

Dakkali & Pabbada Cultural Art in Madras Presidency & Hyderabad State.

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The title shows unique name in the society the class is based untouchable, mainly in this depressed class are Mang and Mahar. Mang community is Madiga, Chamar, Chindu and Mastini etc; in the Mahar community Mala, Mala Dasari, Netakani and pambala etc; but mainly Madiga Leather worker community is main role in the depressed class culture Art in Madras presidency and Nizam's Hyderabad State. As on cultural art area important dependent castes are Dakkali and Pabbada. The Dibbida copper plate inscription of Mastya Arjuna, dated S.119I (A.D. 1269) refers to a tank intended for the use of *Antyas (Antyajataka)* while delineating the boundaries of the gifted village. This clearly suggests that those who belonged to the lower status of society were not allowed to use the common tanks of the village and that separate tanks were excavated for their use. *Chandalas* were often expected to render service without any special remuneration, a practice which is known as *Vetti* (free labour). However, some land was allotted for their subsistence as evident from the term *Chandala Kshetramu* mentioned in the Chevuru plates of Eastern Chalukya Amma.

The research methodology for this project is needed to be explained from important basic points. To understand the Culture is it is necessary to understand the long-term trends in the agrarian economy and the famine sufferings through the historical methodology. Since the economy of Andhra was transforming into a subservient to the British colonialism and it was not run by the patron-client relationship as propagated by the scholars of Cambridge school. To understand how and when The Scientific Method and Its Application The scientific method is a set of rules about how to establish rules. The use of the scientific method is perhaps the most important tool you can have in studying social science because it enables you not only to learn the lessons of the individual social sciences, but also to go beyond and strive for an understanding of their synthesis, Conditions Favorable to Scientific Inquiry. Scientific inquiry is possible only in a society in which certain attitudes are developed or tolerated. Successful scientific investigation requires from the investigator not only intelligence but certain mental attitudes as well. One of these is curiosity, which makes people ask two questions: Why? And How? Another is skepticism, which makes people re-examine past explanations and reevaluate past evidence.

Our methodology is also different the colonial methodology, Ancient trends of Scheduled castes. In recent historical writings, there was a shift in the methodology in regarding consultation of the sources.

There has been much debate about the correct methodology to be used in social science. Thomas Kuhn, a famous philosopher of science, defined a paradigm as a scientific theory and the core of beliefs that surround it. He argued that scientific progression occurs by paradigm shifts in which, for a long time, scientists will resist change and hold on to an old theory even as evidence mounts up against it, and even when another theory better fits the data.

Therefore, I am using all the archival sources available to achieve objectivity in the study. I am also using the clinometric and other scientific methods in understanding the trends in hundred year's period. On the other hand, the uses of all other personal data located in the archives in the form of private collections are collecting, as they are very important source to understand subaltern voice. The research paper is based on primary source it was submitted report of Tagore Research in the scheme of Tagore National Fellowship from Ministry of culture, Government of India. In title *Scheduled Caste Culture and changing trends in A.P. From 1800A.D to 1956A.D with special reference to archival source material.*

History tells us that Scheduled Castes / Depressed class have no history of their own. They have been marginalised as objects of the state rather than being treated as the subjects. *Chandalas*: The various inscriptions do not convey much information about the *Chandalas* - the untouchables. The famous Malkapuram inscription states that a free feeding house was set up by Vishveswara Sambhu to feed all the needy including *Chandalas*. It is well known that the untouchables stayed on the outskirts of the villages, some of the Inscriptions follow the history.

Mala and Madiga are numerically more important SC castes in the State. The Madigas, in terms of caste hierarchy are the lowest and are mainly concentrated in the Telangana region. The Malas are considered as sub-caste menials and are found mostly in coastal Andhra region and in the Chittoor district of Rayalaseema region. As the esteemed historian Mallampalli Somasekhara Sharma rightly observes: "Society is always a complex problem Hindu and society; it is not so easy to give a clear and detailed picture of Hindu society as it evolved through centuries of its development with the many exogamous and endogamous divisions".

