



School of Planning and Architecture Bhopal

THESIS WORKING TITLE :

**Ritualistic landscape of Bastar: A case of Dusshera**

Submitted By,

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Semester IV, M.Arch Conservation, SPA Bhopal

Guided By:

Dr. Vishakha Kawathekar

## Ritual

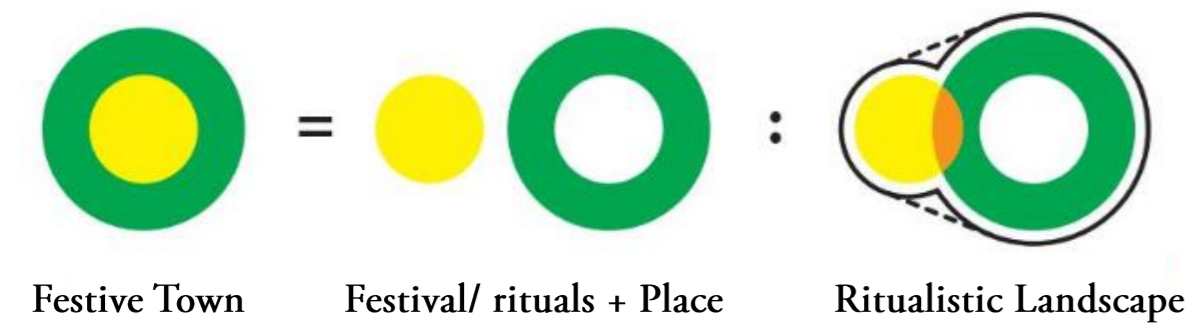
Rituals are special actions with religious or spiritual intent that is repeated in order to set in motion a higher power in lives.

## Cultural Landscape

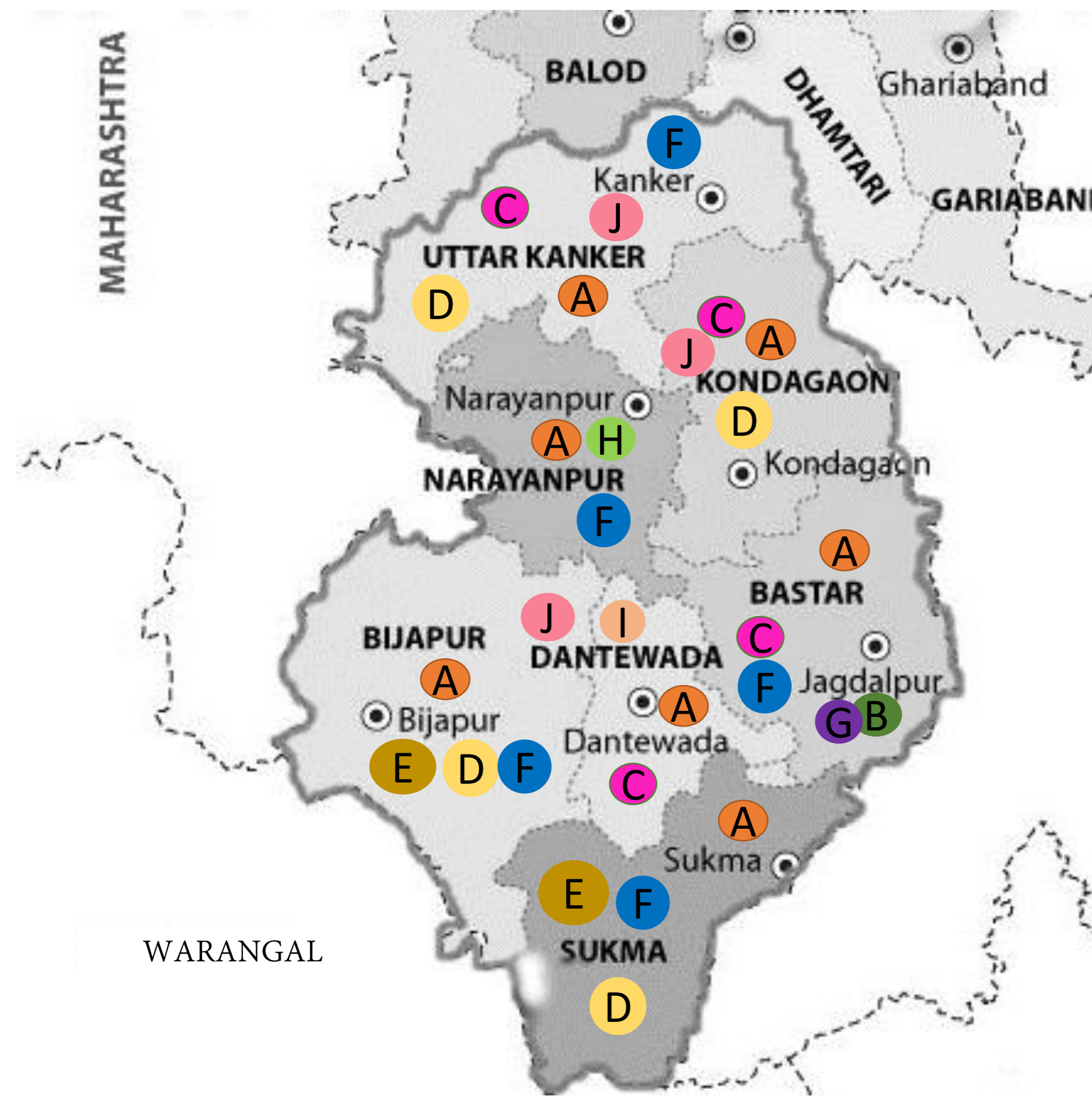
Cultural landscapes represent the combined work of nature and man.

## Ritualistic Landscape

Ritualistic landscape can be defined as type of sacred landscape in which the soul of the landscape will be a ritual and if this particular ritual is removed from the landscape, the landscape cannot exist.



## Bastar as Ritualistic Landscape



A



MADHAI MELA

B



GONCHA FESTIVAL

C



KAJRI FESTIVAL

D



CHER CHERA FESTIVAL

E



MAATI TIHAR

F



SURHUL FESTIVAL

G



BASTAR LOKUTSAV

H



NARAYANPUR MELA

I



MEMORY PILLAR

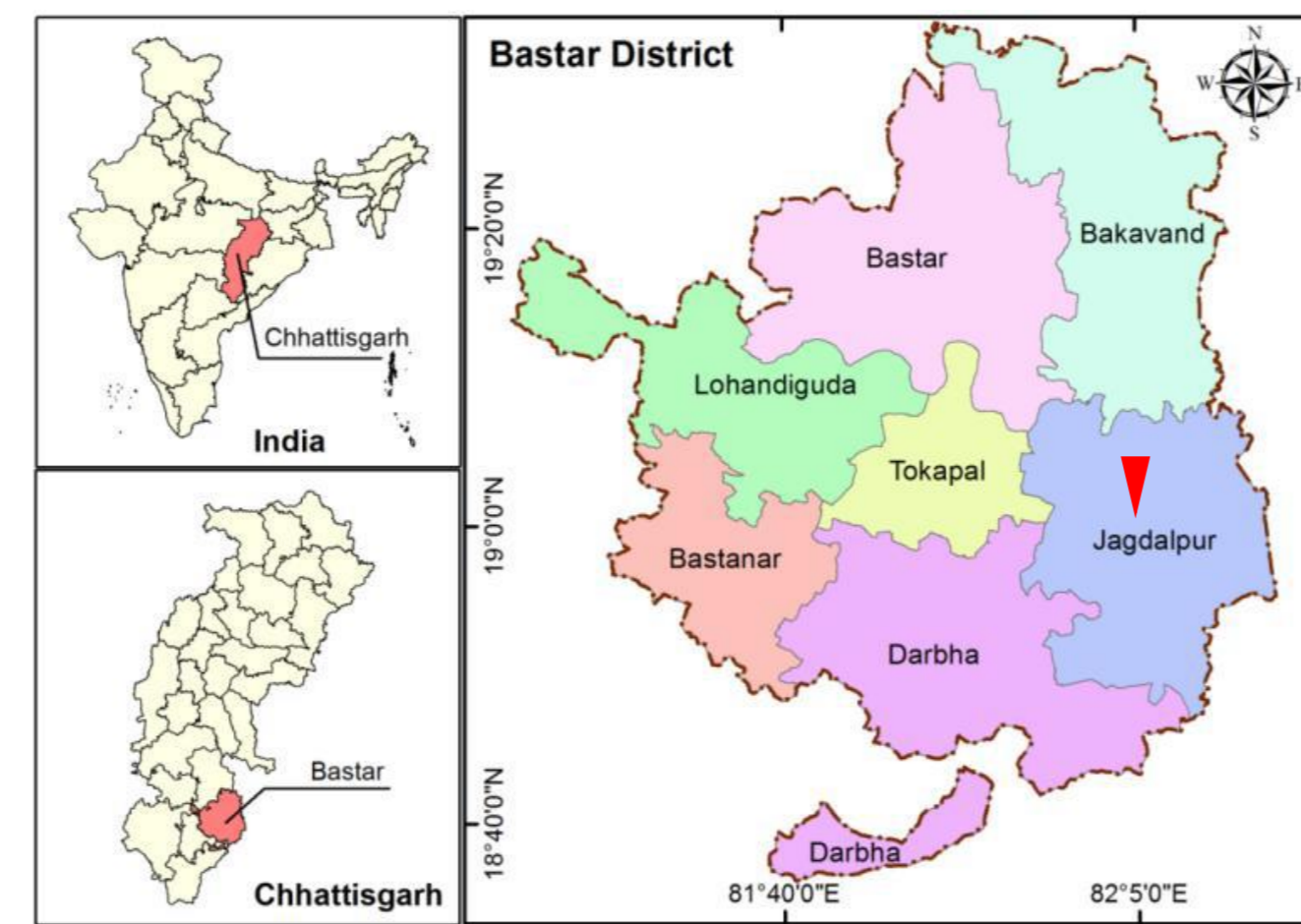
J



GHOTUL

Festivals/ Rituals of Bastar

## About the site



Map 1: Present-day Bastar District  
Source: www.mapsofindia.com

Bastar is the largest district in the central Indian state of Chhattisgarh. It is one of the very few places which still have its tribal population intact. Almost 70% of Bastar's population is tribal which comprises of 26.76% of the tribal population of Chhattisgarh.

## Natural landscape of Bastar



Map 2: Sites of Natural beauty  
Source: <https://bastar.gov.in/en/tourism/tourist-places/>

## Cultural Landscape of Bastar



Map 3: Tribes residing in various parts of Bastar Division  
Source: www.sanskritikcg.com

**Halba**  
-Agriculturists  
-Use Halbi Dialect



**Bhatra**  
-Cultivators  
-Wear saffron clothes  
-Considered as the advanced tribe



**Madhia**  
-Live on the hills  
-Distinctive dancing skills and musical instruments



**Muria**  
-Cultivators  
-Distinctive clothing  
-famous for their Ghotul system



**Dorla**  
-Cultivators  
-Bamboo cultivation and harvesting



**Dhurva**  
-known for bravery  
-Skilled Basket weavers  
-sell forest products in the weekly market



Map 2: Tribes of Bastar  
Source: bastartourism.com



Ritualistic Landscape of Bastar: a case of Dusshera

INTRODUCTION

Sheet No. 1

Scale 1:50000

North ↑

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2020MCO017



# Bastar Dusshera

The most prominent festival in the region is the Dusshera. This festival began in the 15<sup>th</sup> century and is a 600 years old living tradition. A unique festival of 75 days, a congregation of Devi Mawli who is Bastar's native goddess and Devi Danteshwari, presiding goddess of Bastar. Hundreds of priests from all over the state bring their flowers-bedecked local deities to the Danteshwari temple in Jagdalpur.



Fig 1: Chariot Procession during Dusshera  
Source: Unexplored Bastar



Fig 2: Tribal dancing  
Source: Author



Fig 2: Jogi Bithaai ritual  
Source: Author

## Rituals and Duties

Each tribe has a particular duty to perform during Dusshera. These are often the things that they also do for earning a livelihood. Odisha's Saoras build the Dusshera rath that carries the deity. The Dhakada tribe supervises the construction. Khaki tribe worships the chariot before it is taken out. The Parja provide ropes to pull the chariot and the Mana and Dhurva tribe pull the chariot.

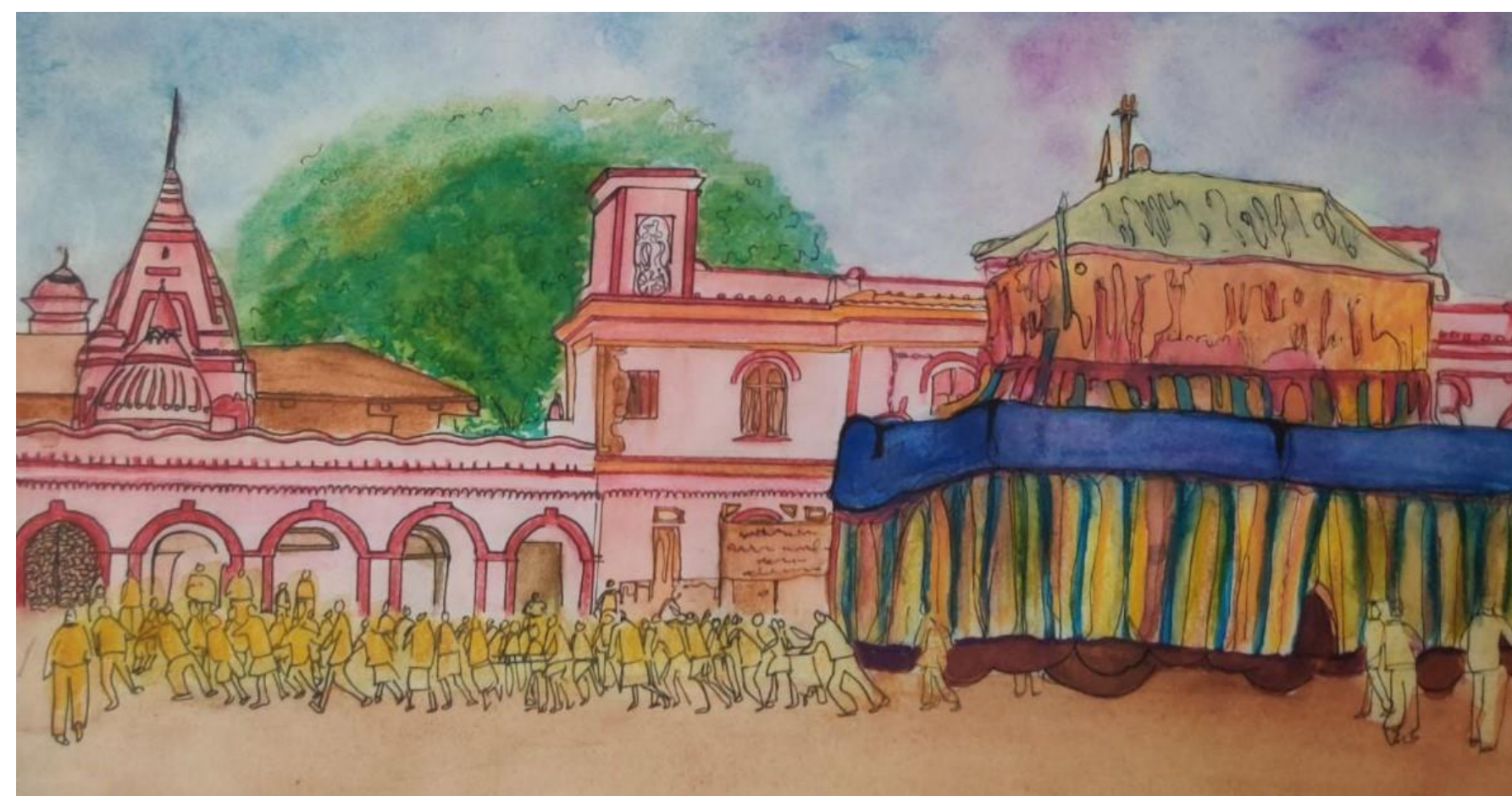


Fig 4: A portrait of Chariot procession in front of Danteshwari temple  
Source: Author

**AIM:** The aim of this thesis is to spatially map the ritualistic landscape of Bastar Dusshera.

### OBJECTIVE:

- Mapping the festival of Dusshera in Bastar
- Studying the history of Bastar, advent of Devi Jatra and its transformation to Bastar Dusshera
- Demarcating the ritualistic landscape of Bastar Dusshera in Jagdalpur city
- Analyzing the spatial relationship of the rituals in their respective locations
- Establishing the relationship between people+ place+ time+ ritual

### SCOPE:

- While anthropologists, and social scientists have studied the festivities time and again a spatial understanding of this festival in context with people, time and place has never been done.
- This study aims at documenting this festival and understanding the relationship between various aspects of the festival with the dimension of Space in which they are being carried out in confluence with the element of time.
- The region is completely untouched and unexplored so there is a huge scope of work here.

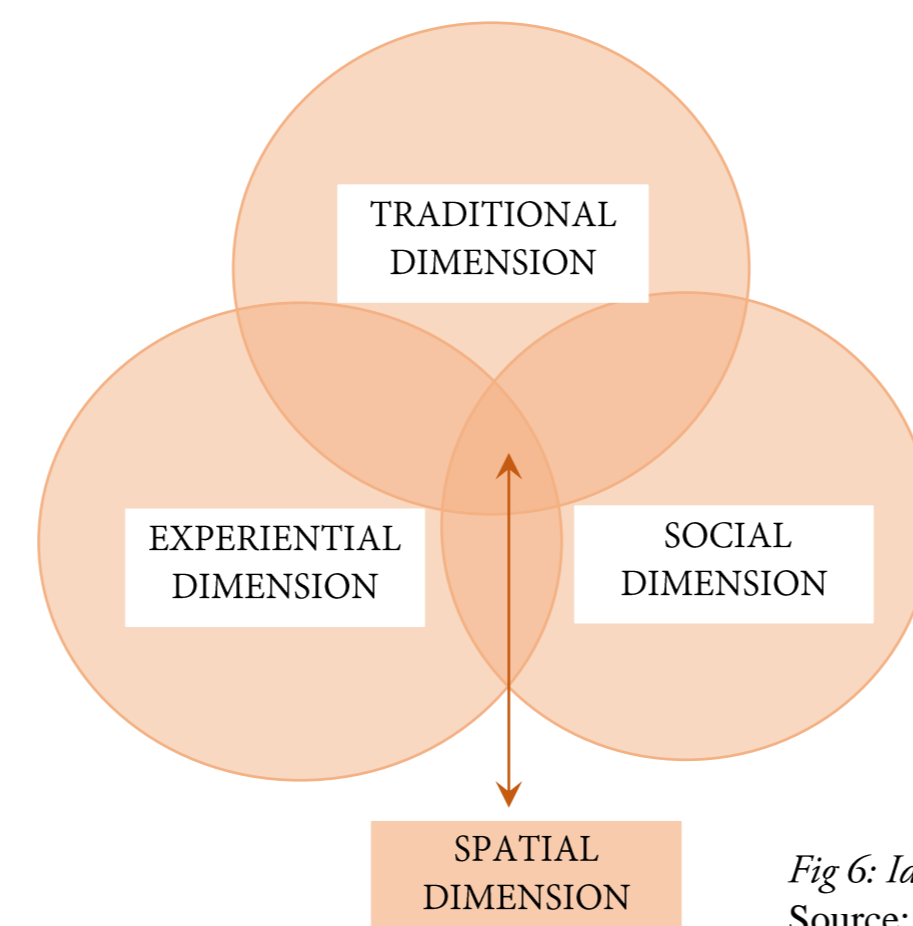


Fig 6: Identifying the knowledge gap  
Source: Author

- Various anthropological, social and historical studies have been conducted on Bastar by various national and international scholars.
- Some papers also discuss the cultural practices and festivals of the tribal people of this region.
- However, there hasn't been any study that covers the ritualistic and spatial aspects of Bastar Dusshera.

### LIMITATION:

- Respecting the tribal beliefs some rituals which are exclusive for the tribal community were not attended and could not be documented first hand
- The pandemic took the study a few steps back as there were massive transformations in 2020
- Since it is a 75 days long festival, some processes and rituals

### URBAN LEVEL

Town of Jagdalpur acts like a melting pot of culture and traditions as this festival and its celebration goes on there and gives an identity and purpose to the otherwise commercial city. The state organized festivities of Dusshera are a legacy for the people of the city.

### COMMUNITY LEVEL

Dusshera acts as a binding factor for the tribes of the region as this the one time of the year that they all get together, forget their differences and work in unison for cultural continuity, harmony and growth.

### INDIVIDUAL LEVEL

The Tribes of Bastar honour their local deities along with Devi Danteshwari and Mawli and put together all the hard work showing their faith, skills and respect towards their beliefs and their traditional knowledge systems that they pass down to generations.

