



A STUDY ON SOCIO-ECONOMIC STATUS OF SHILLEKYATHA NOMADIC COMMUNITY IN KARNATAKA

Dr. Doddamani Lokaraja. A. K.

Assistant Professor,

Department of Sociology,

Government First Grade College,

Jagalur-577528, Davanagere Dist.

Karnataka State, India.

Introduction

Even today in our Society there are some of the communities who do not have a permanent place to stay, they are wandering throughout their life here and there. Such communities stay in those places where they may get some food, water and temporary shelter. Abandoned temples, cremation ground, bus stand outskirts of the city or a village, railway station and some other places are their temporary “*Stay Points*”. The mother who carry her child in her lap begging in front of others and the condition is so pathetic inspite of all the dire consequences. But there is a cultural life in these communities. They practice various cultural traditional religious activities, rituals, customs throughout from Birth to death in their tents.

Whereas Karnataka ‘*Shillekyata*’ community has its own special identity. There are traditionally followed or practiced, ‘*Togalu Bombeyata*’ art for their daily living. These people expect ‘*Togalubombeyata of Karnataka*’ in not only in the country but also in the foreign land.

Objectives of the Study :

1. Study of Shillekyatas historical background
2. Critical analysis of shillekyata community social life and profession.
3. Giving attention to the shillekyatas Togalubombeyata in modern world.
4. Studying the Nomadic Shillekyata’s community problems and solutions.

Research Methods :

Data were obtained about Shillekyatha community of Bellary districts in Karnataka by field work. Questionnaire, Interview, Observation and sampling procedures were used for the collection of information. Information has been collected from secondary sources Shillekyatha Nomadic text and published books. Government reports gazetteer and other sources.



Historical Background of Shillekyatas :

Shivaji of Maharashtra served as a soldier in the court with the invasion of the Muslims, the Maratha state fell. Then the people of this community were scattered with life threatening imprisonment as prisoner. Some found life by fishing in ditches. In addition to fishing he got food by hunting wild animals. On the one hand, food was used on the other, and animals skins were used for their art. Made dolls out of leather. The plant is made of bark, leaf and wines, juice and applied to the skin. They became nomads, performing from one area to another, showing skins in the villages where they live, in the evening he spent his evening hunting and fishing in the villages. Thus the people of this community migrated to the parts of Akkalakota, Kallyoragi, Kavatosi, Mahole, Sirival, Solapur, Kurugutogi, Kinagi, Sangli in Maharashtra's Solapur districts. Hassan, Belur, Halebidu, Mysore is often referred to as Gomberama and the Jack Doll the Doll etc.,

Also called by names in the Chithradurga, Davanagere, Bellary, and Dharwad districts they are known as Killekyata in the districts of Belgaum, Vijayapura and Kalburgi the skateboarders are known as katmutikhelkar, Killiketar or Khatri in Kataba, Katabara and Marathi. It is known as Kichalikkata in Dakshina Kannada district. Their art exhibition is also known by his career as a toymaker, skateboarder, cheerleader, jackpot, Katabrata and leather. The 'whistling' and 'leather' are very popular. Although the locals are called by various names, their religion languages. Traditional rituals vocation, worship, feast-feasts and feast one all the same.

Literature Reviews :

Ethnographic and historical accounts reveal that they migrated from Maharashtra some time back. Their population in Karnataka according to the 1981 census is 78968 (3997 males and 3871 females). They are predominantly a rural based community. The community is mainly distributed in the Belgaum, Bijapur, Dharwad, Bellary and Mandya districts. Marathi is spoken at home but Kannada is spoken with other communities. The script used for working in Kannada. The Shillekyathas are non – vegetarians but do not eat pork or beef (*Singh K.S. : 1993 : 1221-2*).

Nanjundayya & Iyer (1930) quoting the 'Belgaum district gazetteers say that they had migrated from Maharashtra. While the exact place of their origin is not known. Their oral tradition reveals that they had migrated during the period of Shivaji from Pune to the southern states such as Karnataka & Andhra Pradesh in the state, they are settled in Belgaum, Dharwad & Mandya Districts (*Singh K.S. : 2003 : 1303*)

"Killekyathas are immigrants into the state from the Maharatta Country which Satara, the following is recorded in the Bijapur Gazetteer about them 'They appear to have belonged to the district as they have been found in their position is a Deed or Sannad dated the Month of Kartik or



October – November of 930 Fasli that is AD 1520 in the reign of second king of Bijapur (**Nanjundayya, Iye : 1930 : 517**).

