriched Telugu literature by encouraging his poet-laureates to discover and develop ever new facets for Telugu poetry and prose.

It is remarkable-reminiscent of their common origin as happy twins of Dravidian muse, how he patronised and promoted both the poets and writers, Avadhanis, narrators of imaginary stories like modern novels and innovators of Gazals and architects of poetic beauties, from among the Telugus and Kannadigas. He encouraged them to enrich Telugu and Kannada literatures.

Thanks to the challenge posed by the Moslems of Delhi and Gulbarga, the pious Hindu poet of Vaishnava persuasion, the poet Potanna composed the immortal Mahabhagavatam. In the true Buddhistic manner, he rose far above the glitter of Kings' Courts and dedicated his epic to God Shri Rama. He has thus provided the spirit of revolt and norms of literary independance which have come to inspire many of us to embrace Gandhism as opposed to Imperialism and Social vassalism.

The Telugu of Rayas and Potanna, with its hoary wealth of noble capacity for expressing highest ideas of statesmanship in the aromatic and fluent composition of Nannaya and Tikkana has come to assume democratic and dynamic exhuberance from the social revolutionary Kandukuri Veeresalingam and such original writers as Unnava, Tripuraneni. The present day Telugu has been clothed with the Kalankari prints of Daily Press fire works of new expressions, as well as the heart-searching music of the toilers cries for social justice and a just, merciful and humane Venkateswara and Sri Saila Shivjee. The persistent and powerful efforts of Telugu Lenka (Sevak) Tummala to renovate Zanu

Telugu is not patronised by journalists who are shy even of Telangani Colloquialisms of Kaloji Narayana Rao.

That scintillating curiosity and propensity of the early Telugus to develop this evergreen Banyan cum Neem cum Peepul efflorescence led to their delicious words to tumble from the sweet tongues of Telugus and slowly they gathered into garlands of expressive words; those meaningful necklaces sorted themselves into stanzas and songs and poems.

As in the case of Vedas and their linguistic developments Telugu JANA PADAS must have also stimulated the creative urges and constructive capacity of Telugus. Thus, with the wayward or systematic efforts of adventurous lovers of Saraswati's music and modes, poets emerged from out of coiners of jewels of words and expressions, from out of the irresistible and veeranga urges for paying homage to their Gods and heroes. All that spontaneous wealth was being treasured in the growing bunches of words and their samasams. It must have been from those early edifices of thoughts embedded within Telugu words and their flowing music, that ASU KAVITA had taken its birth. This Century began with the sudden and explosive hot springs of this Asu Kavita, by-passing the traditional puranic and prabandha Kavitās. And the Tirupati and Kopparapu Kavi Dwayams (comradeship between two poets at a time) stalked the Andhra literary arena by their marvellous demonstrations of weaving their singing and swinging poems and songs of inspired Telugu poetry. It was indeed a period of popular festival of poesy for Andhras. That continues to be the special glory of Telugu, the literature and the vehicle of supersonic thought-carrier.

An equally glorious chapter has come to be added to the Telugu-speaking peoples through the resurgent Telugu literature, in tune with their revolutionary upsurge during the past seven decades, of this twentieth century.

Komarraju Laxmana Rao, Gadicharla Harisarvothama Rao, Unnava Lakshminarayana, Chilukuri Veerabhadra Rao, Desoddharaka Nageswararao and Tripurneni Ramaswami marched in the footprints of that glorious social revolutionary Veeresalingam in preparing the Telugu masses, through the rejuvenated Telugu literary and scientific and PROBODHIC writings to make their unique contributions to the Satyagraha, Non cooperation Freedom Movements and Social Revolution based on constructive re-interpretation of Hindu puranic lore and epoch-making upsurge of the masses, breaking as under age-long caste, and orthodox inhibitions.

Telugu, as a language achieved a new life: Telugu literature ascended the soul-stirring CHUKKALA PARVATA, as it were, with the new themes, and KIRTANAS, attuned to the oceanic tides of mass struggles initiated by Mahatma Gandhi and also by the Kisan and Khet Mazdoor and Self-employed Kalakar revolts against oppressive systems - economic and social of zamindars, merchants and caste-weaponed social hierarchy.

