

SPWI JOURNAL FOR SOCIAL WELFARE

(A Multi Disciplinary Peer-Review Bi-Quarterly
Social Science Research Journal)

Volume 6 Issue 1, January - March 2023

Editor

Dr. D. Suresh



SOCIETY FOR PUBLIC WELFARE AND INITIATIVES

H. No. 5-11-559, Srinagar Colony, Naimnagar,
Hanmakonda, Warangal Urban - 506009. Telangana (India)

Website: www.spwijournal.com

Email: spwird@gmail.com / spwi.ngo.2014@gmail.com

devaathsuresh@gmail.com

Ph: 9959026635, 8790826635

SPWI JOURNAL FOR SOCIAL WELFARE
Volume 6 Issue 1, January - March 2023

ISSN 2581-6322



SOCIETY FOR PUBLIC WELFARE AND INITIATIVES

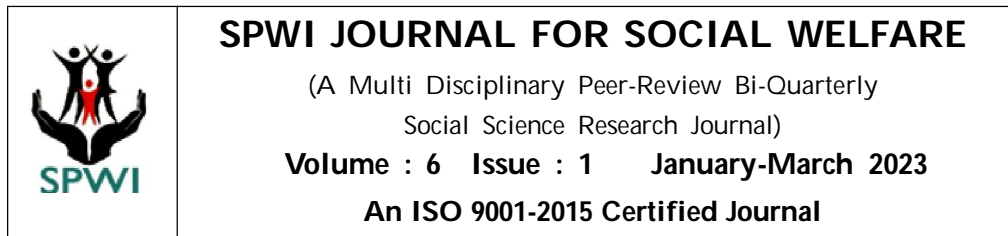
H. No. 5-11-559, Srinagar Colony, Naimnagar,
Hanmakonda, Warangal Urban - 506009. Telangana (India)

Website: www.spwijournal.com

Email: spwird@gmail.com / spwi.ngo.2014@gmail.com

devaathsuresh@gmail.com

Ph: 9959026635, 8790826635



Contents

1. Musical Instruments of Lambadi (Bhat & Dhadi) Tribes in Telangana- 1
A Study
----- *Dr. Devath Suresh*
2. Musical Instruments of Andh Tribes in Telangana State - *A Study* 13
----- *Dr. Gaddam Venkanna*
3. Social Media is There to Stay- *An Empirical Study* 20
----- *Dr. Bollam Tirupathi*
4. Telugu Linguistic Minorities in Tamil Speaking - *A Study* 31
----- *Dr. Narsingh Naik Lavudya*
5. Juvenile Justice System in India - *A Study With Referece To Functioning* 38
of Child Institutions in Telangana State
----- *Kancha Prasad*
6. Role of Students in Telangana Movement - *A Study* 58
----- *Y. Suneetha*
7. AASARA Scheme - *A Detailed Study About Implementation of* 70
AASARA Scheme Under Greater Warangal Municipal Corporation
----- *Ch. Swapna*
8. Implementation of MGNREGS in Telangana State - *A Study* 84
----- *D. Demudu Naidu*
9. Brand Building of Organization With Corporate Social Responsibility 88
----- *Ravindhar Kumbam*

10. Digitalization of Agriculture in India: *Challenges and Prospects* 100
----- *N. Vijay*
11. India and United States of America Relations in Modi Era: *An Overview* 111
----- *Kethavath Ravindar*

**SPWI JOURNAL FOR SOCIAL WELFARE**

(A Multi Disciplinary Peer-Review Bi-Quarterly
Social Science Research Journal)

