

Origins Of Communist Ideology And Literature In United Andhra Pradesh, A Historical Perspective

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Abstract

Communism is the political, social and economic ideology. It the Brain-Child and eminent German born Scholar, KarlMarx. His well-known works “Communist Manifesto” and “Das Capital “contained his ideology. Between 1880-1917 England, Russia were greatly shocked with the popularity of communist ideology of Marx. His appeal for equality, share for workers and peasants in the profits of capitalist classes turned the Rulers and Capitalists against him. But all the attempts to curb his ideology proved futile. Finally his friendship with Hegel and their combine efforts put an end to Czar Rule in Russia in 1917. The Indians were also got attracted towards communism due to various reason after 1918. In spreading communist philosophy, Indian Revolutionaries, Muslim leaders, Russian communist leaders played key role. After the success of Bolshevik Revolution in Russia under Lenins leadership the entire world was terrified with the bloodshed of communists. The world wide counter reaction was greated. Class struggle was the pillar of communism.

COMMUNISM INFLUENCE ON INDIANS DURING 1917-1920:

In Indian communist ideology started long with the rise extremist phase of Indian National Movement, Indian Youth who opposed British Imperialism got attracted with the principles of KarlMarx. The failure of moderate congress policies also looked towards communism upto the year 1914 Indians stood a loof from communist philosophy. But after the outbreak of First World War many Indian Nationalist Young Revolutionaries came into contact with communist leaders of Russia and Europe. Under the leadership of Veerendranath Chattopadhyaya“Indian Revolutionaries Federation”, was founded at Berlin. He was joined by “Champaka Raman Pillai” and Lala Har Dayal, Abdul Rafeeq, Bhupendranath Dutt, Tharaknath Dutt, Thirumalacharya, Barkhatulla, Herambal Gupta. The success of Bolshevik Revolution of Russia in 1917 gave new hopes to Indian Youth. After the establishment of Communist International (Commintern)’ in 1919 at Moscow many Indian Youth Staying outside India showed keen interest in communist Philosophy. This led to the rise of secularist group within the country. Indian political system also came under the influence of communism. Socialist Ideology peeped into the minds of few congress leaders. All these developments led to the foundation of Indian Communist Party in the year 1920. Lenin also openly supported the activity of Indian Youth against British Raj.

ESTABLISHMENT OF COMMUNIST PARTY OF INDIA:

Manavendranath Roy, Popularly known as M.N. Roy was the Father of Communism in India. He founded Communist party of India on 17th October, 1920 at Thakshkent city, the capital of Uzbekistan. He was deeply influenced during his student days by the teachings of Swami Vivekananda and Bipin Chandra Pal. From the year 1907 onwards he took active part in the activities of ‘Anusheelan Samithi’. After the outbreak of First World War he went to Java, from there to China and Japan. By the year 1918 he was in America. He also toured Mexico between 1918-1920. Finally he went to Russia in 1920. He attended the Communist International. He also maintained close contacts with Muhazirs and also worked with his contemporary communist leaders like, Abani Mukherjee, Roza Fitingoff, Ahmed Hassan, Acharya Prathivada Bhayankara. He wrote the communist principles draft, which was approved by Lenin and Stalin and also was circulated secretly among congress men. He acted as the leader of Indians who are outside India and accepted communist ideology. He inspired many youngsters to join and propagate communism. Nalinigupta, Shamsul Haq, Shaukat Osmani, Gulam Hussain, S.A. Dange, are great and dynamic followers of M.N. Roy. They spread communist ideas among the people in India of Lahore, Benaras, Bombay, Calcutta and Madras became centres for communist activities in India. At the same time, the founding first conference of Communist Party of India was founded on 26th December 1925 at Khanpur of Uttara Pradesh by M.N. Roy and his prominent followers, like, Sacchidanand Vishnu Ghate as General Secretary.

As of 1934, the main centres of activities of CPI were Bombay, Calcutta and Punjab, the party had also begun extending its activities to Madras. A group of Andhra and Tamil (Nadu) students among them, Pucchalapalli Sundarayya, were recruited to the CPI by Amir Hyderkhan with seven members as organising committee in 1934.

