The Never-ending Treasure: A History of Peoples' Songs

Gaddar
6.0 Foreword: By Gaddar

Without labour there is no creation and technical development

There is a social utility behind every creation

The sweat common labourers is unique in the process of the world making

Without talking about the labour, sweat

Without listening to the cry behind the labouring lives,

Without attempting to know how the sweat drops became fire coals,

The present society and transformation of the social arrangement could not be understood.

Until then we cannot understand the role of literature in social transformation.

The lives of the working class people itself is a song

We can see the lights of the knowledge in the people’s song

If a song is questioned

The given answers put an another question

And it explores the answers

The answers given by the peoples’ songs say

The questions are never-ending treasure of the song cultures

The Taragani Gani is an attempt to answers the questions of the people and from the people’s songs.

What is a song?

Read on...

Red Salutations

Yours

Gaddar
Section-I

6.1 Introduction: Translator’s Note

The book entitled *Never-ending Treasure: the history of peoples’ songs* is a prose treatise written by Gaddar. The book is written in dialogue form and it is a signpost and a milestone in Telugu contemporary song cultures. As I have observed earlier among the diverse song cultures in different languages and provinces, like Kannada, Tamil, Hindi and Telugu song cultures, nowhere did I come across a book in prose that talks about the song culture except Gaddar’s two works: *Never-ending Treasure: the history of peoples’ songs* and *Is there a story behind a song? Yes, there is...!*. Gaddar talks about the discourse and how to analyse the social order through a song. He evidently elucidates that the song is born with the labour and in the labour. He articulates that the song and the labour are unavoidable. Gaddar feels that the sound of the work functions as a rhythm to a song. Gaddar talks about the differences between peoples’ song and a revolutionary song. He says the peoples’ song is an oral song composed by the people, and transformed among the peoples’ song cultures from ages. People sing the songs when they work in the fields. A revolutionary song is also sung by people but not when they work, but to end capitalism and fight against the injustice and exploitation.
Moreover, Gaddar speaks on the history and achievements of JNM (Jana Natya Mandali). Gaddar talks about the methods and techniques of writing songs and making the songs victorious in reaching the ordinary people. Gaddar claims that if a song did not reach and owned by the people that means the song and the song composer has failed. Gaddar talks about how common people use the songs in their daily work. He claims in the preface of his book that the lives of the toiling people itself is a song, and so much invaluable substance can be found in the analysis of peoples’ song cultures. The book is an endless treasure of Gaddar’s experiences as a song composer.

He explicated on the pains that the writer experience to create a song. He also dealt with the sources of the tunes that he took for his songs. The two books are primary resources for research in Telugu song cultures. He also composed several songs which are very famous and owned by the people. His life and experiences are enormous to write about him. He is not only a songwriter, singer, and performer but an accomplished critical analyst as well.
Section-II

6.2 Song as communication

Song means an effort to find out the reality behind the poor peoples’ lives. What are our lives? Why the lives of the working class labourers’ are like this? Why are they living in cloth-less conditions? Is there any approach to transform our survival? If there is a disease, there would be a medication. Where is that medication? What to do? Why do we do? How to do? What are the loss and profit if we try to bring the changes into the lives of the working class? Then let’s go and do that. It is not good if we are sitting with our folded hands. Do that without fail. Therefore, a song is a communication to raise an argument and make it move on in the people’s lives. The song is an attempt to find reality. The song is an achievement of the reality found through the songs. The study of the lives of people in a song means, how people constructed phases of their lives. What is the tune of the song? We have to analyse the depth in that song.

1) Matter/theme of that song, and starting and ending of that matter/theme.

2) Starting, middle and ending of that song.
   a) Why have they started the song like that?
   b) Whether the song’s style (or walking) is good or bad
   c) Whether the end/conclusion of that song? Tailed with the song. Is it like attached to that song?
   d) Is there any further continuation to that song’s conclusion? Or not?
3) The distance between them (the people) and us (writers and researchers)
   a) What do they have and what do we lack?
   b) How to fulfill this distance/gap?
4) What do people expect from the song composers?
   The primary duty of the songs and song composers is to give social and revolutionary to the uneducated and working class community.

6.2.1 Peoples’ song

It is a common oral song composed by the people. They sing these songs for the whole day along with their labour like working in the fields.

6.2.2 Revolutionary song

This song is sung by the people to end the capitalism. Now let’s see the differences between these two songs.

<table>
<thead>
<tr>
<th>Peoples’ song</th>
<th>Revolutionary song</th>
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</thead>
<tbody>
<tr>
<td>1) Song borne by the people</td>
<td>1) In every (social) change or revolutionary song has been born and grown up.</td>
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<tr>
<td>2) There won’t be a change for long time after the construction of the tune.</td>
<td>2) Change in the matter/theme creates the change in tune.</td>
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<td>3) Some of the issues in these songs could send back the feelings and</td>
<td>3) These songs go on endlessly with time.</td>
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<td>4)</td>
<td>These songs show society and organizations.</td>
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<td>5)</td>
<td>The main aim of these songs is to teach politics only.</td>
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<tr>
<td>6)</td>
<td>These songs respect women.</td>
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<td>7)</td>
<td>Revolutionary songs gave life to the peoples' culture and destroyed against thought towards the people.</td>
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<td>8)</td>
<td>These songs remained the symbols of peoples' war and their tradition.</td>
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<td>9)</td>
<td>Revolutionary song is a powerful weapon in the hands of the people and revolutionary leaders.</td>
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<td>10)</td>
<td>Revolutionary people and leaders are</td>
</tr>
<tr>
<td>People back (past times)</td>
<td>the subjects of these songs.</td>
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<tr>
<td>12) Peoples songs are the oral forms of the uneducated people. And they are mingled with some people.</td>
<td>11) Asking them to participate actively in the war of revolution.</td>
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<tr>
<td>13) it is not able to face and stand for criticism</td>
<td>12) It is a part of everyone’s life except the feudalists. They are trying to (keep) grab the song into their hands</td>
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<tr>
<td>14) It is alive in harijans, tribal and backward peoples’ lives. Where there is a feudal revolution there the song are alive.</td>
<td>13) It is able to face any kind of criticisms.</td>
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<td>15) Mainly peoples’ songs are printed in the hearts of people.</td>
<td>14) It is alive mainly where there is revolution there is alive.</td>
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<tr>
<td>16) Peoples’ lives are the peoples’ songs.</td>
<td>15) It is not only rooted in peoples’ hearts, but, in the revolutionary history also.</td>
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<tr>
<td>16) It makes life happy and adds sufficient meaning to life.</td>
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</table>

**Note:** we can’t say that every song sung by the people is people’s song; it would be a mistake if we do so. We analytically have to differentiate the song which is forced on the people back (past times).
people and which are created by the people and owned. Always a revolutionary song is an achievement but not a failure. A revolutionary song would give political, social and economic consciousness to the people.

6.2.3 Approaching the Critique

Initially, the majority of the poets approach his/her associates to take their opinion on the song. They give different opinions and give various suggestions. Some of their suggestions will give confidence to the song composer or the writer of the song-poems and some of them will make writer unhappy. But a writer should not stop until he makes the song reach the people for whom he has written the song. Then he has to consider the people’s suggestions or criticism as a milestone to his poetry. Now let’s see the opinions of different people. If the listener of the song is an ordinary writer, his response will be...

1. He will see whether there is poetry and how the song is constructed. Is it good or bad?
2. Is there any representation or influence of other writers? Is it copied from any other writers?
3. He will doubtfully compare the two songs composition to see if it is better than his poetry.
4. If the poet is dear of the writer, even if the song is bad he will say the song is very good. He will argue for the writer from the writer’s side, he will write praising words in the newspapers.
5. He will not think about the mistakes in that poetry, even if he knew the mistakes he will let them be. If any one found any mistakes in it then he will say I have showed the same mistakes. This is the case of a person who doesn't know the relation between the people and revolution and has no relation with the peoples' issues.

Well! Now let's see another response of a listener who is an artist. (If the listener is an artist how will he respond?)

1. He will see whether the tune of the song is good or bad, which instrument will play well?
2. If it is a good song he will compete to sing the song. He would want to sing the song immediately in front of the greatest singer.
3. After singing the song in front of a great singer if the result is not better he will find the mistakes in poetry, but he would not think about the mistakes in his way of singing. Simply he will say the song is not good.

If the listener is a political leader his response will be ....

1. Immediately after listening to the song he will think about the political issues in that song. If there are any political issues, do they come closer to his ideology?
2. He will not be interested about the revolutionary thoughts in that poem rather the political issues would be very important for him. It won't be a problem for him if there is no literature.
3. By seeing the basis of his own view instead of analysing the song in writer's view he will be unable to justify the song or will be unable to give a good and suitable response to the song or about the writer. That is why political leaders say the songs are not good. Or not worthy.

