

SATYAM SANKARAMANCHI'S *AMARAVATI KATHALU* AS THE MIRROR OF TELUGU LIFE AND CULTURE

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ABSTRACT

International scholarship in the last three decades has paid increased attention to the study and interpretation of the literary and cultural merits of regional texts. This process has helped the global literary communities and readers to identify and understand the invaluable treasury of wisdom and the fountain of beauty, sympathy, and passion locked in the regional writings. In sync with this trend, this study proposes a cultural analysis of *Amaravati Kathalu*, a collection of short stories authored by the Telugu story writer Sathyam Sankaramanchi. The stories were first published in the Andhra Jyothi newspaper and later on, compiled as a book by Navodaya Publishers. Each of this collection of 101 stories contains a simple picture drawn by a renowned artist Bapu. Although the stories are works of imagination and fiction, they are influenced by the multiple incidents and folk stories on Amaravati. One of the best collections of 20th century Telugu fiction, this book won the Andhra Sahitya Academy award in 1979. Subsequently, the veteran film producer Shyam Benegal has directed and run a TV serial based on these stories with the title “*Amaravati ki Kathayein*”.

The stories take after the style of Anthon Chekhov, the famous Russian writer. They are heart-warming and they delineate the experiences that people encounter in their day to day lives. Richly sensuous and evocative, the stories capture the sights, smells, sounds, touches, tastes and surrealistic depiction of the flora and fauna of Amaravati. The stories are delightful and funny and with an occasional note of the cruelties and vagaries of life. Sankaramanchi's esemplastic imagination reworks on the real-life and culture to weave a whole new world around the tiny village of Amaravati and the river Krishna. This important work of art needs to be presented before the global readers and the twin important means of achieving this goal is translation and critical inquiry. Against this backdrop, this study proposes a cultural analysis of *Amaravati Kathalu* utilizing the cultural theories of 'text', 'context', 'dialogue', 'position', 'articulation', and 'mediation'.

KEYWORDS: Amaravati Kathalu, Sathyam Sankaramanchi, Regional Writings, Imagination.

INTRODUCTION

Sankaramanchi Satyam was born in the village of Chapadu, near Vijayawada district. He was adopted by Pedda Punnayya, brother of Kutumbarao, and Sitamma, Punnayya's wife. Satyam's second son was named after Sankaramanchi's father Kutumbarao. Sankaramanchi got a job in High Court while he was doing LLB. Later he was selected as an Executive Officer in AIR (All India Radio), Hyderabad. He resigned from the job in the High court and settled in AIR till his retirement. He visited places like Mumbai, Udaipur, Odissa, and Delhi. He was a lover of nature and liked the green, rural atmosphere. Amaravati attracted him more than any other place. His attitude is stern and fine, and not even a single thing is missed from his sight. Satyam is more concerned about describing the difficulties of oppressed people. He condemned atrocities against poor people in his writings.

Sankaramanchi was habituated to reading novels and dramas. He wrote novels like *Repoti Dari* and *Akhari Premalekha* and short story collections like *Karthika Deepalu* and *Amaravathi Kathalu*. He also wrote a drama called *Hara Hara Mahadeva..*

Amaravathi Kathalu are not simply short stories, they encompass much of the natural history of Andhra Pradesh let alone myths and legends. These short stories are like beautiful poems, nicely carved sculptures, lovely thoughts, well-constructed sentences, and huge little lamps, may be, some are laughable and some are emotional. Amaravati is protected by Lord Shiva and the greatest devotee of Shiva is Sankaramanchi. He garlanded Shiva with his letters, anointed him with his stories, and finally worshipped Shiva with the finest delicacies of life. Sankaramanchi arranged the sands of Amaravati as the living entities. Some people do not have anything to eat and some are rich fat-bellied. With the combination of both Sankaramanchi created nice stories. Tears of joy and sorrow in and around silently running waves of River Krishna are the themes of Sankaramanchi.