Madras State (Andhra, Madras and Malabar) Communist Party organising committee - 1934 (7 Memebrs committee)¹

1. Pucchalapalli Sundarayya (Secretary)

2. Polepeddi Narsimha Murthy (Member)
3. Kosaraju Sheshaiah
4. Maddukari Chandrashekhara Rao
5. Chalasani Vasudeva Rao
6. Alluri Satyanarayana and
7. Thanikella Venkata Chalapathi

Above committee has propagated to communist ideology and also begun its activities in United Madras State and Hyderabad Nizam's dominions during the year 1934 to 1943, by the foundation of Special Andhra State Communist Party committee in 1943, Hyderabad State Communist Party committee of 1943-44 and Telangana Regional Communist Party committee in 1942-1944

ANDHRA REGIONAL COMMUNIST PARTY COMMITTEE 1943 :²

1. Chandra Rajeshwara Rao (Secretary)
2. Maddukuri Chandra Shekhara Rao (Member)
3. Chalasani Vasudeva Rao
4. Makineni Basavapunnaiiah
5. K.L.Narasimham
6. Kondepudi Laxminarayana and
7. Shakamuri Venkata Krishna Prasad

HYDERABAD STATE COMMUNIST PARTY COMMITTEE 1943-44 :³

Convener: Shakamuri Venkata Krishna Prasad
 Secretary: Maqdam Mohiuddin
 Organizing Secretary: Vattikota Alwaru Swamy
 Members: Raavi Narayana Reddy
 Baddam Yella Reddy
 Sarvadevabhatla Ramanadham
 Devulapalli Venkateshwara Rao
 Peravelli Venkata Ramanaiah
 Chandragupta Choudary
 V.D. Deshpande
 Habeebuddin and Srinivas Rao

TELANGANA REGIONAL COMMUNIST PARTY COMMITTEE 1942-44 :

President : Chirravuri Lakshmi Narsaiah
 Secretary : Sarvadevabhatla Ramanadham
 Members : Peravelli Venkata Ramanaiah
 Devulapalli Venkateshwara Rao
 Bheemireddy Narsimha Reddy
 Bommagani Dharma Biksham
 Vedire Raji Reddy
 Arutla Ramachandra Reddy
 Arutla Laxmi Narsimha Reddy and
 Gangasani Gopal Reddy

These committees have succeeded in spreading the Communist Ideology in their respective areas as well as carried out remarkable political activities and literary cultural programmes also during the same period, Com. S.V.K. Prasad who came on behalf of Andhra Communist Party to work as Organiser in Telangana, particularly the Jangaon region and dedicated his life to people's movement building and the development of communist party was really great ⁴.

Particularly this paper draft with the origins of socialist and communist (leftist) ideas, its influence on young intelligentsia and the rise and growth of literary contributions in United Andhra Pradesh during 20th and 21st Century.

After the Russian Revolution, Vague socialist ideas began to spread among the young intelligentsia. The youth welcomed these ideas with energy and enthusiasm. They started reading Karl Marx as eagerly as an earlier generation had read J.S. Mill or Mazzini. "Every Where there was new spirit of energy and growing discontent with older ideologies and those who were inclined towards the left asserted that Mahatma Gandhi represented the Bourgeoisie ⁵.

Spread of Socialist ideas in Andhra Region:

The earliest public notice taken of the October Revolution of 1917 and the subsequent happening in Russia was by Dr. Bhogaraju Pattabhi Seetharamaiah. In an article on the "Soviets" contributed to the Ugadi Special Number of the "Andhra Patrika" for the year 1920-21, he tried to examine the ideas thrown up by the revolution "with consideration

and sympathy to the extent it was possible for a man of his social position and intellectual background”⁶. He gave voice to his doubts that whether a political state thrown up in this upsurge and sustained by the ideology of Marxism would succeed in implementing its ideas for any considerable length of time.

Malapalli:

(The village of untouchables or Hamlet of Harijans in Guntur District of 1922).