Now we have seen three different responses of three different kinds of people here. And they have a right to express their own feeling in their own way. Any writer cannot fulfil the main aim of his song or his writing if he discouraged himself with the above kind of criticisms. That is why, after writing the song, writers should not sing the song to the great artist, a political leader and a great writer. Simply the writer should take the song into the people for whom he has written it. And a writer has to think whether the song has fulfilled the main aim of that writing. How can he do this? After taking the song to the people he will get the positive and negative feelings from the people about the song. Then he will come to know how to fulfill the main aim of the song and his writing. And he can get suggestion from his friends and their critical analysis. This will help him to fulfil it.
6.3 Experiencing the Field and composing a song

What does it means of experience? That means writing poetry with true issues. How to know the truth and factual information about something? It is possible when someone goes into the issues personally and studies it with deeper analysis? But it is not considerable to say that without experience one should not write a song. Some people blindly argue that only those who have practical experience alone can write great poetry and it would be impossible for others. But can every experienced person write poetry? No. He/they may not. According to their argument if someone wants to write poetry on Puttaparthi Saibaba, should he become a student of his? No need. There are a lot of books and articles written by his students. And there are so many praises and criticisms about Puttaparthi done by people. Gather and study the materials and write a song.

Look at this song:

(Someone) says Puttaparthi does a lot of miracles creates ashes from his hands and gives golden rings.

Song:

Saibaba! From your Hair
You bring golden rings Saibaba
From your stomach you vomit the phallic stones (*lingalu*)

We don’t want these and those

Give us ashes Pumpkins Saibaba???

We make some fries Saibaba (*vodiyalu*)

In the same way take one more song which is titled as *Toddy Pot, my Mother*

Suppose that we want to write a song on toddy pot should we drink tardy? Of course we may do so. But then how would these people receive us? They know drinking is not a good thing. But it is necessary that is why they are drinking toddy. We go to the toddy shops/compounds, we sit with them, talk to them and we listen to them with patience. But we don’t drink toddy even if they forced us to drink it. If we stopped having the toddy, we have to tell them that we stopped drinking. Then we write a song with the material gathered.

**Song:**

Oh! Toddy vessel, you are my mother

I can’t forget you

Toddy vessel, my mother–

I can’t leave you

If I swallow you

I will be thrilled

In that intoxicated stage

I will forget the lot and I will be joyful. mother
I will forget the problems of money lending and I will be glad
I will forget the ache of my daily labour.

To write a kind of poetry we have to examine the truth for which we may require to enter personally into the lives of labourers and their way of life. Sometimes information and negotiations may not be adequate for our writings. For writing a song on fishermen, having discussions with them will not be enough; we have to go along with them and observe their technique of fishing. Of course we may not be a part of them, but have to participate actively with them. Then we will get a lot of data. We did the above things and when we wrote a dance program named children of the Ganges (Gangamma Biddalu). We personally reached the bank of the ocean. We lived with the fishermen for few days. We personally observed their life style up to midnight 2:00 clock. “Faces of the fishermen, already awake, their mothers’ faces looking at sons’ faces, wives’ looks like watching the mothers’ and sons’ faces. Blessings of mothers’ in sending their sons into the ocean, and morning sunrays covering the ocean, waiting of mothers’ at the bank for their sons. The children were waiting for their fathers, dancing kids at the long distant ships. Anxiety in the eyes of the mothers whose sons have not reached the bank yet”. (Gaddar explained about all those experiences of their troop) We were writing down everything as well as the looks and words of the merchants who are eagerly waiting for the fish to take instead of lending money. The smiles of the fishermen, walking, their way of dressing, names of fish and names of the parts of the ships. Asking questions and writing down the answers. Finally, we were checking out the written notes by the organizers. We had observed their lifestyle for a few days. They used to pray the Ganges
before they entered into the ocean; that is their ancient tradition. We also started the song according to their tradition.

Song:

Salutations Oh Mother Ganga
Salutations Oh Mother Ganga
We are your kids
Please help us in reaching the seashore
See the looks of the dancing fish
See the waves of the Ocean
Kissing the sky

So many times starting is difficult for the writer. But this has found a solution when we went to the people. We reached the bank of that ocean that is why we confirmed to start the song with the bank of the ocean. We confirmed that our ship is also poor peoples' ship. We thought to start the song as the people started their implementation???. We understood the above thing because we went to the peoples' lives. But there is no rule; we should drive the ship and write the song about the fishermen. Of course we could say it may not be the same in every case. People's writer should not think about his own likes and dislikes. He has to follow the thought of the peoples'. We should not think that we can write a song if we have experience. We should go about solving the problem in our working path. And a serious study is needed: one has to study these seriously.
6.3.1 Recomposing songs on the same theme

Any one of the issues or life of a person would not remain the same forever. It will change with time. One song may not be enough for every issue or for a life. And all writers' way thinking about one matter would not be same; it will differ. According to their (writers') political knowledge their thoughts will be based on an issue. We can find a difference in their understanding of poetry and their understanding of literature. That means different people and different thoughts.

Because of the above reasons, we have to steal a look into the public issues and into the lives of the people. Then we can find different issues. We have to see the life in an upside down angle or in a distinctive way. Because life is an ocean, that is why, our understanding of the songs should be analytical. Those songs should be based on truth, which keeps on changing. Otherwise, our songs should be ready to face beautiful criticism from people. In one revolutionary phase, one issue could be discussed in different ways and types.

For instance, we will take a song on the revolutionary people and analyze their life style. Are all of them killed in the same way? Have they sacrificed their lives in the same way? No, it differs. That is why we have to study the differences in people's lives and sacrifices. When we need or want to write songs about sacrificial victims, we have to keep two things in our minds.
1) On martyrs’ lives

2) On the movements that they have led

Well! Now let’s see a song on Peddi Shankar, one of the martyrs.

Song 1)

Peddi shankaranna perelli ponga

Ramana uyyalo

Ayyo Devana uyyalo

Yenaka mundi Yamudu

Thoota pelchindo Ramana uyyalo

Ayyo Devana uyyalo

Ramana uyyalo

Ayyo Devana uyyalo

Naageti saallalla naa anna orige

Ramana uyyalo

Ayyo Devana uyyalo

Jonna senu antha sinna boyindo

Ramana uyyalo

Ayyo Devana uyyalo
Song 2)

Yerra jenda needalona

Origina O shankaranna

Kanikarinchi kandlu theruvanna

O shankaranna

The above two songs have been written on Peddi Shankaranna. More than two songs have been written about him. But we can see the difference and newness in every song. So many songs are produced on such issues and it is also needed to sing about their sacrifice. When we are in need of writing songs of revolt and protesters, not only do we need to explain the movement of the activists, but also we must explain the movement, its necessity and its goals. And also our songs must be based on one’s persona. We can explain the movement in our songs without using the names of the people of that movement. Now see a few songs without the name of those movement organizers.

Song:

Telangana poratam lo

Gundlaku gundenaddi

Eduru kaalpuilo kanu moosina

O koonulara
Radical veerulara

Raithu kooli hiddalaara

It is a need to write many more songs to reach the highest of the movement which is as high as Himalayan hills. If we see an issue with Marxist perspectives, it would be needed to write songs on the issue from different views. Then the song will be new forever and move the peoples' hearts. Suppose, a second song is not produced on the same (already produced) issue, it would be a failure of the thinkers and writers in song cultures. We have to write songs again and again on the same issues. Every attempt will find more and more valuable information. If is not done like that, it means we are not capable of writing skills in song cultures. So many writers try to escape; if someone asks a question like why didn't you write one song on one issue? He will say, oh! Already it was dealt with by someone. That means it is nothing but escapism. That is why, I say that we have to make some more effort in this kind of ground. Every new analysis may bring some more information about the same old issue. The writers should go on not thinking about their successes and failures.
Section IV

6.4 Studying the Tune

What is tune?

The tune is a uniform rhythm. Then where was it born from? It was born in the process of labour. Labour or work is the creation of the universe. From that labour only the tune was born. People created this tune for their sake, some decades ago in their labour and with their labour.

How?

We will take a small example. The tiger came to kill the man and the man goes to kill the tiger. A man jumped into the work called a tiger-hunt. Then, with the help of the above work, man has created an art form for this hunt. And he named it, Tiger-hunt to give it to the next generation.

Why?

To dedicate his labour to the next generation and to show the process of this labour.

In tiger-hunt:

1) What is the measure of tiger strength of a tiger

2) And what are our strengths?

3) How to beat a Tiger? Where and when?
We can understand how a man solved the above problems then and there itself in the hunt. The tiger hunt looks like a sub-plot within a plot. We understand that he has stored his experience as a theory. In this art form, the tune is born in this labour which is very suitable. They show that horrible labour as a great art form. They give this art form for plan, Patience, knowledge of hunt and for brave for the next generation.

With the above analysis, we can understand that people are the actual creators of everything in this world. So we need not create any new tunes because they are here to create tunes for us. That is why we are not creating any new tunes. And their tunes also proved that their song or tune has a social context.

That is why no one could argue whether the people are the owners of people's arts or not. We thought to write about the lives of the people. And we wanted to prove the power in peoples' arts that is why we took people's tune and prove that they are powerful. While we are saying these things we are not ashamed. But we are very proud to say this. We feel happy when we are able to copy people's tunes perfectly and give a new shape for their tunes. Because that perfect copy of peoples tunes could be kept in people's hearts safely forever.

Now I will ask a question? Who are those people, who never copied the people's tune? Who are they who could not sell the peoples arts in the market? Who are the people who never erased a people's art? For answers, you go to the pages of historical background. Then, you can understand. Robbers have robbed everything which belongs to people along with their tunes. And they even broadcasted their ideology using people's tunes. Study and examine the person who can say that he has created a tune. Definitely
that could only be a feature of people’s art. Could a great musician say that people are his teachers? Are they honest? And could they say that artist are erasing and destroying peoples tunes and their artistic property?