Amaravathi kathalu consists of short stories. In literature, the term 'kadhanika' is used in a short story. Kadhanika depicts small episodes and the author expresses his feeling toward the incidents in a brief manner. In the Short story, the plot is micro and the progression of events is brief. In novels and stories, the plot takes a vital role, whereas in short stories narration takes the main lead. Amaravati stories are the best example of this type of narration. The present

generation wants lucidity in style and is easily comprehensible. All the purposes are only catered by short stories. The present generation is a techno-enabled society. They don't like to read lengthy narrations and novels. So they will concentrate on short-duration, subjective stories. Even though the origin is unable to trace the short story became famous among all nations. To write a short a writer should have a hold on a regional dialect, customs, traditions, recent ways of living; contemporary society. A short story writer should have good narrative skills. All these things are adopted by Sankara Manchi Satyam. Indians have a tradition that the beginning should be auspicious and the ending also should end with auspiciousness and happiness. 'Mangalam Mahath'. But western authors prefer snap endings and twists in the plots. Sankara Manchi Satyam followed the western tradition with eastern ways. Many of the stories in Amaravathi Kathalu are not stories; they are short stories or 'kadhanika'

In the words of Acharya Kolakaluri Inak, "Efficient and intelligent writer can create a beautiful creation from any theme. Even though some themes appear as not possible ingredients to create creations, they are not ineligible to create beautiful creations." (Sahitya Vyasalu, by Kolakaluri Inak, P.90)

The narrative form of the stories needs a theme that is the base on which the author can add much embellishment and can design a story as per needs. The dynamic flow of events in a story is called the plot. But artistic molding of the plot begets the story. According to the writers' ability and plot, the beauty of the story exists. According to Vasi Reddy Naveen, "Theme will depend on the society and according to the nature of society it will change."

The theme is just like a stone and the author acts as a sculptor and finishes the image according to his purpose. *Amaravathi Kathalu* reflects the social, economic, and political situations of the surroundings. The stories indicate the relationship between life and money, the social conditions, and their influence on persons. The present social-economic aspects show more relevancy and importance than the caste system. The stories that are written between the years the 1960s-1980s present this problem. The loopholes in society and politics are the timelines of the stories that are presented in the decade of 1980s. The themes in the Amaravathi Kathalu appear simple, but they reflect the fathoms of the heart. The surroundings of Guntur and Krishna are represented in the stories.

MOTIVATION FOR THE RESEARCH

Amaravathi kathalu is the first book in Telugu, written in the native dialect or without using standard Telugu. After *Amaravathi Kathalu*, many writers employed the same technique i.e. to write in a native dialect. The popular usage of language makes a small theme also into a beautiful expression because it fully conveys the inner meaning. Once upon a time, there are many hindrances to using a language in a written format. For example, a written language is different from a popular language. Many difficult letters of Telugu and expressions are simplified. By basing on the characters, their status, situations, and dialectal formats are all recognized as eligible expressions. In Modern Telugu genres, the short story is recognized as one of the powerful modes of expression. The popular language is used in *Amaravathi Kathalu*. As Sankara Manchi is a resident of Guntur District, he used many colloquial expressions, sayings, proverbs, and usage of Telugu is incorporated in the stories.

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THEORETICAL BACKGROUND

Art for art sake vs. art for life's sake: The concept 'Art for Art's Sake' is derived from the words 'l'art pour l'art' of French language. It expresses the idea that art is independent in choosing its subject matter, theme, and idea, whether it may social, economic, or political. Art should be judged by its own merits, not based on utility. The purpose of art shall be to rouse ecstasy in the minds of readers or viewers. According to Indian scholars, it is to create *Rasa* or *Bhava* in the minds of spectators. Art shall make a person ecstatic; fill his mind with aesthetic emotions, with the appeal of beauty that can transform him/her to another world. The purpose of art is to recall the platonic beauty of the mind or in the words of Keats 'the mighty abstract beauty of mind' and to embody it in an acceptable form. The clearer the image in the mind of the reader, the more it survived as a work of art. The theory was attached more to the form than to the content and related more to sensuality than to comprehension of the idea. Walter Pater and his disciples were attached to the theory of the importance to structure than content. The dexterity of an artist depends upon the mastery of the material he chooses. But the concept of art for societies' sake is opposite to the earlier concept. The purpose of the artist is not to materialize the desires of the person as Aristotle advocated in his poetics, which he calls Purgation. The purpose of the utility of the art is for the larger benefit. As Anthropologists suggested that without art human history cannot be progressed. Many shared their valuable experiences through art. Without myth, it becomes difficult to maintain the order of society. Art is not for luxurious sake. Both the combinative factors are taken into consideration in the writings of Sankaramanchi Amaravathi Kathalu.