Malapalli, a revolutionary Telugu novel was written by Unnava Laxminarayana, this novel was one of the earliest literary works in Telugu which made references to socialist ideas in general and to the Bolshevik Revolution in particular. It was published in 1922 and was promptly banned by the British Government⁷. Laxminarayana, a contemporary of Dr. Bhogaraju Pattabhi Seetharamaiah, was a congress leader and like the latter, he was also deeply influenced by the philosophy of Truth and Non-violence as propounded by Mahatma Gandhi. The theme of the novel could be described as the relation between the caste Hindus and the Harijans and of the Landlords and the tenants of the village. Though any reference to the class war was absent it was evident that this writer was well acquainted with the ideology of socialism, as understood by the Bolshevik revolutionaries of Russia. For there is a long passage in the novel which is a part of a speech made to the gathering of Harijans by one of the characters, named Venkat Reddy who works in co-operation with Sanga Dass the hero of the novel. The gist of his speech was that the Bolshevik Revolution had established a workers and peasants government in Russia, that it had abolished all private property rights and wealth, that everything belonged to the state, that to be entitled to eat, one should be able to produce and that the lazy would have to starve.

Left oriented works:

However, it was in the early 1930's that the rumbling's of socialist thought became more vocal in Telugu literature. If there was any work which had a powerful impact on the young writers to the extent of effecting a marked change in their outlook on society. It was Maxim Gorky's Mother.

The vividness and poignancy with which Gorky represented the struggles and sorrows of the poor, particularly of the working class, was translated into Telugu under the title 'Amma' by Krovvidi Lingaraju, a congress leader. It was published in 1934. A few years later Premchand's Godaan first published in Hindi in 1936, found its way in to Telugu and was admired by many readers. The novels of Dr. Mulkraj Anand- Coolie (1937) Untouchable (1935) and two Leaves and a Bud (1937) were read with keen interest and were translated into Telugu.

Literary works apart, a number of publications were launched to champion the cause of nationalist movement. Gadde Lingaiah founded Aadarsha Grandha Mandali in Rajahmundry and published Viplava Veerulu (The lives of revolutionaries) which was promptly banned by the British government. In 1937, a series of patriotic publications with a socialistic slant were published by Navya Sahityamala from Ananthapur under the editorship of the Vidwan Vishwam and Tarimela Nagireddy. They made efforts to propagate the view that the establishment of socialism was to be the main goal of the struggle for freedom. In the field of poetry a new epoch can be said to have started with the single poem of Sri Sri's (Sriramgam Srinivasa Rao) 'Mahaa Prasthaanam' published in 1934 with the caption 'Padandi Munduku (forward March) which begins with:

“The waves are rolling

The bells are tolling

The voice of another world is calling

Another another another world

Is rolling tolling as calling on

Forward march, Forward march

Oh onward forge

Ahead ahead let us always surge”⁸

Among the Telugu writers who significantly contributed to the cause of leftist literature, mention may be made to Naarla Venkateshwara Rao who wrote "Russia Today", Tripuraneni Gopichand, G.V. Krishna Rao, Mahidhara Ram Mohan Rao, and Maddukuri Chandrashekhara Rao. Gopichand wrote simple and readable essays on Marxism in the Telugu Weekly 'Prajaamitra' for the benefit of the intelligent layman whose only medium of information was Telugu.

G.V. Krishna Rao wrote a novel "Keelu Bommalu" (The puppets) in which he discussed the state of affairs obtaining in some of the villages, including the pro-communist and the anti-communist factions to illustrate that how the leaders with the levers of economic power and political advantage were exploiting the common man for their own personal and partisan ends. Mahidhara Ram Mohan Rao wrote a number of articles and stories in "Prajaabandhu", 'Vaahini' and 'Prajaamitra' implicitly accepting the Marxist interpretation of history and social organisation in his understanding of contemporary situation in Andhra with special reference to the village life in Godavari Delta⁹. His three novels "Onamaalu" (Alphabets), 'Radhachakraalu (Chariot wheels), 'Eedari Ekkadiki' (This Road leads to where?) deal with the role of the communist party in Andhra during the years 1946-48 and subsequent splits that took place in the Indian Communist Movement.

Communist Party and its cultural Roots:

After 1942, when the Communist Party had the first opportunity to function openly, it began to search for its cultural roots. The party found Kandukuri Veerasha Lingam, Gidugu Ramamurthy and Gurajada Appa Rao as the trio of “Modern Telugu Renaissance”. It brought out a number of Publications through “Prajaashakti” publishing House, Vijayawada (poems, stories, booklets) which depicted the woes of workers, peasants and the tolling middle classes. The themes of its publications generally propagated proletarian internationalism and the defence of the Soviet Union. Prajaashakti publishing House – an organ of the CPI published a record number of nearly 300 books on various countries on literature, science, economics, short stories dramas and burrakathas. On every burning problem of the people it came out with a pamphlet and constantly kept the people informed of national and international events¹⁰.