Here we are told that, one truth that is we are not destroying any people’s arts and tunes. We have been making them come alive forever. And we are making a people’s tune as a new one with social matter. Our people know that. That is why people do not question us like you. They are asking us for new things in their tune with new things and themes.

Yes. We are not creating, because, our people are creating everything.

Well!

Why couldn’t you take a classical tune for your songs?

We have taken few classical tunes for our songs because of the force from people like you. But they reached a very small number of people in society, as there is a problem in its tune. That is one of the biggest problems. Because, the classical tune is not people’s tune. That is, they won’t own this tune. Let me know not about them, but how many middle class people are interested in this classic tune? We can count them on our finger. The reason is that still there are no ways to revolutionize the classic tune. Because of the above reasons we don’t go for a classical tune.
6.4.1 Tune or song, which comes first?

What is the people’s argument about this question? First people hum the tune then they write a song. We also have to do the same thing. We have to work on with the people’s tune. Then we have to compose a rough copy of a tune with people’s words. Some songs are left alone because they are incompatible to tunes. So we have to make use of them with the help of the peoples’ tunes.

6.4.2 Exploring the people’s tunes

First of all we have to understand that peoples’ tune is nothing but the present folk tune. What is peoples’ tune? I (Gaddar) think people’s tune is the one which is simply understood, and is easy to sing, easy to change, and easy to construct a newer tune on any old tune by the people is called people’s tune.

So how was people’s tune created?

1) Mainly the people’s tune was created in labour with labour. Labour in the sense mainly in fields and in agricultural production.

2) One more reason to create this people’s tune is defeat of people in war or revolution. That is why they created their tunes for themselves.

Why do we choose the peoples’ tune?
1) Peoples' tune is flexible to change and develop. It would not be a hurdle to the work.

2) People's tune tells them the song writers are peoples singers and writers.

3) People's tune recognizes that the people who sing peoples tune are the people's singers.

4) The above points are very important. And one more crucial point is folk tune. The tune is very well-matched for the contemporary contexts.

That's why folk tune might have various qualities, but the above one is a great one. It should be remembered ever and ever.

6.4.2 Exploring of people's tune

The study of people's tune means, examining the below three things

1) Theme of the song.

2) Context of the song.

3) Analysis of the combinations of tunes.

The study of theme: The theme is the main feature for a song. The tune is a device to enlighten the theme. That is why the tune-theme and theme-tune goes in hand in hand forever.

Our theme is labour. It is a notion. Our tunes come from the labour itself. So we
should carefully study the people's tune including the tune, theme and context of the
song. The theme of a song, tune of a song, and context of a song should be studied
carefully. We have to see in different perspectives, whether the song could be sung by
everybody or only by perfect singers.

Well, now I will explain few tunes of JNM with examples to give some clarity.

The song: The actual folk song was taken by JNM.

Folk song

*Aapura Bandodo*

*bendentanenosta*

*Nilupura bandodo*

*bendentanenosta*

*cheerakattindaaka*

*ravikathodigindaaka*

*nilupura bandodo*

*bendentanenosta*

In the above song a girlfriend is asking her boyfriend to stop his cart for a while. The
song is divided into two parts. One is for Pallavi and the second one is *auth pallavi*.

1) *Auth pallavi*: if the song is slowly sung

2) If the speed is increased that becomes a conclusion of the song.
JNM song

Aapura rikshodo
Rikshenta nenostha
Nilupura rikshodo
Riksha meeda nenostha

Rekkalaadithe gani
Dokka nindadu manaku
Kaya kastam chesthe kani
Kadipu nindadu manaku
Ee congress raaiyam lo
Manu kadipu nindadu

The above is JNM’s song. An activist is asking the Rickshaw-puller to stop the Rickshaw. The song is singing of two of their lives one is Rickshaw-puller’s and the activist’s.

Tune of JNM song.

1) People’s tune is taken.
2) It is sung as people’s anu pallavi.
3) We concluded the song as the people do in people’s song.
4) But the Raga of conclusion is prolonged in JNM song.

The above song is teaching us to take the peoples’ song and change the matter of the song.

People’s response to the song: people have greatly received the song. Particularly
in these songs some local names of places are being used. This kind of confinement of a song could be resulted more and more.

Ex; for the above song first we have to imagine someone, a rickshaw puller has started his rickshaw from a certain place. And automatically we can feel that we are travelling on that rickshaw then we might have seen the places which are used in the above song. Then after this we will get into the laborer’s life. Now see the first composition of the song.

Song

Stop rikshaw
I will come with you

At Golnaka
I will offer you edibles
At Lalbesar
I will offer you Laddus
I will offer you toddy
At Kharkhana
I will offer you Biryani
At alpha hotel

1) In the above song we can find some names of places while the rickshaw on the way. The composition of the song with those names has given a lot of visual enjoyment to the listeners.

2) The song is composed 2 or more than 2 tunes.
People's song

\[
\text{Holi holila} \\
\text{Ranga holi} \\
\text{Chemmakelila holi} \\
\text{Gutta gutta thiriginaru holi} \\
\text{Chemmakelila holi} \\
\text{Gopi puvvu thechinaru holi} \\
\text{Chemmakelila holi}
\]

The theme of the song: sung by women on Holi festival.

People's song

\[
\text{Dubbaru dubbaru entrukalu} \\
\text{Duvvaradu mudavaradu} \\
\text{Duvvi neeku koppuleddume} \\
\text{O dorasani} \\
\text{Koppulesi} \\
\text{Pooiu pedudume} \\
\text{O dorasani}
\]

It is sung by women in villages, while they ask \textit{inam} (money) from Dorasani they praise her.

Now let's see the JNM's song composed with the help of the two above people's songs.

A) \[
\text{Holi holila} \\
\text{Ranga holi} \\
\text{Chemmakelila holi} \\
\text{Gutta gutta thiriginaru holi}
\]

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Theme: In the above song, village mothers are addressing the people who came from elsewhere, left their metropolis and education to fight for the people problems. They lived with the people and died for them. They were not interrelated to each other in this procedure.

Tune

A) Lack of the change in the Pallavi, our tune has left as an imitation.

B) Anupallavi has played Pallavi’s role in the song

C) The same anu pallavi added some extra force to the song.

The tune of the song is capable of moving people. The anu pallavi is raging the people, while explaining the theme. People received it.

People’s song

A) Maa vori pochammave       Om Namahshivaya

Pochamma kashamma ve       Om Namahshivaya
Theme of the song:

People entreat local deities

Tune of the song: We can find three kinds of tune in the above song. Speed is different among all the tunes. And it sounds like a Dandakam.

JNM song:

A) Aahaam ohom
B) veerulara meeku errerra dandaalu
   Paada paadana pari pari dandaalu
C) sayntha Poratam lo amarulaina
   Raithu kooli rajyam kosam
   Praanalichina
   Sathemanna neeku errerra dandaalu

The main aim of the songs is to express solidarity to the martyrs

Tune:

A) The theme is slowed down and added some more kindness to it

B) The part of the chorus, which is faster is slow downed in JNM song.

   Used as chorus

C) We have changed it as a rhythmical textual form to give clarity to the audience
The response from people: the above song could move even stone hearts also and make them to the chorus line to the slogans to salute them.

With the help of the above songs and the tunes, we have come to know why two tunes are taken and used in a song. Also, we knew that whether the two tunes are mingling with each other to fulfil the song’s aim.

We will see the continuation of the peoples’ song

People’s song:

\[
\text{Naa yedugurannalu} \\
\text{Baavulu dovvang} \text{ kaaraateekiriyaala} \\
\text{Baayi baayi ki nenu bathukamma navudo} \\
\text{baaraateekiriyaala}
\]

The themes of the song are about a woman singing about her love towards her brothers. One tune is used.

JNM song:

\[
\text{Naa kooli naalannalu} \\
\text{Baavulu dovvang} \\
\text{Baarateekiriyaala} \\
\text{Baayi baayi ki nenu bathukamma navudo} \\
\text{baarateekiriyaala}
\]

The theme in this song is, a revolutionary woman is singing regarding the love that she has towards her brothers. The theme of the song is completing the peoples’ song with the revolutionary theme.
Naa kooli naalannalu
Dandulo chernago
Baurateekiriyaala
Dandu dandu ku nenu
Yerra jenda navudo
Baurateekiriyaala

The above JNM song has brought the people into its path by walking in people’s path with peoples tune.

We will see how to use some cinema songs which are similar to folk tunes.

Hindi cinema song:

Hum Khaale hai tho kya
Dil vale hai
Hum there there there
Chahne vale hain

The theme of the song is love.
The song is composed on the basis of a folk tune.

JNM song: Neevu nijam telusuko

Koolanna
Neevu nidad katti nadavali
raithanna
Teaching the truth. The song is composed in the same manner of the above cinema song.

So the final result of the song is, owned by the people. The combination of Tribal and mines tune in one song in creation of a new tune...

JNM song

1) rela re rela re

2) jumbaku jumbak jumbaku vaala

3) thalli adaviki danddalo

Adavi thalliki dandaalo
Adavi sallagunte
Annantiki koduva ledu
Pantali int ki vasthaayi
Pandaga cheddam

Now let’s see how 1-6 tunes composed in one song....