According to **Adyanadka krishnabhat** said, during the times of Sri Vijayanagara Sri Krishnadevaraya, skull art was the highest. In Bommatlatapally in Anantpura districts, there were families who practices this art. In Andhra Pradesh it is called Tollubommatal and North India it is called Katputhi. The art of leather is found in China. Thailand and Java. We also have puppets. Dolls, whistles and non-elves playing leather puppets who is the editors have documented the way in which the puppets are packed into wooden boxes and performed in the village. There is also a belief that making leather skins from animal skins is a good thing. Descriptions of Ganapathi images made from the skin of the Deer are available

According to **Bombay Gazetteer** “Killekyata or Katabu were found in the Bijapura district in 374 and they were known as Bagadi Budabudaki, Gondali in the Bombay Karnataka region and comprehensive information on their social and family customs.

According to **M. A. Shering** ‘Katabu who is a nomad who performs at night and fishes can be found in the Dacoits.

According to **Dr. H.D. Prashant’s** about the Killekyatha community playing on a leather Doll, he commented that the art of Vedic culture was being promoted among the Rural masses with the amusement of the rural population.

According to **Dr. Sannaveeranna Doddamani** Shillekyatha provides useful information about on whistling designations, mythology, social economic religious, cultural, literary and language. It also specializes in building information about the exhibition.

Killekyatas social, economic life style :

Killekyata community who stayed in Bellari district rather than in any other district, local people call them as “**Gomberama, Killekyata Sillekyata, Katubu**” etc., These people Killekyatas nomadic in nature i.e. they are travelling in nature i.e., they are travelling from one place to another place in search of food, shelter etc., They find a shelter in Temples, Bus Stand, Railway Station, School, Colleges Fields, Charity Chathras market and other places. They were called their Tents, Shelters as their house (Ghar) serve of them resided permanently in these tents.

They worship Kolhapur Mahalakshmi, Renuka Yallamma, Chamundershwari, Gali Maramma, Durgamma, Gandidurgamma, Their male goods are Elukoti Mylaralinga, Brahma, Eshwara. 80% of Shillekyathas worship their family deities Mahalakshmi and Renuka Yallamma they celebrate Dasara, Deepavali. Ugadi and fairs are held in a year or two.



The Shillekyathas are divided into thirteen clans, such as Atak, Neknaaar, Pachagni, Sindhya Salve, Sansneek, Mohare, Singaan, Dhrva, Vakuda, Dhorkar, Dhumale and Kakude Garode, etc.,

Birth, death, soothaka is observed. Dead s buried. A ritual of making offerings to the dead is performed at the grave yard. Marriage will be held at the bride’s house. They have to pay bride – price at the time of marriage. No dowry is practiced. The marriage rituals include worshipping the family deities and tying of Mangalsuthra. No Brahmin priest attend any rituals of Shillekyatha. It is the elders of the clans supervise all the rituals even the caste panchayats. They never approach courts at any cost. It is their elders diecide all the affairs at Kulam Panchayath.

Their food style is very simple they use Rice, Chapati, Rotti, Mudde (balls) Fish, Chicken, Mutton and some other things for their daily menu.

Killekyata community people adjusted themselves for the life style. Where they stayed for a period of time. Elder of the community i.e. wear shirt upon a shirt, and coat and also wear “Ramulu” for the head which is specially called as ‘Pataga’ it is like helmet for the head where as youngsters wear, Lungi Shirt, Pant etc., some of them have Silver, Gold Rings in their fingers, and Kadaga in their hands. Gents wear Earrings (Mura) like ladies. Whereas ladies, girls wear Chudidar, Langa Blouse, Sari, and put big (vermilion) Kunkuma in their forehead, they wear Two Tali (Necklace) with Karimani and Nose rings on either side or one side with earrings, Bugudik (another type of earrings) Long chains etc., Waist Belt and Badges in the hand.