Literary Renaissance:

Communist Party in United Andhra Pradesh attempted to salvage all that was best in the past Andhra culture at a time when the state congress leadership was looking towards Bengal for literary renaissance as the beacon light of national consciousness represented through the works of Rabindranath Tagore, Bunkim Chandra Chatterjee and others. Communist Party published the biographies of Gurajada Appa Rao and Gidugu Ramamurthy. It brought out all the works of Gurajada in a number of volumes and reprinted other works that were out of print. The CPI Party also published the autobiography of Chilakamarthi Lakshmi Narasimham a contemporary and colleague of Veereshalingam. The progressive writers movement – an organisation floated by the writers of leftist views – published a number of souvenirs, especially one dealing with the life and works of Kommaraju Venkata Lakshmana Rao who pioneered modern historical research in Telugu.

Tapi Dharma Rao was another stalwart in Telugu Literature who threw his weight with the progressive writers movement. He wrote screenplay and dialogues for the movie “Rojulu Maaraayi” (Times have changed) which focussed the urgent need of land reforms. A number of poets, artists and writers who were connected with the communist movement in United Andhra Pradesh like., Sri Sri, Gopichand, G. Vara Lakshmi, Mikkilineni Radha Krishna Murthy, Dr. Raja Rao, K. Nagabhushanam, Gummadi Venkateshwara Rao joined the Telugu Film industry in Madras.

It may be mentioned that many of the present artists in the cinema field were to some extent connected with the Communist party in the past. The Navayuga Films a major film distribution concern in United Andhra Pradesh was floated by the Katragadda brothers who were once actively associated with the communist party’s activities¹¹.

In Telangana, Vattikota Alwaru Swamy wrote two memorable novels based on the anti-Nizam armed struggle Prajala Manishi (People’s Hero) and “Gangu”, Dasharadhi Rangacharyulu wrote three novels (Chillara Devullu, Modugu Poolu, and Janapadham) based on the conditions of people during the days of Nizam and their resistance to it. The anti-Nizam armed struggle has become a legend for writers and poets still continue to probe into it.

Politicisation of masses:

The communist party fully utilised its talented artists, performers, writers and poets to rouse the consciousness of the toiling masses against the injustices meted out to them by the feudal landlord and the imperialist rule. Cultural programmes through Burrakathas, Gollasuddulu (Tales Shepherds) and songs were admired by the people. Cultural squads were formed everywhere and they presented programmes to hundreds and thousands of people.

Prajaa Naatya Mandali:

Prajaa Naatya Mandali a cultural organisation of performing arts was formed in 1943 by the communist party as its cultural wing mainly to propagate among the people of rural areas on the need to fight fascist Hitler, to spread the ideas of communism, the rise of the Soviet Union, among rural, uneducated masses. This organisation worked only for a period of five years, under the supervision of Maddukuri Chandra Shekhara Rao, who was literary critic, apart from being an important party leader as well as journalist with rich experience.

Within a short period Prajaa Naatya Mandali was able to leave its imprint on the minds of masses as most of the themes of its dramas and cultural programmes reflected the living conditions of the working class cultural activities were at their peak in Andhra region¹².

Maabhumi:

The most popular play “Maabhumi” (Our Land) written by Sunkara Satyanarayana and Vasireddy Bhaskara Rao was performed by the Mandali very successfully. The drama depicted vividly the poignancy and sorrows of the landless peasants in Telangana and how they were exploited by the ruthless jagirdars and the Nizam and finally how they revolted against the administration. Maabhumi had such an appeal on the people that the congress Ministers prevailed upon by the party legislators, invited this drama squad and got the play staged in the Rajaji Hall in Madras. They saw with their own eyes what a powerful message it was giving to the people and banned the play afterwards, though praising it to the Skies on the spot.

Under the dynamic leadership of Dr. K. Raja Rao, Prajaa Naatya Mandali pioneered a revolutionary cultural movement to educate the masses. Personalities of the that day telugu film industry like Tatineni Prakash Rao, T. Chalapathi Rao,

Allu Ramalingaiah, Mikkilineni Radha Krishna Murthy, Vallam Narsimha Rao, Jamuna, were closely connected with the activities of the 'Prajaa Naatya Mandali'. By 1948 it had to close its activities because of the restrictions imposed by the Nizam Government¹³.