1) *Relare is suaki* word. They are tribal words and the tune of this section is a mixture of field and mines tunes. Tribal and folk tunes are used in this section.

2) In this second section there are tribal tunes. But it is but Gonds community, but some other tribal’s.

3) The tune is a tribal tune, words.

4) In this section the words are tribal words. The tune is a regional tune of that place.
5) This section tune is based on field tune.

6) Compared to rivers, but some sounds are in tribal accent.

First of all we have to understand why it is needed to use so many tunes in one song. This is the main and important question in the above song. Reasons are bigger than the stories. The above song or tune is Gond’s song which is known as Ragaljenda. That BAAY starts with a forest scene. This song is their starting song like a pledge. That is why; according to the situations and suggestions of a dance master we wrote this song. The main aim of this song is that we wanted to capture/portray the forest lifestyle and show it to the people who have never seen forest at all in their lives. Then we compared the above song with the combination of a tribal and quarry tune. Especially in this song we focused on land problems of that place. The way of the agricultural style of the tribal people and how they are dominated by the private financiers and their local leader or robber of their labour. And we wanted to show how their meeting was cancelled by the government and local leaders and how the people activists were shot in that situation. We want to teach that Indira Gandhi’s love towards poor people is not a true love. And we are asking the people take the weapons and share the revolution. For these settings we never compromised for anything in this context.
The above issues in the song are very problematic issues, so we had to face a lot of problems to compose suitable tunes in this song. Finally, this song has been loved by the tribal people and celebrated a lot of meetings with this song. But the above song is possible to perfect or professional singers only. The reason is the tunes of this song. That is why then we came to know we should not compose tribal and mines’ tunes in one song. If it’s very necessary, we can mix them but not for every time.

6.4.3 Making use of folk-tunes

Even we can compose songs by using non-Telugu folk tunes, because in India, many songs have come up while the labourers work in the fields. The language may differ from region to region, but not the laboring process. So we can compose and use other language tunes. Let’s see...

JNM song:

1) Laal salaam
   Laal salaam

2) Laal laal janda hai
   Jaan se bhi pyaara hai
   Khoon se bhi pyaara hai

The above song is JNM’s Hindi song.
The theme of the song is martyrs scarifies.

Tunes:

1) The first part of the song is composed to Bhangra tune

2) The phrases are available in quarry areas.

3) The phrases are composed in Khavvali form

In the above song the combination of two tunes is popularized in our entire country. And we also performed a dance program on this song. We used this Bhangra tune to keep our flag within the hearts. We used the khavvali tune to express the greatness of the people's activists. We implemented the above plans to express slowly about people's sacrifices. The ambition of the above song is fulfilled, because of the sufficient percentage of the tunes and their combinations.

Sometimes we take JNM song and write with the same tune. But we have to do this when we are in a hurry to write a song, and we may not be able to wait for a people's tune and setting it up to the mark. Then we have to take a compatible tune form of our own tunes and produce a song. I produced a few songs with our JNM tunes. See those songs now ...

JNM Song

Same nee janma hakku daanni

aape monuguadevadamma
However, at times we should not write, and search for a new tune from an existing JNM tunes. We have to leave our laziness to find out new tunes from the Treasure called people's tunes. Otherwise we will fail and the song will be wasted. Can anyone openly say that he has taken a peoples tune for his songs? It's better to see the tune in our songs.

Now we will see some songs based on the tales.

**Burra Katha tune**

- *Vinaraa bhaarathi veera kunara*
- *Vijayam manaderaa*

**JNM song**

- *Sakala sampadalu*
- *Galla desamuna*
- *Daridra metlundo nayana*
- *Daridra metlundo naayana*
- *Bhaarata desam*
- *Bhagya seemara*
- *Sakala sampadaku*
- *Kodava ledura*

The theme of this song is explanation of the present state of our country.

**Tune**

The song *pallavi* is in *burrakatha* tune. *Anu pallavi* is another song tune. Here, the song
is concluded with the *pallavi* tune only.

**Tune of Oggu Katha**

*Vachithi yeernkaala shaaminoyamma*

The theme of the song is ERUKALA SAAMI she is introducing herself when she goes to the people to say SODHIJNM song

A) *telugulu thalli nela*
   *selakalu soodu*
   *vanneloluka bose*
   *semuloyamma selukalooyamma*

B) *Beera poovulanni- bos i navvulu navve*
   *Musi musi navvullo- kusuma poolu poose*

**Themes in the song are about fields**

**Tunes**

*Pallavi* is a people’s tune. *Anu pallavi* is based on simple tune.

The sound of the song is rail tune or sound.

**The tune of JNM**

*Gyangollamandi meni*

*Gareebollamandi menu baabu*

Each sound in the labour is rhythmic. If the sound is analysed, many good tunes could be constructed. The above gang men song is sung by them.
With the folk accent:

<table>
<thead>
<tr>
<th>Word</th>
<th>Tune</th>
</tr>
</thead>
<tbody>
<tr>
<td>menu vadderollamandi</td>
<td>che hey hey</td>
</tr>
</tbody>
</table>

With local idioms:

*Idiom: Sada va kunna vadikante saakalodu melu. If we add some folk accent to this idiom, it would be changed as tune.*

<table>
<thead>
<tr>
<th>Tune</th>
</tr>
</thead>
<tbody>
<tr>
<td>father! I will not go to study</td>
</tr>
<tr>
<td>A washer man is better than an educated</td>
</tr>
</tbody>
</table>

What we found in the above examples is we can create new tunes with every part of the language. And also we can create some new tune with the help of the musical instruments.

When we are moody or when we feel drowsy, our heart will be happy if we listen to a good song. If we listen to any revolutionary song our blood will boil.

*Tunes taken from the devotional movements*

We should merely observe the devotional movements. because, the movements’ writers are the thieves who emptied our people’s mines of tunes. The songs of these kinds of
movements reach people very soon.

People's truth-seeking tunes

Cheppaledanaka poyetu
Janulaara meeru
Guruni cheri mokkithe
Bathuka nercheru meeru

Theme: In bhakthi movements, begin with people seeking to reach guru
At the last stage they will change the people into devotees...

Tune: The song is played on the Ektara musical instrument. While he is singing a
song slowly, he explains the meaning of the song and increases the speed during the last
stages.

JNM Song

What kind of lives

Our farmer lives

Theme: Tragic stories of farmers’ lives

Tune: we added some kindness to the peoples tune.

Result: farmer will cry. if he listens to the song.

Note: Here. we can observe that this. truth-seeking song runs as slow as the
farmer’s life, this is because his production is slow. The tune is well-matched to their lives. We may not get good results if we used agricultural labour song to sing to the company labour. Likewise, a song meant for company labour might not work with the labour in agriculture. Then the themes and tunes might not give fine results, because they are very dissimilar from their lives.

**Tunes from Peoples dance forms songs**

Almost all people’s songs have their own dance forms. When the people’s songs combine with people’s dance, people’s arts are developed. Some of the commonly found people’s arts include.

1) Street play

2) Chiruthala Ramayanam

We took tunes from the above two arts.

People’s song:  
kanipinchave jagadamba  
Ninu sharany cheseda sharadamba

Theme: People are preying their goddess.

JNM Song

Karuninchado doravaru  
Neeku sharanu cheseda  
Panta pone-mithula gattenu  
Gaddi leka edlu gaddala palaye
The theme of the song is a farmer pleasing a local Reddy, to give some time to pay his old debts and interest.

The Tune is people’s tune. But added kind sense to the song

The results: Farmers will burst into tears when they listen this song.

Utilization of peoples’ tunes from the tunes composed in the third world nations. The third world countries are still agricultural countries. So the writer in other countries is also taking people’s tunes only. So we can take those tunes from the people and create the new tune for our songs.

Ex. Negros song:

Naaru ................Oooo...............ooo (humming)

Tune of the song is like adding some force to the feeling.
JNM Song Jaagore ............
Jaagore Jaagore Jaagore

Theme of the above song is a wakeup call for the world labourers to fight the world enemies America and Russia.

Tune of the song is Negro tune.

Result of the song is a good result among the youngsters in India.

So far, many JNM songs came into existence. So the study of the JNM songs is like meditation. The songs are related in the social history. So we have to need some
historical knowledge also, because without historical knowledge we may not understand the themes of these songs. Then the study will not produce anything useful. Even we too do not know any history of songs. That is why the study of JNM songs is not a small or simple question. That question is still alive because that question is related to the present agricultural system in India.

That is why researchers have to study the movement, tunes and themes of the songs along with the tune of the song. Then we can find how a tune is used in a song within a context. Also, we can learn how to compose a new tune.

Before we are going to take a tune, we have to keep two things in mind. If a writer gets a new tune he will write one song in his anxiety. He won’t think about the lyrics and themes of the song and if it is not received by the people, then he will blame the tune or people. But he won’t try to find defects in his writing. Then he would be ready to stop writing songs, and certify that writing is possible for some and that because of someone only he could not write good poetry. These are the problems with the less patient writers. He won’t analyze; that is why that good tune is misplaced.

When we get good tunes we have to store them and record them in our mind. Then we have to wait for some time to get a better context. We should have the patience of a bird watcher. Then when we have got a good chance to play the song, then we have to take the further step. Then we will be satisfied and we will say that the song’s ambition also is cleared.