Volume : 6 Issue : 1 January-March 2023

An ISO 9001-2015 Certified

MUSICAL INSTRUMENTS OF LAMBADI (BHAT & DHADI) TRIBES IN TELANGANA- A STUDY

Dr. Devath Suresh

Researchers, President, SPWI,
Warangal, TS

Introduction

Humans and culture are inseparable and considered to be the two sides of the same coin. One does not exist without the other. Cultural innovation was the most remarkable mechanism that led man to more and more complex settings to adapt to the new environment. Culture maintains order, and balance with nature and natural as well as supernatural forces through their disposition, feelings, attitudes, and manners as well as in significant forms, which they give to material objects. Simply defined, cultural heritage refers to that package of cultural assets that man has created and maintained in the forms of values, norms, cultural tradition, beliefs, knowledge, and a range of activities that often provide meaning and substance to human life. Representing extreme variations of attitudes, beliefs and behaviours, the intangible cultural asset produces a spectacular identity of a nation, which makes an astounding spectacle of the overall psyche and sentiments of entire communities residing in that nation. Intangible culture is the soul of all that we see in the tangible form of the culture. It can be easy to conserve a temple or a palace but to conserve the real meaning of the temple, we should also conserve the festivals, processions, music dance and other rituals associated with it.

Tribal Society is an enigma to the world of culture and heritage. In the broad sphere of Indian society, the tribal communities represent an important social category of Indian social structure. They are considered the original inhabitants of India, who

carry forward a legacy of rich and distinct cultural traits for many decades. Tribal society displays a fascinating profile of ethnic diversity. They belong to different racial stocks, speak the language of different families, and show considerable variations in their heritage. The variation in the physical and biological environment of their habitat is equally amazing. This bewildering variety in race, language, habitat, and economy is fully reflected in their culture, which like a mosaic evokes the admiration of social scientists to study the dynamics of their society.

Need for Preserving Tribal Cultural Heritage

The intangible heritage that the tribal population possesses including the traditional knowledge system contains many positive and productive elements that are invaluable for the entire humanity. Despite its significant role to integrate society and enhance the sense of ownership of the concerned people and culture, intangible heritage faces serious threats to its existence. In many parts of India, the fast pace of modernization has been taking a toll on it. The danger also comes from the rapid process of globalization, homogenization, and pervading influence of western culture. There is an even more critical situation facing tribal culture: the intense pressure of adopting the cultural framework of the ruling class elite within. Each human community has developed its ways of life to satisfy human needs through the process of interacting with the specific environment and the universe throughout the centuries. These processes provide living communities with a sense of continuity with their previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity. Many challenging factors are quickly bringing permanent changes in the present day and every one of us should be primarily concerned with the preservation of human cultural inheritance in its multiplicity of forms and manifestations. There is thus an urgent need to preserve intangible heritage to contribute to the development of mankind.

The whole tribal society now is going through a critical stage of transformation. Various modernizing forces have brought rapid transformation in their whole socio-cultural milieu. Cultural intermixture is on the increase and this is sure to effect a perceptible change in the life style of tribes. Changes brought through modern and scientific attitudes are healthy signs for their development, but at the same time, attention should be paid to preserving their traditional systems, which have immense value. The art and culture of tribes should be given new orientations and respectability in the overall scheme of cultural development. The best traits of both tradition and modernity should be synthesized for their sustainable development. The tribal people have rich traditions, cultures and heritage with unique life styles and customs. To date, it is not being preserved. Today the rich cultural heritage of the tribes manifested in its folklore, costume, jewelry, and lifestyle, is under serious threat, and may fade into oblivion. There is no authentic documentation of the traditional tribal lives, history, and cultural heritage in India. At present there is no centre of excellence or one-stop

information centre, which holistically deals with tribal folklore, customs and traditions and their application for promoting endogenous development.

Musical Instruments of Lambadi Tribes

The Lambadis are Scheduled Tribes inhabiting throughout the length and breadth of two Telegu states. They are popularly known as *Sugalis/Banjaras* in Andhra Pradesh and are known as Lambadi in Telangana State. According to the 2011 Census, their population is 24,07,637. Their main occupation was once i.e., during Nizam's state breeding and selling of cattle. The present Banjara Hills the wealthiest place in Hyderabad, the capital of Telangana state has the habitation of these Banjaras. The social system of this tribe mainly depends on the clan system, which is known as Goath in their dialect, which is again 1) Rathod, 2) Jadav (Vadithya), 3) Chauhan, 4) Pamar and 5) Ade (Banoth). Each clan is an exogamous unit on which their marriages are being performed. The unique feature of their marriage system is when the Lambadi girl marries leaves behind her parental clan and acquires the clan name of her husband (in-laws).