Thus arose the Bhajanavalis in support of national freedom, Kisan revolts, artisan and women awakening and rural and crafts uplift. It was the privilege of so many of us, working in the Gandhian Marg, to add ever new modes of expression, coin fiery means of exposure of social injustice and broaden the expostulatory literary weapons bequeathed to us by poet philosopher Vemana, Bhadradi Rama Das, Vemulavada Bheema Kavi, Veera brahmam, Gurujada, Unnava and Ramaswamy.

If Telugus in their main heart land have been such consistent and passionate followers of Mahatma Gandhi for over half a Century and if they have been responding, all so persistently and with so much zeal, to the Call of Indira Gandhi to continue to work ever more zealously for the uplift of the toiling masses and removal of the social and economic disabilities of Harijans, Girijans and toiling Khet Mazdoors and self-employed masses, it is

because of the rapid strides made since Veeresalingam's path-breaking coinage of modern Telugu Prose, independently of poetry in the development of new powers of Telugu language and literature.

The Telugu prose which gained independent stature from being only an adjunct to Prabandha poetry through Veeresalingam's writings achieved its freedom to absorb the idioms piquant phrases and drive and depth of rural parlance through the path-breaking resurgence of the language of the masses inaugurated by Gidugu Ramamurti and Gurazada.

It is in the field of historical studies that Telugu writing has yet to reach maturity, though Chilukuri, M. Somasekara Sarma and Bapiraju, Venkata Ramanaiah, K. L. Narayana, M. Ramarao, Bhavayya, Choudary and Doddappa have made their contributions. Dasarathi has taken it to a high-standard by supplementing Kandukuri's history of Telugu literature. Mamidipudi and Rajanna, M.P., have given it a dignity by their erudite writings but the writers of history for College Students have yet to succeed in adding original scholarship and dignity of dramatised writing, to the great tradition set by Lakshmanarao through his inspiring books on Hindu and Muhammadan periods.

Magazine writing with heavy accent on family life of the emergent educated job-tilted middle classes, especially among home-bound young women has become a dominant feature of the Seventies and Eighties. Their style and stuff are a mixture of prabandha-level of romance, American bikinism and French inverted flower-type wizardry of words. This style—which was deprecated so strongly by the great Cattamanchi and discarded by Bhava Kavis, seems to satisfy the present day college-level youths of both the sexes.

The growth of political stature of Telugus of the past half a century is due to Veeresalingam and his VIVEKA VARDHANI. It has come to be strengthened and broadened by the successive editors of Andhra Patrika the first daily from Challa Seshagirao

and Desoddharaka to Panditaradhyula. Ever new discoveries made in modes, manners, combinations of expressions and simplified phrases, capable of conveying scientific thoughts and new words with capacity to contain or evocative of precise thoughts have been flowing from writers and editors from the days of S. G. Acharya, Nyapati Narayanamurti, Narla and the Zamin Ryot, Vahini and Krishna Patrika are to-day the "Live" weeklies, espousing the causes of the masses and cultured circles.

Telugu literary expressions gained many a new features through the influences of Bengali and Marathi literatures, and such savants cum literary scholars as the Veteran Brahmos Mūtnuri Krishnarao, Kauta Sreerama Sastri, Rayaprolu Subbarao and the younger followers of Sarat Chandra such as Sivaramakrishna. The writings of poet laureate Rabindranath Tagore and Sarat Chandra were translated into Telugu and their influences both upon Telugu as literature and Telugus as peoples have been highly uplifting. Similarly the speeches and writings of Vivekananda, Arabindo and other philosophers and preachers led by Gitanjali have also enriched Telugu and ennobled the Telugus.

Dandakam, Sthotram and Sapadham owe as much to Sanskrit as to Telugu but the present day Swagata Patram is essentially Telugu in its approach and so much more expressive of peoples' current social needs and poise.