The theory of esemplastic imagination: The esemplastic power of the poetic imagination shapes disparate and contradictory things into a unified, creative whole. Samuel Taylor Coleridge's theory of esemplastic imagination is an answer to the dichotomy of imitation and creativity, fancy and imagination in art and literature. Imagination, i.e., Coleridge's "esemplastic" power is intuitive, the faculty that sees the whole behind the parts. Where reason analyzes and reduces into parts, imagination puts the parts back together into a whole and takes us to the hidden metaphysical unity behind multiplicity. Imagination is the faculty associated with creativity and the power to shape and unify, while fancy, dependent on and inferior to the imagination, is merely "associative." According to Coleridge, imagination is not a simple power but a complex process involving impressions, ideas, associations, and memory. The primary imagination collects the raw material from life and nature and forms the sensations and

impressions whereas the secondary imagination transmutes these inputs to make artistic creation possible.

Literature is the mirror of society. A fine writer chooses his themes from the day-to-day life of human beings and manifests them in a lively manner. All of the characters in Amaravathi Kathalu are taken from ordinary human beings. They represent innocence, exploitation, sorrow, happiness, helplessness, and the tragic ways of the underprivileged. The stories depict the plunder of rich people under the guise of name, social wellness, and caste privilege. Many stories end with open endings as the exploitation will never be ended and will perpetually be continued. The words fancy and imagination are derived from the Greek words 'Phantasia' and imagination from the Latin word 'imagination'. In appearance imagination and fancy are one thing, but in the actual sense, both are separate words. Samuel Taylor Coleridge accorded special status to these words and distinguished the terms in his own words. Imagination can be classified as Primary and Secondary Imagination.

Sankaramanchi is passionate about observing people, observing nature, and various experiences were recorded in his mind. The rivers Godavari and Krishna frequently inundate the surrounding villages and the writer beautifully depicted the experience in a nice story. Even though how much water is flown into the villages the contamination in the minds of people will not be ended. The exploitation of rich upon poor in "*Mukkupudaka*", and thieves are expressed in the story "*Bangaru Donga*". Satyam expressly narrated that even sometimes God also becomes a slave to the rich people and just watches things helplessly. In Bhojana Chakravarthy, the appetitive capacity of Appambhotla wonders people. The character reminds Ghatokkacha in the Mayabazaar movie. The love between Juvvi, a domestic maid, and Chintalu, a cook on a ship is nicely described. Juvvi had so many friends like birds, squirrels, and crows. The ship does not stop in the port and simply passes away. The narration of Satyam emotionally describes the helplessness of the poor. Likewise, the ferryman Rangayya greets everyone and his every greeting is a story. The romantic thought of describing ladies, young, middle and old ages in the dark springs of Krishna as stars do not appear like a story. They are sisters, nannies, mothers, and aunts. With their conversations, they contaminate Krishna more. But we don't get angry with them, as it is the human tendency to discuss the issues of others. A romantic tale between the

assistant tailor and poli and a chair reserved for a good Samaritan is not merely stories. They touch and rag our hearts.