Lambadis live in an exclusive settlement of their own called Thanda, usually away from the main village, tenaciously maintaining their cultural and ethnic identity. The traditional dress of the men comprises a dhoti, upper garment and bright-coloured turbans. The womenfolk wear 'Langa' of course cotton prints, richly embroidered with several-fold at the waist.

Lambadis are expert cattle breeders and largely subsist from the sale of milk and milk products. They settled in modern times on land and became good agriculturists. Lambadi is slowly abandoning their nomadic life and promptly settling on assured agriculture. The landless families are migrating to urban towns and cities and eking out their livelihood by driving auto-rickshaws and by rickshaw pulling. They are also engaged in construction works such as buildings, roads etc., as a labourer on daily wages.

The Lambadis believe that the world is protected by a multitude of spirits benign and malign. Hence the malignant spirits are appeased from time to time through sacrifice and supplication. The Lambadis also worship and pay reverence to the benevolent Gods such as *Vishnu, Rama, Venkateswara* and *Seva Bhaya*. *Marama Bhavani* with faith that they protect their females and children and preserve the fertility of their lands while *Seva Bhaya* and *Seetala* are regarded as the protectors of the cattle. They also celebrate Hindu festivals like *Ugadi, Balaji, Raki, Naga Panchami, Dasara, Deepavali, Sankranthi, Sivaratri* and *Holi*. The important traditional festivals are *Teej, Seetala* and *Tulja Bhavani* and they regularly celebrate them. The dead are cremated in separate cremation grounds.

As part of their culture, they play musical instruments such as Dappu, Nagara, Sarangi, Brass Plate, and a Bronze Goblet (Bowl) during festivities of *Teej, Bhavani, Datodi festivals, Holi, Deepavali*, and in the worship of deities *Merama Bhavani, Mathral Bhavani, SanthSevalal Bhava* and on performing Bhajan (devotional songs) besides marriage celebrations and other auspicious occasions.

The *Bhats*, *Dhadi* and *Dappudia* the subdivision of Lambadi tribes play special instruments viz., Rabab and Sarangi during the narration of their traditional family stories and other varieties of historical prominence through the rendering of songs-cum-stories.

Musical Instruments of Banjara Tribes

Nangara

The Lambadi tribes play this instrument while dancing in honour of deities *Sevalal*, and *Merma Bhavani* and on the festivity of *Mahankali* festival, and their women folk dance to their heart content in tune with the rhythm of the instrument, besides they also render devotional songs.

The *Nangara* instrument is being played with the support of dandelion sticks, called *Tollys*. This instrument is believed to have originated from the Gonds themselves. During the primitive period, this *Nangara* instrument was made of stone and covered with skin. According to the faith of their elderly persons, the *Santh Sevala* at the age of six made a rock called *Nanagara* along with locks made from leaves. On this instrument, they play a kind of cadent in music (Daruvu) in two and another one with two beats pronounced as Dha-da-Nakar Dhana-Dhana. While performing pooja they play a musical note *Andher Chod* and another note *Ellai* during *Sevalal Jayanthi Utsav*. As part of their culture, they also play *Nangara Ranabheri* (Battle sound) enroute to *Ladane*. These notes on *Nangara*, enable them to form into groups and help jointly move further. (It is believed that the entire flora not only echoes the sound of Nanagara but the fauna, especially peacocks believed to dance in tune with this instrument). Such was the impact of the *Nangara* instrument, then and is continued to date.

Firstly take a suitable Tin-foil to the head worker who fixes a Bronze Bowl inside the round Tin-foil and put a few five and 10 rupees coins along with almond pieces, betelnuts and locks and get the skin of either *Buffalo* or *Enubothu* and then drenches in water for a day, and play it afterwards mix *Jaju* colour with Castor oil and apply and dry for two days then the leather folds on the dried skin cut and tie to the existing hook on the Tin-foil from that *Kadem* (Bracelet) they stretch the rope from the bottom of Tin-foil and tie tightly to the Tin-foil and use for their usage. In case the artists find the rope is loose, then they take out the skin dry and fix it tightly to the Tin-foil with the help of the rope. Then after the completion of the instrument, bring one small goat near Mahankali Goddess offer prayers break the coconut, and a lot of insane sticks and preserve it from animals and women who are out of doors. Just before the *Dassera* festival, and play the instrument till dawn, meanwhile the women folk dance to the tune of the instrument along with other support instruments *Dappu*, *Brass Plate* (*Thaambalam*).