At present efforts are being made to revive the Prajaa Naatya Mandali and its associate cultural troops are functioning in United Andhra Pradesh and Telangana Regions with a network 15000 artists as members. It opened 100's of centres and has trained several thousands of young men and women in folklore arts; they are very active in election campaigns as well as in providing consciousness, awareness to those in the gross root areas.

ANDHRA YOUTH FEDERATION:

About the same period, communist party organised 'Andhra Youth Federation' with 125 separate squads which enabled the party propaganda to reach all remote villages. The pro-communist wing of 'Abhyudaya Rachyithala Sangham' (Progressive Writers Association) led by Sri Sri ran a training school at Pedapudi in Gunter District to assure a steady output of colloquial material. The youth federation combined performing arts with adult education, with a set of simple Telugu primers to be studied over in a three month period. The Youth Federation combined adult education with politicisation of the illiterate rural masses mostly belonging to agricultural labour with sentences such as ;

We must have peace we must have a good time, We must all play happily . Every one of our must has food. We must all go around a equals. Untouchability must vanish. Are things unsatisfactory now? Can you guess the reasons? Learn to read and write well.

Thus the communist party attempted to educate illiterate people through various publications brought out by the Prajashakthi Publishing House. It rendered Yeoman's Service to the cause of Telugu literature; through audio-visual performances dramas, and movies produced by the communist oriented personalities in Telugu Film Industry. The party also mobilised its youth federation to politicise illiterate adults on issues like the abolition of untouchability, economic equality, proletariat internationalism etc.,¹⁴.

Naxalite Literature:

After the split in the CPI(M) 1969 April 22nd there emerged a category of writers are sympathetic with Maoist line of action. They have produced both poetry and short stories. Their poetry is marked with political Jargons, a total condemnation of the past and present, anti societism and nihilism. But their prose writings are of a different category. Their heroes and heroines are drawn from the poorest strata of the town and agricultural labourers of the village.

Jwalamukhi, Nikhileshwar, Varavara Rao, Shiva Reddy, Nagnamuni, K.V. Ramana Reddy, Cherabanda Raju, Bhairavaiah, Mahaswapna and others are very prominent writers who have contributed to the growth of naxalite literature; These writers are generally known as 'Digambara Kavulu', their poetry is branded as 'Thittu Kavithvam' because of its seditious and inflammatory content and abusive language. However, the naxalite writers are divided as per their political loyalties to one group or the other all the groups, whatever may be their differences are one in their bitter anti sovietism and in spreading the philosophy of despair and nihilism. Naxalbari, Vekuva, Vivechana, Proletarian line, Red Guard, Kranthi, Radical March, Srijana, Erupu, Nalupu, Peoples March, Vanguard, Lalzenda, Jungh, Swetchasahithi, Aruna Thara, Edureetha, Prajasahithi, Mahila Margam, Mathruka, Vimochana, Red Flag, Vijrumbhana, Nuthana, Thirugubatu, Prathighatana, Praja Prathighatana, New Democracy, Praja Pantha, Janashakthi are some of the journals in United Andhra Pradesh with propagate the views of various CPI (ML) Groups.

Jana Naatya Mandali:

By the impact of the communist party and the Naxalbari movement there was raised in the Tribal Peasant revolt at Srikakulam, at the time Vempatapu Satyam, Subba Rao Panigrahi and others were used the different types of art forms to propagate that struggle among the people.

One side, Subba Rao Panigrahi was active participant in the armed struggle of Srikakulam, and another side he used to write and sing a songs of revolution. And he also used the Jamuku and instrument to tell the stories of revolution and thus he proved the strong relation between the struggle and art forms.

A prominent poet and writer Jayaprabha wrote in her research book 'Naalugo Goda' that B. Narasinga Rao and Gaddar and others established a cultural organisation by the name of 'Art lovers' at Alwal near Hyderabad in those days. Particularly, these were influenced by the line and way of Subba Rao Panigrahi to reach the people with the help of cultural programmes. Once upon a time, they were and also members of the communist party and 'Andhra Prajaa Naatya Mandali'.