SANKARAMANCHI'S TRAGIC VISION OF LIFE

VARADA

The story summarizes Amaravati is one of the centers for educational activity. The River Krishna is a witness to ancient practices and modern practices. One day the River Krishna got angry and it crossed its limits. The way is flooded with river waters. The whole village was inundated with water. After several hours the flood was controlled. The village elders began to think about what to do right now? Immediately they conclude that initial arrangement of lunch is needed for all people. Ten people dug up the soil and prepared a stove in the soil. The wife of Avadhanlu, Telaga venkamma, Komati Suramma, Golla Subbamma cut vegetables. By noon, the lunch was prepared.

Setty gave leaves for lunch and spread them into two rows. Sastry after performing his rites sat on one side. Besides Sastry, Telaga Subbarayudu, Golla Ramulu sat. Nobody knows who sat beside him. Only the chanting of Gods is heard. Sastry looked for Ghee. A person who is going to serve the Ghee suddenly took back his hand and went away, because, Sanga belongs to a lower caste. Sastry yelled at him that if he pours that ghee that does not change into something. Please serve him ghee. With happiness, Sanga served ghee to him.

Its seems floods came to bring all families together into one family of togetherness which resembles humanity to help and support one another to avoid the incompatibilities of people irrespective of caste, religion, rich and poor. A rich and orthodox Brahmin is served with ghee by a low cast mala who was treated to be untouchable. Hence people do support one another and exhibiting their uniqueness of humanity when they encounter floods. Floods might cleanse the inequalities at that particular time only. These kinds of natural calamities will bring togetherness all of a sudden but they fail to bring the permanent change in the lives of people in terms of inequalities. Despite a number of floods, they were unable to purify the souls of the humans permanently.

The two other stories “Sivudu Navvadu” and “Eduperagani Vadu” represent a similar concept.

BANGARU DONGA

This narrative portrays how wealthy people grab advantage of poor people's plight and not only exploit them economically, but also investigate them for stealing temple property. The protectors of the temple probe poor people to make theft and how a poor person became a scapegoat of the politics of the village head.

The story starts with the narration that the sun is in mid-day and the wind is blowing very hot. Even parrots and pigeons are afraid to put their heads outside. It indicates that the hunger of the poor is not bigger than the heat of the sun. At that time Janaki Ramaiah, a Panchayati board member saw him and immediately alerted the villagers that a thief entered the temple. Villagers entered with sticks to catch the thief. During these times even a child becomes an elderly person. The author dramatically narrated the anger of people. The thief got down from flagstaff and people traced him behind the Vinayaka sculptor. He was tied up to a pole. The thief was beaten to the pulp. His hands and legs were broken. But he has not opened his lips and told about the Gold. He knew that if tells the whereabouts of the gold he has to undergo hunger again. The village elders like Bhushayya, Rammayya, Avadhanlu came to the scene of the incident and decided to surrender him to the police. At midnight Bhushayya came to the thief and unfolded his ties and chided him. Bhushayya handed over him some five rupees notes and told him to meet him after Sivaratri. Bhushayya took Gold from the thief and hid in his treasure with other Gold. We see many exploiters like Bhushayya who exploit many people for their selfishness. In this small story, a person is depicted as out of his hunger, theft the gold of God. But again this person is probed by another rich person and robbed. He bears the kicks of people. The most horrible thing in this world is ‘hunger’. If a person commits any sin, offense, or wrongdoings, they are because to quench his hunger. It changes a man into a wild being. It also hides the real culprits. People are unable to differentiate between people, who commit sins out of hunger and who commit out of their nature. The real culprits like Bhushayya shall be punished.

The other stories of this nature are ‘Sudi gundamlo Mukku pudaka’, ‘Sivudu Navvadu’, ‘Navellipoindi’, ‘Dongalo? Doralo?’

TULASI TAMBULAM

In another tale, the author describes how to conquer poverty with positive thoughts. All the priests in this world are rich. Some are poor and some are bear to meet their ends. The classical examples are the Whisky priest in the novel 'The Power and Glory'. Some priests are God feared, some are fond of money, women, wine, and power. Normally in the eyes of people, a priest is treated as a pure person, who follows traditions and customs. Even though it appears some priests are not following the rituals, many are still suspicious. Even though a priest is in a big temple it does not mean that he has affluent life. Some are not in affluent conditions and undergoing severe poverty. Sankara Manchi chooses the theme and knotted a beautiful story called 'Tulasi Tambulam'.