NEWS PAPERS

Telugu of the Daily and Weekly Press has come to be an inspiring medium of National Freedom Movement under Gandhiji's leadership just as Telugus rose to noble heights of sacrifice and Satyagraha. "Malapalli" of patriotic Unnava followed by my own "Harijan Nayak" became pathfinders for social revolution and the great MALAPALLI was translated into Hindi and other languages. Dr. Ankaiah has documented the varied and innovative modes of literary renaissance of Gandhian era.

Many a distinguished poet and play-writer wrote inspired songs about Gandhiji and his teachings and their Poet laureate Tummala was awarded National Academy Award for his Epic Poem on Gandhi.

Sparkling new words, evocative of forward social moves, arising out of exciting political currents are being sponsored as debutantes into the Telugu literary court, for the delectation of Cinema oriented youths by our Dailies, from Patrika, Prabha, Bhoomi, Jyoti, and Eenadu.

CINÉ LITERATURE

Telugu, Tamil and Kannada writers have found in 'Cinema just the romantic cum dramatic panoramic field, on which they could imprint their latent genius for such Tikkana's RAJASUYA and KRISHNA RAYABHARA Rhetorical Conversazione. From Sri Sri to Krishna Sastri, from Narayana Reddi, Samudrala to Venkata Kavi, Kosaraju Raghavaiah, Telugu writers fashioned multi-coloured jewels of phrases, songs and duets and love-lores. They have enriched the conversational delicacies of every-day life of the masses, just as Chilakamarti and Balijepalli had done during the first half of this Century through their plays GAYO-PAKHYANAM and HARISCHANDRA respectively. In this sphere, the famous Anna of DMK has set a high standard for all writers.

Sri Duvvuri Rami Reddy gave a rural and national turn to poetry. That has been followed by Etukuri Venkata Narasayya through his original Saga about the VEERAS or Heroes of Palnad. Sri K. Sabha continued their tradition by depicting rural life in his short stories, songs and other writings.

Gone are the mind-bogging and intellect-chiselling phrases of the multi-faceted Telugu writings vying with TRIMURTI and CHATURMUKHAS of Puranas, thanks to the expansive and democratic approaches of Telugu as modes of expression and

means of racy masswise propagation. We are now in possession of the Cosmopolitan and democratically progressive Telugu, as literature and meaningful channel of scientific thoughts.

Goteti Jogiraju has led the way for the growing stream of books on scientific books, while Adivi Bapiraju and Sanjivadev have enriched Telugu by their contributions on fine arts. Buddhism has come to be presented in its twentieth century aspects by Duggirala Balarama Krishnaiah and others; and Christianity by the noble poet Jashua and Gnanananda and others.

The present day Telugu bears within its deep chest and on its broad shoulders, all the best jewels and the lustrous garments, bestowed upon it by the successive historic eras and epoch making leaders of all religions from Buddhism to Islam, from Jainism to Christianity and their votaries from among the Telugu peoples. Indeed, the Cuckoo and the parrot, the BHRUNGA and GABBILAM, the rose and jasmine, the flowing river and boiling sea, the glowing sands and the sky-high hills, the heavy clouds and burning sun, the soft moon and glittering stars, the green grass and fiery palasa, indeed, everything of nature and so many glories of gods from Srisailem to Tirumala, have all enriched Telugu muse. They in their turn have been heaven-oriented by Telugu, at once the most ancient Dame of Dance and music and ever charming bride of Post-Independent India.

Any language continues to be enriched by the nobility of utterance given to its words, phrases (svaram) and exclamations in the chiselled, softened, warmed or enthralling manner. Its power of expressing the deepest emotions or evoking philosophical insights can be enhanced by gifts of elocution. So much more life can be added to the written speech or spoken phrases by the inspired manner of speech made by any orator. A great actor or a noble story-teller or a powerful orator can breathe such new life into words which are written or uttered by an unskilled per-