Brass Pallem/Taambaalam

This is also known as Thambaalam. This is made from Brass and is used by Lambadi/Banjara as a musical instrument. It is used rather played with bare hands or

with sticks since age-old days as part of their culture, during Bhajans (devotional songs) and traditional dance along with other supporting musical instruments like Nangara, Thaalalu and Chirthalu.

Dappu

This instrument is being used by Lambadis during deity worship festivals and marriages. The Bhattas, the sub-division of Banjaras/Lambadi also use this instrument as part of their culture. These instruments are made by their men with expertise.

In the preparation of the *Dappu* musical instrument, Mango wood is used. For preparing the *Dappu* strap they use tender mango wood with a length of three arms with half an inch of thickness, four fingers width on the fold and three arms in length. The dampish wood is placed round on a *Thirugali/Isuraayee/Ghatti* hand mill (two round-shaped stones kept one above the other with a head peg fixed on the upper stone) and keeps large stones on it. When the iron strap is moulded in a circular shape then they join the two ends growth and make holes and insert the iron rod call *Kuduru* or strap. Then take goatskin or cow skin and wet the skin and put salt along with the skin, making it dry and clean. Before moulding, the skin applies the gum made from the Tamarind seeds and then folds it. The *Dappu* is played either with $\frac{3}{4}$ arm size of *Chirra* or using light *Ene* sticks with the left hand.

In the Lambadi culture, the dance played by the women folk occupies a special place, moreover, this *Dappu* instrument plays a prime role. The music played by the Lambadi artists during the dance, different types of musical notes are played on this per the steps and various poses. The dress code for the dance, the women to wear colourful attire and participate in *Dabadaro, Kamalaro, Daavetaogero, Sattakneero, Janavarero, Peerero, Nanararo, Lalnaniyaro, KhannKhaniyaro, Sileyaro, Sammeliro, Morero* type of dances. In these plays, one artist will sing and the other artists play various supporting instruments like *Nangara, Brass Plate, Bronze Plate* etc. In case the sound of the *Dappu* is dull due to the softness of the skin they take the *Dappu* near a fire and heat it till it gets stiff to enable it to produce robust sound.

Kochodo/Thambalam (Brass Plate)

Kaachodo is also called a Brass plate (*Thambalam*) made of Brass. The Lambadis use this as one of the musical instruments. This is used as part of their culture in all of their feasts, festivals, Bhajans (devotional songs) and dances. This is played either with a hand or a stick. The other musical instruments such as *Nangara, Thalaluand Chiruthalu* are being played as supporting instruments to this Brass plate.

Bhats

Lambadi tribes further consist of five sub-divisions/tribes viz., 1. Bhat, 2. Dhadi and 3. Dhalia/Dhappudia/Dappan, 4. Naavi (Barbar), 5. Sonar (Goldsmith) etc. They are the traditional professions in different areas. Bhats, Dhadi and Dhalia/Dhappudia/

Dhappan groups are the traditional musicians of the Lambadi tribes. Bhats are not only musicians but also narrate the stories of the legends of the Lambadi tribe they play the role of a massager, and encyclopedia of the family history of the Lambadi tribes. Bhats, Dhadi and Dhalia/Dhappudia/Dhappan and other Lambadi groups are dependent on each other moreover it can say they are interdependent. The Bhats and Dhadi narrate the family history of the accomplishment of strung/wire musical instruments called Rabad, and Jange employed during marriage and other occasions. In earlier ages, they depended on other Lambadi groups but nowadays they are engaging in agricultural activities as their main occupation.