This story starts with a downpour in Amaravati. Vamanachari is waiting for a visitor. Even after 11.00 am not even a single devotee visited the Venugopala Swamy temple. If any visitor visits the temple and pays some donation like one or two rupees he can bring rice and cook naivedyam for Swamy and food for his family. Yesterday her wife reminded him that even rice flakes are also ended in their home. So, he desperately waits for devotees. He thinks that during this downpour who will visit the temple. Suddenly he observed two umbrellas. As two persons are coming, even though curry is not affordable, at least he can eat rice with pickles. But suddenly they disappeared into homes.

Finally, a devotee visits the temple and vamanacharyulu invites him to Kshetrapalaka of Amaravati temple and requests him to perform any ritual like Archana or Mantrapushpa but, the visitor denied it. Vamanacharya read his Gotras before God and the devotee placed half a rupee. Suddenly, Subbaiah enters the scene and takes the half rupee as interest for his debt. Vamanayya shocked at once. He went home with empty hands. His wife Tayaramma understood the situation after observing her husband. She gave him water with Tulasi (Basel) leaves. Without observing Tulasi leaves Vamanayya started chewing them. They saw each other and started calling as 'Gopala' and 'Venu Gopala'. He is chewing Tulasi leaves as if he had eaten belly fill. They observed each other and their mouths became red after chewing the leaves. In this story, the writer wants to convey that even though the economic situation may be bleak, a good partner can overcome all the difficulties. Today our society needs that kind of relationship. Even though they are deprived of food, their relationship is not disturbed at all. Equality in relationships and

equanimity among relations can triumph over any difficulty. For small mistakes, couples are approaching courts to take a divorce. But, a strong relationship between couples undergoes any kind of difficulty.

SUDIGUNDAMLO MUKUPUDAKA

If we observe human society, the atrocities of privileged sections over non-privileged sections are perpetual. Poverty-stricken people are undergoing torments in many formats. It is in the form of social, political, and economic. But economical deprivation is a prime factor among all these. The fear factor in the weaker sections is an advantage to the rich community to exploit poor people. The story 'Sudigundalo Mukupudaka' is one of the best stories in Amaravathi Kadhalu and it imprints the mindset of privileged communities.

Singi and Bachi belong to Yerukala community. They sieve dirty water. If anything is available they get their livelihood. When they sieve the water, Bhumayya's wife sees them. Bhumayya calls them and says that his wife lost her nose stud, and they got that nose stud during a water sieve. He threatens Bachi and Singhi. They said that they had not got their nose stud and they would get that by tomorrow morning. Finally, they will get that nose stud and give that to Bhumayya.

The story opens with a remark that the river Krishna got back and also whirlpools got back. But some water remained between the stones. In that mud water, frogs, tiny fishes, and Yerukula Bachi and Singi existed. They felt that life is permanent. The author introduced the characters as such low beings and dexterously showed the status of the characters. They are dark like their lives. They cannot stand straight. Since morning they are continuously sieving. They forgot everything except sieving. Even though they are hungry and thirsty, they are continuously sieving water. Even if their child is craving milk even then also, their work has not stopped. Finally, they found the nose stud and return it to Bhumayya. Singi asks Bachi, have they given anything to us? The poor people never expect anything except the result of their toil. This story is a true representation of economic inequalities, the behavior of rich and poor, and their differences. This story also describes the concept of economic plunder. It is another version of the untouchable of Mulk Raj Anand. 'Pacha Gaddi Bhagumandi' and 'Yedadiko Roju Puli' are similar stories.