"A. Adi Andhra. Adi Dravida. Adi Karnataka. B. Baira. Bakad/Bant. Bakuda. C. Chalavadi. Chandala. Chenna Dasar Holaya Dasar/Holeya Dasari. D. Dakkal Dokkalwar. Dandasi. Dhor. E. Ellamalawar Yellammalawandlu. G. Ganti Chores Garoda Garo. Gavara/Kavara. H. Halleer. Handi Jogis. Holeya. J. Jaggal. Jambuvulu. K. Kadaiyan. Kakkalan. Kalladi. L. Lingader. M. Machala. Madiga. Mahar. N. Nadia Hadi. Nayadi. P. Pale. Pallan/Pannadi. Palluvan. R. Raneyar. S. Sapari.

Semman. Sillekayatha. T. Thandan. Tirgar Tirbanda. Tiruvalluvar/Vallon/Valluvan. V. Vetan/Vettuvan/Pulaya Vettuvan. Vettiyan”.



Men of the Untouchables Caste, Holding their Daughters - Poodalur 1946

The tale of Dakkali caste is the lowest of the low caste people in the Scheduled caste, these are the close relation with Madigas, and Matangi. The sun sets, a group of people gather at a village corner. A half naked elderly man sporting a garland of rudraksha beads and holding a sickle in his right hand appears on the village platform. A few moments later, another man donning saffron robes joins him. As the loud applause settles down, the duo start performing a caste mythology that had been passed on from generation to generation for over 800 years. The elderly man is enacting the role of Jambava, the ancestor of Dakkalis, the "lowest of the low" caste, while the man in saffron robes is a Brahmin, the local temple priest.

The play is based on the ancient mythological character of Adi Jambava, the primordial god of the Dakkalis, a sub-caste of Madiga community. The Jamba recites verses from the Jambava Puranam, the religious scripture of the community to challenge the supremacy of the Brahmin.

The Brahmin also counters the Jambava through his witty and sharp dialogues and the audience bursts into bouts of applause. The Jambava Puranam is one of the 18 Indian Puranas which speak of the creation of the universe, the origin of man and the birth of the caste system. The Dakkali community regards the Jambava Puranam as their religious scripture and the holiest of the holy books in the world. The Jambava Puranam and the Dakkali community got a new lease of life thanks to the intervention of University of Glasgow, UK, through Pottisriramulu Telugu

University and State Oriental Manuscripts Library and Research Institute. The manuscript of the Purana, as old as eight centuries, is now preserved for posterity. The Dakkali community shot into limelight with international anthropologists taking up research on its unique customs and traditions. According to the Jambava Puranam, Adi Jambava is the creator of the universe. He is the forefather of the vedic deities Brahma, Vishnu and Shiva. Dakkalis are regarded as the lowest sub-caste among Madigas and hence "untouchables". Even Madigas, who themselves are regarded as "untouchables" by upper castes, treat Dakkalis as "untouchables".

Madiga women are barred from looking at the face of a Dakkali man. "They are untouchables among the untouchables. Since people of all communities keep Dakkalis away, they lead a nomadic life. Dakkalis have their own priests and though they are regarded as untouchables, Madigas engage them as priests for marriages. It is incumbent upon Madigas to feed Dakkalis, " Oriental Manuscripts Library and Research Centre has done considerable research and brought out the Jambava Puranam in a book form for the first time in a millennium. The Dakkalis follow a strange system. They regard paper as a taboo. So they never use paper and the Jambava Puranam is always written on palm leaves.

They have a base at a Shaivite caste centre at Kolanupaka in Nalgonda district where they maintain one amongst a number of small caste temples dating from the 13th century. Dakkalis spend half of the year travelling round the large set of Madiga village communities allocated to each, staying with them and performing their services, which include narrating the Jambava Puranam.



Madiga people Dappu (Drum)

"Adi Jambava is the beginning of all things even before the emergence of Om, the original god (aadidevudu) or Parabrahmasvarupam. It shows Jambava as instrumental in the birth of Adishakti, her discovery of Jambava, and her giving birth, with the assistance of Adidevudu, to three eggs from which the Trimurthis, Brahma, Vishnu and Shiva, would emerge, Jambava Purana is one of the few caste puranas which speak of socio-economic conflict among castes to establish supremacy in society. Jambava Purana is treasured by Dakkalis, "the untouchable among the untouchables". Dakkalis are unique in many ways. They feel that they are a cursed lot and lead a rigid way of life. They regard five things as taboo and none of the Dakkali community members dares to violate this ancient tradition.