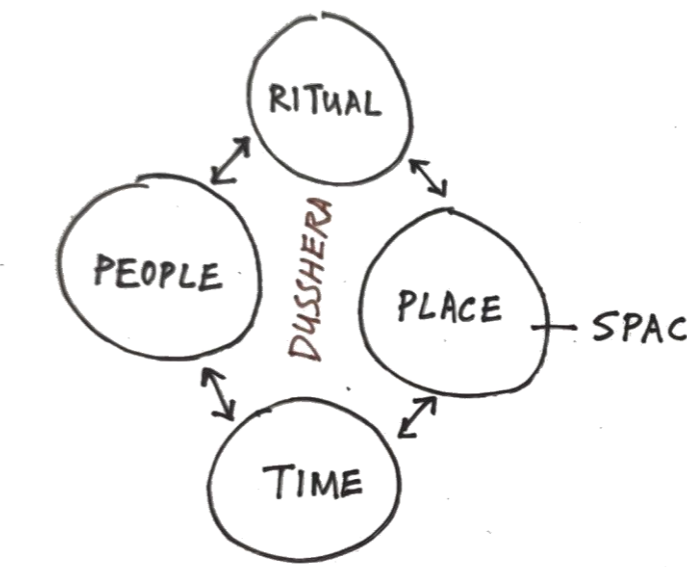


Fig 5: People, place, time and ritual as co-dependent factors  
Source: Author

### EXPECTED OUTCOME:

- Spatial map of ritualistic landscape of Bastar Dusshera
- Identification of various scales of the festival of Dusshera
- Creation of a spacio-cultural study that can be applied in all festive events in Bastar and across India

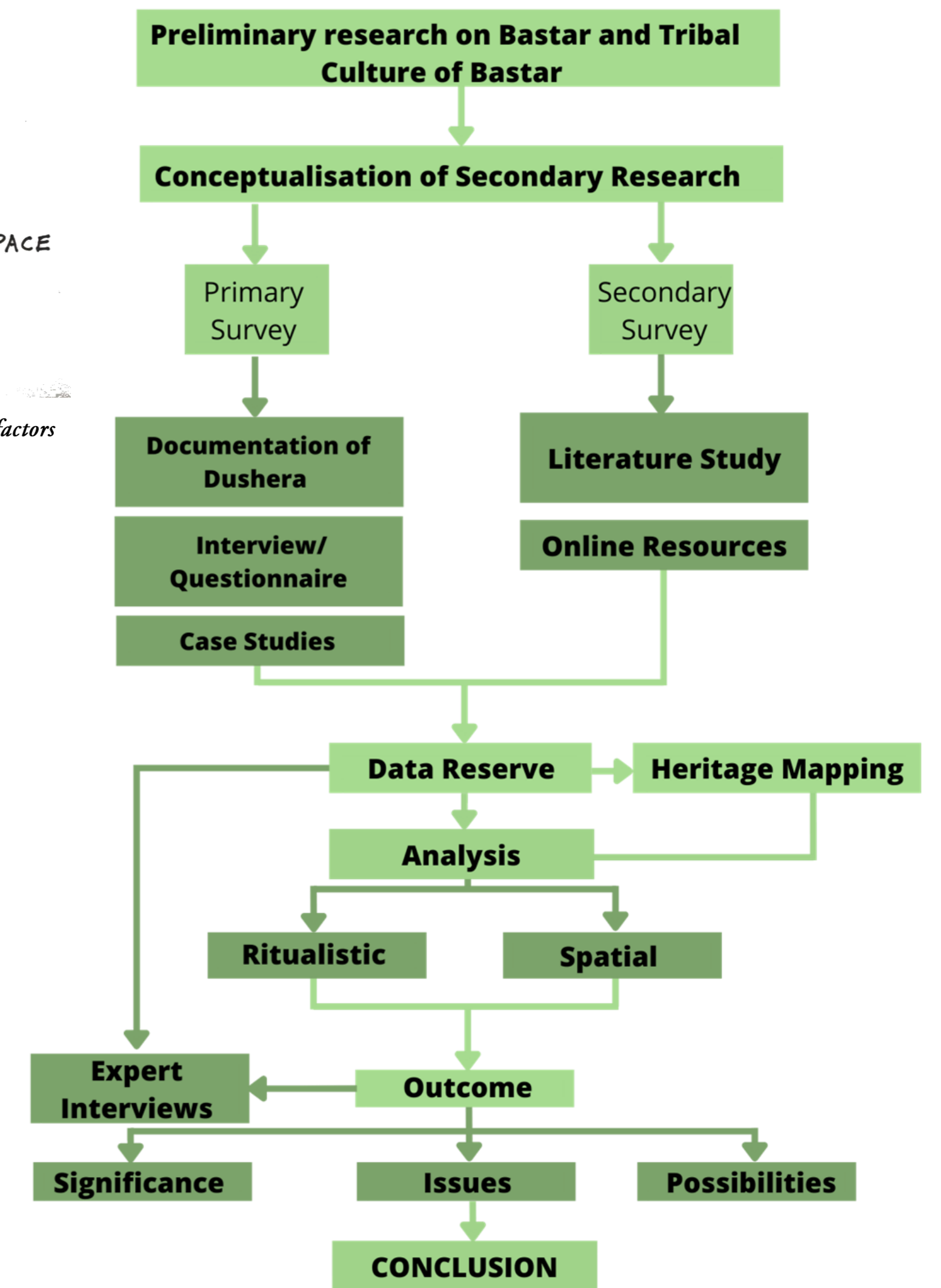


Fig 7: Methodology adopted to proceed with the thesis  
Source: Author

## Deities associated with Dusshera

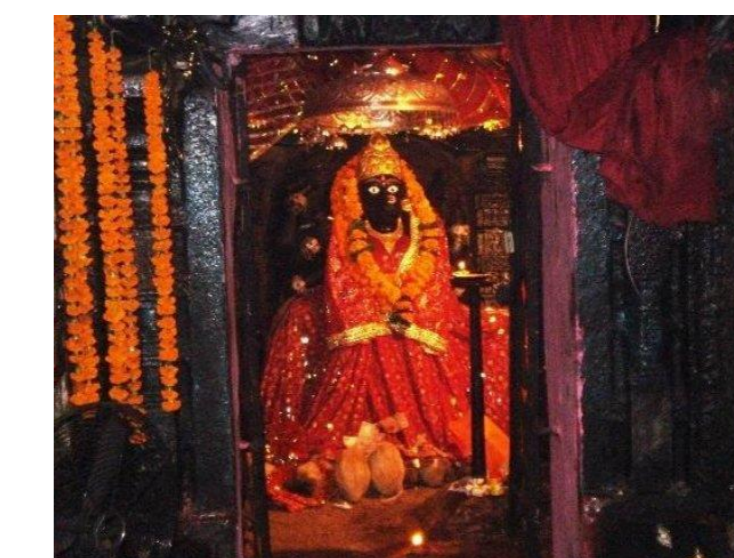


Fig 8: Danteshwari Devi, Dantewada  
Source: Dainik Bhaskar



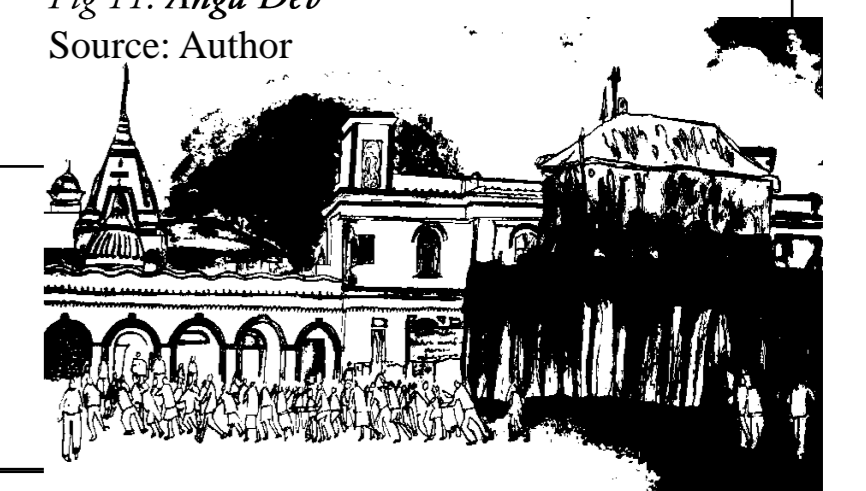
Fig 9: Mawli Mata, Jagdalpur  
Source: Author



Fig 10: Anga Dev  
Source: Author



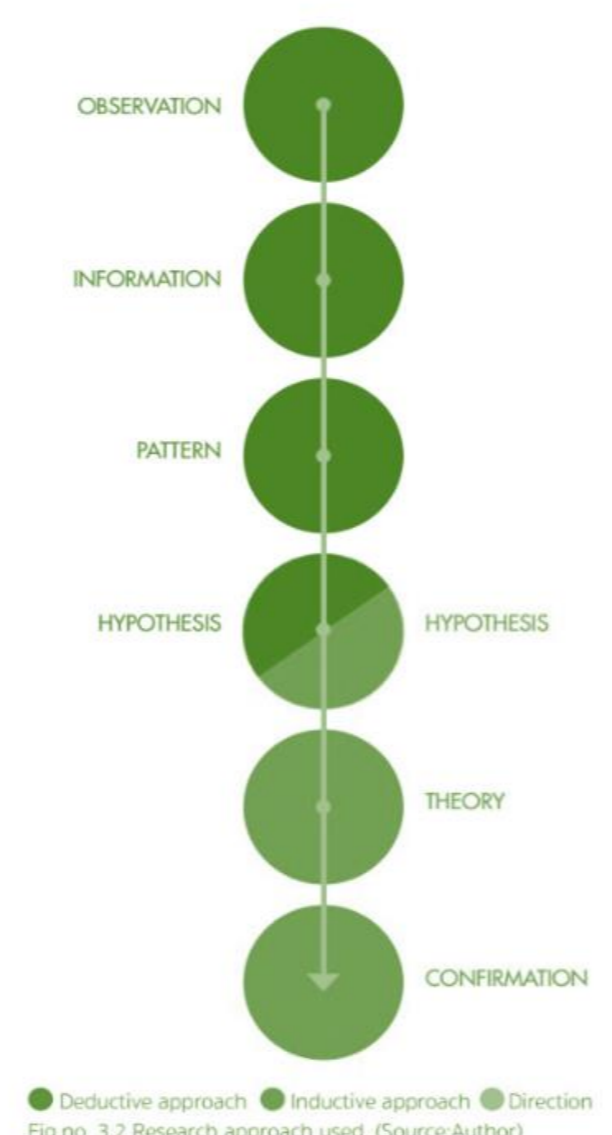
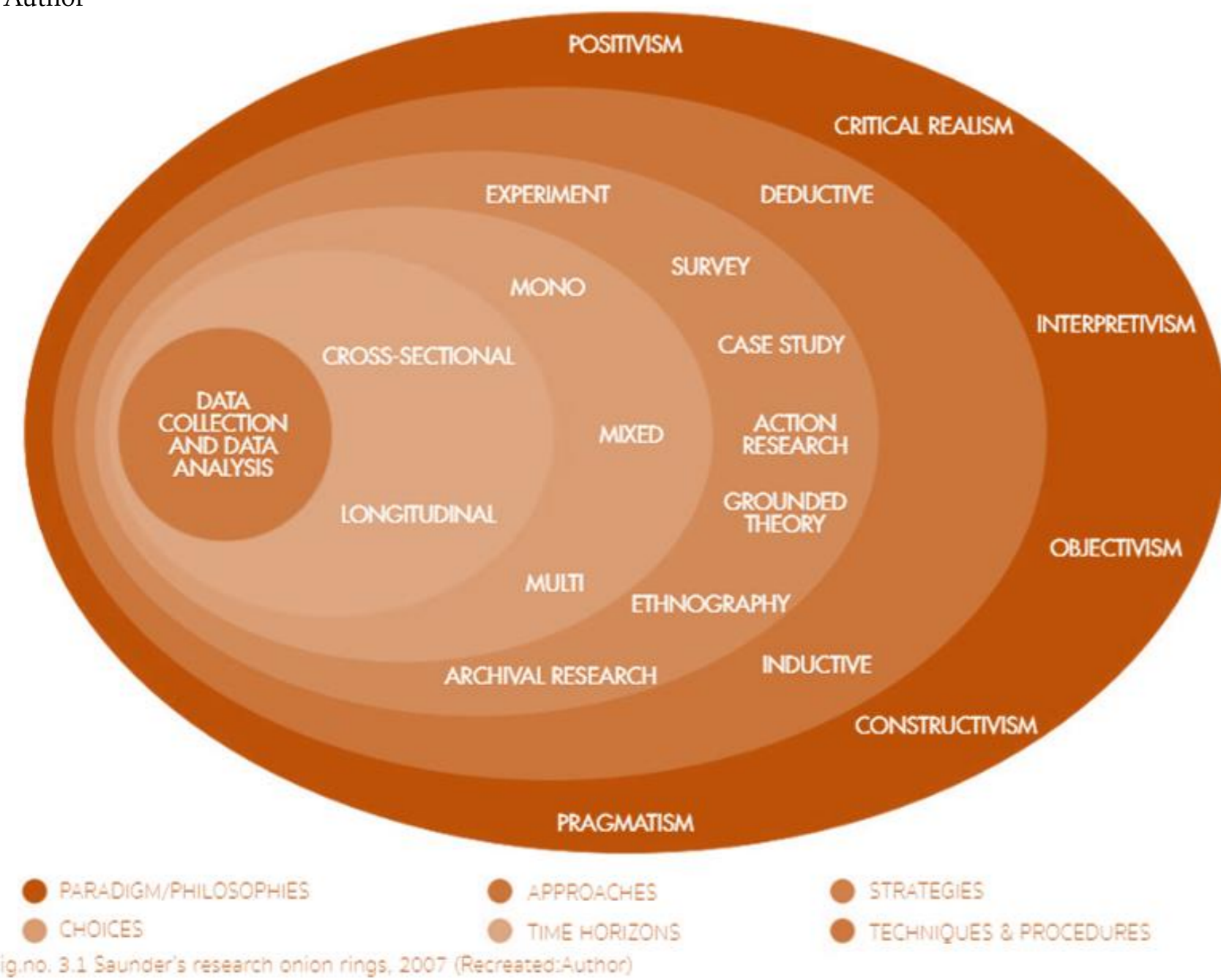
Fig 11: Anga Dev  
Source: Author



# Process of Documentation

SITE VISITS- DOCUMENTATION- BUILDING CONTACTS						
Date	Day	Location	Task	People encountered	Information Gathered	Photographs
October, 2018	Saptami to Vijaydashmi	Jagdarpur	1. First visit to the region 2. Visual observer	1. Tribal Population 2. Local Youth 3. Local photographers 4. Researchers from various parts of India 5. Local Historians	1. Rituals of the festival 2. whereabouts of ritual 3. Photo documentation 4. Reading material	
September, 2019	First weekend of september	Jagdarpur	1. Meeting targeted people for interviews 2. Observing construction of Chariot	1. Collector, Bastar- IAS Ayyaz Tamboli 2. Historian- Om Soni 3. Commissioner- Municipal Corporation Jagdarpur 4. Professors from Bastar University	1. Schedule of Rituals 2. whereabouts of ritual 3. Photo documentation 4. Preliminary Data 5. How the festival is managed	
5th October- 12th October, 2019	Panchami to Baras (12th day of the month in Hindu calender)	Jagdarpur	1. Witnessing every ritual of Dusshera 2. Observing construction of Chariot	1. Collector, Bastar- IAS Ayyaz Tamboli 2. Historian- Om Soni 3. Commissioner- Municipal Corporation Jagdarpur 4. Professors from Bastar University	1. Details of Rituals 2. whereabouts of ritual 3. Photo documentation	
7-8th October, 2019	Shashthi- Saptami	Dantewada	1. Witnessing preparations in Danteshwari Temple 2. Following the procession from Dantewada to Jagdarpur	1. Historian- Om Soni 2. Jiya Baba 3. Local youth 4. Activists from Dantewada	1. Details of Mawli Parghav 2. Documentation of Danteshwari temple 3. Ritual cycle at Dantewada	
14th- 18th- December, 2019	Saturday- Wednesday	Jagdarpur	1. Documentation of local handicraft 2. Documenting tourist places (natural and man-made sites)	1. Social entrepreneur- Jeet Singh Arya 2. Local Photographers 3. Anzar Nabi ji 4. Ar. Nisha Bothra	1. Details of local art and craft and artisans 2. Documentation of workshops and houses 3. Listing of all tourist sites near Jagdarpur	
11th- 14th- December, 2020	Friday- Monday	Jagdarpur	1. Acquiring details of Dusshera festivities amid lockdown 2. Knowing about alterations in the celebration 3. Schedule for Dusshera 2021	1. Commissioner- Municipal Corporation JDP 2. Local Photographers 3. Anzar Nabi ji 4. Ar.	1. Details of local art and craft and artisans 2. Documentation of workshops and houses 3. Listing of all tourist sites near Jagdarpur	
4th- 8th September, 2021	Saturday- Wednesday	Jagdarpur	1. Documenting chariot construction 2. Meeting the tribes that make the chariot 3. Schedule of Dusshera 2021 4. Schedule for Dusshera 2021	1. Tribesmen 2. Local authorities 3. Jeet Singh Arya 4. Abhishek Thakur 5. Advisor to Collector- Sheikh Suhail 6. Praveer Sena	1. Detail documentation of Chariot making 2. Listing of rituals already happened 3. Seeking permission to attend various rituals 4. Informing about and monetizing my documentation work	
10th- 18th October, 2021	Friday- Sunday	Jagdarpur	1. Documenting rituals 2. Documenting ritual spaces 3. Expert Interviews 4. Gathering reading material	1. Tribesmen 2. Local authorities 3. Researchers from Warangal 4. King- Kamalchandra Bhanjdeo 5. Collector- Rajat Bansal 6. Celebrated author- Rudranarayan Panigrahi	1. Detail documentation of rituals of Dusshera 2. Listing of rituals 3. Listing of ritual spaces 4. Boks and papers gathered 5. Photo and video documentation	
12th October, 2020	Shashthi- Saptami	Dantewada	1. Witnessing preparations in Danteshwari Temple 2. Following the procession from Dantewada to Jagdarpur	1. Historian- Om Soni 2. Jiya Baba 3. Local youth 4. Activists from Dantewada	1. Details of Mawli Parghav 2. Documentation of Danteshwari temple 3. Ritual cycle at Dantewada 4. Documenting spaces in the procession	

Fig 23: Various Phases of Documentation  
Source: Author

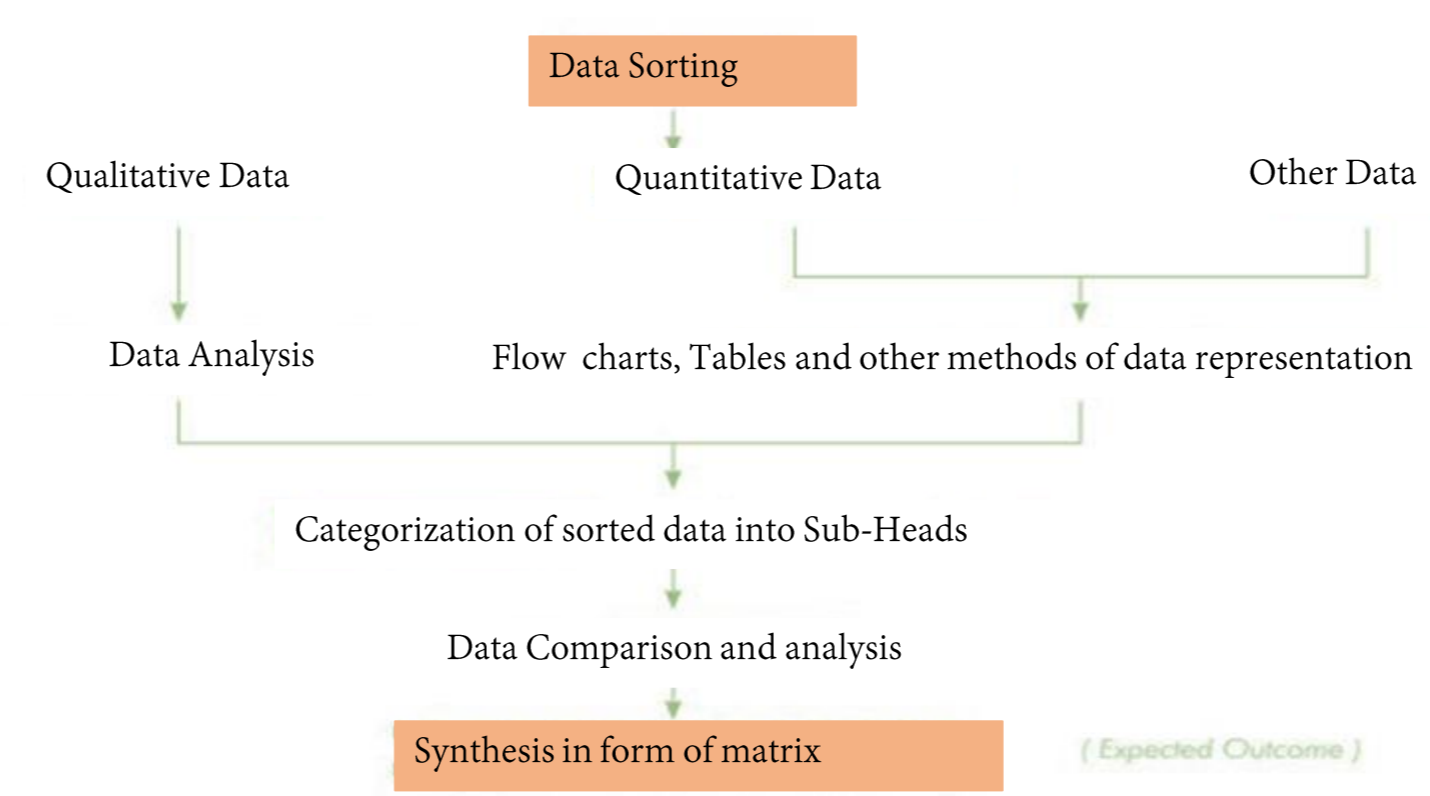


The research uses Saunder's research Onion (2007) as a base to put together an effective methodology to aid further in a successful documentation and analysis

# Methods of Data Collection

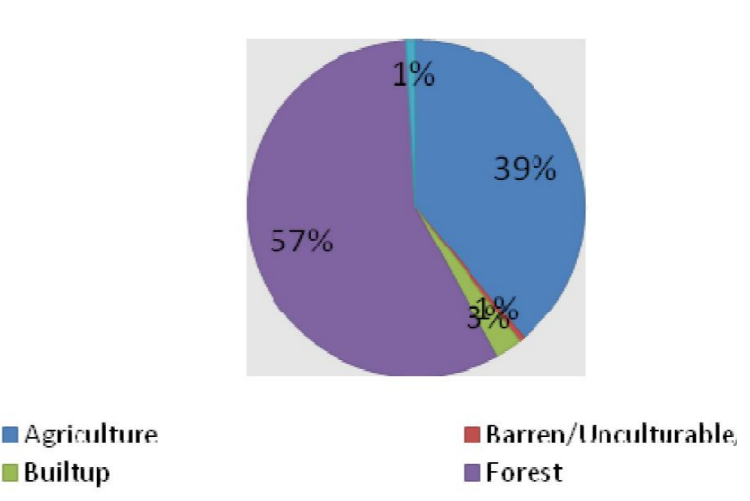


# Data retrieved from Questionnaire



# Statistical Data related to the District

Particulars	Details
Area	4029 km
Division	Bastar
Sub divisions	3
Blocks	7
Villages	595
No. of Panchayats	317
Municipalities	2
Total Population	8,34,375
Scheduled Tribe Population	521000 (62.40%)
Scheduled Caste Population	15000 (1.8%)
Literacy rate	53.15