In 1972, Jana Naatya Mandali was established with the motto of 'to propagate the Marxist and Leninist ideology' among the people by the cultural relationship. Jana Natya Mandali was extended to its activities from north Telangana to Srikakulam. When it was formed in 1972, and upraised with a constant velocity and upto 1985 it became a strong organisation and got the faith and fame among the people of gross root level¹⁵. Then, it was caused the angry of the Governments, and also artists of Jana naatyamandali activities faced many of autocratic restrictions and detentions of the Governments.

Vangapandu's Revolutionary songs roared by Gaddar:

Vangapandu Prasada Rao and G. Vital Rao alias Gaddar were the prominent persons of the enlightenment of Jana Naatya Mandali vast into the people's life. They wrote songs on the exploitative and unlawful policies of the Government colleges, Universities and sang them with action and dance, thus they awakened the great revolutionary emotions among the people. Then they touched the hearts of the poor and the peasant labourers, but because of the suppression and threat from the Government they went underground activities.

'Lalsalam, Saibaba, Sirimalle Chettukinda Lacchumammo....., Adavi Thalliki Dandalo' etc., songs which were sang by Gaddar were very popular in the rural society. Many of peasants and common people sang those songs in usual.

Vangapandu Prasad Rao became a brand of People's poet. He wrote Jajjanakare Janare, Yantrametra Nadustuvundante, Empillado Eldamostava, Vodaneevellipove, Bugatodugudubandi, Jalaranna, etc., his songs were in the slang of coastal Andhra. These songs stood in the hearts of the people and they sing the songs with love and affection even today.

The prominent team of Jana Naatya Mandali from 1972 to the present, like, B. Narasinga Rao, Bhoopal Reddy, Saichand, Vangapandu, Gaddar, Sanjeeva, Diwakar, Dappu Ramesh, Kumar, Dolak Daya, Rajanarsu, Prabhakar, Koti, Venkatesh, Suresh, Usha, Laxmi and others.

Red flowers blossomed in the path of revolution:

Not only the Jana Naatya Mandali the organisations like Arunodaya Cultural Association (Federation of ACF) Jana Sahiti Samskrithika Samakhya, Navodaya, Praja Kala Mandali, Telangana Kala Samithi, Bahujana Kala Rupalu and others were also worked in remarkable status, through the popular art forms like, dramas, street plays, Burrakatha's, Voggukathas, GollaSuddulu, Tribal Bale's etc.,

Arunodaya Cultural Federation:

It was formed in Arts College of Osmania University on 16th August 1973, by the main motto of was to bring awareness on revolutionary ideology and politics into the people.

Arunodaya Cultural Federation performed the different art forms like, dramas, Maa Bhumi, Mundadugu, Chairman, Pothugadda, etc., which were previously performed by the Praja Naatya Mandali. At the same time 'Pragathi', drama was demonstrated by the artists of Arunodaya by the art form of Yakshaganam, which was based on the 'Simha Bhagavatam' demonstrated by Praja Natya Mandali. How congress party exploited the people of India after Independence was the main theme in 'Pragathi drama'. Afterwards Kanuru Venkateshwar Rao wrote it on the name of 'Indrajalam' by changing the theme according to the situation of those days. And one more popular drama named 'Naandi' which was written by Gangireddy Venkata Konda Reddy, a Virasam member'. The main theme of the drama was the raising of Peasant Armed struggle against the autocratic feudals of Telangana. This drama was performed at least 100 times in Kurnool, Nizamabad and Nalgonda areas in those days.

Satyamurthy's (Shivasagar) 'Chelli Chendramma' song was changed later as a play in basis the demonstration purpose. And also a popular drama 'Bhoomi Bhagotham' written by Vangapandu Prasad Rao was also demonstrated widely by Arunodaya artists like ... Kanuru Venkaeshwar Rao, Arunodaya Rama Rao and Naganna Cultural Team.

Vimalakka is an important artist and activist of another Arunodaya Organisation and she was the Secretary of the Progressive Women Federation of Nalgonda District. She used to sing the songs in a special way and also performed "Oggukathalu" in her own style with her associate artists like Gorati Venkanna, Pailam Santhosh, Bhairagi, Mohan, Mallu, Venkatesh, Nissar, Mitra etc., She got a particular impression in the hearts of the people and attracted them by her artforms¹⁶.