SANKARAMANCHI'S COMIC VISION OF LIFE

BHOJANA CHAKRAVARTHI

In Bhojana Chakravathi, the author introduced a person who can eat sumptuously viz., Appambhotla. In Mahabharata, Bhima was not only a good warrior but also a voracious eater. Appambhotla, is also a mini Bhima, a gourmand. It is a dramatic narration of his food habits and the story revolves around his food adventures. One day he served a message that a girl from his village is blessed with baby boy and Appambhotla served the message to his great grandmother. He ate the entire pickles in her house within a single day. In a challenge, Appambhotla eats 250 vadas in a stretch with curd and fenugreek leaves.

Appambhotla attends every function. He eats all the edibles completely in those functions. His food episodes are dramatically narrated by the author. He is capable of eating 2 kgs of brinjals in a stretch. The whole story poses the question that a person can exist in the present generation?

DHARMAPALUDU

All rich people are not negative some are good also. They try to save people at the cost of themselves. The good angle of rich people is presented in the story "Dharmapaludu". Hanumayya is a revenue collector in the British regime. The whole village is afraid of him. When he enters the street everyone maintains complete silence. The gamblers run away from the streets when they notice his presence. The retail shop Subbayya immediately gives extra and people begin to whisper unless he goes out from the street. British people give him respect and treat him as a good employee. Wherever the revenue does not collect immediately they send Hanumayya there. His method of collection is something different. He goes straight to Punnayya and asks him, Mr. Punnayya, whether I stay in the village or not and asks them for some buttermilk. He says them, the higher authorities suffer him a lot and Punnayya is not paying taxes properly. If you do not pay taxes properly, I will stay here for lunch. Immediately Punnayya laughs and asks him to stay for lunch. But Hanumayya laughs and goes away from that place by saying that there are more collections to realize. If he goes to peasants and addresses them, "Stupids! Why are you stopping to pay taxes, we are eating our belly fill why don't we pay taxes. Are not we law abided persons."

Once Chalammayas buffalo entered the fields of Rammayya and eats his crops. Rammayya complaints to Hanumayya. Hanumayya ties the buffalo into his house and takes the milk from the buffalo.

Day, after he releases the buffalo, pays the amount for milk and suggests to him to live like an honest person. At another time, in the Mutyalamma festivity meat was stolen. Hanumayya gets that thief and ties him up. After the second day, he gets him bathed, serves him meat, and asks him to live honestly.

After some days draught prevailed in Amaravathi. Crops were destroyed. People, who are eating rice, are eating Jowar now. But officers ordered him to realize taxes. Finally, the Government ordered those people who have not paid taxes are tied to trees and flogged. Revenue Inspector came to that region and tied peasants to trees. Finally, Hanumayya also ordered him to tie and flogged him. He yelled aloud that he is also one of the peasants, we have no money to pay taxes, and I am also ready to get flogged. The author beautifully depicted the character of Hanumayya. In normal times, he acts a little bit hard, but when situations are dire, he supports the farmers. He protested against the Government. In the present generation, we hardly see employees like Hanumayya. Even though in some places they exist, their co-employees do not sustain them peacefully.

KAKITHO KABURU (JUVVI)

In our epics, poets used swans, peacocks, and pigeons to carry messages between lovers. But here the author used a simple bird-like crow. Joshua in “Gabbilam” used a bat as his messenger to reveal the sufferings of a lower caste whereas in this short story author used a crow. Juvvi is a motherless child. Like her mother, she is also working as a maid in homes. She feeds her father also. Juvvi’s father entirely depended on her. He never thinks about the marriage of his daughter. She has no friends. Her friends are only birds.

Whenever she comes to wash dishes immediately all birds like, sparrows, crows, Parrots, and squirrels will come to her. They accompany her until she completes her work. She addresses all the birds and tells everything to them. They nod their heads as if they are giving assurance that we are with you. Juvvi loves Chintalu, who works in boats. Chintalu shifted his work from boats to ships. When he works in boats they use to meet daily. But when he shifted his work to ships they cannot meet daily. Juvvi waited near the shore of the River Krishna. Even all birds accompanied Juvvi. She is searching all boats one by one. Chintalu’s ship came near to her. She wants to communicate something but is unable to make a word like Chintalu also want to speak something but he is also unable to speak a single thing. The boat is crossing her. Suddenly Chintalu throws guava at her, which he plucked on an island. The owner called Juvvi and she

came to consciousness. She shared guava with birds. When the owner gave her rice and curd dish, she asked for Chintalu also.