Roads	Connectivity	Length of Road	Status
New road	Tirathgarh to Nangur	10 KM	one lane road
New road	Kama memorial to Darbha road	3.5 KM	Two lane road
Upgrade road	Kangerdhara - Tirathgarh road	11 KM	one lane road
Upgrade road	Chitrakot - Tamraghum ar road	15 KM	Two lane road
Upgrade road	Chitradhara - Chitrakot road	8 KM	Two lane road

TOURIST TRAFFIC						
Year	Domestic	Foreign	Total	Domestic Growth rate %	Foreign Growth rate %	Total Growth rate %
2012	90476	142	90618	-	-	-
2013	64894	150	65044	39.4	5.3	39.3
2014	81878	172	82050	2.01	12.7	12.7
2015	11370	134	11383	27.0	28.0	27.0
2016	19326	128	19338	41.0	4.0	41.1
2017	24855	170	24756	21.2	24.7	22.2

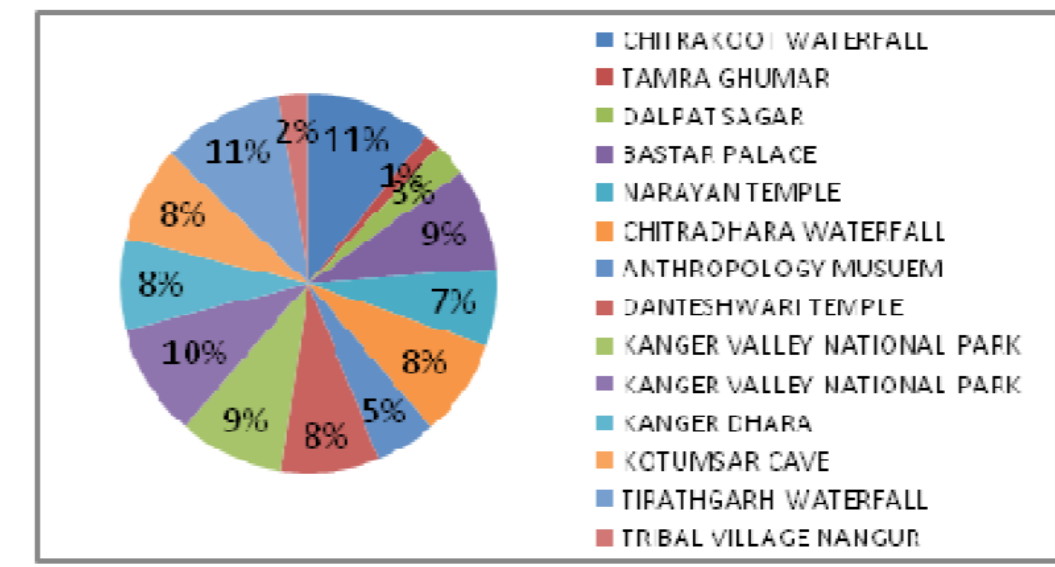


Figure 7 Total growth rate

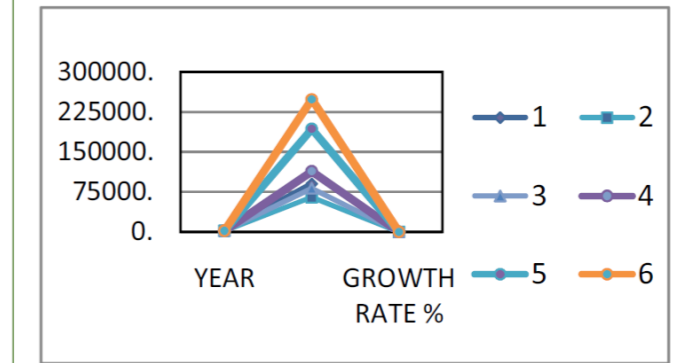


Figure 2 Domestic growth rate

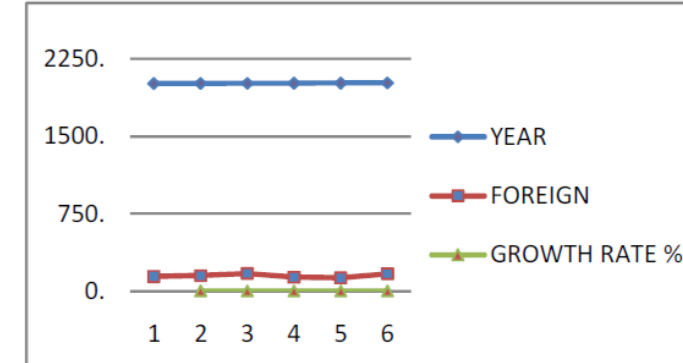


Figure 3 Foreign growth rate

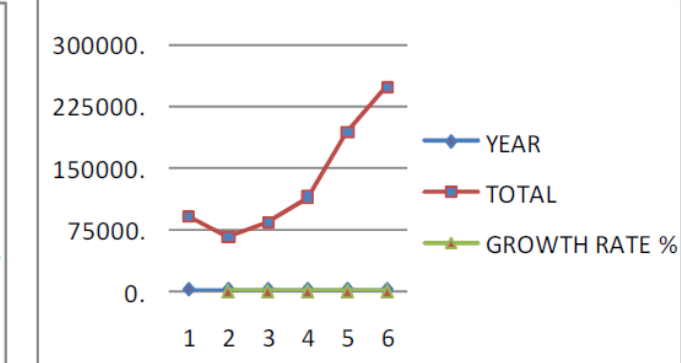


Figure 4 Total growth rate

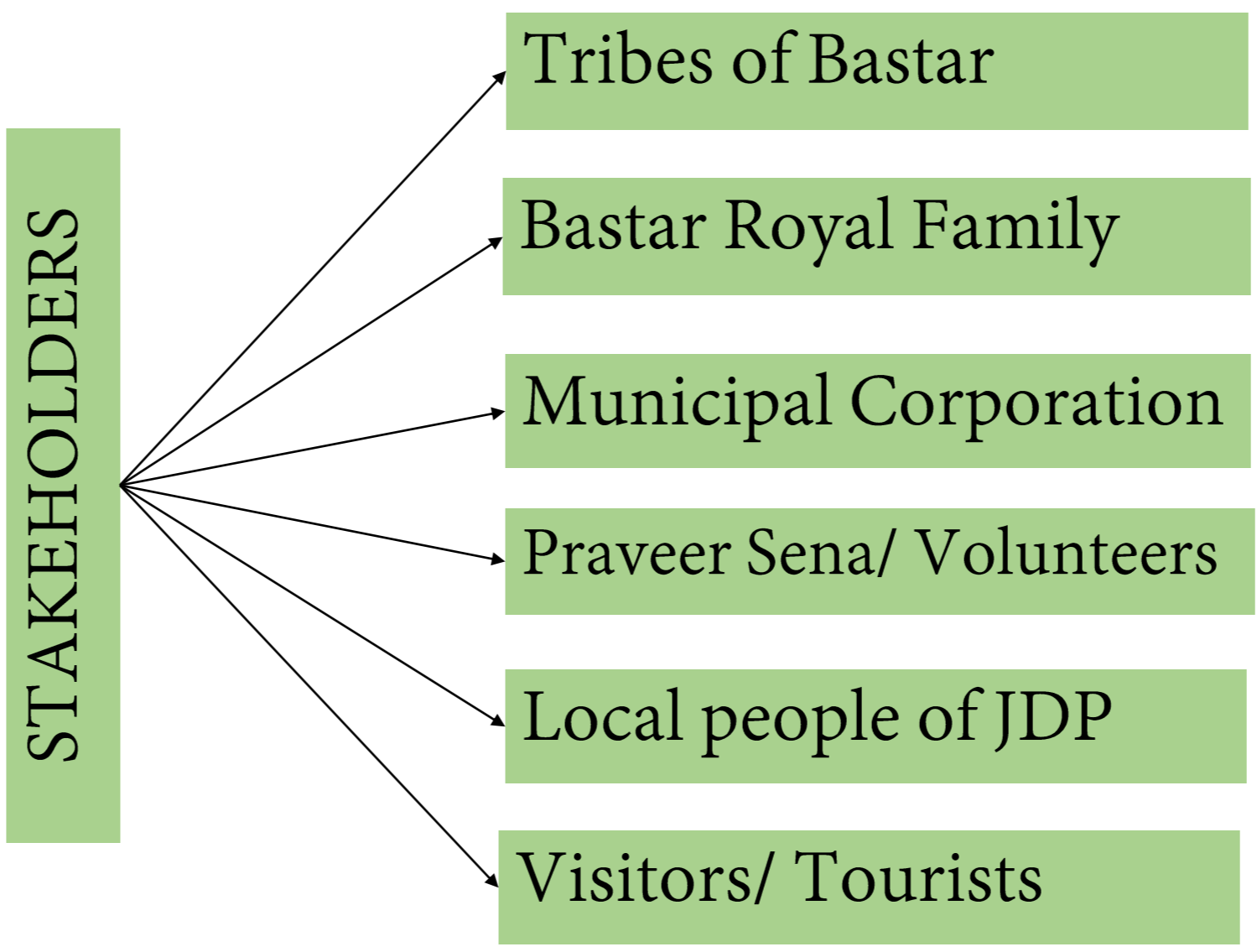
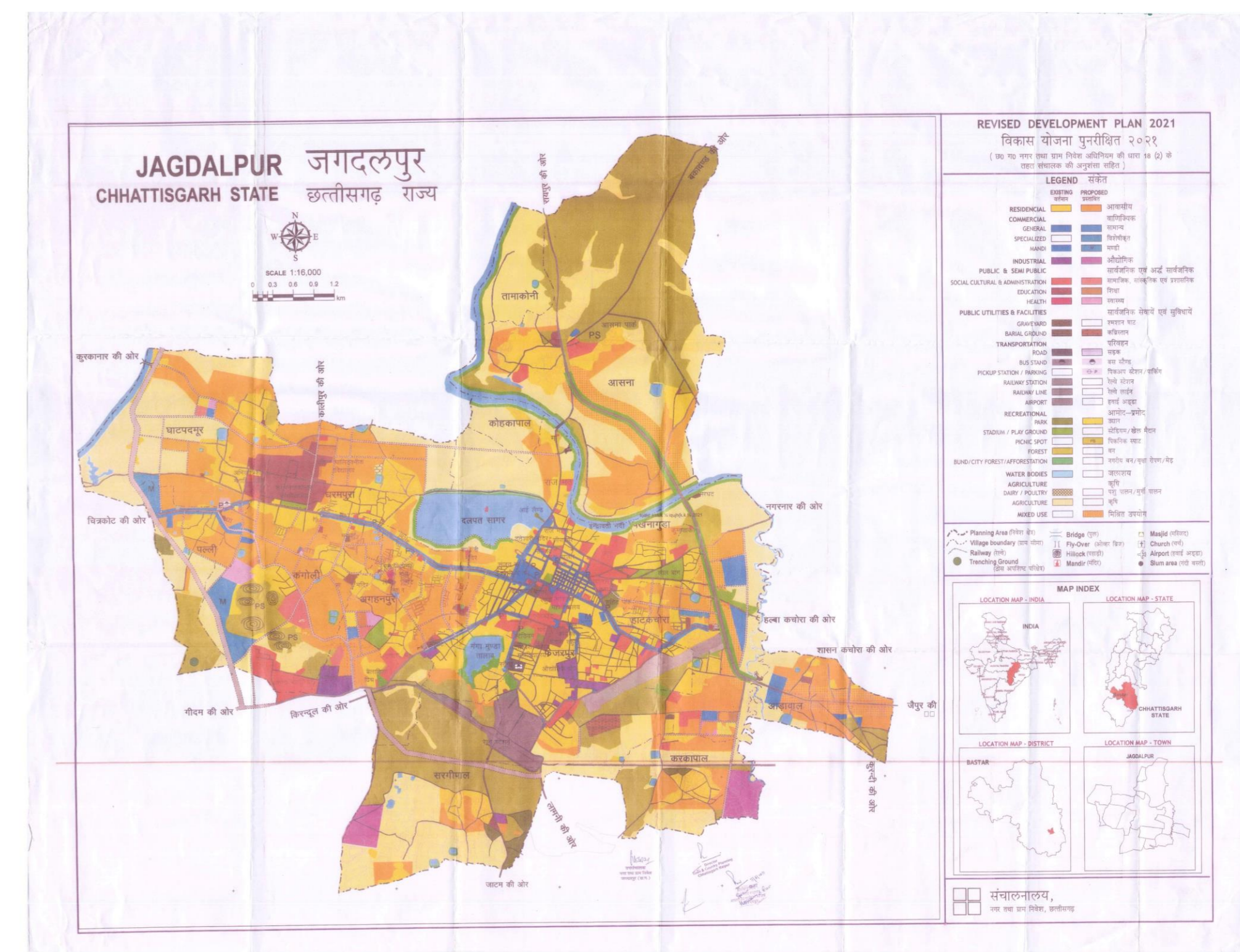
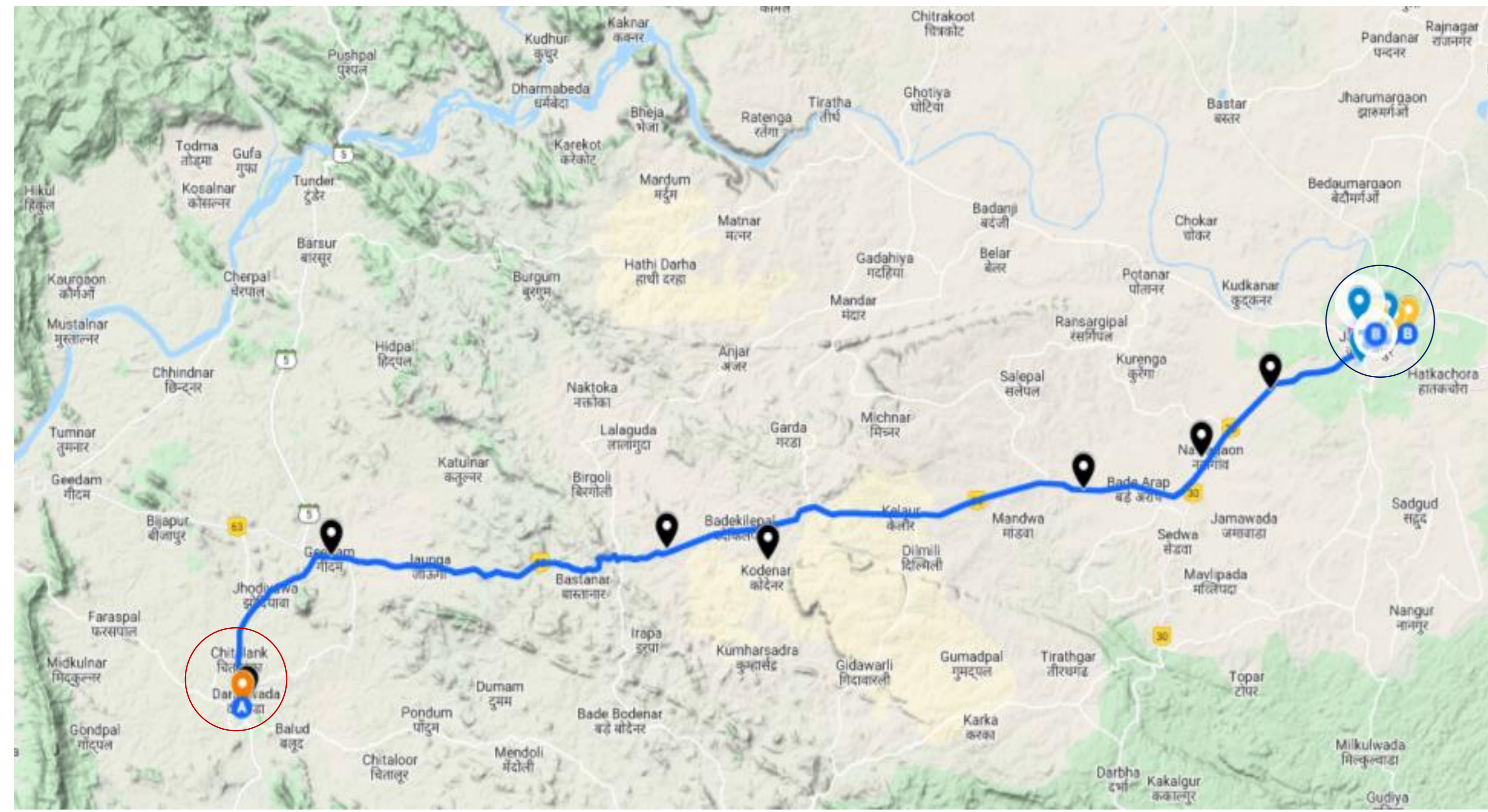


Fig 11: Stakeholders at Bastar Dusshera  
Source: Author

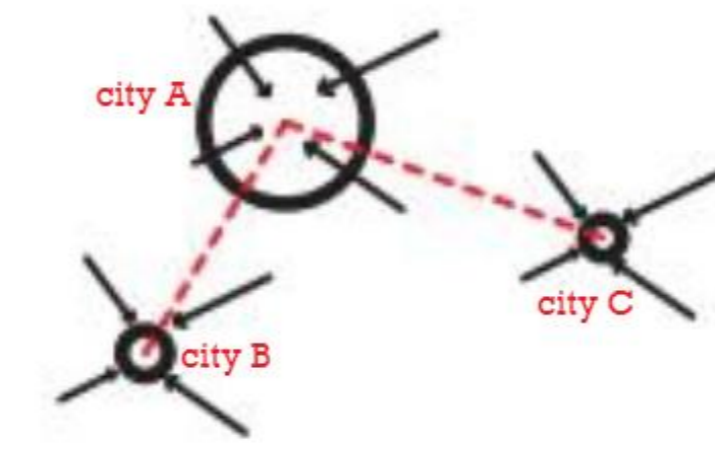


# Regional Context

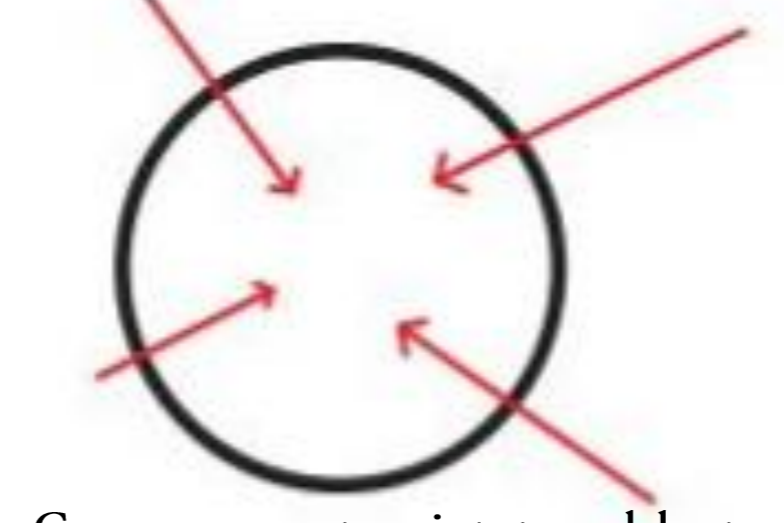


○ Dantewada      ○ Jagdalpur      ~ Indravati River

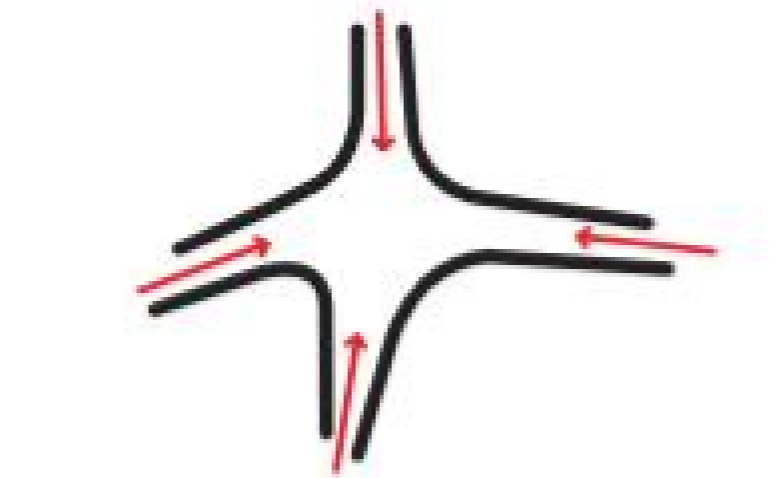
Map 4: Important routes for rituals of Dusshera  
Source: Google Earth



Travelling to one town from a bigger region to be one as a community to celebrate Dusshera