Killekyata community people prepare their own remedies when they are suffering from fever crush, cold, and many other diseases they prepare medicines with the use of the Ayurvedic plants they even prepare medicine for snake and scorpion bite. Provide medicine for animals like goat, lamb, ox, cow, dog etc.,

Killekyata people also involved themselves in Hunting activity. It is also one kind of earring for them they involve themselves in Fishing hunting of Rabbit, some types of Birds.

Economic Status :

Nomadic Killekyatas are basically practice “*Togalubombeyata*” which is their traditional and fundamental occupation, for daily life. They say that the traditional “Togalubombeyata” occupation comes from their “*Adidiva*” Sri Rama Togalubombeyata performed by these people in various villages, towns which comes as a gift from their ancestors. They perform this art in front of Grampanchayath, school etc., where they set up a stage, behind the stage, the performers i.e., the artists play the gombe’s with the help of the thread which is connected to the Bombe (doll).



Togalugombeyata performance starts with god Ganapathi, Saraswathi photos (pictures) which is followed by prarthana. Togalubombeyata performers based on mythological epics like Ramayana, Mahabharatha by Bhagavatha, which includes exciting scenes Pandava, Kourava battle mind blowing scenes were shown in cinema style. Artists of togalubombeyata give background voice for these performances.

Bellari district Belagal Veeranna has given a tremendous contribution to the Togalubombeyata art, and gives a new way to this tradition which in turn spreads a kind of social awareness among the society because some of the performances spreads social messages to the people. Historical people like Jagajyothi Basaveshwara, Kittur Rani Chennamma, Gandhi life based performances have made a positive impact on the audience he honoured by the president 'Padmashree' award and Kannada university Hampi awarded him '*Nadoja Crown*'. Belagal Veeranna's son Mallikarjun Belagali also made his footmark in Togalubombeyata art. Yadramanahalli Dodda Bharamappa his son Lingappa, Gundaraja of Hasana. These artists have their art in various countries like Thailand, Java, Srinlanka, China many more and spreads the art throughout the world which in turn gives our nation of pride. Making this very popular these people contributed a lot.

In recent days Killekyata community people also involved themselves people also involved themselves in agriculture sector, men involve in agriculture work whereas women, work in the fields for sowing, cutting of feeds, girls and boys were working as agriculture labours construction workers etc., It there is a drought condition in the region, they used to go to Bengaluru for daily earnings along with their family members some of them sell as plastic item venders, repair workers of household items. Needle, hair, seller etc., Killyekyatas continuing their traditional art Togalubombeyata and also involving themselves and also involving themselves in animal husbandry (cattle rearing) and other works like Goat, Lamb hen farming etc. it is necessary for them to earn daily bread.

Findings :

Mentioned below are some of the issues we can observe from the study of Karnataka's Killekyata community.

1. Nomadic Killekyata Community people living in tents.
2. Killekyata Community people are not getting Education and political opportunities.
3. These community members also involved themselves in agriculture fishery, construction work, selling of household items etc., and marketing.
4. They performing their art in programmes arranged by the institutions of state and central government.



5. Togonalubombeyata is a beautiful art form which must be preserved for the next generations.
6. They worship and perform Togonalubombeyata performs in festivals and fairs.

Problems of Killekyatas :

1. Killekyata community people very poor, they are unable to utilize the Educational political, social and economical opportunities.
2. Killekyatas of Bellari district are living in Tents, Government must provide them a shelter.
3. Government must consider Killekyatas, Shillekyatas, Katabu, Katabara as synonyms and provide them scheduled caste certificate.
4. Government must provide basic facilities like, Road, Water, Electricity to Killekyata colonies (Tents).
5. Government must provide monthly pension to Killekyata artists.
6. Government must provide them traditional Togonalugombe Idols.
7. Killekyatas must provide Samudaya Bhavana, Tent school and Anganawadi facility.
8. Government must provide special packages to improve the Socio, Economic, condition of Killekyatas.
9. Government must provide cash prize to these community artists.
10. Aged people, physically challenged people, widows must be provide monthly pension. Government should take serious steps to improve the condition of these community.

Conclusion:

Killekyata community people are living along with Togonalubombeyata art form there is a tremendous social change in the recent decades but these Killekyatas were unaware of these changes it is a tragedy. Togonalubombeyata has secured a place in a cultural history.



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