Ex. People’s song
Oh! Mallanna
Come there is marriage
In the house of King
Oye! I will not come
My flock will go
My rug also will go

The above people's tune, I heard in my childhood. I was always thinking of writing a song with this tune, ever since I started writing songs in my life. Then, I used this when Nadendla defeated Rama Rao in A.P.

JNM song      Oh! Pochanna
             Have heard of it
             Indiramma has brought a magician

We can't get good results with blind imitation of old tunes. That is why we have to analyse the tune in a deeper level. And then we can translate that tune into our mother tongue. Then we can make people feel that the tune is their tune. We sharpen our people's tunes with slight changes and explain their life in the song which they cannot expect. Every tune should be singing for them, but with some extra force and new kind. We can also provide some revolutionary solutions for their problems in their lives. Then the people could feel the revolution and share it. When it happens then only the social ambition and justice will be done to a song. Then song could become a powerful weapon of people.
Questions:

1. Why did you take peoples tunes?

2. You are copying the peoples tunes, where is your own creation in that copy?

3. Have you created any new tunes?

4. Why don’t you take classical tunes in your songs?

5. Which is first whether the tune or the song?

I know who is asking the above questions. With this way of questioning alone, they are pouring the dust on cultural artists and cultural organizations. They are changing the power of the folk arts. They are happy with their questions. We don’t know whether they have the answers to the above questions but we have and our people have answers.
Section-V

6.5 History of JNM and its role in Song cultures

First one has to know the history of JNM. Without knowledge of JNM, whether there is literature in JNM songs? Are there any other writer’s songs in JNM? Do the JNM songs belong to any political party? Is there people’s tune in those songs? Is there people’s dialect or idiolect in those songs? How many vulgar words they have used in those songs? Whether women are respected or insulted in those songs? And what is the level of courage and kindness the songs have? Like this if we ask a question and found the answer, if one starts the analysis of JNM songs may not be fulfilled and we may not find a good answer about the JNM song. The time of JNM establishment and the other movements in those times and what is the developing organization and what is its main ambition and political ambition? We have to keep all the above points in our mind and start analysis of JNM songs. And we have to find out the answers to the above questions in the process of analysis as a part of it. Then an accurate answer could be found and song could be analysed. These kinds of analysis would help the next generation to get better songs.

A JNM song is a child of revolution which is working with the crystal clear ideology. It mirrors the destruction and robbery of labour in India. All these are of the Naxalbari
times’ songs and they have an inspirational aim. The ambition is to give a victory to a
democratic revolutionary movement which is working with agricultural movement. With
this view the JNM has a special activity. In this kind of above circle only song increases,
decreases, and goes on continuously. With the above kind of knowledge of the song and
ideology a song could be justified.

Now we will take a JNM’s song.

What are our lives - what is life brother?
Our farmer lives
Slavery lives - mud lives
Our farmer (peasant) lives
You put a single draw-well farmer
You dig two meters lake
You wake up in the early morning
Tied two thin bulls
You started to lift the water from the well o farmer
You put water to the sugar cane fields
Water flow in the well stopped
Sugar cane ran dry
Once again, you dug the well
You (labourer) inserted bore pipes
You (labourer) had put your sweat in labour
You (labourer) poured sweat into the sugar garden.
1) Matter in the songs – sorrowful/tearful story of a farmer.

2) Tune of the song: Philosophical tune?

3) Time of the Song: Farmers and labourers meeting in Karimnagar.

4) Given guidelines to the song: revolutionize the labourers or people.

The above points are inseparable. What guideline has been given to JNM? To give revolutionary awareness to the people. In other words, it means to create the people as the singer and artists because during that time the social meetings are prohibited. For convenience, we have chosen peoples' philosophical tune to sing for them the relevance of the song's guidelines. We (Gaddar and Artists here) wrote a song and had sung it at the peoples' meetings. Even we printed a small book of all those songs as JNM's song book.

Like this a guideline for a song, a political concept and situation, a suitable tune for that situation, suitable songs to that selected tune, performance and implementation of that song and finally that song owned by the people. This is the story and background of a song.

So I feel that a deeper analysis and closer examination will definitely give a good result in the song's analysis.
6.5.1 **Group songs**

We can't answer in one word or one sentence the above question because it should be analysed at a deeper level. For this deeper level analysis, we have to approach the people who are our guides and teachers. Well! How to approach the people? For this approach we have to prepare some valuable questions. What are the questions?

They are: What kind of songs do the peoples have. Are there any group songs? Or, are they solo songs? If they have both, why they are so?

1) Are there group and solo songs in the age feudalism? What is the form of those songs? In what type of process, they have changed?

2) In the same way, are there group and solo songs at the age of capitalism? What kinds of changes occur in those songs in times of industrial expansion?

3) Are there group and solo songs in the countries where revolutionary movements were successful? If so, what is the role of songs in those countries?

4) Are there group and solo songs in the countries where agricultural movements are playing a vital role? Are there women’s group songs and solos in those kinds of movement?

In the above questions we could discuss about 1, 2, 3 questions only because we don't have that much sufficient knowledge to discuss the other questions; we have to gather some more information to think about the other questions.
Song itself is life or life is songs/song is life. That means the song is nothing but the construction of the problems – happiness, tears-sweat and fighting-failures: victory is the song. We can’t divide life from the songs. That is why in the above analysis we have to get into the lives of the people, and only then we will find some valuable and interesting answers. Here we are also giving some examples of songs for questions 1, 2, 3 which can help this analysis.

People work in a group and live as a group. They sing in a group and as a group. They play within the group. Human life is associated with a group which is based on the formula like one for all and all for one. We can’t divide one’s life from the group. In the same way songs are born on the same formula.

Every form of the art, play, song, music, tune, act and exercise, everything was born within the group and has grown up. The way or the process of the work is the matter or theme of the song, the sound of the song is the music for the song and the moments of the work are the acts of the song. So a group song is nothing but the chorus of the other people - for the song cannot be divided from the group work and its labour.

Well! Now we will take some group songs......

Here is a tribal group song.....

The tiger will come Re re

It will catch you and eat you Re re
Most of the Tribal songs are group songs. The reason is that the Tribal people still lead their lives as a group. The main occupation of the group of Tribal is hunting. They hunt as a group. Before they start hunting the animals they assemble as a big group and split into small groups. After their hunt they assemble again, start talking about their hunt- the way they hunted the animals. They express the joy of their occupation with shouting and whistling. And finally that shout and whistles become slow tune of a song. And that song will be sung by someone of that group; when he gets tried someone will continue the same song and others give chorus to the main singer of that song in that context. The interesting thing is that the person will teach others who are in learning stage with pleasure. And sometimes the person who doesn’t know playing and dancing or any kind of art, he will observe the others and will start learning. All the above kinds of arts like playing, dancing, and jumping are filled with the physical labour. So obviously when they are tired and they will make it slow or they decrease the speed for some time. So whatever they do as a group only.

1) So the group song is of all, because it is sung by all

2) Group song is the song of all; if someone is tired the other will continue that.

3) They will change each other’s musical instrument and they will train the other new people while they are playing.

4) They will make new students perfect. Or they will teach to make them perfect.
5) The songs are born in the work or labour. They sing those songs when they are taking rest.

So we can find many good valuable qualities in a song.

Well! Now we will take a song which can be sung in the process of lifting the electrical poles. *(stambalanette pata)*

**Song:**  
Lepara lepu  Hailesso  
Jerra Jerra  Hailesso  
Khambam lepu  Hailesso  
Pattara pattu  Hailesso  
Udum pattu  Hailesso

The above song explains the labour of lifting the poles; the lifting is done in three phases according to the song. We can notice that the song has followed the changes in the work as the pole was lifted and the changes occurred in the process. And in the song also, there is change in the matter of the song and in its tune. Finally, the song ends, when the work was over. The work, lifting the poles, could not be done with one person because it is a heavy work. So the labourers gradually lift the weight from the earth and then they should be very careful all that time. Otherwise it will fall down on someone then there is danger that someone might die. That is why the main singer or the experienced person is saying to other labourers to hold it as tight as possible. When the pole reaches its
destination then the main person will say enough (Bas beta/shabhas beta). Now we have found how the song has been taking birth in the process of hard labour.

Everyone become a part of this work. The guidelines of the song could be easy for the poor and illiterate to remember the lines of the songs in their hearts. And also these kinds of songs will give the work lines or phases of that work. So we can say that the work song is fulfilling the social theme or concept.

1) Work is the base for song. One tune for one phase of work. If phase (of the work) changes the tune also will change.

2) Work is not stopped by the song.

3) Song accompanied the work and added some extra force to the work.

4) The workers become the partners in singing the song.

5) Every work will be started with a plan, will be developed and it will end.

The song follows the changes in the work in the same style.

We can find two kinds of group songs....

1) Group songs at workplace....

Ex: the boat songs, the songs of the field at the time of weeding. Group songs in resting places

Ex: Kolattam songs, Bathukamma patalu.