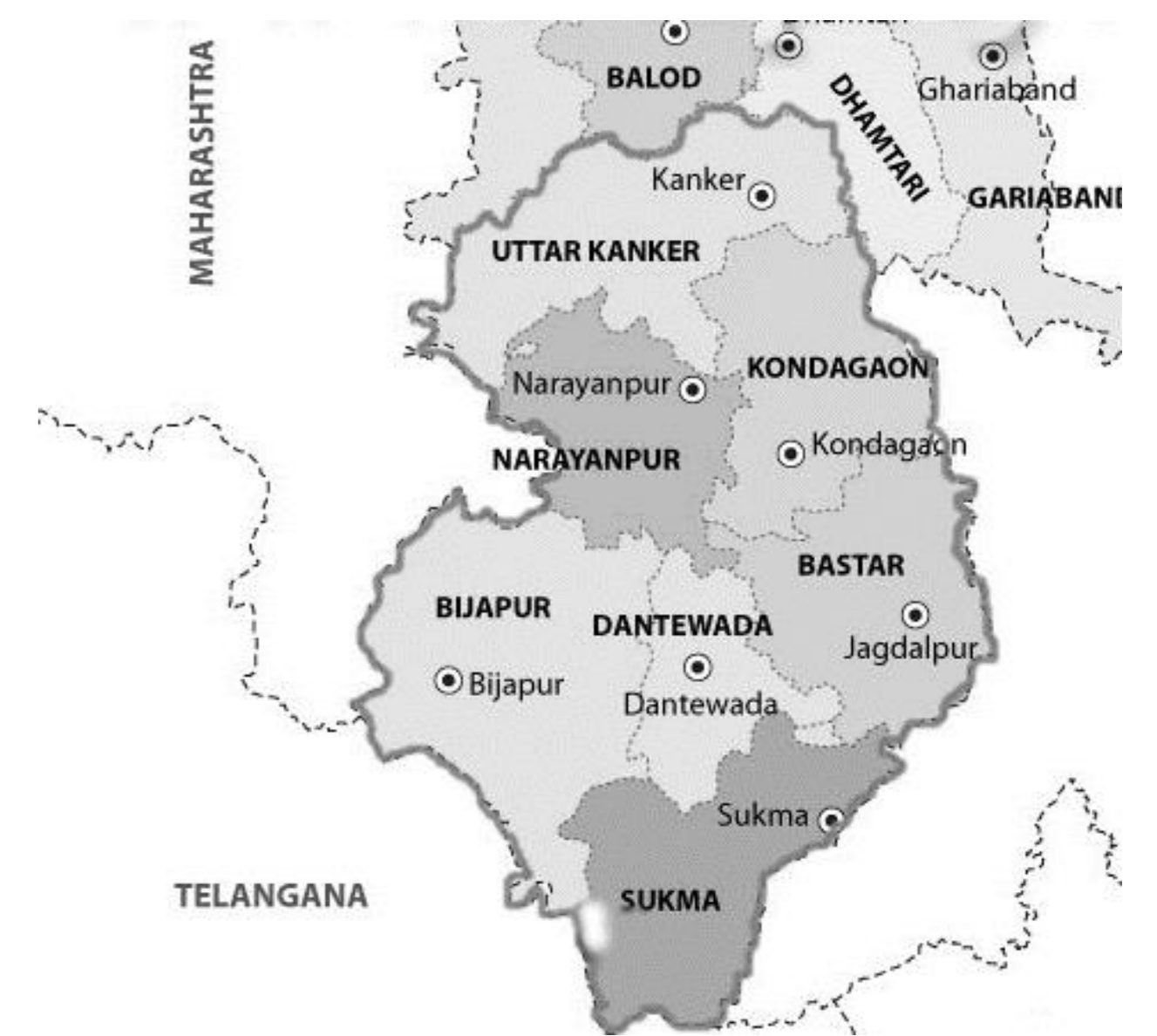


Convergence at point to celebrate the festival making it a culturally significant and responsive site



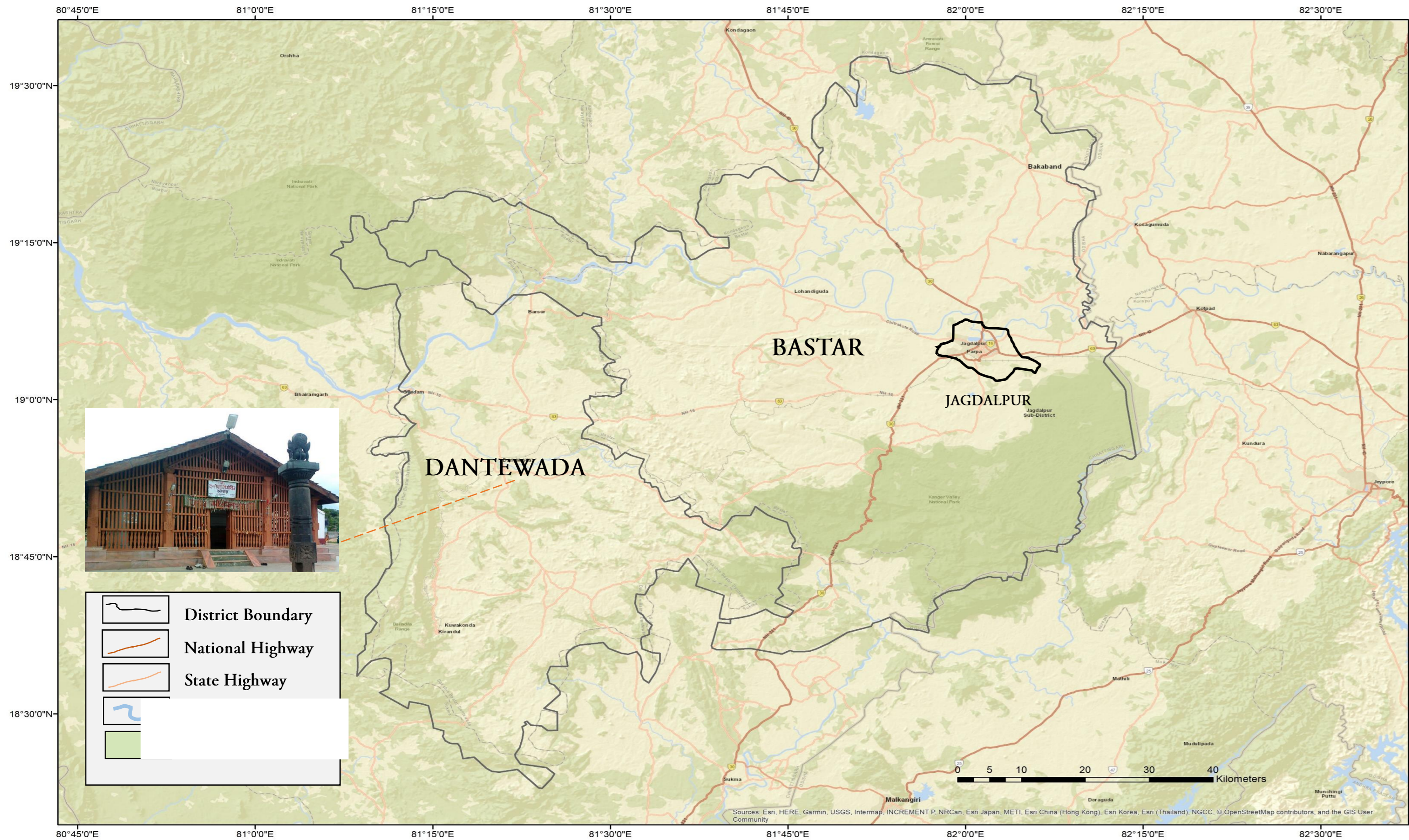
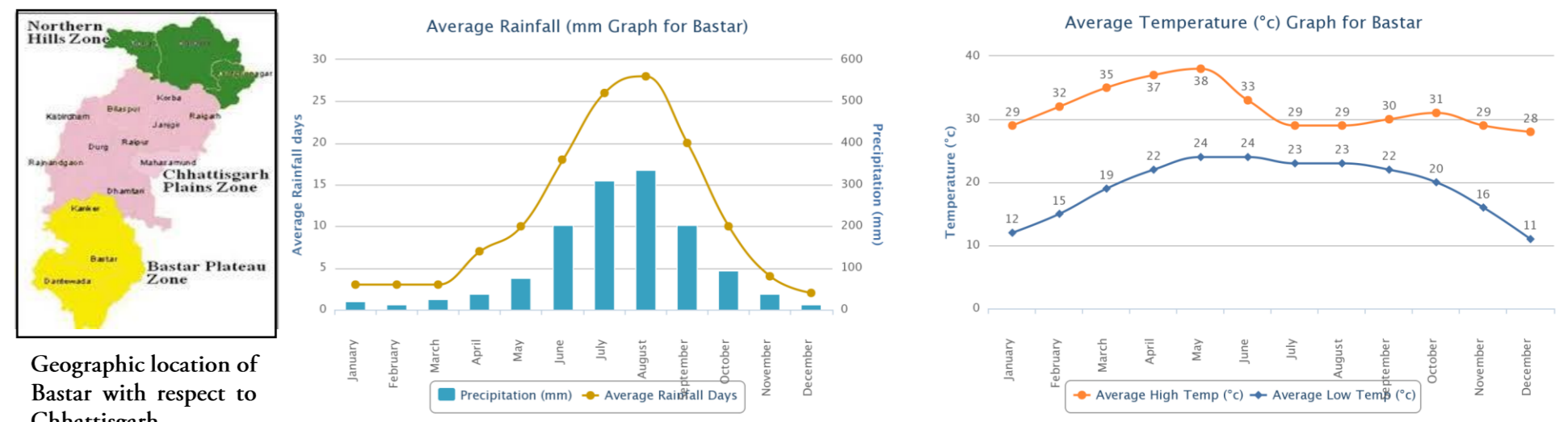
Exchange of culture and values

# Locating Dusshera in Bastar

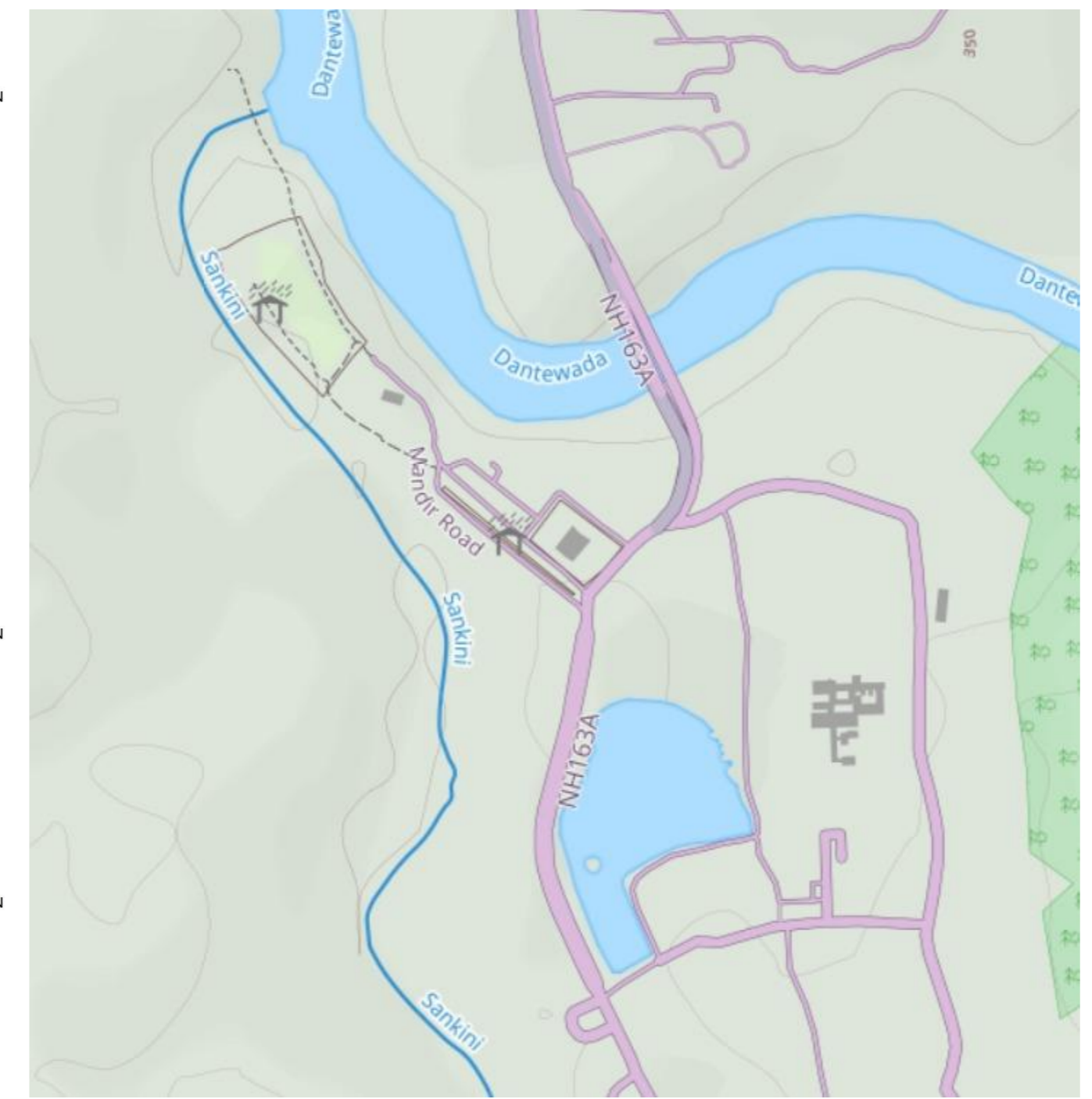
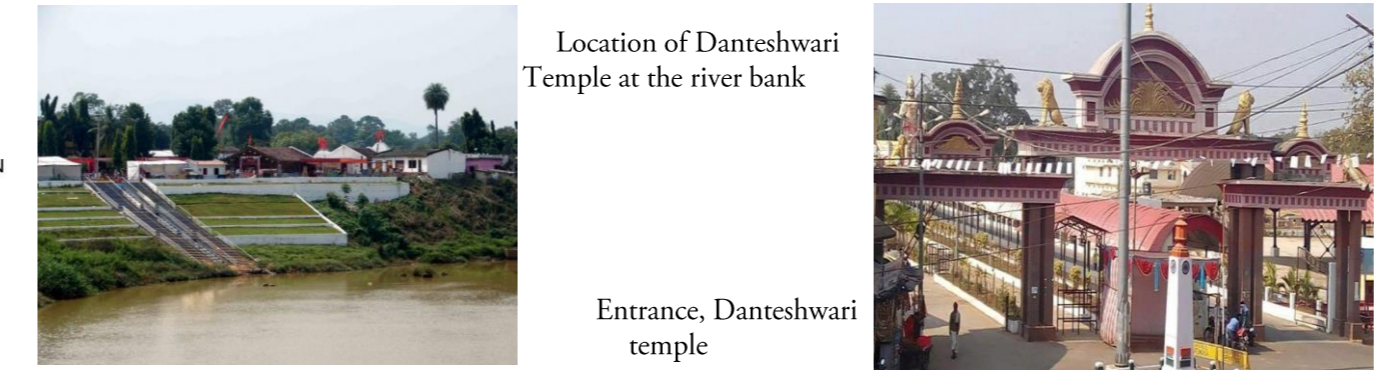


Map 6: Routes taken by people to travel to Jagdalpur for Dusshera  
Source: Google Earth

# Climatic study of the region



Map 5: Regional Map for the Study undertaken  
Source: Google Earth  
Developed in GIS by Author



Map 8: Site map of Danteshwari Temple  
Source: Google Earth  
Developed in GIS by Author

# Natural Resources in the Region

**Demographics**

**Soil of Bastar:**  
Laterites and Lateritic soil covers a large area of the district. Red and yellow soils also occur in patches, the trap rocks occur in Ashyhad and alluvial soil is found in the beds of Indravati, Godanari and Manasah Rivers.

**Forest Produce of Bastar**

**Teak wood:** Used for frames of openings, opening shutters.

**Bamboo:** used in almost all builds elements from walls to openings, roof structural members, roof coverings, etc.

**Sal Wood:** Opening frames, wooden beams, battens, piles etc.

**Nilgin wood:** Used for construction purposes and furnitures.

**Pine wood:** Used in furnitures, window frames, paneling, floors etc.



# Ritualistic Landscape of Bastar: a case of Bastar

# INTRODUCTION TO SITE- REGIONAL

Sheet No. 6

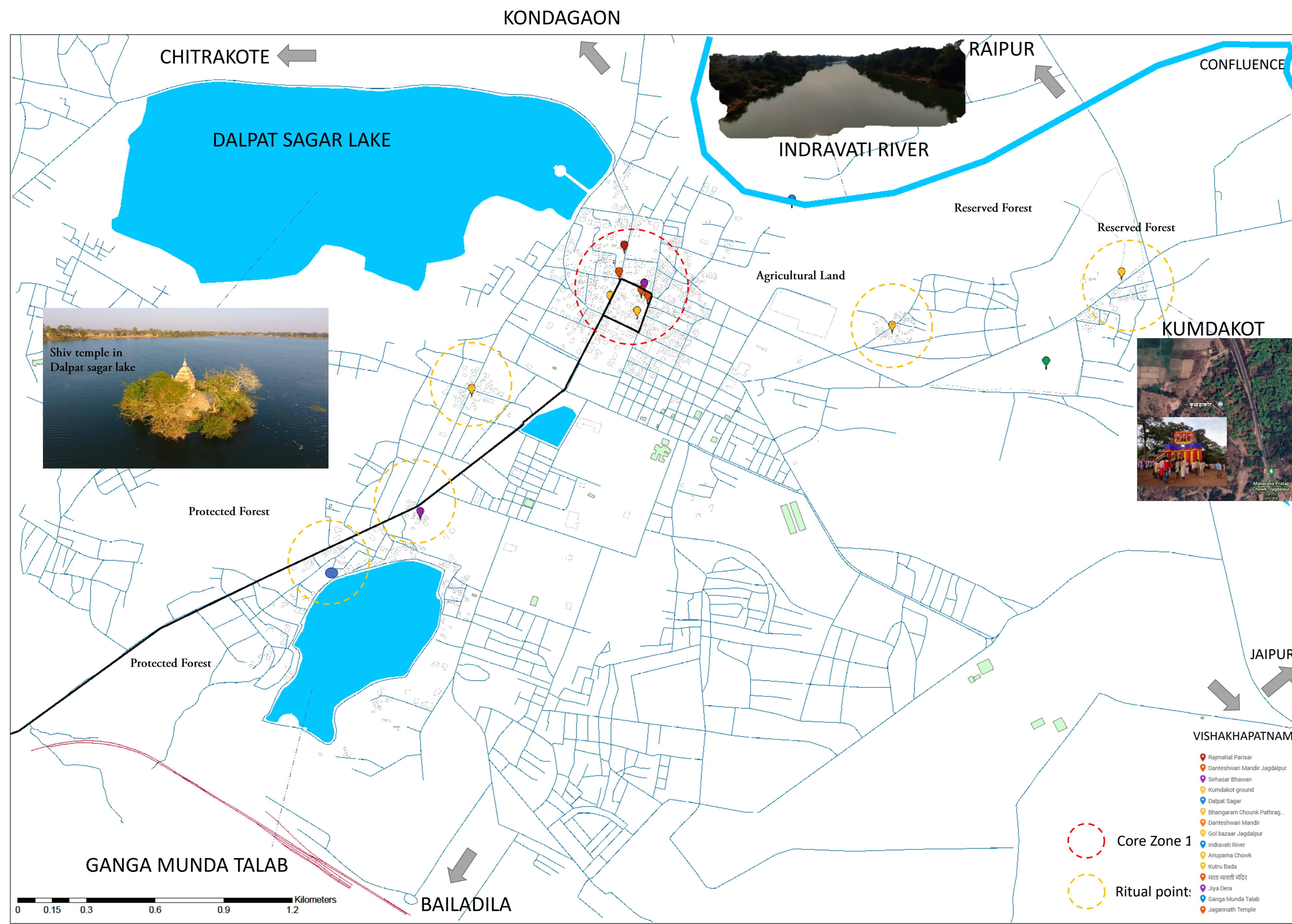
Scale

North ↑

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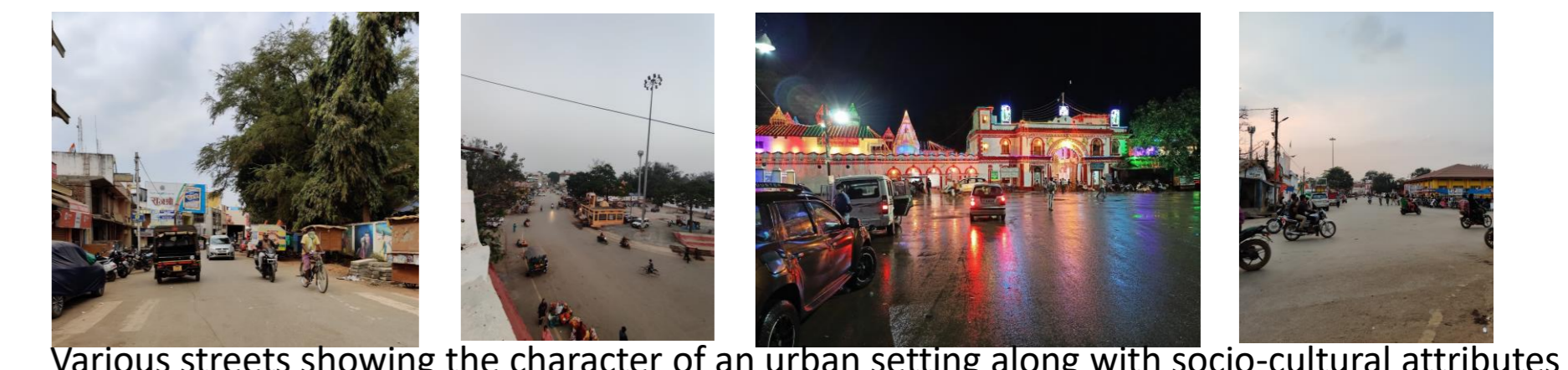