son and make them convey far greater or more powerful appeal to the audience. In this direction Telugu language, through its muse and prose and collective sounding has come to be acclaimed by Sri Krishnadevaraya as the most developed and felicitous channel of human expression, and communion. To mention only the latest cadre of gifted actors, Bellary Raghava, Chitturi Nagaiah endowed the sweet words of adulation of Sree Rama, strung together by the great play-writer, Krishnamachari and Potanna with such strong wings of inspired devotion. Govindarajula Subbarao put life into Vedam's original coinage of soliloque of Yugandhara of Kakatiyas and made our people marvel at the latent capacity of Telugu, when spoken by an outstanding actor to raise people into heavenly realms, just as Nannapaneni Venkata Subbaiah raised Settipalli's song into the battle-cry of Kisans and Workers and Vasireddi Hanumayamma added limitless pathos and soaring emotions to the call made to Satyagrahic warriors by Kaviraj Ramaswami in his immortal War-Song. Coming to the Cine actors N.T. Ramarao, Nageswara Rao, Jaggiah and Singers Ghantasala and Nagaiah to mention only the few top-most have demonstrated to what heights, Telugu words, phrases, songs, tunes, timely stops and exclamations can be raised to convey the loftiest feelings and thoughts through this lovely "Italian of the East". These actors and singers have highlighted the national importance and advantages of providing training to our youths in elocution, in accent, and delivery enriched as they must be by the timely twist of the head or shoulder, turn of the hand or the lips, twinkling of the eye or the flash of temper.

WOMAN NOVELISTS

Telugu novel started its career from Veeresalingam's Rajasekhara and Chilukuri's Ganapati and it has now reached its maturity in the hands of so many of our gifted women writers like Arekapudi, Adivikolanu Parvati, Ranganayakamma, Eddenapudi Sulochana, Sita Devi, Vutukuri Lakshmikantamma, Malathi-

Chandur and so many racy writers. All this would please the soul of Veeresalingam who dreamt and worked for such progress.

BIOGRAPHIES

In the realm of Biographies, Pandit Gorrepati Venkata Subbaiah has achieved great distinction, as the scholarly sympathetic and inspiring author and his studies starting with one about myself, of Desoddharaka, Ramalinga Reddi the standard-setter of modern Telugu poetry, Lajpat Rai, Sarojini Devi, Narla, Mutnuri Krishnarao have gained Andhra Sahitya Academy recognition. Biographies of Jawaharlal, C. R. Das, Savarkar, Prithvisingh Azad, Subhash Chandra Bose, Sardar Patel, Bharati Devi, Sitarama Raju and also of Kisan G.V. Subbaiah and Publications of Palleturi of Jagganna Sastri have inspired Andhra youths.

The Biography of Bharati Devi, the Kisan Mozdoor leader and Freedom Fighter by Pushpa Kumari and Smrutulu or Memoires of her public life by myself as also my pen pictures of many of our patriots and social workers have broken new ground in Saradaarchana. Those are the latest addition to Telugu literature on and about women.

Autobiographies (sweeya charitras) in Telugu by Veeresalingam, Prakasam, Konda Venkatappaiah, Darsi Chenchiah, Kaleswara Rao, Pandit Gorrepati, L. V. B. Chowdary, Poets Tummala, Jashuva, Boyi Bheemanna and others are the latest in the literature for patriotism and social reform, whereas, Srinatha's Autobiographical challanges to Gods have immortalised our poetry

DRAMA

In the sphere of drama Sri Vedam Venkataraya Sastri added splendour to Telugu Stage by his Play "PRATAPA-RUDREEYAM" and Bellary Krishnamachari brought the

traditional, mass-wise Veedhi Natakam, Burra Kathas and Hari-katha Kalakshepam into the class-wise, poetry cum prose play writing, after the fashion of the encyclopaedists of Paris and Shakespeare of England. Slowly, poetry was dropped and prose writing, with the colloquial idiom and Telangana Moslem accented Telugu conversazionne has made its progressive debut. The Burra Katha and Veedhi Nataka writings have been modernized in their metres and dramatic contents, by the Post-Independence era of Kisans and Communist movements, V. L. Sundararao dramatized Netaji's war on imperialism in progressive Telugu. The latest Naxalite writings have made these literary works, the monopoly of anticultural cadres among impatient slogan-enthusiasts

LITERATURE AND CHILDREN

Telugu writers led the way in inventing a new style and fresh themes for special literature for children in our schools. Their special magazine Chandamama and its off-shoots have found a niche in the treasure-troves of children. Their translations into Hindi, Kannada and Tamil have won the regard of the devotees of those literatures.