This sub-division/sub-group is not just confined to scheduled tribes only but also all other castes in Telangana state. In Telangana, the Lambadis are the main tribe as per the approved list of the Government of India. The Lambadi main tribe has Bhatts, Dadi, Dapudia as sub-division. These three sub-caste/divisions people narrate the saga of stories, traditions, and culture uninterruptedly to the coming generations while protecting their cultural saga.

Of these three sub-caste people Bhats are a special category, inhabiting the areas of Warangal Rural in Nekkonda, Parvathagiri, Ravuru, A.B. Thanda, Bhatu Thanda and in Jangaon district, Chilupuru, Phatheypur, Bhatu Thanda. These are approx. 25 Bhatsthandas in Warangal district only. The story-cum song rendered by Bhat recited on Rabanis spread hereunder.

Rabaab

The Bhat artists especially use wire musical instruments called *Rabaab*. The origin and how *Rabaab* musical instrument came into existence is a story ruas like hereunder:

The God *Eko Narayana Swamy* had first created this *Crab* and with this support created rivers, mountains, hills, and earth. The Goddess *Maha Shakthi* created seeds, and then, thought of creating human beings. After the creation of mother earth. But it so happened that the god had prepared Dolls with earthen soil (Mud) and was about to pour life into them, one *Gayalmuni (Lokanddhana)* a Devil used to destroy the dolls and this way the devil succeeded every time in destroying dolls. If this saga is repeated continuously then there cannot be human beings on earth. So finally, he created a Dog to guard (monitor) the devil during the night. The dog used to monitor the devil till night and then used to sleep till dawn, during this period again the devil takes the upper hand over the dog and destroys all the toys prepared by God.

Then again *Eko Narayana Swamy* created Hen. This way till night dog guards/monitors and in the early hours the how clamours loudly this disturbs the devil and fails to obstruct the creation of human beings on earth. Finally, *Eko Narayana Swamy* succeeds and creates human beings who were busy doing their work. *Eko Narayana* remains alone without knowing either night or day. Then he again prepares a doll and

pours life into it and here comes the Bhatt on the earth; the same way he created a *Ganneru Flower* (Lotus flower) with 12 strings (wire) instrument *Veena* (*Saraswathi*) and gave it to *Bhat Pandit* of these 12 wires. When one wire was played and God used to sleep, when another wire is played God used to wake and on another one played god used to smile and, on another wire, God used to dance.

This way all the wires when employed God used to enjoy playing various tunes on *Rabaab* by Bhat the devils were inactive and were in full control. This instrument *Rabaab* has got such tremendous power, and magic and thus came into existence as narrated by the *Rabaab* artists.

The musical instrument *Rabaab* is made of Mango timber by the carpenter on an auspicious day either *Dashami* or *Ekadashi*. The speciality of the instrument is, the wood is cut in the shape of a *Rabaab* instrument when it was fresh and damp then it is dried in the sun, afterwards at the head part, it is wrapped with goats' skin, first then obtaining the skin and it's drenched in salted water for 3 days, for the hairs on the skin starts falling automatically. Then it is dried without allowing any wrinkles. After this process is over, they make a paste out of Tamarind seeds and *Thumma Banka* (Gum) and put it in a pot for two days then take out and grind the ingredients till the gum, is formed.

The dried skin is again drenched in water afterwards they cut the skin to the required size at the head side then the gum is applied on the skin and ties the rope from all sides of *Rabaab* for fixing it firmly and kept in the sun for two days for making it thick and strong, it is called *Ghodo*. Then take the intestines of a goat and remove the filthy and tie firmly on one end and from the other end they twist into large thin wire and dry in the sun. The second end of the instrument is narrow, here they arrange to fix four wooden hafts (handles) called *Pideelu* which will help the artist to set *Shruthi* (*Laya*/Tune) besides these will help in making loose or tighten the wires according to the tune called *Mena*. The four intestines were made as wires and tied one each to the four wooden hafts. Take every care to keep these wires along without touching the *Ghodi*, for this, they fix one flat wooden piece used as a seat as support with a size of four inches in length and one inch in height and then firmly fix the wires passing from the top of the wooden seat.