Area level- JAGDALPUR town

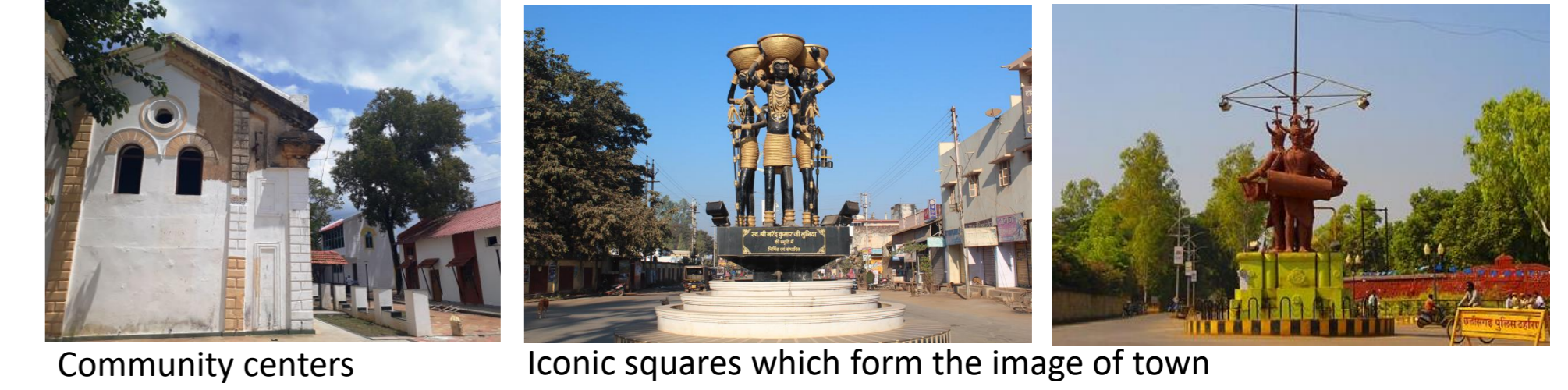


Understanding the city

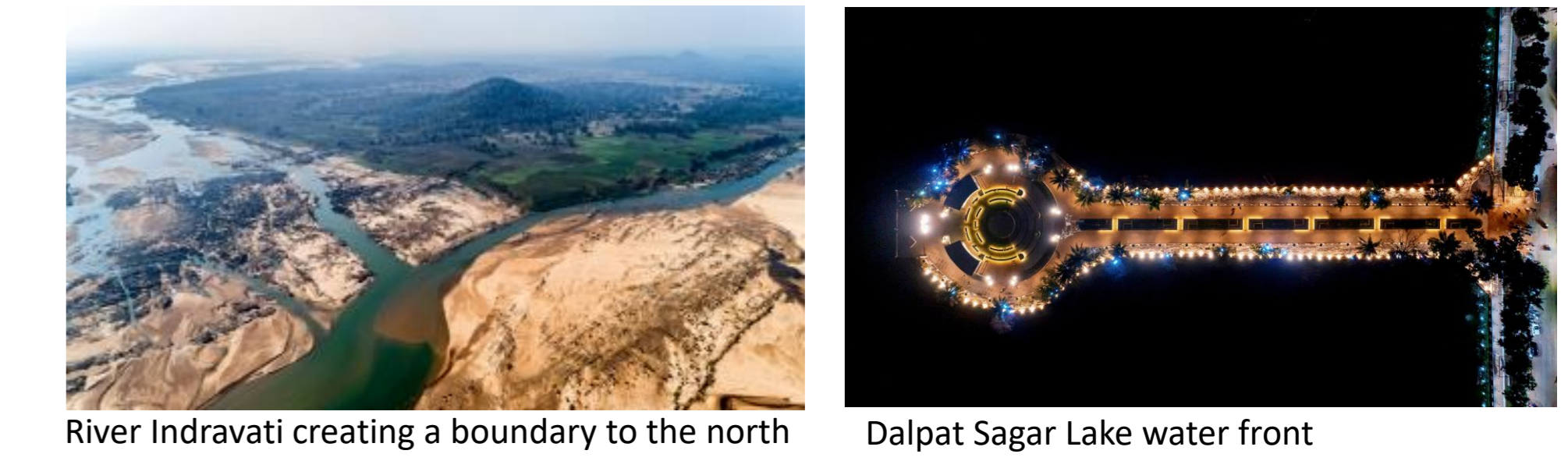
PATH



NODES



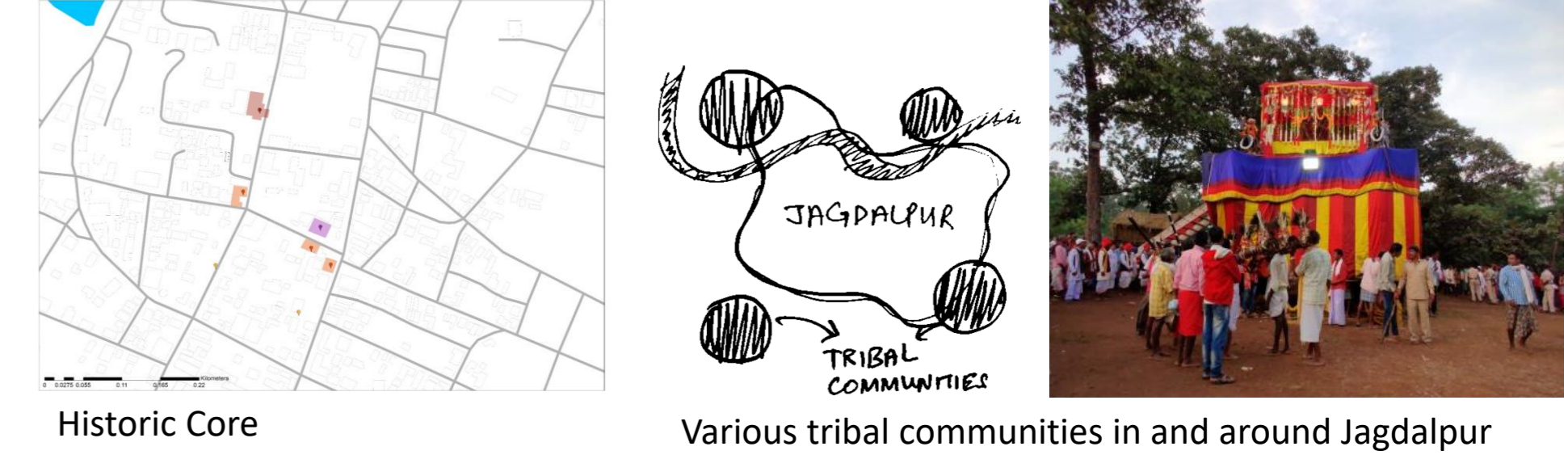
EDGES



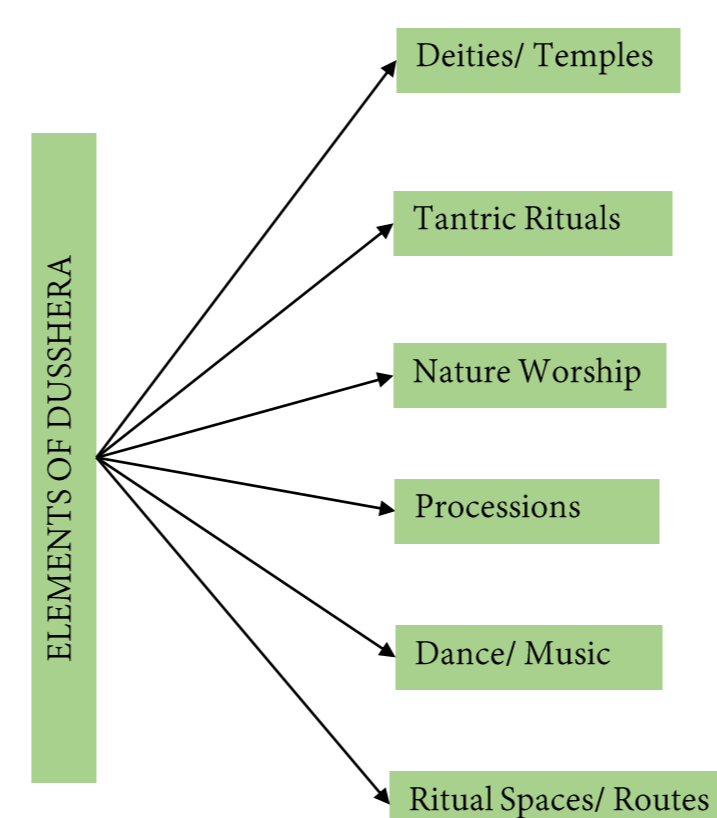
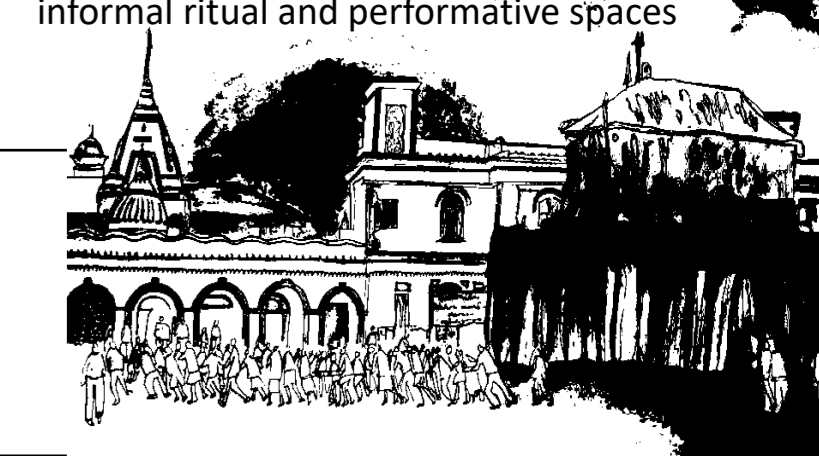
LANDMARKS



DISTRICTS



Important landmarks of Jagdalpur

## Precinct Level- Historic Core of the city



Figure 11: Royal Palace Jagdalpur  
Source: Author



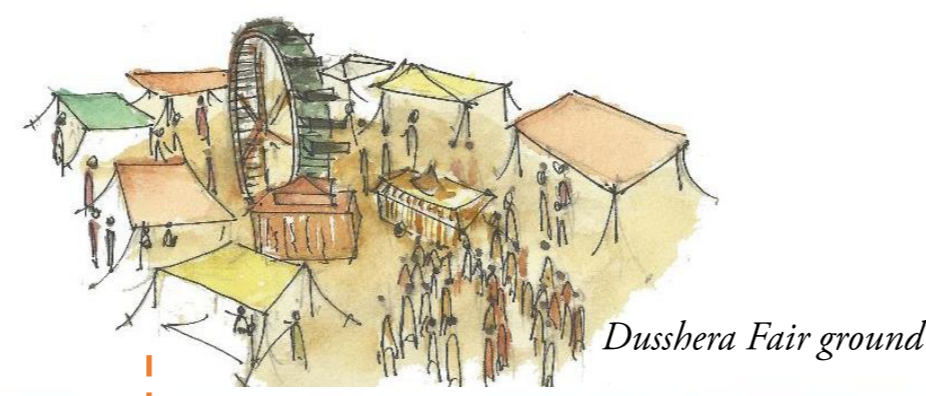
Figure 12: Danteshwari Temple  
Source: Author



Figure 13: Rath Parikrama path  
Source: Anzar Nabi

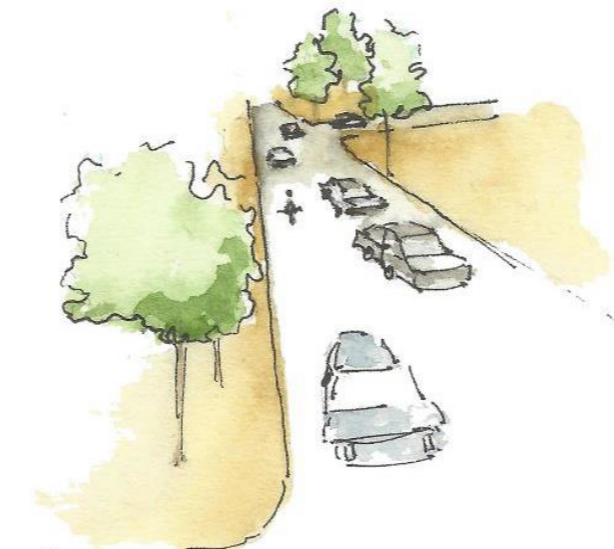


Map: Dusshera Precincts  
Source: Google maps  
Developed by: Author



Dusshera Fair ground

## Precinct of Dusshera on regular days



Processional route used a regular street with commercial, residential and industrial activities



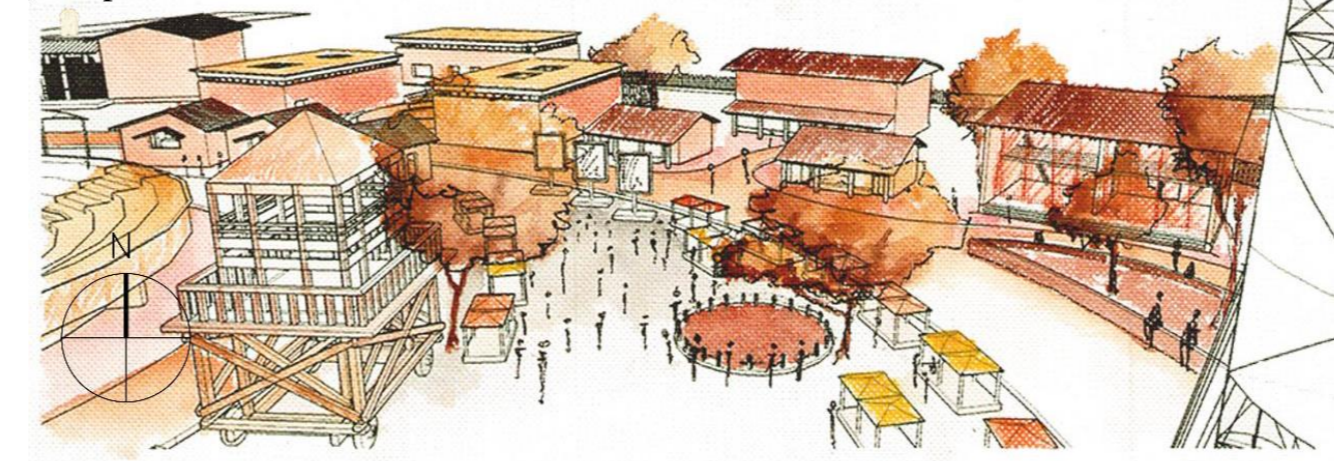
Singh dwar on a regular day



Daily worshippers at Danteshwari temple



Bastar Palace before beginning of preparations for Dusshera

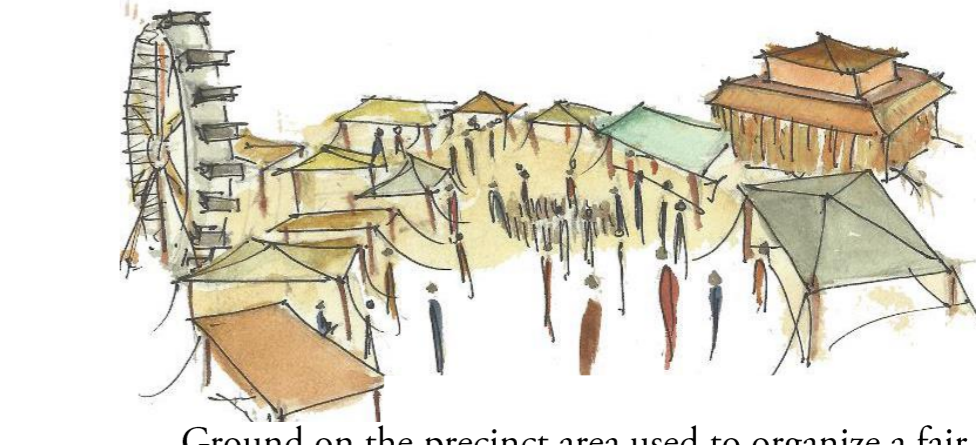


Sirhasar chowk on a regular day with daily activities going on



Palace chowk- one of the most important spaces that beholds many rituals of the festival and is the point from the festival starts

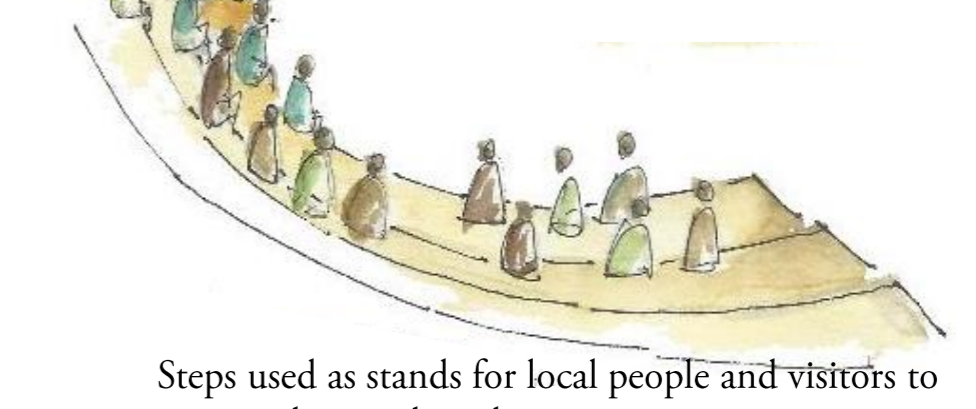
## Precinct of Dusshera during the festival



Ground on the precinct area used to organize a fair for entertainment and commercial purposes.



Palace premises occupied by tribes during Dusshera



Steps used as stands for local people and visitors to witness the rituals and activities going on.



Palace chowk during Mawli Parghav



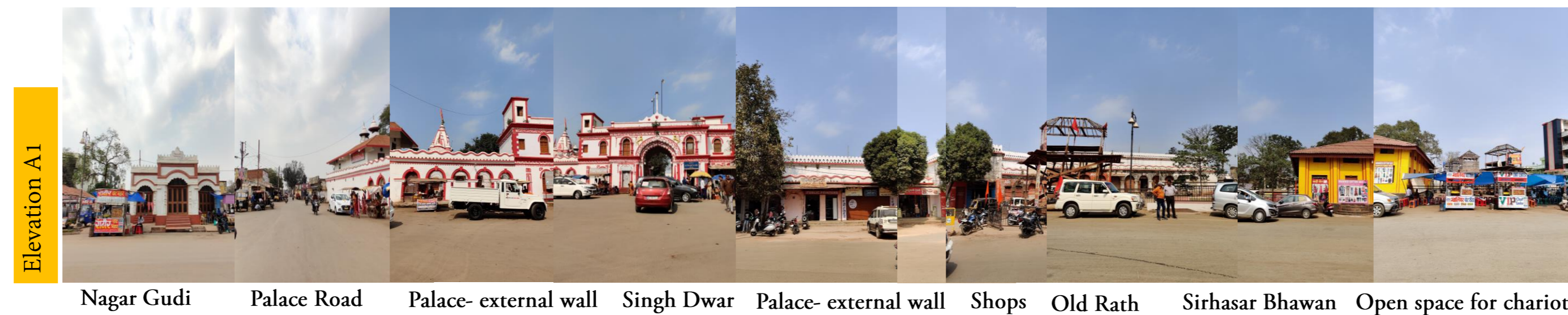
Various open spaces in the city activated as ritual centers or places of fun activities of the tribal culture. This sketch depicts a scene of cock fighting and the locals cheering and betting on who will win.



Particulars	Details
Area	4029 km
Division	Bastar
Sub divisions	3
Blocks	7
Villages	595
No. of Panchayats	317
Municipalities	2
Total Population	8,34,375
Scheduled Tribe Population	521000 (62.40%)
Scheduled Caste Population	15000 (1.8%)
Literacy rate	53.15

Map 5: Site Map for Bastar Dusshera showing the town of Jagdalpur with its Municipal Boundary  
Source: Google Earth  
Developed in GIS by Author

