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RECLAIMING IDENTITY: REPRESENTATION OF 'TELANGANA-NESS' IN CONTEMPORARY ART AND CINEMA

NIRMALA BILUKA

Research Scholar, English and Foreign Languages University, Hyderabad.
e- mail: bilukanirmala@yahoo.co.in

Telangana (T) has been in the news for quite some time now, though its struggle to emerge as a unique and separate regional/cultural identity began way back during post independence era. People of this region revolted against the central government's decision to merge Telangana into Andhra state during the states reorganization on linguistic basis in 1956. In 1969, the resistance to save their own archetypal culture resulted in a loss of more than 300 civilians to the official bullets. This was the first account of a suppressed movement when the leader Dr. Marri Chenna Reddy succumbed to lucrative political offer to be appointed as the Chief Minister of the state, thus winding up the aggressive popular youth movement lead by Telangana Praja Samiti (1969). The second phase initiated in 2001 by Telangana Rashtra Samithi (TRS) was backed by a wide range of JACs (Joint Action Committees) consisting of political parties and bureaucrats, professionals and artists who hitherto united to regain an autonomous territorial identity.

This kind of political organization based on 'identity' and 'difference' is a recent phenomenon, informed by post colonial and critical race theories. Such frame work of understanding might be helpful in studying the issue of 'T-identity', as Grossberg puts it rightly, "What constitutes such a politics is the assumption of a self-defined constituency acting in the interests (for the politics) of that definition. Within such constituencies, every individual is a representative of the totality" (Grossberg, 1997). Drawing from these political actions which enterprise to proclaim a unique cultural identity of their own, this paper would discuss the role of visual art in this identity proclamation and assertion, by examining the images created/produced before and after the second movement. These images seem to function as structures in imagining a community. Similarly Anderson says, "The concept of



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