To play this instrument they make a small handle-like wooden piece of arm timber called *Sabas* and play on the wires with the instrument having a bow shape. Another special feature of this instrument is that the artist while playing on four wires produces four different tunes.

Jamnagar/Jang

Besides, the artists wear two circular types of rings (appear like *Andhelu*) on the right-hand Thumb of a size of two inches width made of iron and these rings have small iron balls inside the rings it will produce a harmonious sound due to iron balls when beat the instrument *Rabaab*.

It is a usual practice that the artist before presenting any performance offer prayers for this *Rabaab* and then set the wooden hafts tide to the wires to get a pleasant sound.

Twice a week this instrument is taken out and cleaned either with castor oil or coconut oil keep the instrument in the sun and then wrap the instrument with a cloth and preserve it. Generally, this *Rabaab* instrument is covered by the cold smooth with a silver (thin foils) either by the Thanda Leader, an elderly person or a person having owed (desires). And make blooming garlands for four nails. In the olden days, people used to perform marriage only with this instrument, while women used to dance.

It is also a regular practice that this instrument is decorated with a peacock feather at the end of it. The attire of the artist for the presentation of music on this instrument will be of a turban over the head, a white long shirt (Angi), Dhoti and sit on the floor then play the instrument and render beautiful stories-cum songs about *Pruthvi Raj Chauhan, Maharana Prathap Singh Rathod, Amar sing Rathod, RagyaAangoth, KohoteKloor, Kangla Raja Vishal, Radha Rukmini, Thulja Bhavani, Dandi Meramma, Kaadiyaraj, Ramayanam, Mahabharatham, Bhagavatham, Harischandra Raj, SanthSevalal Maharaj, Maaldev Rathodand Maansing* Histories and stories were recited on this popular melodious musical instrument *Rabaab* in their habitats, Thandas along with supporting musical instruments viz., *Thalalau* and *Chiruthalu*.

Bhat artists believed that this instrument was also in Prevalence (Pracharam) in Afghanistan and Kashmir and was also sure that Kabir and Krishna Das of North India have referred to this instrument in their literal works, further confessed that this instrument was referred to in a book titled as *Sangeetha Parijatham* during the 17th century.

The Bhat considers *Rabaab* as Goddess Saraswathi and treats this as a sanctified instrument. In the name of this instrument while performing *Meramma* mother, sacrifice one Goat/Sheep and offer their worship. And for every fifteen years, offer prayers invariably for this *Rabaab*, on all the festivals performed by Bhats, they make this *Rabaab* instrument stand, decorate it with Turmeric and *Kum-Kum* powder and offer prayers.

Thalalu

In the Lambadi language, they are known as *Jhanje* and believed that *Santh Seva Lal Maharaj* had gifted these instruments. In pre-historic days they were made of forest leaves, these *Thalalu* and on the way, to Lambadi habitation, *Santh Seva Lal Maharaj* spread devotion and spirituality while playing on the instruments and motivated them to follow the divinity through music. During their performances, if a *Chiratha* instrument was not on hand, yet they use *Thalalu*, compulsory, it means without these instruments the Bhats never wed to play the *Rabaab* instrument. These are twin instruments made from Brass in circular and a hollow in the mid-point with a hole to enable tying a thread or a thin rope to hold it tightly in the hands to beat by the tune with *Rabaab*. These instruments being made in Brass, produce loud sounds even with just a small beat. These are of three types, small, medium, and large. They have used three different occasions, small for Bhajan, medium on feasts and festivals and the

think on special concerts during Poojas, Deity worship and large gathering. These two artists (Thalalu and Rabaab) follow each other to tune pleasantly.

Nangara

It is a skin instrument to recite songs and stories on beating it. It is also known as a small *Dolu*. It is of approx. one and a half arm height, and one arm width made of the iron frame generally brought from Warangal. It is folded by Goats skin by the artists themselves and plays in two styles. In one style the prime storyteller hangs it to his left shoulder while beating it with two of his hands in tune with the song. Another style is the artist keeping this instrument on the floor and playing the song along with other supporting instruments *Chirata* and *Thalalau*.