## Spatial anchors of Dusshera



Elevation A1



Elevation D1



Fig 20: Danteshwari Temple  
Source: Author



Fig 21: Mawli Temple  
Source: Author



Fig 22: Sirhasar Bhawan  
Source: Author



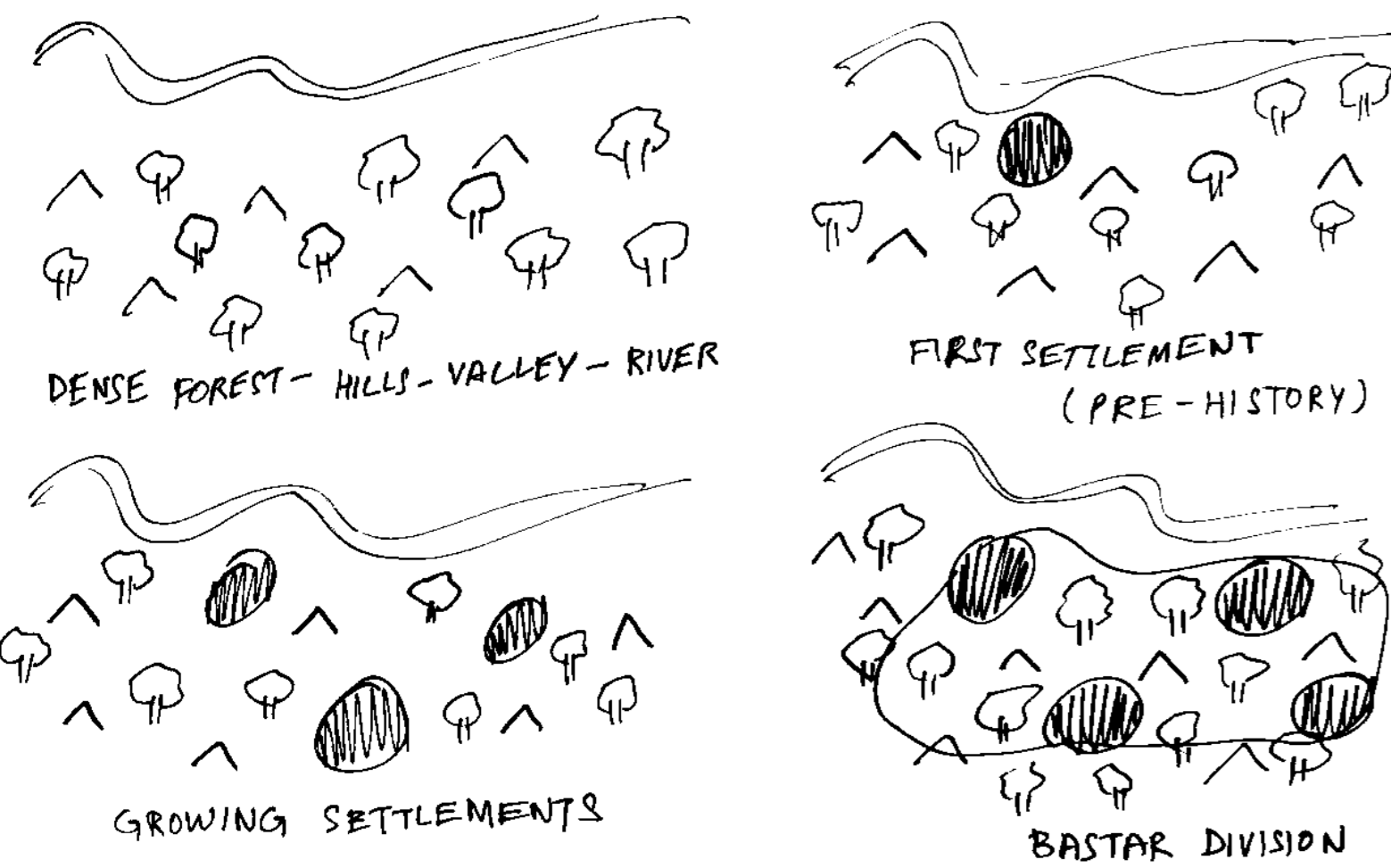
Elevation A2



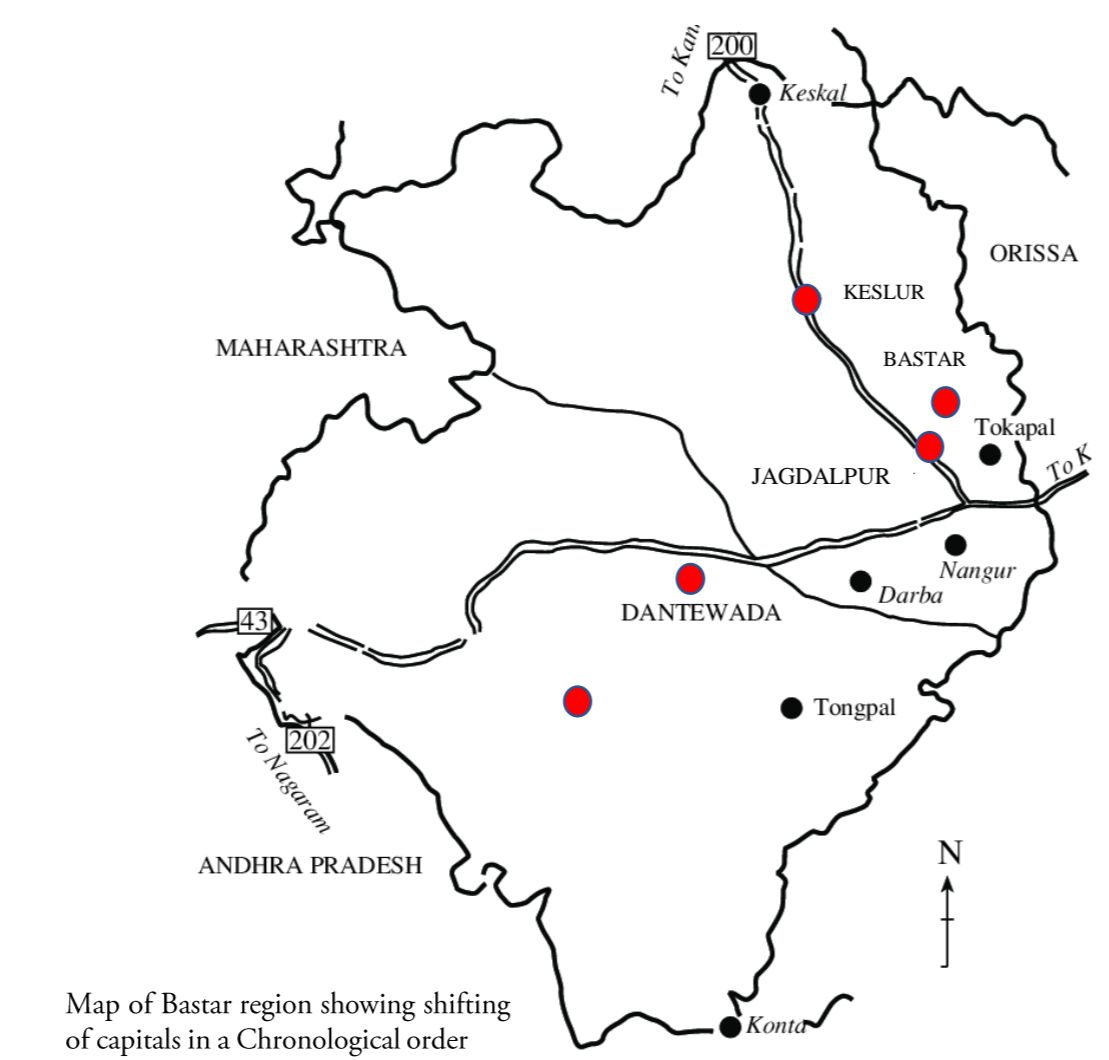
Elevation D2



## Evolution of Bastar

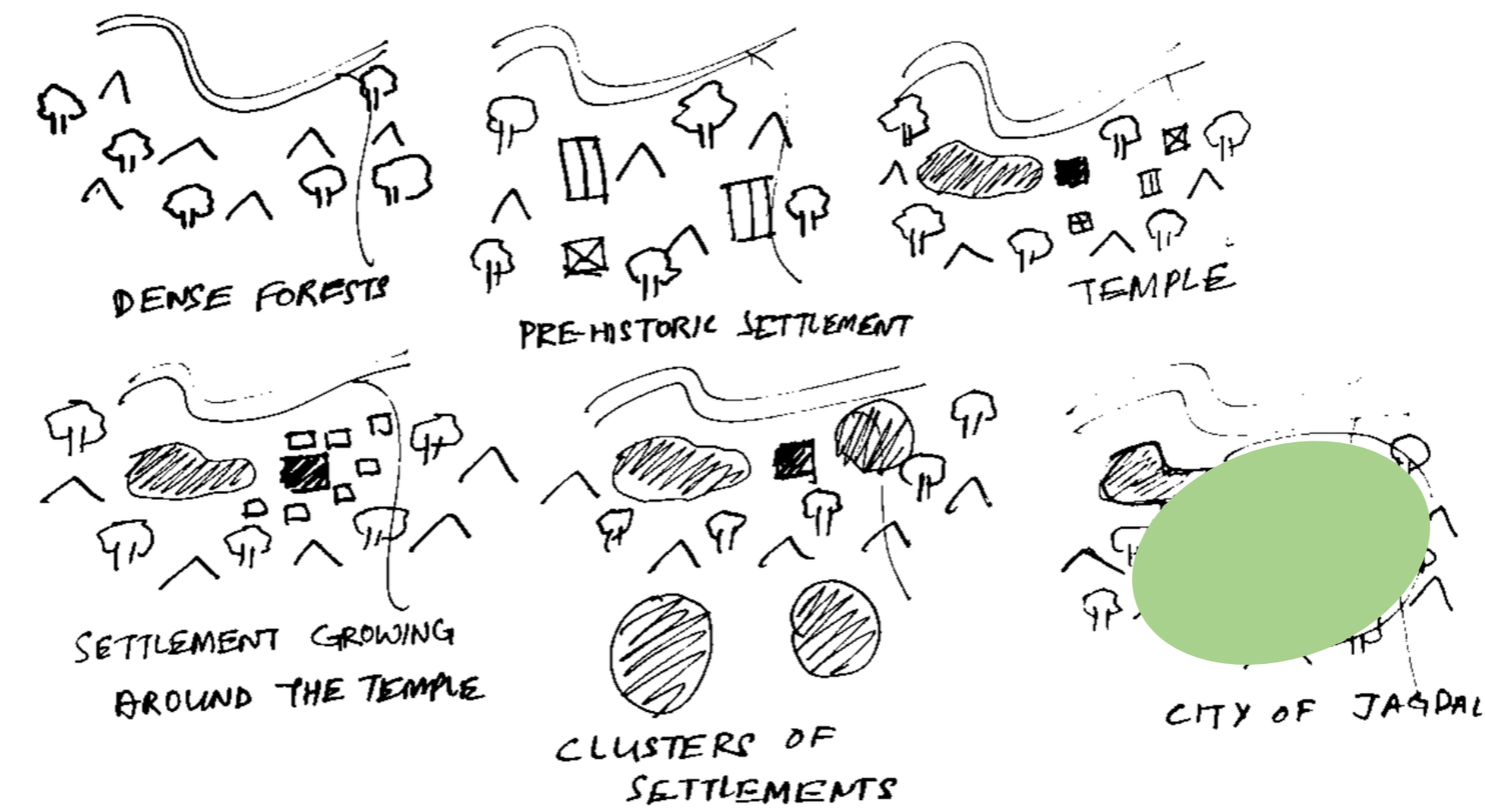


## Evolution of Kakatiya Kingdom



Map of Bastar region showing shifting of capitals in a Chronological order

## Settlements in Jagdalpur town



## Influences on Dusshera



**Madhai mela**  
This is a festival that is celebrated every year during Fagun where local gods and goddesses of every village are worshipped. The worship starts with various cultural programs to celebrate the festival with pomp and show. It is held in huge grounds to accommodate people from surrounding villages.



Tribes performing and celebrating Fagun Madhai  
Source: www.hamarbastar.com



Remains of pre-agrarian society have been found in the Bastar region. There is evidence of life and some sort of culture  
10,000 years ago

Attack on Warangal by Ghiyas-ud-din Tughlaq  
1322 CE  
NAGVAMSI DYNASTY  
700-1300 CE

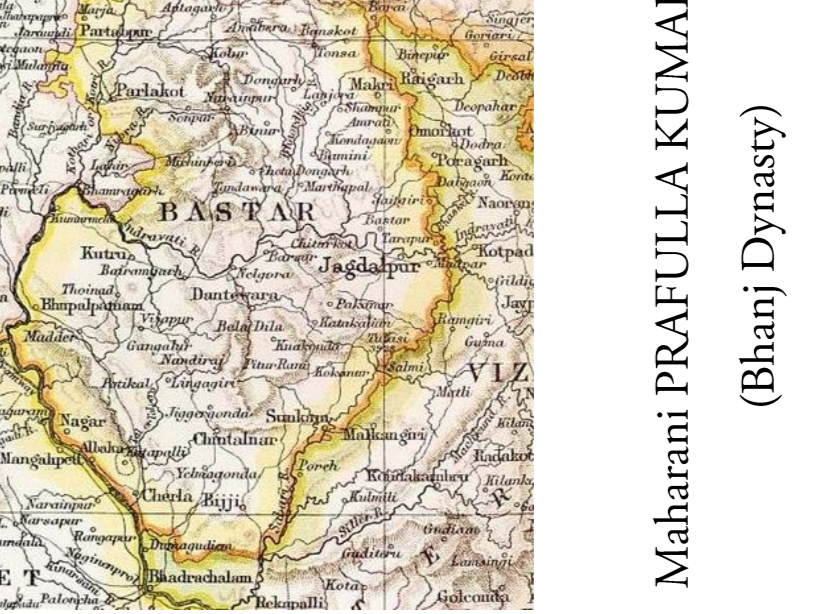
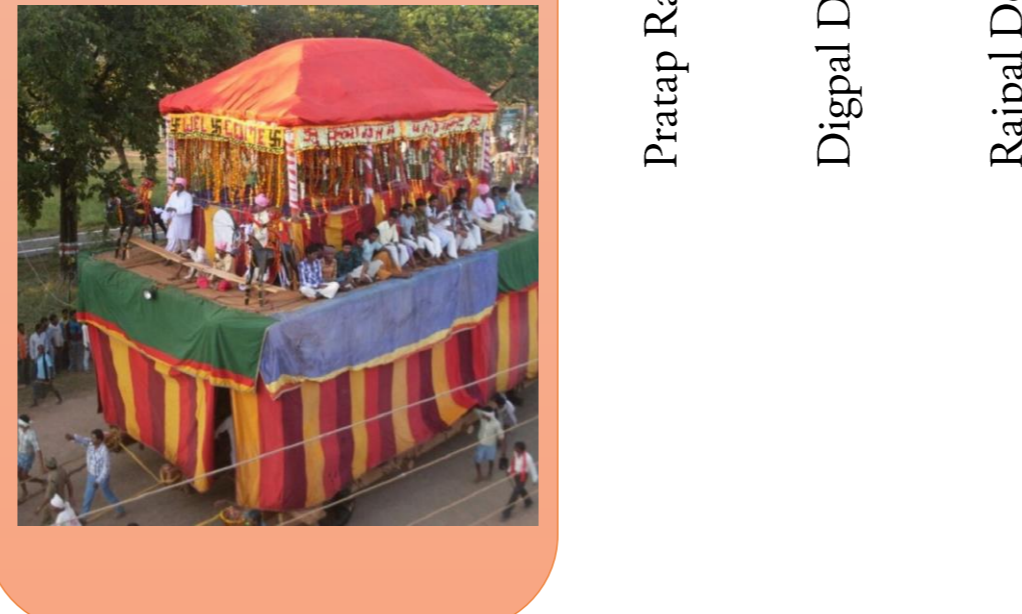
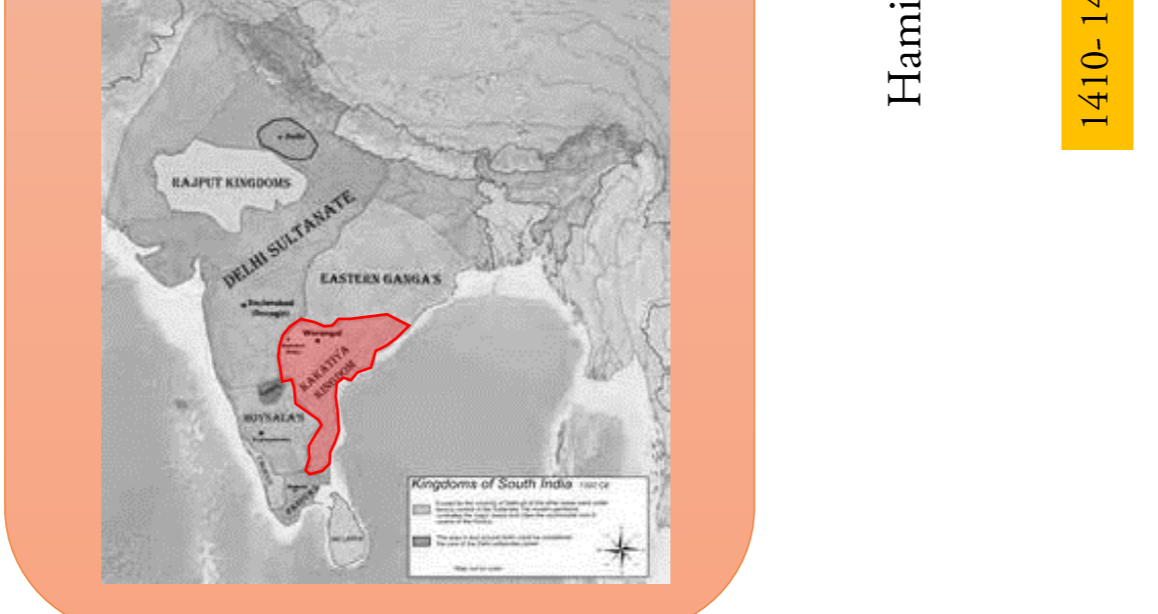
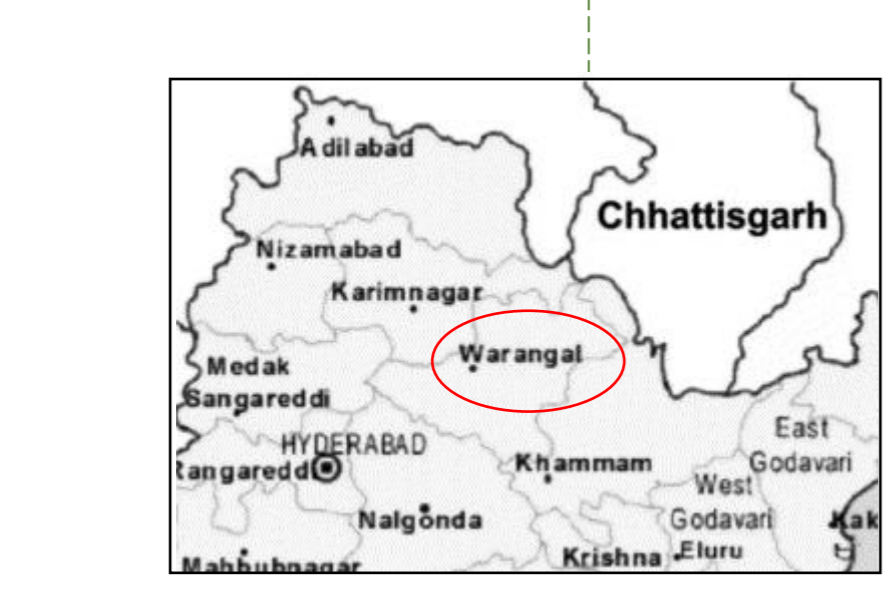
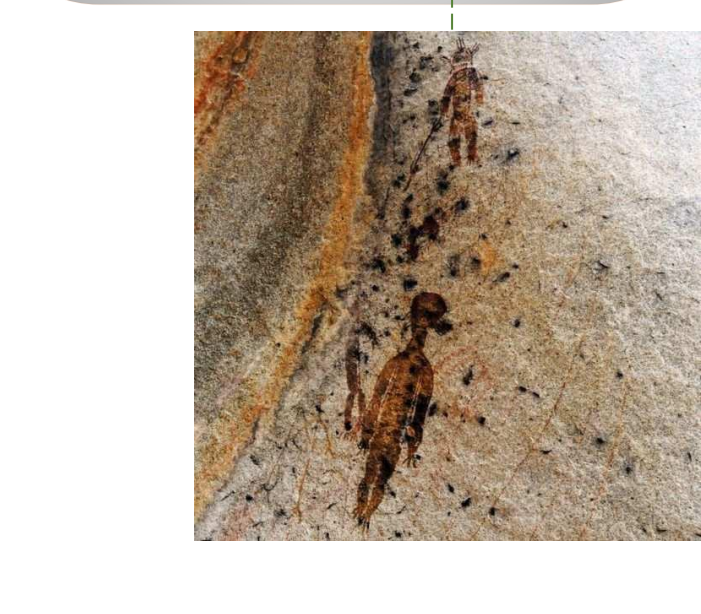
Establishment of Bastar Kingdom by ANNAMA DEO  
1369-1410 CE  
Bhaitai Deo

4th king in the dynasty started the festival of Dusshera as a way to bring all the tribes together  
1369-1410 CE  
1602-1625 CE  
1680-1709 CE  
1709-1721 CE

Capital of the dynasty was shifted to Jagdalpur - celebration of first Dusshera in the town  
DALPAT DEO  
1721-1731 CE

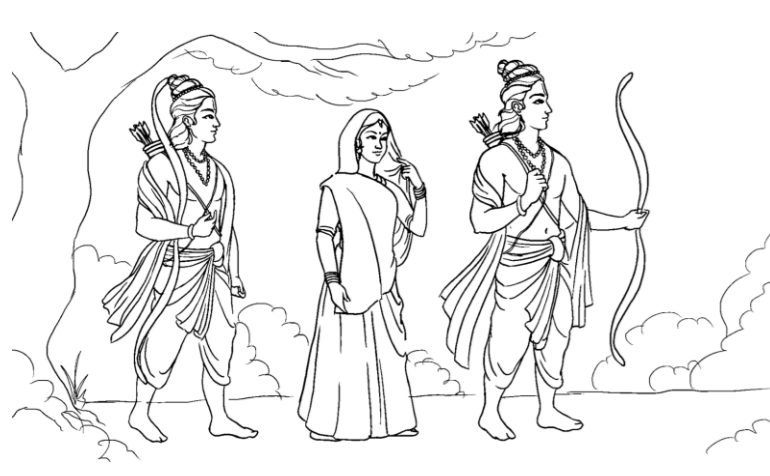
Complete annexation of the region by British  
1818 CE  
1921-1936 CE

1936-1966 CE  
1966-1970 CE  
1970-1996 CE  
1996-Present



Maharani PRAPULLA KUMARI DEVI (Bhanj Dynasty)  
1774-1779 - Halba Rebellion  
PRAVIR CHANDRA BHANJDEO  
Vijay Chandra Bhanjdeo  
Bharat Chandra Bhanjdeo (Maharani Krishna Kumari Devi)  
Kamal Chandra Bhanjdeo

## Myths and facts about Bastar



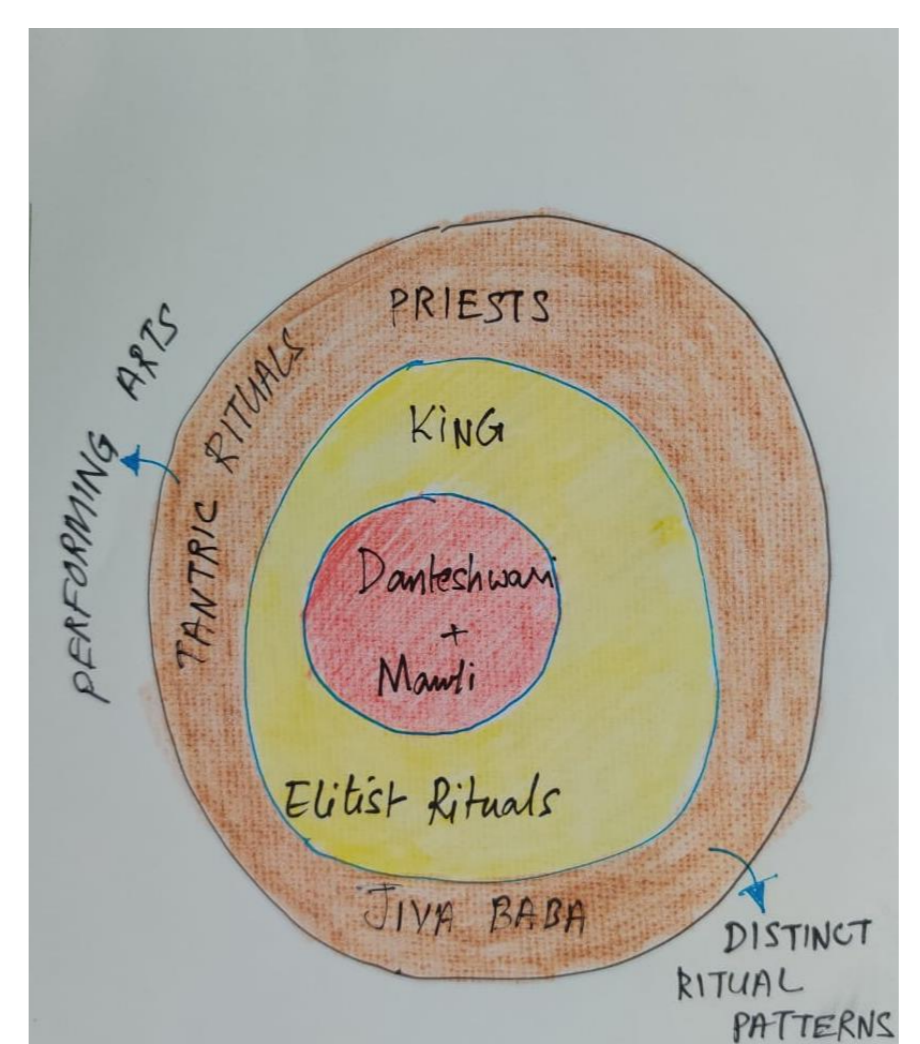
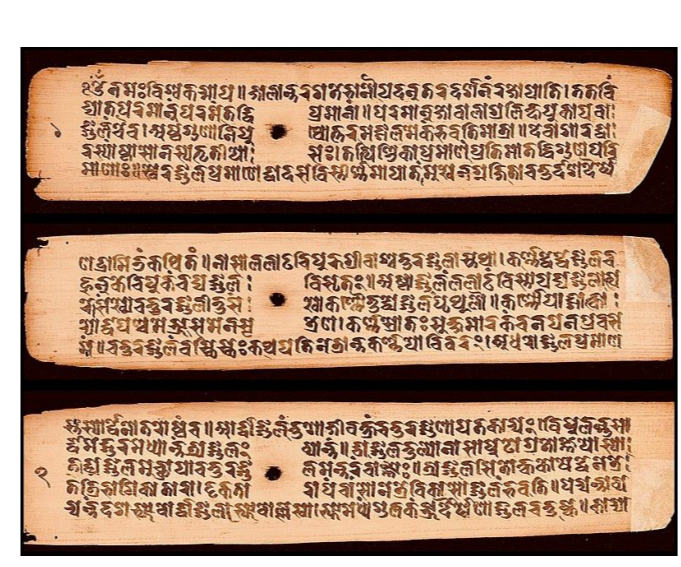
**1. Bastar in Ramayana**  
The capital of Bastar was Kumbhavati in the epic period, which is called Madhumant in the Ramayana. Under its limits, the former Bastar state, Jaipur Zamindari, Chanda Zamindari and the north part of the Godavari river were included in modern Andhra Pradesh, that is, the Ramayana era 'Dandak Forest' is the Dandakaranya of today's Bastar.