Travelogue is a familiar feature of the early Indian local literatures, taking their inspiration from Sanskrit cum Paisachic cum Pali Katha saritsagaram Telugu was endowed with stories about Kasi-Mazlis and Kamaraju. It has not begun to take a speedy turn until very recent times, though Veeraswami of the East India Company of Madras led the way by his highly meticulous and informative travelogue about his interesting journey from Madras to Benares and back.

Thanks to Sri Veerachari's genius in arranging annual train-loads of Andhra tourists, mainly hailing from rural areas, Sri K. V. Subbaiah, Editor of the Vahini has written the extremely informative and interesting volume BHARAT DARSHAN about

what young people with some cultural background and wanderlust can learn about the history, culture and social life of the peoples of India. It was such a travelogue, embodied in his letters to me by my elderly friend, Sri Anjaneyulu of my village, NIDUBROLU, about his tour through North India which has built up within me the unsatiating keenness for gaining world-view. So I have been going round the world so often and making my contribution to the evergrowing sense of "One World" through all my public carrier. Mr. A. G. K. Murthi, the Rationalist and Cine Star Nageswara Rao also wrote good books on their U. S. tour.

We have inaugurated the era of Encyclopaedia in local languages, through the path finding efforts of Lakshmana Rao and Kasinadhuni and we have produced the standard volumes of Encyclopaedia, thanks to the Constructive Work of Moturi.

We are ahead of even Americans in literature, about the leela of love among humans, as the basic "live vital" of Shivji and Parvati but without the banality and perversions of the Western exuberance. Neither Heine of Germany nor Byron of England can equal Potanna (vide Bhramaragita) in this sphere. Nanduri Subbarao's "Yenki-Nayudu Bava" love-song is an original contribution. P. Krishna Reddi of Tirupati infused his musical tones into his Poems, while Shobha Raju put new life into the love-leaden kritis of Annamacharya, invoking Venkateswara's celestial response.

TELUGU ON WORLD STAGE

Cholas-Chalukyas, and Kakatiyas helped the Tamils, Telugus, Kannadigas and Maharashtrians to give shape, and colour to their cultural bed-rock of PANCHA DRAVIDAS, apart from the Gangetic Aryan Cultures, based on War - fare of Aswamedhaya and Varanasi cult of Hinduism. Their achievements in the realm of architecture, as exemplified in Ellora, Hanumakonda, Lepakshi, Hampi, Ramappa are some of the Telugu approaches to

godliness, as can be seen in Sanchi Stupas, Toranas, Ajanta's Cave-Paintings and Amaravati, Nagarjuna Konda stone-stupa, Saraswati Devi's marvellous embellishments of Buddhist-minded Telugu artists, architects and their devotional patrons from among women, kisans and smiths and rural elites.

Telugus displayed their love of adventure and constructive genius during the Vijayanagar Rayas' Era by venturing into the lands of Tamils and Hoyasalas, thanks to the leadership provided by their Kakatiya Nayaks.

Telugus spread themselves into South-East Asian Countries, in search of lands to cultivate, industries to develop, mines to bale out mother-earths treasures and commerce to enrich communion between different peoples. Burma welcomed them both before and during British times. Even to-day there is a province, bearing their name and cherishing Burmese Comradeship with them. Malaysia is to-day teeming with the lakhs of Citizens of Telugu origin and has become the proud host of the world-level Congress of Telugu peoples. Combodia of the hoary history is the fortunate possessor of the world-famous Ankor-Vat Buddhist cum Hindu cluster of temples which are now being resuscitated by the UNESCO as the treasure house of world History. Java, Sumatra, Indonesia, and their combine was once the scene of Telugu Buddhists and missionary activity. Indeed the whole Chinese Continental sea coast used to bubble with the musical sounds of Telugus, as Colonists, men of Commerce and Buddhist evangelists. From the extensive Coromandal coasts, the Kalingas, Pallavas, Chalukyas and Cholas, nursing the Telugu songs, poems and musical exclamations of myriad Telugu mothers and boisterous Telugu boys and girls of palles of sea coast of Pallava heritage carried the price-less and pearly Palned marble pillars, plaques, bearing wondrous exhortations of Buddha, to humanity to become humane to all the lands on the Asian Continent, stretching upto Japan and also to the clusters of archipelagos in the Pacific. Rarely did