Sarangi

This instrument belongs to Thantri (Wires) family, which means these instruments compulsory have wires to sound primary notes, such as Veena, Violin, and Guitar. This consists of three wires, with a length of one and a half arms, play on these wires, another instrument made of a bamboo stick of one arm's length decorated with small bells. This appears like a bow. The artist will sit on the floor and rest on his shoulder to play at ease with the help of a bow like a bamboo stick.

Chirathalu

Chirathalu is a flat strap with Iron (this foil) arranged on a wooden flat stick. The Bhats artists while narrating the stories use these *Chirathalu* in support of *Rabaab* these (twin instruments) are one and a half-length, made of Mango timber by a carpenter. On each *Chirathalu*, they make five holes and two each of iron flat thin foils fixed with nails very firmly (strongly) this way on two of these *Chirata* wooden straps there will be about 20 irons of flat thin foil. The person who plays this instrument follows keenly the *Rabaab* artist and the person narrating the story will play this instrument by beating systematically in tune and rhythm to create, and overjoy the audience. It is a well-known fact that the *Rabaab* artists invariably use *Chirathalu*, *Rabaab* and *Thalalu* (Trio-musical instruments) rather than called Tri Pieca of musical performance.

Dapudiya

This is another sub-caste/tribe of Bahanjara/Lambadi. As these people play their instrument as their livelihood option, that is how they are known as Dappudiyas. They live within the proximity of Lambadi Thandas they are compulsorily involved in marriages, festivals, and festivities; males play this instrument called Dapudiya, and play during death rituals. They play this instrument in different varieties of styles and indifferent rhythms on all auspicious/inauspicious occasions and take remuneration. It is a different dress pattern to Lambadi's and in ornaments. There is the similarity of surnames of the main Lambadis and Dapudiyas' this brings them

closer to each other families and are popularly known as dependent sub-tribe or mean Lambadi tribe and accept remuneration in kind of cash.

Dhadi

This is one of the sub-caste/tribes of Lambadi. This community people were a mix of Hindu and Muslim joint culture clans during the 19th century as was disclosed by *Kumbarly* after his deep analysis. Also known as belonging to the Gung Bhatt family of *RathwanBhats* and the disciples of *Guru Nanak*. It is believed that one day the Moghul emperor Humayun offered a feast in which *Dhadi* people ate cow meat and for that. So, he was socially boycotted and subsequently joined Islam, and are known as *Murdananooors* and worked in Moghul court as a musician and had two sons by name *Gazi* and *Gandha* again these two sons begotten six sons each. These people left the Moghul court and joined *Charan Banjaras'* and worked as professional singers and were used to render their stories along with the history of Delhi kings. In this way to enhance the charm of these stories, they used to play *Rabaab* and *Sarang* instruments. Moreover, they participate in marriages and other auspicious occasion of Banjaras/Lambadi even in death rituals as their right.

In return for their services, they used to accept money, gold, silver, Agri produce and cows. Every summer these *Charan Banjaras* visit Thanda's with their consent they tell their stories and make them happy. The head Banjara/Lambadi man of Thanda collects either some money/produce and handover as remuneration for their services.

The Dhadis have the following sur-names:

1. Devath
2. Rathnavath
3. Sarvaavath
4. Jaadpod
5. Dhungroth
6. Dhvarvaan
7. Rudhavath
8. Sogan
9. Thajanoth
10. Bhanavath

They are also known as Bharathamba Dhadis. One will find these Dhadi surname families in Kuravi, Mahabubabad, and Dornakal Tehsils of the erstwhile Warangal district. These people primarily use *Sarang* a musical instrument in all their performances.

Way to Preserve the Tribal Culture and Tradition

There is general agreement that the media can influence audience attitudes, and that it exerts influence on social life. A media impact study commissioned by the Ministry of Information and Broadcasting in 2003 revealed that the impact of media was *"visible in the social, cultural, and political aspects of tribal life..."* Article 49 of the Constitution of India obliges the state *to protect every monument or place or object of artistic or historic interest, declared by or under law made by Parliament to be of national importance, from spoliation, disfigurement, destruction, removal, disposal or export, as the case may be* and the state shall endeavour to preserve, protect and promote the cultural heritage of the country, including monuments, places and objects of artistic or historic interest ...to enrich society and the cultural life of the citizens.