Dakkali traditional play



Family of Dakkali in 1940s

Dakkalis live in make-shift tents since it is a taboo in the community to build pucca houses. They travel by foot or on donkeys as it is a sin for them to travel by bicycles or other modern means of transport. They do not keep a stove and move from place to place. They lead a complete nomadic life, carrying with them the Jambava purana inscribed on palm leaves and a cloth poster depicting events mentioned in the scripture.

In the Scheduled Caste another one of the caste is Dandasi community, the community people are as for statement 39,849 persons were returned under this community during 1901 Census. According to 1921 Census 41,768 persons consisting of 41.74% males and 58.26% females were returned. The sex ratio works out to 1,396 females for every 1,000 males. During the 1931 Census, 44,066 persons consisting of 43.53% males and 56.47% females were returned. The sex ratio during this decade is 1,297 females for every 1,000 males. The increase in population during 1921-31 is 5.50%. In 1931, Ganjam Plains alone accounted for 94.84% of Dandasi population in Madras Presidency.

The name 'Dandasi' first represented the insignia of their office, as *danda* (stick) and *asi* (sword) were carried by these men. They were mainly engaged in guarding the village during nights. With the passage of time 'Dandasi' became the name of the particular section of people working as village servants. According to Thurston (Vol. II, P. 106) the etymological meaning is 'worthy of punishment'. Except giving the meaning of their caste name, Dandasis could not say anything about their ancestors or why they selected thieving as their traditional occupation in the past. But Thurston (Vol. II, P. 107) in his work has recorded as follows:



Man of Dandasi

"There is a legend that they adopted this occupation as their profession because their ancestors assisted the Pandavas to escape from the lac fort which was constructed by the Kurus with a view to killing them, by digging a secret subterranean passage. According to another story,

the Dandasis are descended from the offspring of a clandestine amour of Krishna with Dhuthika, Radha's handmaid".

Another one Scheduled caste is Pambada or Pambanda is declared as a scheduled Caste in Andhra area of Andhra Pradesh by the President's Modification Order of 1956 Thurston is the only writer who made a very brief note on Pambala and Pambada-two different castes (E. Thurston, Vol. VI, P. 29 AND 206). During the present study 'Pambala' is found to be the synonym of Pambada whereas 'Pombada' is different though its tune of pronunciations seems to be similar to that of Pambada.



Pabbada group people nearby huts

Thurston records it as Pambala (E. Thurston, Vol. VI, P. 29). During the field investigation it is observed that the name of the caste is also spelt locally as 'Pambala' or 'Pambalulu'. Pambalulu is a corrupt form of Pambada or Pambanda. The derivation of 'Pambalulu' from Pambanda is as follows. The plural form of Pambada in Telugu is Pambadalu but it is generally spelt as Pambadollu. Further for the facilitation of the tongue, 'd' is omitted from Pambadollu and 'l' is substituted in its place and the word has taken the form of Pambalollu or Pambalulu. Andhra Pradesh except Hyderabad, Mahbubnagar, Adilabad, Nizamabad, Medak, Karimnagar, Warangal, Khammam and Nalgonda districts. The caste is found mostly in Chittoor district.

The particular section of people who traditionally used Pambala came to be referred as Pambala or Pambalulu, the singular form of which is Pambada. Thurston also agrees that the name of the caste is derived from a drum they used but he says that Pambala is the musician section among Malas and they take part in the recitation of the story of the female deity Ankamma (Thurston Vol. VI, P. 29). Hassan (Vol. I, P. 430) states that 'Pambalwad' is a subdivision of Malas who act as priests during the religious ceremonies. But the informants did not

accept the statement that they are a section of Malas but confirmed that they take part in the recitation of the story of Ankamma or Akkamma. Thurston elsewhere in his work writes about a caste named Pombada who are a small class of devil dancers in South Canara (Vol. VI. P. 206). But the informants of present study did not agree to the view that they could have originated from South Canara or that their earlier occupation as devil dancing.

Traditionally Pambadas are engaged as musicians at the time of worship of village gods and celebration of *jataras*. As their services are required only on a few occasions, they have taken up different occupations like agriculture, agricultural labour, etc. The Pambadas of Pydipalle are holding 50 acres of land. Each family is cultivating a piece of land not less than 5 acres. When the cast was were cultivating rice only. This is the culture arts organized by Dakkali & Pabbadas in the Andra Desha & Telangana it is Hyderabad State.

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