**2. House of Shabri**  
Shabari was a woman from a village in Janjgir- Champa which also fell in the Dandakaranya region. According to Krishna Dutt, she was a seeker of knowledge and wanted to know the meaning of Dharma. After days of travel, she met Sage Matanga at the foot of Mount Rishyamukha. The sage responded that, if she offered seva (service), Lord Rama would give her darshana.



**3. Bastar in Mahabharata**  
Mahakantara (महाकांतार) was dense forested area in Chhattisgarh and Odisha comprising Kalahandi, undivided Koraput and Bastar regions. Asurgarh was capital of Mahakantara. Kantara was extended from the up to the bank of river Vena, tributary of Godavari. It is generally accepted that Kantara means a forest-tract of 'wilderness'.

Mention in Ancient text  
Kantara kingdom has been also referred to in the Sanskrit works like Brihatsamhita and the Puranas.



Portrait of Pravir Chandra Bhanjdeo in the Durbar hall at Bastar palace



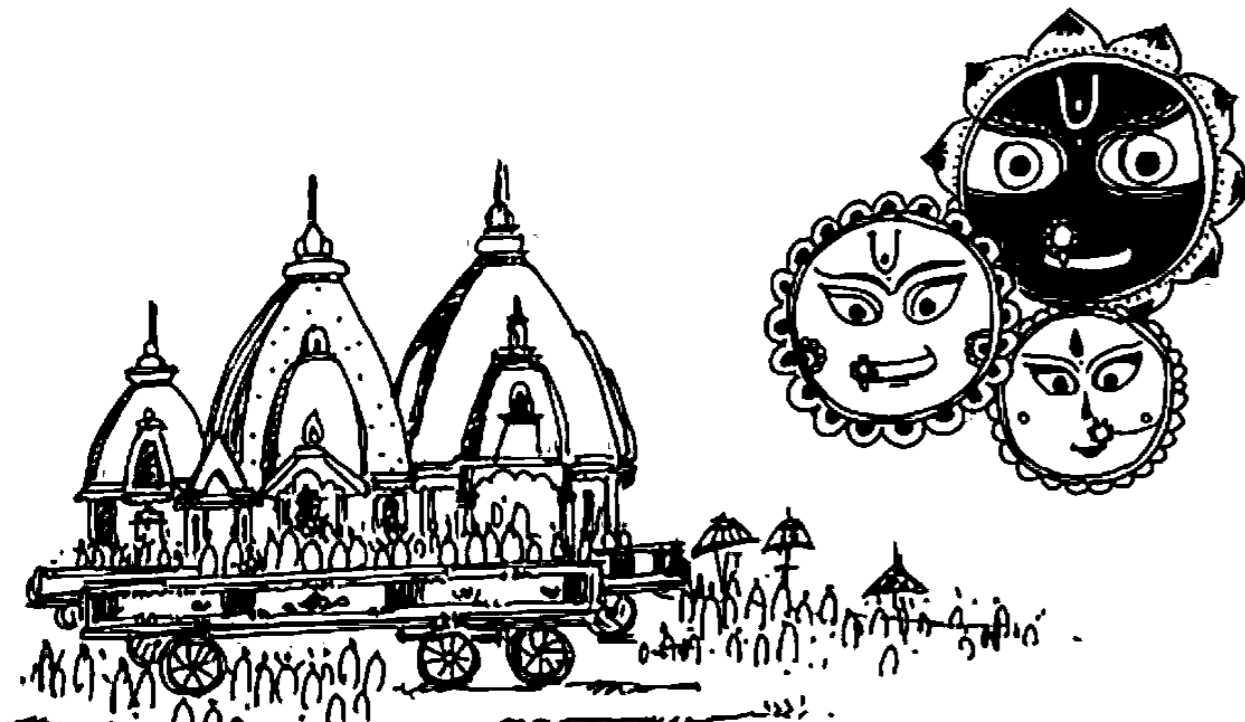
Kamal Chandra Bhanj Deo at a procession during Dusshera



Muria painting showing social order and daily life in Bastar region



# History of Bastar Dusshera



Purushottam Dev went to Puri during Rath Yatra as he did every year but something different happened this year (1408 C.E.). Being impressed by his offerings, Lord Jagannath appeared in the dreams of the King and asked him to welcome Bastar Naresh.

## An yearly affair



The king accepted the 16 wheeled chariot. He brought 360 Aranyak brahmin families with him to Bastar to worship the chariots and help in the conducting the festival. They brought with them several idols of Lord Jagannath, Balbhadra and Subhadra.

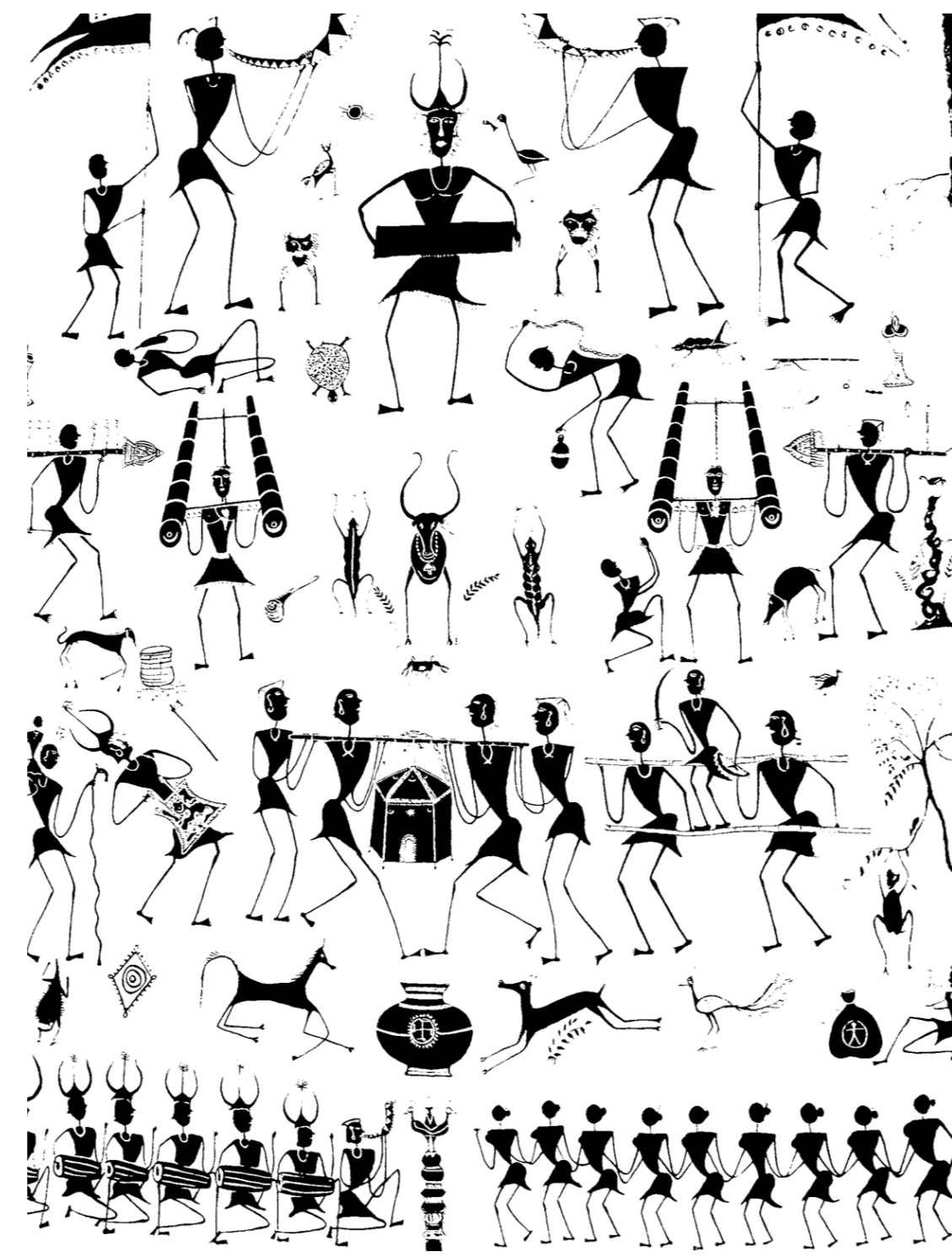
## Journey begins



He offered 4 wheels to lord Jagannath and brought the 12 wheeled chariot with him. Along with him came his people who were very happy about whatever was happening.

## Madhota (1411-12) First Dusshera celebrated

The capital of the region was Dantewada during the time of Purushottam Dev. The capital shifted to several other places before Jagdalpur. The evidences of Dusshera celebrated during these years is completely missing.



## Bringing the blessing home



## Changing forms- 1610 CE

King Virsingh Deo started the usage of two chariots- 4 wheels and 8 wheels due to issues related to workability of the previous chariot.



## Association of Royal and Tribal



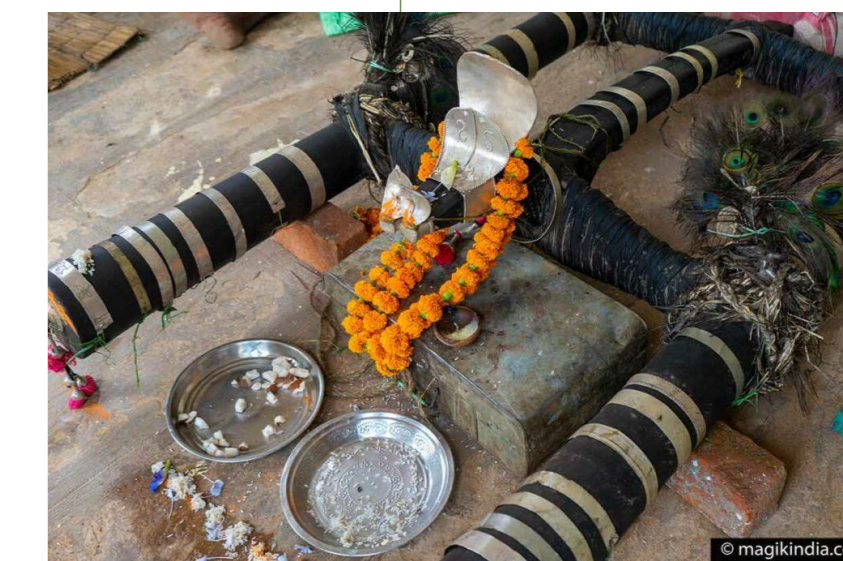
## Beginning of Festivities



The festival starts with making of the chariot. Every year one chariot is constructed. No chariot is used for more than 2 years. Phool rath goes around in the former days and Vijay rath is active during Bhectar Raini and Bahar Raini. 55- 60 cubic meter of Sal wood is used to make one chariot.



## Tantric Practices



Various Tantric practices are conducted among the festivities of Dusshera. Some of them are Jogi Bithaai and Nisha Jatra. These are mostly organized late in the night.

## Animal Sacrifice



Animal sacrifice is an integral part of almost every ritual of Dusshera be it Paat Jatra, Nisha Jatra or Chariot processions. It is considered to bring good luck as the goddess would get happy with the offering. It is also done to ward off evil eye and to seek blessings from the goddesses.

## Dance drama and Music



## Timeline of Research- Bastar Dusshera

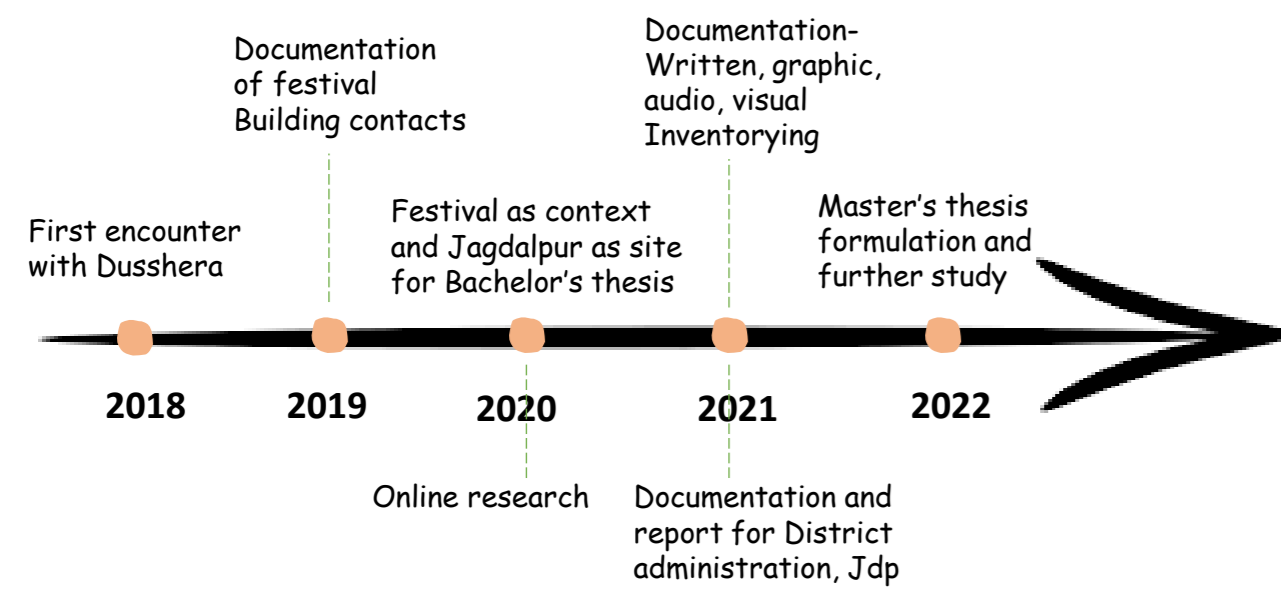


Fig 1: Timeline of Bastar Dusshera and related research in Author's life  
Source: Author



## Inferences from previous Research

- All the derivatives in the research conducted suggested that culture has various strong associations to human nature and behaviour while being connected to various levels of human mental programming.
- Culture is not the same as identity but it affects our identity prominently. Identity is people's answer to the question: 'Where do I belong?'
- One can say it is their sense of belonging that helps them understand their identity.
- We can conclude that Culture affects our sense of belongingness.

Fig 2: Relationship between Culture, Identity and Belongingness  
Source: Author

- Intangible cultural heritage are the traditions and living expressions inherited from ancestors and passed on to descendants.
- It can be defined as the heritage not having a physical presence.

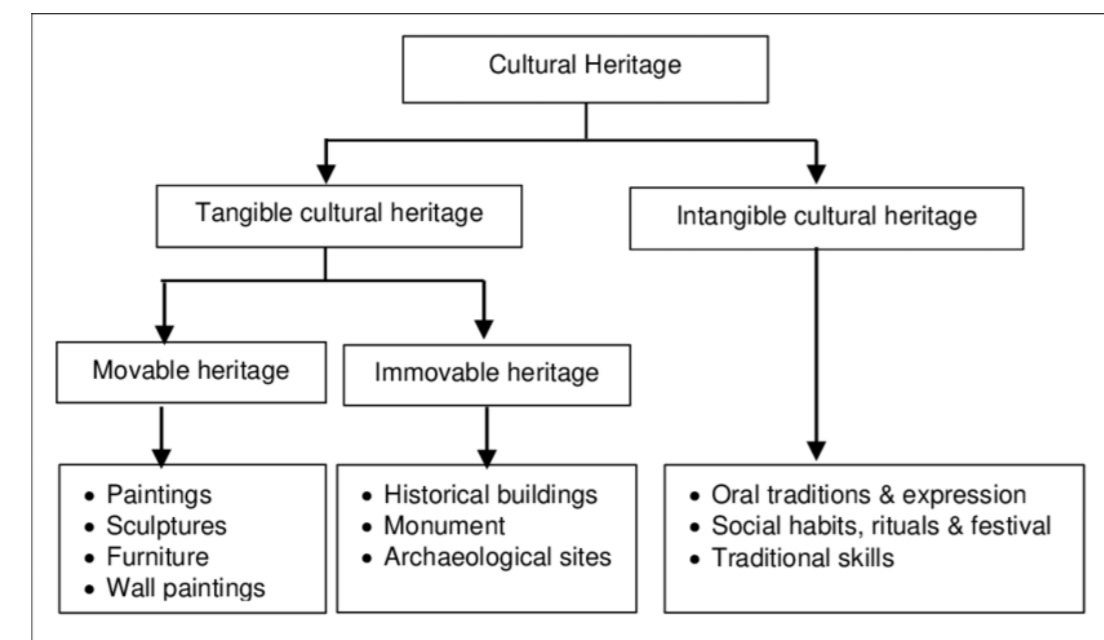


Fig 21: Types of Cultural Heritage  
Source: Author

UNESCO- Intangible Cultural Heritage of India				
S.NO.	NAME OF ELEMENT	STATE/ REGION	CRITERIA	YEAR OF INSCRIPTION
1	Tradition of Vedic Chanting		I	2008
2	Ramlila	North and Central	II	2008
3	Kudiyattam	Kerala	I	2008
4	Ramman	Himalayas	II, III	2009
5	Mudiyettu	Kerala	I, II, III, IV, V	2010
6	Kalbela Dance	Rajasthan	I, II, III, IV, V	2010
7	Chhau Dance	Eastern India	II, III, V	2010
8	Bhuddist Chanting	Ladakh	I, II, III	2012
9	Sankirtana, Ritual Dancing	Manipur	II, III	2013
10	Traditional brass and copper craft of Utensil Making	Punjab	I, V	2014
11	Yoga			2016
12	Novruz	Indian Sub-continent	I, II, III, IV, V	2016
13	Kumbh Mela	Allahabad, Haridwar, Ujjain and Nasik		2017
14	Durga Puja	Kolkata		2021

Fig 25: List of Elements inscribed in the Representative list of ICH- UNESCO from India  
Source: UNESCO representative list of ICH