In this context, the print media and the digital media can provide a powerful public voice for this indigenous culture. As a public service, media must continue to be a virtual public classroom, a platform for the display of indigenous cultures, and it must guard itself against temptations to indulge in mindless commercialism and politicking, a weakness many newspapers and television channels in the region have suffered. The print media's research departments must identify those aspects of the country's tribal culture which have remained untouched and are more vulnerable to the phenomenon of loss and displacement. Tribal culture and tradition should be presented by the print media to sustain and promote the originality of our cultural heritage which can create awareness among the younger generation. The younger generation needs intellectual feed that has cultural values and deep perspectives. The print media's role in educating young minds on the distinct manifestations of tribal culture—be it the literary canons, spirituality, or folklore, will be immense.

Senior citizens, academics, culture bearers, writers and researchers, and academia—all must work to evolve a discursive community that will create a public space of common concern dedicated to disseminating cultural knowledge, articulating cultural aspirations, and advocating cultural maintenance and promotion. When we look at the three popular domains of tribal culture, namely literary culture, spiritual culture, and folk culture we find that the media can create adequate public space for disseminating cultural knowledge and facilitating popular discourse amongst them.

In an age in which a networked society is given much importance, there remains an imbalance between the globalization the digital technology brings and the preservation of Indigenous culture. Alongside the promise of better education and communication, digital media and networked technology can widen the horizon of knowledge amongst Indigenous societies and can provide an alternative to Indigenous traditions for younger segments of society. It may be obvious to say that the mass media in general and television, have a huge cultural significance, since television is the most popular and ubiquitous popular medium, offering diversity and availability unmatched by the print media. How the audiences of mass media and television

interpret the world shapes their existence and their participation in society. Television can be considered "the site of convergence that joins the private world of the home with the larger public worlds beyond the front door." To prevent the wholesale extinction of Indigenous practices, many digital preservation projects by the Government and NGOs are currently underway. When we analyze globally, we see that at the University of the South Pacific, in Fiji, students are encouraged to film traditional ceremonies in their home villages while on holiday, which are later uploaded to the University's Cultural tradition database. In Canada, the Aboriginal People's Television Network gives native peoples an opportunity to share their cultures with non-Native Canadians but not any such attempt has been made in our country. There is a need today to develop digital media and networked technology according to the modes and habits of these Indigenous cultures. This may include developing strategies to enable Indigenous people to utilize digital technology, creating digital toolsets that allow modification and customization for Indigenous content, and exploring the development of technology according to the goals and ways of thinking of Indigenous Peoples. The three phases necessary for robust digital preservation, promotion and growth may include:

1. Application of principles of Indigenous traditions to develop new technologies.
2. Straightforward documentation of Indigenous traditions;
3. Translation of Indigenous traditions into emerging technology and contemporary cultural modes of expression;

Conclusion

So, the need of the hour is to preserve the rich & fast-diminishing cultural heritage of the tribes by making people aware of and motivated towards it. Hence the need for media arises in this tribe to highlight the salient features of its values. The media can play a vital role in the exhaustive documentation of tribal values in the form of documentaries, which could be an important tool for future generations to know about its culture and customs. The media through their documentation and presentation of culture will help to expose and promote the tribal cultural identity and uniqueness to the outside world. The media must play a proactive role in the cultural sphere, as it will in the political sphere. This desire is expressed unambiguously by the government when it links the *media's* role to the country's social, cultural, and political imperatives: *that the media in India must be conscious that "it serves a small vulnerable society that survives on the strength of a distinct cultural identity"* and that it must be sensitive to the "cultural and social complexity in the environment of rapid political transformation."

References

1. Data was collected for Field study and newspapers.
2. Dyavanapalli Satyanarayana, Tribes of Telangana: Society, Religion and Culture, Telangana Resource Centre, Hyderabad, 2014.