Chapter 7

Conclusion

In India, the singing and song cultures could preserve their art forms for generations together in the form of oral narratives. These oral narratives spread the knowledge of their rich cultural heritage and bound the people of all regions and strengthened their unity. Oral narratives like singing enjoyed unmatched supremacy till the practice of printing and publishing became available to public in the 19th century. The general distribution of literary work depended largely even when the literary works were written and handed down to the next generations in the form of manuscript on its oral circulation. These oral narratives included folksongs, drama, Bhagavathas, and other forms of orature like songs.

Some of the oral narratives could service and make their presence felt even after the print technology was well established in India. These include plays, songs, stories, and aphorisms. In recent years, the spread of literacy rate in my country has made the survival of the oral traditions difficult. It is very much interesting to study, document, and examine the enormous oral treasure oral literature in India. Such an attempt will add extremely valuable materials to our literary histories and substance to our literary theory and criticism. Hence, the song cultures and the oral traditions are one of the aspects of the human evolution.
As we know that in India there are different jatis in every region, each and every caste or jati has its own culture of singing song in its own style. The people of India live in a multi-lingual and multi cultural society. The lives of the people in India are associated with different kinds of songs in different time periods. I have made an attempt to give a brief historical overview of the famous poets like Nammalwar amongst Alwars and Sundarar amongst Nayanmars in Tamil, Basavanna, Allama Prabhu and other famous poets in Kannada and Kabir, Surdas in Hindi song cultures. I have tried to describe how the song cultures travelled from place to place and how the song forms survived in early centuries and how they have been understood and treated by famous academicians such as A. K. Ramanujan and others. I have included the song cultures in Telugu and song-poems and studied the poems composed by renowned poets like Annamayya, Vemana and others. I have tried to distinguish between the oral and written poems by discussing in details the poetic revolutions in Telugu language such as Purana, Prabandha and incomplete revolutions. In the process I came to know that the people of the Telugu speaking people, like in other parts of India, are associated with different forms of song cultures.

I have also tried to analyze the contribution of Gaddar and Gorati Venkanna, both popular composers and singers, in bringing the songs close to the people in contemporary times. I have also translated a good number of poems to enable non-telugu speakers to understand the richness of song cultures in Telangana. In doing so, I have tried to highlight how the song helps as tool of communication among the people. I, honestly.
believe that the translated material will be helpful to the academicians who are interested to do further research in the field of song cultures.

Limitations and suggestions for further research in song cultures

I have attempted to study and analyze the song cultures of four major Indian languages. They are Tamil, Kannada, Hindi and Telugu. In fact, the field of song cultures is a vast area where one’s life time is not enough to do research. However, I think I have made a humble attempt. I have taken a few song composers for my study. There are many poets and poems-songs waiting for their turn to be taken up for further research. Even then I could not study all of the song composers in each language. As the duration of the Ph. D programme is only five years and it does not allow a longer time to work on such a vast field.

In song cultures, the art forms like songs sung from the memory of the singers and song composers. Thus, one can do research with the perspective of the cultures of memory where the researcher can bring out how “memory” plays a vital role in keeping the songs alive for ever. Apart from the other poets in other languages like Tamil, there are other poets like Andesri and Mastar Ji, Gooda Anjanna in Telangana song cultures where one can take up a new and a fresh research only in the field of contemporary song cultures of Telangana. Or one can take up well-organized academic programmes like Post Doctoral Fellowship in this field.
Another possibility for further research in this field is that, as the song cultures are performative cultures, the songs have to be heard and the performances have to be seen and experienced. So, the field of the song cultures requires to be digitized where one can hear, feel and experience the songs and the performances of the song-poets. To do the digitization, the researcher needs to be equipped with technical skills and technical tools. Likewise, the researches like this require more time and more academic and financial hold up to concentrate on the study of song cultures.