Now we will analyse the peoples' solo songs.
Song:

I came to
By thinking that you will be
Drawing water
But you are not there
Even your bulls

People use to sing this song at the same time as they draw the water from the well. This work will be done by one man. The tune of the song also has the same features as the work has some slow and fast motions in it. The work is to be done slowly. So the songs are slow and sweet. The solo song makers fill themselves in a solo song and they become a part of that song. These kinds of songs will be slow and smooth. The Solo singer searches for the slow thoughts to construct a solo song. The singer of the song memorizes his experiences like happy and sad movements in his life sheet. *Etham patalu, vennela ratrullo bandlu thele patalu and visurrayi patalu* all are solo songs. These songs have been brought up by a solo singer to enjoy their loneliness in the labour or to forget the loneliness in the labour.

1) The Solo songs are haunting melodies to the solo workers
2) These songs move people.

There are some limits to these solo songs. They are:

1) Slothfulness in the song
2) Ups and downs in the tune song
3) Only selected musical instruments could be played
4) Only experts can sing the solo songs

Well! Now let’s analyse Bhajans in the age of feudalism.

Bhajan is a group song and a strong weapon of art for the feudalism in times of Bhakthi (movement). This was very useful for the feudalists. They have started robbery of the labour with group song. Though they have not created group song, (Of course they have not created anything in the world except enjoying the things). They have taken the art form of the people, destroyed the main issues of the peoples from those arts and inserted their own thoughts to take advantage of the deprived people to steal from their labour. Consequently Bhajan song became a weapon for the robbers of labour. Feudalist poets and writers wanted to save the views of feudalism’s roots, have crossed the thresholds of the lives of the innocent people are unconscious and lived with them, understood about their blind beliefs, peoples’ tune and dialect. Finally they have inserted the feudalistic, Bhakti and thoughts of slavery in people’s poetry and forced the people to follow those songs, constructed by the feudalistic poets/writers. Thus the people have been beaten in their heads with this kind of poetry and peoples’ arts have been beaten up. Like this the poets of feudalism have used art forms of the people and destroyed the main issues from those arts. Kolattam songs, Bathukamma songs and every art have been stolen deliberately by the feudalists.
6.5.2 Bhakti, Capitalist and slavery songs

These solo songs had helped the people who are working in Bhakti like a vehicle or tool to enter into the lives of the people. They lived with the people and ate the same food with the people. The Bhakti poets also have taken the songs and inserted their own thoughts in that peoples' art forms to send the people back. Some songs have filled with rationalist argumentative issues in that poetry, but it could not help to reach the villages. Now let's find the main issues in group and solo songs in the age of Bhakti.

The feudalist poets used the peoples' instruments and Peoples' tune.

In our country the capitalist's song was not able to destroy the song of feudalism and did not replace them. Still our India has not developed as other countries. Even though there are some technological developments they were not fully destroyed by the feudalistic thoughts in India. Even it is visible to us that if we take a song (cinema song) of feudalism, we can find that the song is mixed with two kinds of ideology: one is feudalism and the second one is investment ideology. That is why in India technical/technological songs are very few. And such songs did not reach the village people in India, which is a mixed economy country. In this age of technology the group songs are losing their validity and their form. Solo songs are becoming famous and worthy. How? Machinery had made some changes in the labour process. Speed has increased. The change of the work has brought up some recognizable changes in the song
and tune of group and solo songs. One machine has started doing work of a group could be done. The above changes in work have changed the style of a song.

Ex: instead of the people the machine is lifting the heavy weights which can be lifted by a group of people. We can find some changes in this work. The changes in the work:

1) One type of work is bringing heavy things near the machine.

2) Second one is machine lifting the heavy objects.

That means work process has changed when technology has entered into the domain of labour. In this process the song could be increased and decreased but on the basis of the length of the work. So in this process of technological development the group songs may lose their shape or form. Not only that, but also the song would disappear in the work. Because time is money for the feudalistic and for Buorzuas???, for they are interested in the work of the machine

Ex: 1) the process of drawing water with the help of two bulls.

The song of water drawing work has gone when the motor entered into the work.

The man who draws water from the well with the help of two bulls puts water into the field. While he is doing that work his song also follows the speed and slow moments of the work.

2) Tractor has replaced sickle the instrument used in the field work. It will be done with speed. At the same time, the song also followed the change in work.
Solo songs: in the age of investment the song is losing its role and form of the art. Solo song mainly kills the leisure time of the labourer. Solo songs are the main weapons for capitalists.

What are the things or issues revealed by the above discourse?

1) Our country does not have full technological development. That is why the feudalistic songs are not fully destroyed.

2) Machinery/technology has made some changes in song and in work.

3) In this age of materialism/technology the song has lost its validity in the work kills the leisure period of the labourers'.

4) Solo songs became weapons for Buorzuas.

Groups songs and solo songs of the people, group and solo songs of the Bhakti people and group songs and solo songs of the feudalistic people and even. We had seen that how songs are being utilized by these three kinds of people. That is why most of the farmers are living as a group and working as a group in their fields.

So we (analysers/researchers) have to enter into peoples' lives and their labour with our group songs. Revolution is a work that could be done by a group of people. That is why group songs help the revolution. Because of the above reasons only we are singing the group songs and dedicated solo songs to the village people.
6.5.3 From the people and to the people

It is true that JNM has a plan to dedicate songs to people. First, we have to understand this call in a right way. Otherwise, it will be left as a simple call. For that we should search for the meaning of the call. While we are searching, we can understand the purpose of the call. First of all we have to design a plan for this dedication. Then, according to that design we have to work with the people, then we will understand this process/plan.

What it means to dedicate a song to people? It means that to make the people as the owners of our songs. Why should people own our songs? Because, the people are the actual leaders of the movement. If they don't own a song, then the song could be really justified. As a result, people should own the songs and of course people only are the final owners of every production. People use the songs as weapons in their lives. They correct our errors in songs. That is why songs should be dedicated to people. This dedication idea is alright, but would they like to receive the songs and become owners? If they are not interested to take these songs we could not say anything and we can't blame them. Our songs might have defects.

How to find the defects? We have to examine a few songs that are owned by people. We have to investigate their literary knowledge; we must find out whether they faced any problems like us (here the people's songwriters and artists) and about their form of art.

Well! Now we will we will look into some songs owned and sung by people.

1) People's songs.
2) Capitalist songs.

3) Bourgeois songs.

4) Revolutionary songs.

People’s song

Nalla regadi iravallu dunni
Dunnina regallu nuvvulu jalli
Nunnati banda meeda
nuvvulu posi

The matter discussed in the song is about the oil seeds that the farmers produced.

The production process: One is the production of the oil grains and milling the grains for oil.

Let’s get into the deeper levels of the song: Agriculture is the life of labourers. They have constructed the truth in the song. The tune is of the song composed by them is suitable and adding some force to their work. There is a linear order in that song. First, the beginning of the song, its movement (middle) and conclusions are very clear. Work and song walked hand in hand. The rhythm of the songs is good. There is enough literature in it. Peasants are illiterate. that’s why they have remembered the lyrics of the songs in their hearts and giving it to the next generations. If we want still we can find some more interesting things in this process. One of the main reasons why they own the song is
produced. Agricultural process and production are same forever. That is why they still keep the song in their lives.

Work and tune are important to a song:

See the work process: The above song is peasants’ song. The work in the songs is agriculture. It is enough if they remember one word of that song; other words, come as a spontaneous flow.

Song: 1)  

_nalla regadi iruvallu dummi_

_Nuvvulu jalli_

_Nalla regadi iruvallu dummi_

_Nuvvulu jalli_

_nunnati banda meeda nuvvulu posi_

_endina nuvvulu gampalaketti_

Now in the above song we can find that the work is divided into three phases.

The tune: tune is very flexible to change according to the work. The tune and rhythm of the song is so sweet. But we don’t know who the writer of this song was. But this is brought up by someone and taken by someone. Still the song is alive in people’s lives. Most of the people in our villages work in agricultural fields. Precisely because of this the peasants’ song is alive. That’s why the song is greatly received by the people.

Let’s see a Bhajan song.
song 1)  
*Om Namah Shivaya*

*Om Namah Shivaya  & o*

song 2)  
*Rama Rama Sita Rama*

*Ayodhya Rama*

*Janaki Rama*

All the above songs are owned and sung by people. Why? Is it their life? No. Is it about their production? No. Then why did they own these songs? Why, because 90% Indians are filled with the feeling of God, evil and fate. They believe that the reason for their poverty and problems is their fate written/decided by God, fate and evil. But actually these beliefs are not their own beliefs. All are forced on the people by capitalists.

The main reasons are …

1. People believe it, with singing the Bhajans they get rid of their poverty

2. Tunes of the above songs are people’s tunes

3. The lyrics are people’s lyrics

4. The above songs are deliberately written for the people by the capitalists and Feudalists to cheat the people and to rob their labour.

5. Still, The Capitalism exists in India. It is not full destroyed.
Now we will observe a (cinema) capitalist song. The capitalist writers are cheats/thieves. They will catch the people’s pulse easier than people’s writers and singer. They find the defects and blind beliefs among the people. And the divisions among people are like investment for these capitalist writers. The capitalist writers write their songs for the sake of commercial profits only.

Cinema song  

_Gauramma_

*Who is your husband?*

*Who is he?*

*Who is he?*

The above song is a cinema song. It is also received by the people. Why?

**Because…**

1) The tune of the song is similar to folk tune.

2) The theme and the subject of the song is related to their work

3) The Lyrics are very easy to remember.