The author described the relationship between a maid and birds nicely. Even though the poor have to lack money, they are very near to nature. To indicate a beautiful relationship between two lovers is also indicated in the same story.

AMPAKAM

Sivayya's only daughter is sent to her in-law's house. His house is full of mirth. Sivayya is loitering to market and home. His wife is nervous even though she is helped by many of her neighbors. She is roaming all rooms. Sita is completely brought up by her father only. If she comes late from school, Sivayya goes straight away to her and carries her home on his shoulders. He feels very happy if she tells him about all her deeds in the school. If Sivayya tells tales Sita sleeps happily. After getting up in the morning immediately Sivayya sees her daughter's face and goes to other things. Even in rituals also, he offered her camphor first and then he takes it. In Sita's marriage, when he washes the bridegroom's feet, he is losing everything of him. He is arranging utilities for Sita, it seems that his house is robbed away.

Sita is finally leaving her home and she prostrated her father's feet. She cannot leave his feet. Somebody intervened between them and finally, Sita left her father's feet. Sivayya stopped the vehicle in the middle and urged his son-in-law that he brought up her daughter so softly. If any mistake occurs with her please write to him he comes to him and the son-in-law can scold him instead of his daughter. With those words, his son-in-law also moved very much. Other persons gently avoided the conversation and send him home.

Sivayya desperately went home. His wife leaned on a pillar and his home becomes empty. His wife served him food. But he is unable to eat food. His wife advised him that even her father also underwent the same pain when she gets married to him. Sivayya looked at her wife well. A little bit of confidence lighted in his eyes. This is your daughter's favorite dish. Sivayya mixed the dish immediately but was unable to eat it. The author described the relationship between daughter and father. In present days, we see honor killings. Father kills his daughter or his son-in-law in the name of honor. The author presents the real love of father and

daughter in the story. How painful a father feels when a father leaves his daughter and sends her to another's house in the name of marriage? The author graphically presented the story.

CONCLUSION

The primary function of Literature is to arouse and invoke the sense of gratitude, sense of empathy, sense of consciousness and sense of responsibility by exposing the economic, social system in the minds of the audience. All these stories are like a flower with petals; if one petal is away, it will be no longer a flower. The writer's ability to create characters, narrate, cleverly together with a message and giving the readers a feeling of nostalgia is unique. There are stories for every kind of emotions, some make you giggle, reflect, melancholic and some tease and tempt you. Each story stands atop with its special spirit, may be the spirit of Amaravathi and gives you the feel good pleasure. The stories are completely related to Krishna River and the inhibitory of Amaravathi. if one belongs to that nativity, one can relate each and every story to their own life like happened at some moment of time. Each story reminds us of a bygone era that is hidden with us.

Life is a complex medley of tragedy and comedy, joys and sorrows, trials and tribulations. Sankaramanchi's esemplastic imagination captures the trivial episodes of Telugu life and culture with the minute details of good as well as vile humans who live together in the breast of the tranquil nature of Amaravathi far from the madding crowds of cities. The human beings he creates in his stories may not have existed in Amaravati *per se*, but they are the literary prototypes who emerged from the labyrinths of reality. The games people play and their little acts of deliberation or deception, their interpersonal relations and communication -- all are intrinsically tied to the Telugu life and culture let alone the graphic realities of flora and fauna, food, cloth, and shelter, love and marriage, disputes and denials. People - notwithstanding love or hate, stereotypes or mannerisms, failure or success, wins or loses – live together and the collective rhythm of their life march slowly in metaphoric concurrence with the flows of the river Krishna.

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