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## **A STUDY ON ECONOMIC STATUS OF SHILLEKYATHA NOMADIC TRIBAL COMMUNITY IN VIJAYANAGARA AND BELLARY DISTRICT**

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### **ABSTRACT**

Leather puppetry has gained its own fame in the folk art tradition. There are art exhibitions at rural, urban, and government-organized events. Puppets have gained importance in art philosophy because of the artistry of dancing puppets. Folk art could not grow as much as this kind of folk art in the world. From a tent in Karnataka, leather puppetry has spread to Cambodia, Thailand, China, and other countries. The artists of this country are the Shillekyat community in Vijaynagara and Bellary.

The nomadic Shillekyat community goes by many names. They are known as Gomberamas, Bundebestars, Shillekyats in the old Mysore region, Sillikyata, Killikyatha, Katabu, and Katabya in Mumbai Karnataka, Shillekyats in Central Karnataka, and Shillekyats, Shillekyats, and Bombayata in Bundebestar Karnataka.

Basically, the puppeteer entertains by performing art in a nomadic way. Among them, mythological stories like the Ramayana and Mahabharata are more popular. Social dramas like Sri Basaveshwara, Kittoor Rani Channamma, etc. have been adapted into puppetry. Created by Nadoja Sri Beregal Veeranna, the plot of 'Freedom Struggle' has been given a new try on puppets. And Mallikarjuna Belgal, Ydrammanahalli Ningappa, is a puppet artist.

Today, puppetry is on the decline. The puppet is silent in the transition society. This art needs to be nourished by reviving. This art needs the help of society, government, and organizations at present. The economic life of the nomadic community of Vijaynagara and Bellary District is documented in this paper.

**Key words:** tent, community, nomadic, society, tribal, traditional, artists, contribution, family, workers.

### **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 is her lap begging in front of others and the condition is so pathetic inspite f all the dise 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 follows or practice, 'TogaluBombeyata' art for their daily living. These people expect 'Togalubombeyata of Karnataka' in not only is the country but also the foreign lady.

### **Objectives of the Study**

1. Study of Shillekyatas historical background
2. Critical analysis of shillekyata Nomadic tribal community Economic life and profession.
3. Giving attention to the shillekyataTogalubombeyata in modern world.
4. Studying the Nomadic Shillekyata community problems and solutions.

### **Research Methods**

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

The Meaning of the Nomadic Tribes:

Tribe means a community of people who were living in a particular place with socioeconomic and religious practices.

1. According to sociologists, R.C. Varma tribes are specific groups of people who are living in a particular place and practicing their own religious, cultural, socio-economic practices.
2. According to the Imperial Gazetteer, tribe means "a group of people living in a particular place. Speaking the same language, they have connections with people in their community.
3. According to sociologist Dr. K. M. Metry, the hunting and livestock tribes were originally nomadic tribes. Even today, the Chancy, Chenchawar, Pardi, and Rajgowda tribes live in the Karnataka Region of Hyderabad. Continue to live the life of a Nomadic Rajgonda who used to travel to the states of Goa, Tamil Nadu, Maharashtra, and Andhra Pradesh for the Ayurvedic medicine trade.

### **Historical Background of Shillekyata**

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. They 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 animal's 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 'whisteling' 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**

1. 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 Shillekyatha are non – vegetarians but do not eat pork or beef (Singh K.S. : 1993 : 1221-2).

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)

"Killekyata 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 has 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 Adyanadkkrishnabhat 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

3. According to Bombay Gazetteer “Killekyata or Katabu were found in the Bijapura district in 374 and they were known as BagadiBudabudaki, Gondali in the Bombay Karnataka region and comprehensive information on their social and family customs.
4. According to M. A. Shering ‘Katabu who is a nomad who performs at night and fishes can be found in the Dacoits.
5. According to Dr. Sannaveeranna Doddamani Shilleyatha provides useful information about on whistling designations, mythology, social economic religious, cultural, literary and language. It also specializes in building information about the exhibition.

### **Shillekyata Community Economic life style**

Shillekyata community who stayed in Bellari district rather than in any other district, local people call them as “Gomberama, KillekyataSillekyata, 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.

Nomadic Killekyata 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 JagajyothiBasaveshwara, 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 Togonalubombeyata 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 Vijaynagara and Bellary SHillekyata community.

1. Shillekyata Nomadic tribal Community people living in tents.
2. Shillekyata 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 Nomadic Shillekyatha Community**

1. Shillekyata community people very poor, they are unable to utilize the Educational political, social and economical opportunities.
2. Shillekyatas 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 Shillekyata artists.
6. Government must provide them traditional Togonalugombe Idols.
7. Shillekyatas must provide Samudaya Bhavana, Tent school and Anganawadi facility.
8. Government must provide special packages to improve the Socio, Economic, condition of Shillekyatas.
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.

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## **Conclusion:**

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

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