Janasahithi Cultural Federation:

An cultural organisation was established in the name of Navodaya in 1972 in affiliation of Virasam. It was and also performed the drama called 'Bhoomikosam' and bale called "Karuvu Katha" and also performed many street plays widely. In the process, the 'Navodaya' transformed into Janasahithi Cultural Federation. It was worked in Changing the traditional art forms according to the at current conditions. Jaya Prabha explained in her research the "Janasahithi" worked a lot, to play the social street plays widely among the people in those days.

Tribal real life reflected in Mannemlo - (Drama):

With the left oriented ideology writer Pasupulati Poorna Chandra Rao used the street play, art form and demonstrated some dramas in that way. "Mannemlo" drama was demonstrated as the real life reflected in tribals. It was a special drama. The artists were tribals only. They did not have any makeup and there was no special arrangements for stage. They illustrate the situations only by sitting on the stage, the role player of feudal landlord will wear a "Kanduva" on the neck.

All the characters were as natural as the tribal people of the gudems. Some important points were written on the placards and displayed in between the drama wherever necessary.

“Pipeelakam”, Vunuvu’, Manishi were the important dramas played and directed by Poorna Chandra Rao. Some criticsers said the ideas and aims of Poorna Chandra Rao did not show much influence¹⁷.

Communist Periodicals:

Communist party is the only political party which pays a lot of attention to propagate its views, policies and programmes through its own mass media. Realising that printed material is much more powerful than spoken words both in communication as well as in creating a powerful impact on the people, communist party started publishing its own journals almost right from the inception of the Party itself.

Navashakti:

It was the first political journal that appeared on behalf of the communist party in United Andhra Pradesh. It was weekly, started from Rajamundry on December 15, 1937. In the beginning communist party continued to function as a part of the congress socialist party. One of the leaders of the CSP, Madduri Annapoornaiah was editor and publisher of ‘Navashakti’, Navashakti functioned as a mouth piece of the communists and leftists with in the congress party and played a leading role in spreading socialist ideas in Andhra. Among those who shared the responsibility of editing this journal mention may be made to Madduri Chandra Shekhara Rao, Thummala Venkata Ramaiah and Kondepudi Laxminarayana.

From Rajahmundry after some years of its publication, Navashakti was shifted to Vijayawada. During this period it was edited by Chandra Shekhara Rao while Venkataramaiah, Kambhampati Satyanarayana (Senior), Puchalapally Sundarayya and others were on its editorial board.

When the Second World War broke out in 1939, leftist journals criticised the British Governments Policy of utilising the resources and man Power of India in order to perpetuate their imperial ambitions. The decision of the CPI to oppose War efforts made the British Government to impose, restrictions on the Publication of Navashakti. Then the party was forced to close the Navashakti and Secretly opened, continued the other prominent journals like., Swathantra Bharat (1939), Prajashakti (1942), from Vijayawada, Communist (1966) Communism (1975), Kothabata from Vijayawada and Vishalandhra (1952) a daily publication from Vijayawada was played a vital role in Vishalandhra Movement in 1953 to 1956. Particularly, Vishalandhra daily paper helped the communist party in building many popular movements and fighting for the cause of peasants and the working class.

Among other journals launched by the communist party or by its Sympathesers mention may be made to ‘Sandesham’, PrajaaYugam”, Janata Janashakti, Nagaara, Janavani and others, except Janashakti all these journals are now defunct¹⁸.

At present the CPI Party continuing the prominent journals and News Papers like, Communism, New Age, Vishalandhra, Praja Paksham, Shastreeya Socialism, Karmikalokam and Navachethana Publications in Andhra and Telangana regions. Then, the CPI (M) Party and also runs Journals and daily news papers like, people’s Democracy, Marxist, Prajasahithi, Prajashakti, Nava Telangana, Left board Book Publications, Prajashakti Publishers, Nava Telangana Publications are very prominent contributions of CPI (M) Party in Andhra and Telangana Areas.

The CPI (ML) Political Parties and socialist, leftist parties and also continuing their popular and prominent journals, Magazines, Daily news papers for the propogation of Maoist Party and Socialist Party ideology in the Andhra and Telangana regions at present.

CONCLUSION

Karl Marx has given a great theory of communism to the world and it was extended all over the areas of the World including India. The impact of communism was more in India as the communist and Socialist Parties well tried to propagate and extend the thought of Marxist and Maoist in various areas. In this context a number of magazines, journals, periodicals, publications, literary works, different art forms and cucltural programmes taken by he above parties played their role to give the revolutionary in heritage for the coming generations.

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