they get involved in war-fare across the seas. Mostly they were sea-faring folk, interested in spreading messages of Buddha and commercial and cultural contacts. They must have joined the Cholas in their heyday in manning the armadas for Commerce and Colonisation over a century and half but that was only a passing, forgettable phase.

Did they also join the pre-historic ancestors of the South in their venturesome explorations in the Pacific and Colonisation of Mexico, Brazil and Argentina, where there are still evidences of the Indian Cultural mores and social memories of family morals, reminiscent of Ramayana lore?

During the last Century, the British led Telugus to reach Fizi and other pacific islands, Madagascar Mauritius Indian Oceanic islands, South Africa and other African hinterlands in search of employment and land. The scions of those indentured labour covered themselves with glorious patriotic sacrifices by joining Mahatma Gandhi in his world-shaking experiments in Satyagrahic explosions against Racialism of the Whites and the modern Imperialism of Europeans. I, for one like so many other Gandhians gained our childhood inspiration from the experiences of Telugu South - Africans. The descendents of those Telugu immigrant Nayaks of many Kisan Castes and Tribes, including the tribals and Harijans who participated in Tamilnad's resistance movement against the Delhi and Gulbarga Moslem invaders continue to enrich the social life of Tamilnad, as well as Karnataka. They continue to cherish the sweetness of their Telugu idiom and poesy. Thyagaraya's immortal Kritis and Dikshitar's Swaras and musical innovations have proved to be the precious and highly prized cultural bonds with the noble Tamil culture and Telugu Comradeship with Tamil peoples.

In the nineteenth Century, such migrations proved to be harmful to freedom of the local peoples, though, they opened

some areas to join world stream of progress and proved to be the catalytic influences in breaking the local shells against progress.

Many sons of the two generations of Telugus who enriched the Irrawady delta by producing rice in abundance and pumped up oil from the Burma oil-wells, joined the Freedom Movement of the Burmese. Avatapalli Narayanarao welcomed me and Bharatidevi in 1939 as the messengers of Indian National Congress to the Do Bama Thakin movement. Netaji Subash Bose drew his main phalanxes and other sinews of war for the I.N.A. in S. E. Asia from these anti-imperialist Telugus and other Indians in Burma, Malaysia and Indo-China. Hence the high regard and love being extended to Telugus by the peoples of these S. E. Asian Countries within the Non-Aligned Front.

The Post-War migrations are purely constructive and helpful to the local people by enriching both the parties by their mutual contacts and co-operation. In this progressive and human movement, the Telugus are playing as great a role, at once creative and world-mindedness, as Punjabis, Gujaratis, Tamils, Oriyas, Bengalis, Biharis and others. I am therefore proud of these new cadres of our Telugu brothers and sisters.

By now, we have Telugus in many a State in India, in so many islands in Pacific and Indian Oceans and main Continental Asian lands abutting the China Sea and the Bay of Bengal.

Swaraj India has come to educate and raise thousands of Telugu intellectuals to world levels of expertness and cultural excellence. So, they have taken their places in the vanguard of intellectuals, with wonderful wanderlust, in the post-war peaceful and expansive stream of world-level service for the uplift of the masses. At the ground level, Telugus also form the honoured cadres among doctors, lawyers, engineers, educationists, scientists and philosophers and indeed, the most progressive

agriculturists. Thousands of them are in U. S. A. and Canada. They are prized as valuable ornaments to their academies and industries. They have been building their cultural equipment like dance schools, music academies, temples and TELUGU PREMI Sabhas, in order to enrich Telugu literature, music and dance, to whit Tyagaraya's Kritis, Kuchipudi dance, Ghantasala and Chittoori Nagaiah's Gramophone records. They are busy grafting world-level cultural moves to Telugus traditions and heightening their intellectual horizon.