Because of the above reasons, the song is owned and sung by people. But they forgot this song after some time that are a secondary thing. The above song has fulfilled its main aim of attracting the rural and urban people. Like this robbers and thieves of labour started this song with a folk tune to attract the people and robbed them of their money.

Now let’s sum up what the above songs explain us.
People’s songs: the songs are born in labour; their life is the tune in it. So they owned it.

Feudalist songs: People are cheated by the feudalists’ songs written by the feudalistic poets and writers. People owned these songs also because they wanted to destroy this feudalism and get rid of the robbery of labour.

Capitalist songs: capitalist writers have taken the people’s tune and lyrics constructed songs in their own way to cheat people. But innocent people didn’t find the actual truth. Still they are receiving these kinds of capitalist songs.

Now we will examine few JNM songs.

We will take a few Naxalbari songs which have been sung in front of the people to awaken them.

Sri Sri’s Song.

1) oogara oogara
   uri koyyani andukumi
   oogara sodara

2) Maro prapancham
   Maro prapancham
   Padandi munduka

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padandi podam
podam podam pai paiki
dari podavmaa
gunde nethurula
tharpana chestoo
padandi munduku

The above two songs are the souls of our lives; not only for JNM, but also for everyone. When we hear those words, blood will rage with an odd feeling. These songs are completely enormous songs written by a well known writers in Telugu. But they have failed to catch the attention of people. Why? To know the reasons we have to get into the songs. Then we can understand about the poet of the songs. Also, we can learn precious training while we examine these songs.

Actually the above songs are not written to sing. They were written pieces of prose. They are written as powerful rhythmical texts. When Sri Sri reads these lines we will feel as we are in a new world.

Scholars, youngsters, writers, revolutionary activists, peasants, and labourers received the songs as serious songs. In the view of attracting the people he is succeeding. Writers and poets have enjoyed these writings. They have turned towards revolution.

When the texts sung as a song with a tune, many people heard those songs. But people didn’t remember these songs for a long time. Why? The reasons are:
1) They were written as texts

2) The tune is not people's tune

3) The Theme is not talking about their [people's] life style

4) The lyrics of the songs are not similar to people’s lyrics.

Our cultural organizations also did not own those songs. Why? The reasons are:

1) Mainly the tune is not available

2) If we wanted to decrease the length and make it brief as a folk song the power of the lyrics will go and the total meaning will be misleading.

Because of these reasons the above songs are read as texts in various places.

Well! Now we will take one song of a people’s writer, Panigrahi.

Song: \begin{equation*}
kaastha jeevulam – memu communistulam \\
Avunanna kadanna – ade istulam \\
Anyayanne edhristham- nyayanne poojistham \\
Addankulane daatestam- maa gamyam saadhishtham
\end{equation*}

The above song is written by Panigrahi, a famous writer. We (JNM) are singing the above song as an inaugural in our programmes. The JNM singers have introduced this song to the whole world. The above song is translated into various languages in India and
various people are singing. Panigrahi is a poet, artist and a revolutionary activist. It is very rare to find these three qualities in one person. He knows the problems in cultural movements. That’s why he wrote many songs for the illiterate people and dedicated to them. The labours’ songs of Panigrahi are owned by JNM and activists and they sing in front of the people. Let’s see one example.

1) JNM sings the song as an inaugural song.

2) The lyrics are easy to remember.

3) The tune is the protest march tune and adding some extra force to youngsters

4) The song is aimed at identifying fake communists and pointing to real communists and Marxists.

Because of the above reasons the members of JNM have owned the above song. But this song did not reach people, because the people are illiterate. Why didn’t they receive the songs? The reasons are:

1) The tune of the song is not available

2) There is no linear order to merge with people’s lives. The matter is not their life’s matter

3) They may understand some of the lyrical parts of the song, but not the whole theme.

Now we will take one more people’s song.
The above song is written by Chera Banda Raju. People received this song with a great interest. JNM also received this song. Reasons are:

1) The tune of the song is very similar to people’s tune.

2) We can sing this song within a folk tune.

3) The theme of the song is explaining the problems in poor people’s houses.

4) The lyrics could be easily remembered.

For the above reasons the song became famous. And everyone owned this song. But there is a problem with the conclusion of the song. People have some uneasy feeling to receive this song. How? Our guidelines are not clear to the people. How?

The conclusion of the song is.

_Cheruvulo dookana – cheruvayi poduna?_

_Uri posukunduna – uri thaadavuduna?_
In poet's view, whatever he is saying is clear; the main voice in which the song is sung, the poet says: instead of jumping in the river, I will become a river, instead of hanging myself I will become a thread and hang the robbery and this cheating society. This is the actual theme intended by the writer. But there people are unable to understand this ending of the song. For the reason that there is lack lucidity. If the conclusion of a song is not clear everything will be wasted. People could not receive the song. The conclusion of a song should be very clear. We will see the same song with some editing. Now we have to edit one song. How?

Cheruvulo dookamu – cheruvayi pothamu

Uri bosukonu nemu – uri thaadunavuthamu

When people have problems they will jump into rivers. They will hang themselves. But their neighbours will stop and convince them. They will tell them not to die. And they say death is not the solution for their problems. They have to live and find solutions for their problems. They will give some confidence to others. In the same way our songs also fill confidence to live and destroy the problematic things in the society. Songs should explain the reasons for their poverty. Cherabandaraju is a great song-writer whose songs are received by the people.

One more song of a revolutionary poet

Pillalaara thalli lanti udyamaanni chulandi

Aa ante adavi
This song is written by Varavara Rao. This poet writes it as a song. When he was going
to write this song he might have one idea or a rhythm in his mind to write this song. He
might have written this song in his own rhythmical tune. But he was not a singer that is
why he didn’t sing this song with a perfect tune. But JNM has given a tune to the above
song and taken into the people. It had good results, especially students were attracted to
this song. But they did not remember it forever. Why?

1) The tune is the main reason. This tune is classical. That is why one
or two can sing this song but not everyone.

2) No extra force is added to a folk tune

3) The lyrics are not much alive to be added a folk tune.

There are many songs that failed because of a bad tune. A few songs are not compatible
to a folk tune. A lot of research should be done to find out more interesting things like the
above.

The great and famous poets’ songs are not received by the people. Let’s see why?

*Shivasagar’s song*

*Thota ramuni thodaku – katte thagilindani*

*Chilika cheeti thechera*
O vilukaada-maina mathalabu thechera

Vangapandu’s song

*Suthe kodavali gurthuga unna
Errani jenda eguruthunnadi
Aakasham lo aruna binbamai
Peeditha janaaniki anda danda gaa

Gaddar’s song

*Thupaakulaku eduru nadavara annayya
Thutaalaho mala tholagara annayya
Thalavanchu kunnavante annayya
Nee thala nerikestharu annayya

We have failed to attract people with the above songs. Why? The reasons are:

1) The tune is not people’s tune

2) There is no people’s influence in the songs

3) They are unable to be remembered in a life time.

The above example songs, Shivasagar’s song is sung by one or two singers. Gaddar’s song is sung by few JNM singers. But they are unable to sing those songs as a movement. Though the songs are great in terms of theme, we could make them to reach the people.

We did not apply our main rule. What is the rule? It is:

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1) People’s tune

2) People’s influence

3) People’s lives in the songs.

Now we will examine JNM songs that are received by the people.

JNM song: bathukulemo endi paaye

Mondi maanu bathukulaaye

Raajigo nee rajyameletodu java

Raajigo nee rajyameletodu

People received the above songs. Why?

Because:

1) The themes of the songs are the lives of the people’s.

2) Tunes are people’s tunes.

3) Lyrics are easy to remember.

4) Clarity in conclusions.
With the help of the above discourse we have known the interests of the people and what type of songs they received. People are singing the songs of the revolutionary activists among the people more than the famous poets like Gaddar and Vangapandu Prasad who are alive among them and fight for them. There is a possibility that people can write their own songs and sing sooner. Let’s move with the people, in the people and as the people to write some better songs.

6.5.4 JNM and its atheistic principles

Gaddar says that yes, JNM participates in the public festivals. We should participate in those occasions. Whether we believe in God is not the primary question. The question we have to think about is whether people believe in God or not? If they believe, why should they believe and how do they believe? How can they be turned into revolutionaries? If we want to know the answers to those questions, we have to participate in occasions like Public festivals.

People will start laughing if they heard about the involvement of JNM in public occasions and festivals. Some people will conclude blindly, participation of JNM in public festivals is wrong. So before thinking about this problem we have to find out the section of the people who are participating in the festivals and how do they celebrate these festivals. 80% of the people in the urban regions are devotees and they are packed with the karma siddham (philosophy of Karma). They believe that the causes for their troubles and
poverty are fortune and divinity. People organize cultural events and festivals. They sing and dance in those cultural events. They will get impermanent pleasure by dancing and singing. The cultural activities like festivals suggest that they fully believe in God.

They do not know that the real reasons for their fate that the reasons are the society and feudalists. Who will explain them about the reality about their fate? That can be done by Revolutionary organizations like JNM. Only then people will be motivated and they will have awareness. That is why JNM is taking part in festivals and the public occasions. Now it should be decided whether the JNM participation in public sphere can develop awareness among people.