HISTORY-HUMANISM AND FREEDOM

This is how the Soviet intellectuals are enlarging the scope and raising the vista for the humanistic culture of their peoples in Asia with their many languages and historical accoutrements. I am happy that Telugus have been flowing into every open-society in all Continents. Telugus have the inspiring historical privilege of holding up the beacon of Buddha, Mahavira, Vallabha charya, Ramanuja, Nagamma, Rudramma, Nagarjuna, Radhakrishna, Kakatiyas, Rayas and so many poets, headed by philosopher Vemana. Let us go on adding ever new, good and noble servants of humanity from Telugu Society to the Buddhist, Gandhian service for all peoples of all climes.

Telugu, as spoken language is cherished by millions of Telugu people in Tamilnadu and Karnataka, Madhya Pradesh, Orissa and Maharashtra. It has survived as mother tongue of these immigrant Telugus living amidst the native peoples of other languages with their dominant and local literatures. Their Telugu not only maintained its live contact with some features of Telugu literature of the age in which they had originally left their Telugu lands (Andhra) but also enriched it further by their own original contributions during Tanzore Nayak-cum Marathas eras and added special lustre through the musical compositions of

Thyagaraja and Dikshitar, Bhaktas of Sree Krishna and Venkateswara, like Kshetrappa, Sarangapani and Annamacharya.

Similarly the Telugus in North America to-day are trying assiduously and enthusiastically to make their contributions to Telugu literature, Kuchipudi dance and Telugu eloquence.

We also hail the special capacity of Telugu to enable her votaries to continue to make Telugu survive as the most eloquent, expressive, racy, and piquant medium for modern oratory, debating and democratic parlance, thanks to its special musical sounds, flowing garlands of words and expressive and emotional content. That must have been the secret for its survival over centuries, as an affectionate homely companion to the millions of emigrant Telugus in different continents. In the recent decades, the Telugu songs of Tripuraneni, Garimalla Satyanarayana, Settupalli Venkatratnam, Nellore Rama Naidu enthralled the hearts of Andhras and Telugu Kisans.

The inspired eloquence of Andhra Ratna Gopalakrishnayya, Cherukuvada Narasimham, and Duggirala Balaramakrishnayya, Sunkara Satyanarayana, the rhetorical speeches of Pappuri Ramachari, Pasupuleti Koteswararao, Vijayaraj kumar, Raghava Das, Timma Reddi, Rosaiah, Rajanna, M. P., Pragada Kotaiah and orational exuberance of Veerachari, the haunting, emotional out-pourings of Harikathakar Adibhotla, N.V. Rama Naidu and many such votaries of Telugu have made invaluable contributions to the present day cultural environment and political equipment of Telugus in the homeland. So, spoken Telugu has gained a special place as medium of thought and waves of political and social development, a unique role in modern languages. Telugu writings may help libraries, Telugu books may preserve Telugu literature. But the basic and survival genes of Telugu arise from and enrich the marvellous capacity,

that Knowledge and mastery of Telugu speech gives to its votaries to achieve Tirumala heights of eloquence. Who can fully estimate the wonderful contribution made by the Danjakas and Veeragadhas to the Veera Saiwas and Veera Vaishnavas of the past, the Veeras of Swatantra movements in the Kakatiya and Raya's ages, when the Hindus had to fight for religions survival and national freedom?

Like Latin and Sanskrit, Telugu of millions in Tamilnad, Karnataka, Maharashtra and Orissa is the spoken language but not the read or written Telugu. To the thousands in U. S. A. and tens of thousands in Pacific Islands, Telugu is only the spoken language, To all of them, it must be a source of exultation and inspiration, that hundreds of orators, Parliamentary debaters and thousands of speakers, claiming Telugu as their mother tongue are excellent and fluent speakers and debaters. They can rival with the best, among their contemporary speakers in English, French, Italian, German and American languages, Therefore I hail these Telugus, outside the Andhra Pradesh, who can only speak Telugu, as the honoured brotheren of Telugu culture and craft of civilized conversazionne. They are the delight of Telugu Saraswati.

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