Revolution has come from people and it belongs to the people. So we (JNM) must be with people. If we are far from the people, they can’t understand JNM and its criticism of feudalism. People could even believe Borzois criticism about communists that communist scold and criticize God. Then people will say communists are good but they scold god. So a kind of hate will develop among people about JNM and communist ideology.

We (JNM) have to teach the people that the God, evil and fate are the tools for the borzois to cheat common people. If the awareness is not developed among the common people about the borzois and their plans then JNM and its hard work will be wasted. We have to make the people walk towards the robber less world. So we have to participate among the people during public occasions. Now see the different experiences of JNM in the process of reaching people.
The main activity of JNM is to criticize the God. Then activists of JNM start criticizing god in their homes to see the response of their wives and family members. A few members of JNM throw out the pictures of God from their houses and a few started garlanding gods with slippers (chappal) (cheppula dandalu). That was a great incident for the common people who believe in god. And that has offered a good chance for merchants to criticize god and to reach the common people. Then people also started thinking that JNM is devil’s organization and members of JNM are none other than the devils in the name JNM. Then we wrote a song singing asking them not to believe in God. The theme, if you believe in God, you can’t get at least rice gruel (Ganji).

Song:  
levara koolanna

Pochamman nammukunte koolanna  
Neeve mayamayi pothavuro koolanna

The above song is still alive among the people and the villages. The tune of the song is taken from the people’s song. The song is

Digu digu naaga naaganna

Digaraa sundari naago naganna

The above song reached the people, because the tune was taken from people’s song. But the song is misinterpreted by the borzois and the landlords of the villages. They started telling people that they (JNM) want to sing those songs criticizing God, because they do
not like him. They can sing among their party members and will sing in the temples.

They ask, should not the people stop them (JNM), from singing it the temple . Then people started saying yes, yes. Then the opposition of the people grew and they went on to abuse us. We had meetings to find the reasons for people’s anger against JNM. Then we found that the concept of the song is not good because we have not found the pulse of the people. We have failed in understanding people, their thoughts and their interests. Then we stopped singing and thinking about the audience and their mentality. We decided to sing in front of the people who have political awareness and who are able to analyze truth and falsehood in the song and its theme. But we haven’t left God as a problem for JNM programs. We have added criticism about God in another song. For instance people scold the gods in contexts of anger. We found the way of people and how they scold God. Then we wrote a song saying:

Song:

Rikshaw thokke raheemanna
Raallu kotte ramanna
Driver mallanna
Hamaali koolanna

In the above song, we are successful by reaching people and we have got a positive reaction from people. Through the song, people started thinking that God is not good towards the poor people and that God is not for the poor people. Now the people are in a learning stage. After a few months people have started asking us to sing “raheemanna song”. And some other songs of JNM have proved that we can even face God in our path, but we have to know people’s interests.
We have decided to explore a song where the common people have gathered and taught false lessons about God and fate. There we have to sing the songs which can give real awareness of the god and fate. The places we found are people’s cultural occasions and festivals. In Telangana region famous festivals with cultural events are Vinayaka chavithi, batukamma and Sri Rama navami etc. Once, during Vinayaka chaviti every commercial group was very busy and we were called to give a program. We have given a kind of burrakatha called “Alluri Sita Ramaraju”. For namesake, it was burrakatha but the songs we have sung in the program were revolutionary songs written by JNM members. The response of the people was great, but we were unable to pass our ideas well, because the program was titled Sita Ramaraju, people started thinking that their problems were created by the British. But we haven’t lost our confidence still we were thinking that we can teach politics to the common people. With the passing of time, people started finding differences between JNM and other commercial, cultural troupes (borzoï troupes). The common people found that JNM troupes have no silly and vulgar themes or lyrics in their songs. Gradually people started appreciating JNM songs. Old women started giving money happily from their cloth valets and blessed JNM members. Common people’s love and blessings have added some more courage and enthusiasm among our JNM members.

Gradually people are inviting us even for their religious festivals like Sri Ramanavami. The main reason is money. We are invited, because JNM was not taking money from the people for giving programs. We were using our own cycles to go to the villages and give programs. Tea and buns are given for the programs. Poor people also started calling JNM for their cultural events because they are unable to pay the borzoï cultural troupes. JNM
was utilizing every moment. Drunkards too were thinking that JNM songs are very good.

1982 was an unforgettable year for our programs. Due to political competition between national political parties like Congress and BJP, Vinayaka chavithi was celebrated with great pomp. Not only Borzoi’s cultural troupes, Oggu katha and Burракatha troupes also were busy. In those kinds of situations we were very happy to develop political awareness among the people. The political situation was also very interesting and that was a great chance for us to express any kind of thought to the people. We had a discussion among our JNM members; we decided three things in the meeting. They are

1) Political situations were not good: we unnecessarily may fall into quarrels.

2) Due to economic problems we were also looking for sufficient fees (it would be food or money) from the inviters, whoever gives more money we have to accept their invitations.

3) Directly we should not ask for money, at least if they are able give food and provide travel expenses it will be enough for us.

The political situation was very critical. But we decided to continue the programs. Of course we never had and will never have a good situation. We thought that people should be attracted by our songs and cultural activities. If once the people accepted our songs that will be enough, they will keep us in their hearts. Once, a question arose, how to face political and police attacks in cities. Then we have decided to give our programs only in locations where we had political sympathy. We should be ready to face any kind of attacks. We should not think about money but only about food and travel expenses. After
the above decisions we have found the following things.

1) Political broadcast and developing new communications.

2) Finding economic support to JNM

3) Selling cultural songs and literary works of JNM

Because of the above reasons we divided into two parts. They are:

1) Main troupes

2) City troupes.

There would be two main members in every troupe. They only will take care of the program schedule and the account of the troupe. They will have radical literature and audio songs of JNM along with them. Three programs would be given per day. We should start a program with a general song and the main themes or songs of JNM will be introduced gradually. Dappu will help us as a musical instrument.

Example of a general song for the sake of entertainments:

Song: \( pandugochinde pilla pandugochinde \)

\( Pandugochinde pilla pandugochinde \)

With the above songs we attracted some group of people. Gradually the timing of the
programs was increased. Every night we are asked to sing till 2.00 to 3.00 pm in the night. But our fate was very critical we had no breakfast and tea. We had led our life with prasadam given in the temples. No one was capable of eating in the hotels. We were coming to the hospitals and completing our dinner with chintha pulusu and rice. Wherever we give programs police would be there and even CID will be there in casual dress. Every day they were forcing us to close our program by 1.00 am in the night. Otherwise, they were sending goons and rowdies to beat us. In those conditions we used to salute to the people asking whether we should continue our programme. The goons were scared of the slogans of the people to our question. In some places, we used to sing a song of police.

Naasa kinda mesa kinda

Ninna jaillo pettinaru

Neeku maaku theda ledayo

o polisanna

The police who listened this song were not only happy and also they used to make people sit on the ground to listen to the song. After the end of the programme they used to send us off.

Now, we have come to know the JNM’s perception on “festivals and JNM’s participation in it”. The main long-term aim of the JNM is to participate in people’s festivals and motivate them to join in the movement.
6.6 Conclusion

Disapproving the classical Instruments

Can you answer why the production is not available to all of the creators and labourers except capitalists? We did not insult the knowledge and the development of a man. Our criticism is intended to only the capturers of the products of labour.

The outcome of the labour is not helpful to the common people. I openly always disapprove the development if it is destroying the culture of the common people. I agree the development of the computer, and the labour of the thousand people behind the development. But, how the computer is helpful to the labourers directly? Of course it is offering lacks of money to rich people. But, what about the people who became jobless because of the computer? Who will agree that it is development? I won’t agree. So should we not use the computer? Why can’t? It must be used when something is not possible to man. But it should not make the clerks and other small scale employees helpless. When a development is not useful to the larger community of people it has to be disapproved.

Why we oppose the invention of atom bomb’s invention? It also shows a great human power. We oppose it because it destroys the whole nation. I will agree that *Ektara, veena* and guitar are the signs of development. But they are not available and useful to the larger part of the people. That is why they are not recognized as peoples’ instruments.
And at the same time we are not insulting them. We are questioning veena directly to whom it is useful.

**Song:**

O sister!
Do you know?
Where the strings of
Your lyre has come from
They have been created from the
Hard work of the labourers
Have you played your lyre?
Once for the labourers?
O brother
Do you know?
How you can make
Sounds from your Tabala
That is created from the labour
Have played your Tabala
To make the noise
Of the heart beats of the labourers

O dancing sister
Do you know?
How the anklets our ankles
Have been made?
Those are made by the hard
Labour of the people
Can you dance for the people?
Who created your anklets
O sister
O brother
O my dear artists
Your amazing art
Has been bought by
The capitalists and elites
Unknowingly
You are sold off
That is why
Break the chains of the Bourzeau
Come to the people
They will keep you at their hearts

Like the above song, JNM always on every dais appeals to artists from the people's side.

We at necessary contexts criticize the role of veena and guitar, and it is inevitable. We analyze everything with peoples' perspective.

JNM never insults either lyre or artist using the instruments. JNM artists do not even
intend to do so. Anyhow lyre is not the instrument of the contemporary song cultures. Still, it is represented as the capitalist artists’ instrument. JNM in contemporary song cultures has to depend on the peoples’ instruments. If it is needed they even can use the developed instruments like veena (lyre) and guitar.