## Characteristics of Festive Events

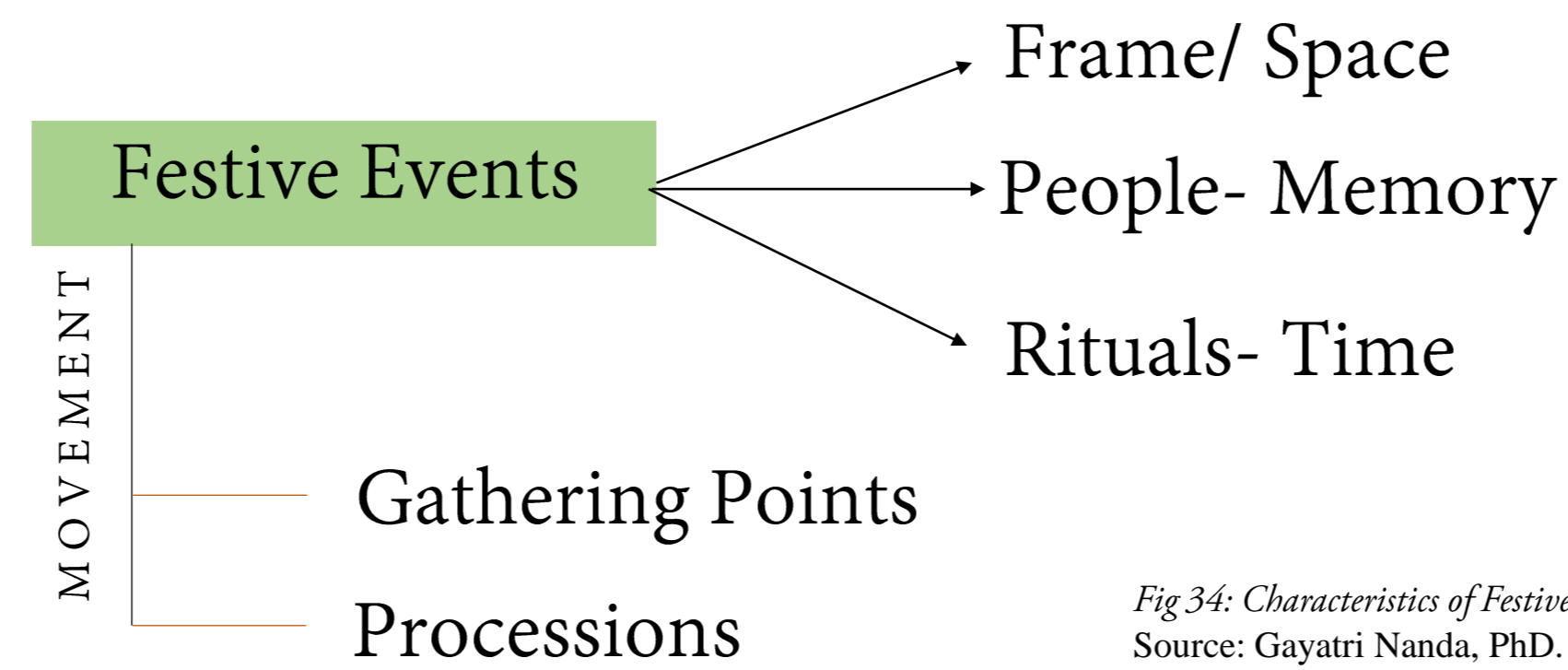


Fig 34: Characteristics of Festive Events  
Source: Gayatri Nanda, PhD. Thesis

## Characteristics of Processions

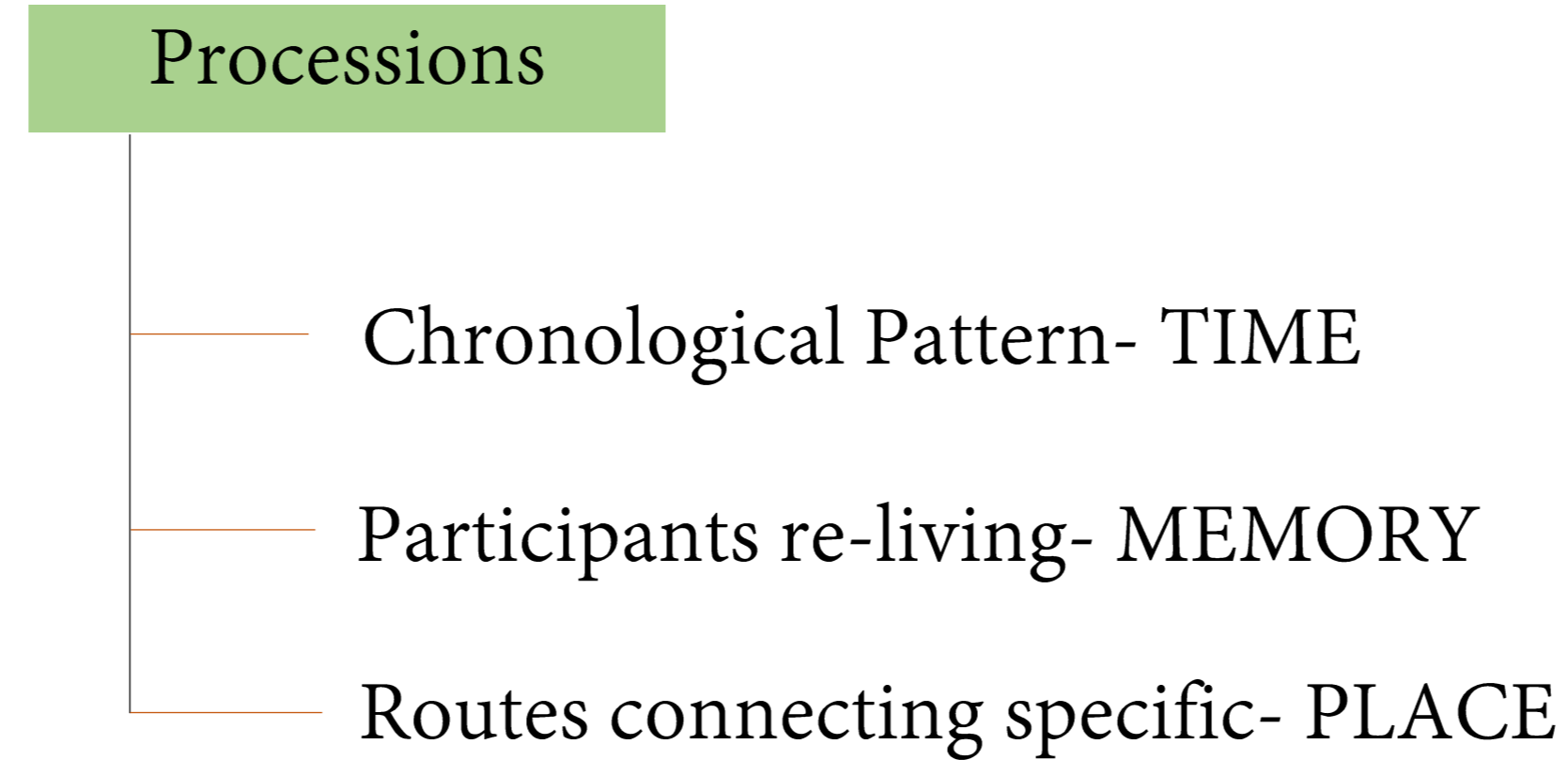


Fig 35: Characteristics of Processions  
Source: Bell C. 1997. Rituals, Perspectives and Dimensions, New York, Oxford University Press

## Spatial Manifestation of Processional Rituals

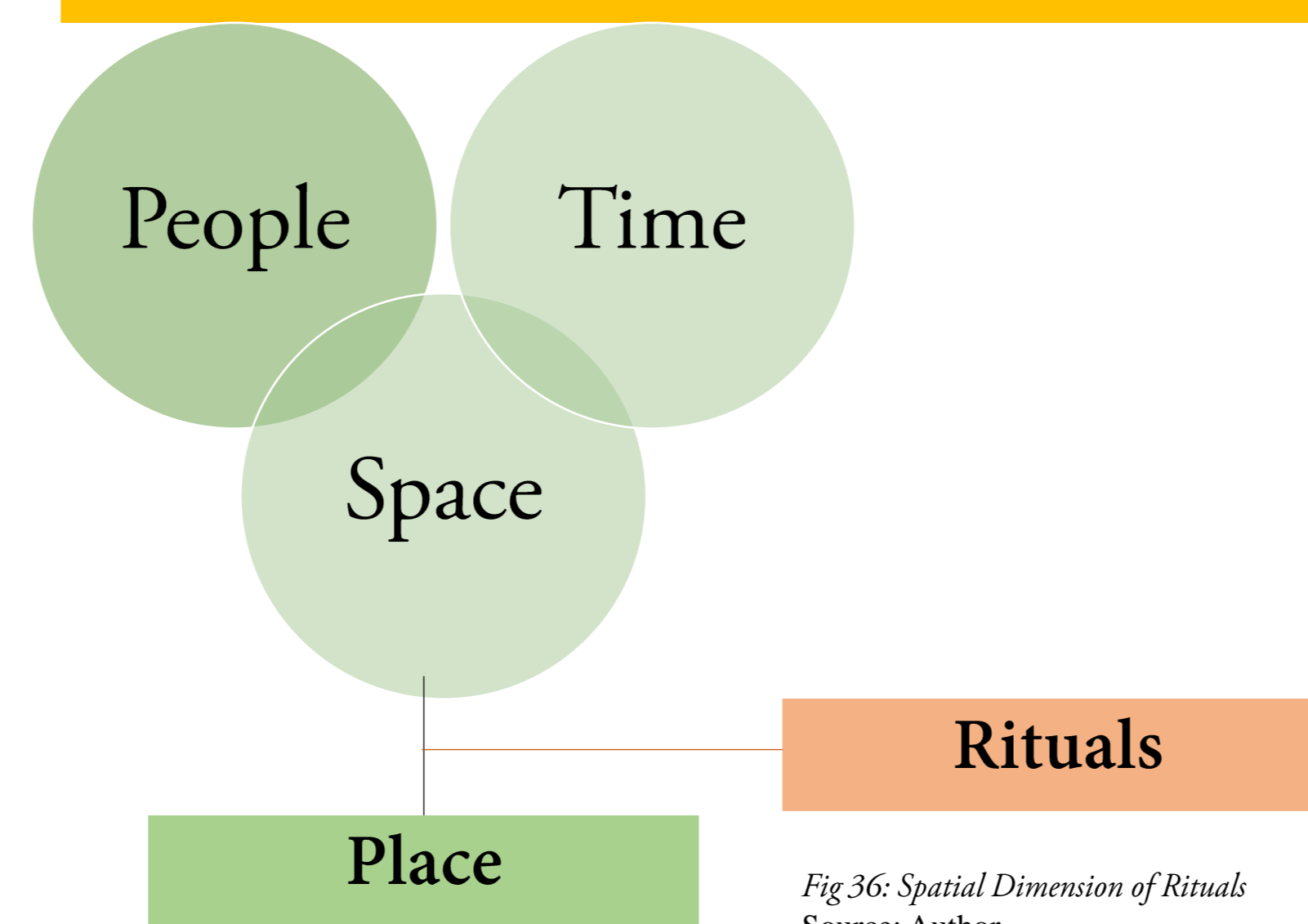


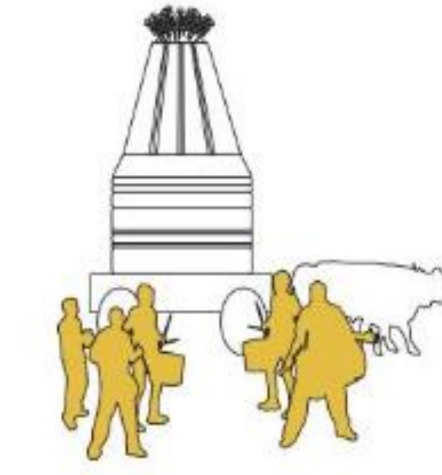
Fig 36: Spatial Dimension of Rituals  
Source: Author

## Parameters to Analyze Processional Festivals

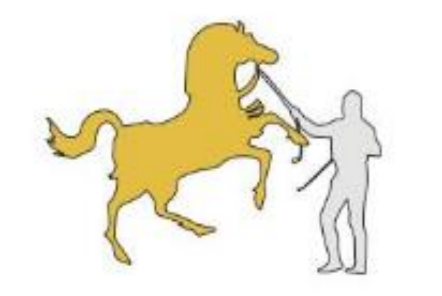
Spatial Parameters		
S.No.	Process	Spatial Aspect
1	Territory	Nomenclature
		Distinct Morphology of the edges
		Symbolic Elements
2	Narrative	Visual markers giving a sense of orientation
		Landform contrasting city form
		Symbolic Spaces
3	Movement	Points of Pauses with gathering spaces
		Focal points
		Viewing Platforms
4	Granularity	Enclosure quality
		Permeable edges
		Defined processional route
5	Triangulation	Network of ritual spaces
		Focal points
		Multiple typologies of viewing platforms
6	Intimacy	Spillover Spaces
		Permeable event Spaces
		Multiple points of pauses with gathering spaces
7	Sensuality	Permeable spaces and facades
		Foreground encouraging participation
		Spillover spaces
8	Scale	Defined zones for different activities
		Enclosure quality
		Presence of focal points in form of chariots, temple cars, palanquins
9	Rootedness	Multiple pause points with gathering spaces
		Foreground to performance spaces
		Community representative structures



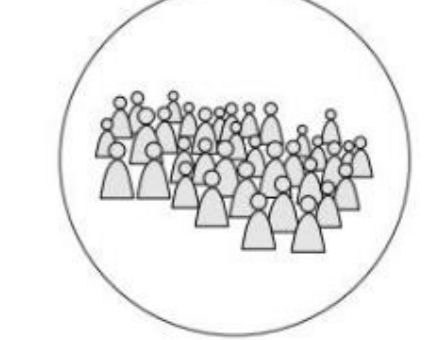
Gathering spaces promoting cohesion



Scale of Chariot



Symbolic Elements



Scale of Crowd

Fig 37: Spatial aspects that enhance the quality of events  
Source: Gayatri Nanda, PhD. Thesis

## Festival Morphology

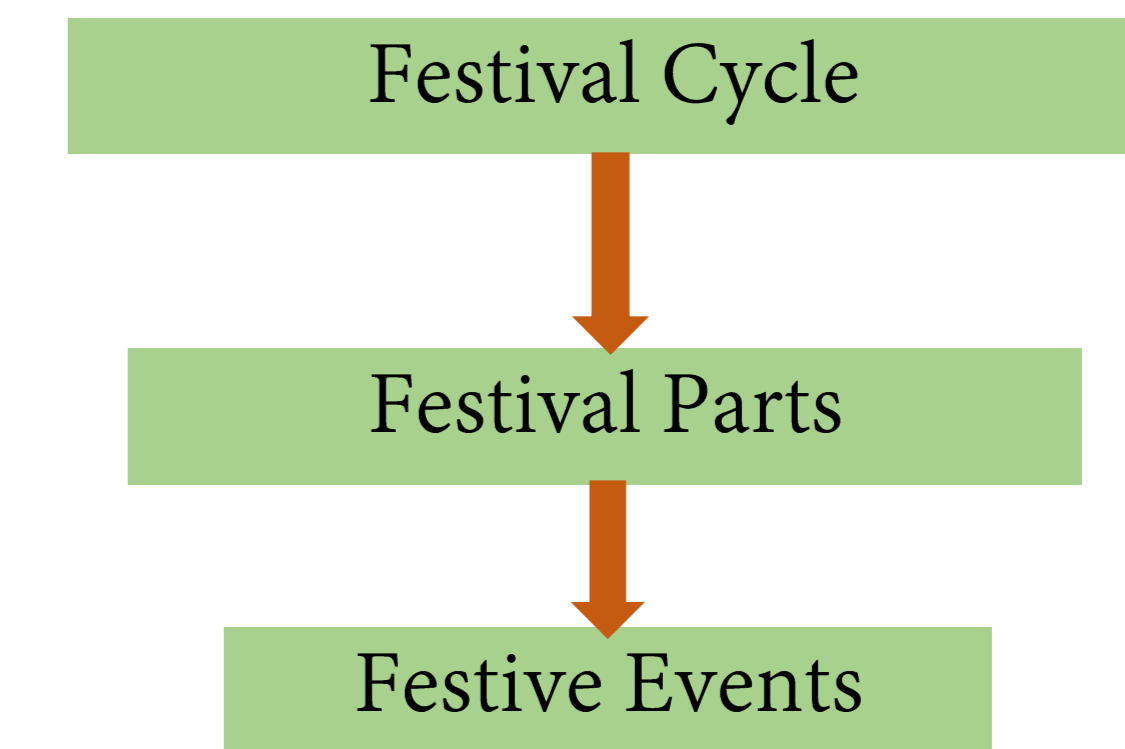









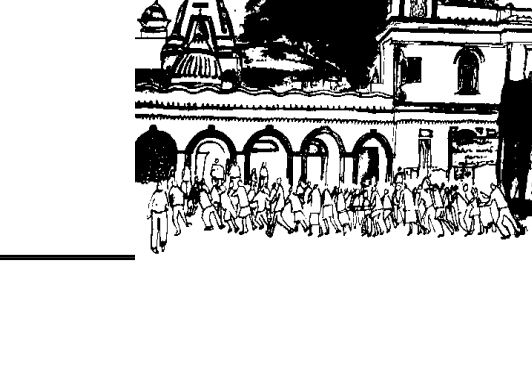
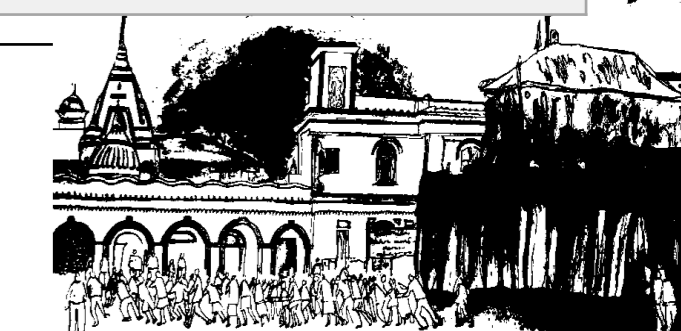


Fig 32: Festival Morphology  
Source: Theories of Van Gepp and Turner



Listing of Rituals

No. of Days	Date	Day	Programme	Description	Location	Time	Tithi	Ritual actors	Type	Materials	Photographs
1	08.08.21	1	Paat Jatra Pooja (Turlu Khotla, Teeka Patha)	Wooden log is worshipped, marks first day of Dusshera	In front of Singh Dwar	11:00	15 Shravana	Manjhi, chalki, Local administration, volunteers	Rituals of exchange	Wooden log of sal tree, Goat for sacrifice	
2	18.09.21	41	Deri Gadhai	Mandapachhdan, sthambharohan	Sirhasar Bhawan	11:00	28 Bhadrapada	Manjhi, Chalkhi, Member, Memberin	Worship	2 wooden logs of Sal, 10 feet each, goat Mongri fish and eggs	
	08.10.21	61	Rath Nirman Prarambh	Construction of 40 feet high chariot begins	In front of Sirhasar Bhawan	Everday from morning to evening	Deri Gadhai- Mavli Parghav	Sawra tribal group from Bakawand janpada, carpenters from Umargaon	Civil ceremony Ritual drama Traditional craft	Sal, Tinsa, Dhaman wood	
3	06.10.21	59	Kachangaadi Pooja	Gaddi given to Kachan devi to seek blessings	Bhangaram Chowk	17:00	15 Ashwin	Kuwari Kanya- Meergan Jaati	Sacrifice Worship Purification Rituals of exchange	Wood, iron nails, rope	
4			Phool rath parikrama	4 wheeled chariot procession	Processional path	19:00	Dwitiya- Saptami		Interaction rites	4 wheeled chariot, flowers, goat for sacrifice	
5	07.10.21	60	Kalash Sthapana Pooja		All temples	11:00	16 Ashwin	Local women	Festivals Rites of passage	Kalash, pooja samagri	
			Jogi Bithai Pooja		Sirhasar Bhawan	17:00		Man from Amabaal village	Meditation rites Rituals of exchange	Pit, pooja samagri, animals for sacrifice	
6			Daily Navratra rituals		All temples	Morning and evening	Ekam- Dusshera	Local priests	Worship		
7	12.10.21	65	Bel Pooja	Bel tree is worshipped by royal family and other disciples	Sargipal village	11:00	22 Ashwin	Royal family and other believers	Worship		
8	13.10.21	66	Mahaashtami Puja		Danteshwari temple, Jagdalpur	11:00	23 Ashwin	Titular King Jiya Baba	Worship		
			Mahaashtami Puja		Danteshwari temple, Dantewada	11:00		Jiya Baba local priests	Worship		
			Nisha Jatra Pooja		Anupama Chowk	22:30		Milku clan from Ghatlohanga	Rituals of exchange Sacrifice		
			Mai ji ki doli procession		From Dantewada to Jagdalpur	12:00			Rites of passage Procession		
9	14.10.21	67	Kunwari Pooja	Kuwari kanya is worshipped	Danteshwari temple	11:00	24 Ashwin		Worship		
			Jogi Uthai Pooja		Sirhasar Bhawan	17:00			Tantric ritual Meditation Rituals of exchange		
			Mavli Parghav Pooja		Gidam Road	20:00			Ritual drama		
10	15.10.21	68	Bhitar Raini Pooja	Rath is worshipped before the procession starts	Danteshwari Temple	11:00	25 Ashwin	People from Lohandiguda village	Worship		
			Rath Parikrama Pooja		Sirhasar to Danteshwari temple to Kudhhakot	17:00		Madhia from Kilepal village	Procession Ritual drama		
11	16.10.21	69	Bahar Raini Pooja	Rath is stolen and taken to Kudhakot forest	Kumdhakot	11:00	26 Ashwin	Muria tribal people	Worship		
			Nava Khaai	Kheer is made from first harvest (rice) for king all people	Kumdhakot	12:00-13:00		Muria tribe, Titular king	Interaction rites Civil ceremony		
			Rath Parikrama Pooja	Rath is taken back to Danteshwari temple	Kumdhakot to Danteshwari temple	16:00		Madhia from Kilepal village	Procession Ritual drama		
12	17.10.21	70	Kachan Jatra Pooja	Kachan devi is respectfully bidden farewell		11:00	27 Ashwin		Worship		
			Muria Darbar	Assembly of all local heads with chief minister and titular king of Bastar	Sirhasar Bhawan	13:00			Civil ceremony		
13	18.10.21	71	Kutumb Jatra Pooja	Return of local dieties to their respective places	Ganga Munda talab		28 Ashwin		Worship		
14	19.10.21	72	Danteshwari mata Vidaai	return of goddesses to their respective places	Danteshwari Temple	11:00	29 Ashwin		Worship Procession		



### 1. PAAT JATRA- Day 1



Predicted map showing location of ritual with respect to Danteshwar temple, Palace and Sirsagar Bhawan.

S.No.	Ritual	Description	Significant Feature	Location	Day	Timing
1	Paat Jatra	Procession to a ritual space in the forest and the ritual space is prepared.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	11 AM
2	Paat Pratiksha	Procession to a ritual space in the forest and the ritual space is prepared.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	11:30 AM

S.No.	NAME OF THE RITUAL	MOVEMENT PATTERN	CENTER	FRAME	EXAMINATION POINT	SCALE	POSSIBLE IMPACT
1	Paat Jatra	Closed	Yes	Closed gathered around	13th Street	Small	Yes
2	Paat Pratiksha	Closed	Yes	Closed gathered around	13th Street	Small	Yes



Bazar Dusshera starts with this ritual because the life of most Dusshera or they who live in Bazar is carved by the woods. Their life has rather depended most on the forests and its gift of the woods to them. This event is an emblem of the Advaiti life-world. The chariot is only made of Sal and Tisa wood. The wheels of the chariot are made of Tisa wood and the body is made of Sal wood. On this day of the new moon, traditionally timber wood from a Sal tree is brought from the Makhote forest or the Bhitri forest.

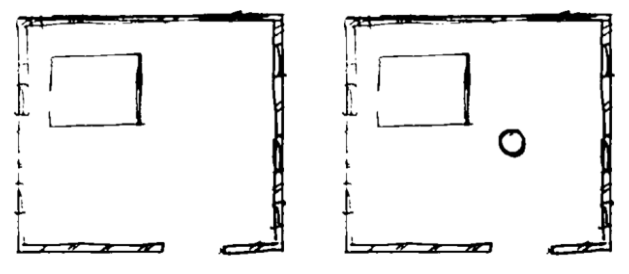
### 2. DERI GADAI- Day 41



This ritual is performed by the head priest of Devi Danteshwar temple (Shri Lalpurraji currently). For this, carefully selected pieces of Sal wood in four numbers are brought from a village called Branpal and are assembled in Sirsagar Bhawan. The ritual is performed by offering fish, eggs, parched paddy, flowers and pan and after seeing the blessings new chariot construction begins.

S.No.	Ritual	Description	Significant Feature	Location	Day	Timing
1	Deri Gadai	Selection of Sal wood and its assembly in Sirsagar Bhawan.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	11 AM
2	Deri Gadai	Selection of Sal wood and its assembly in Sirsagar Bhawan.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	11:30 AM

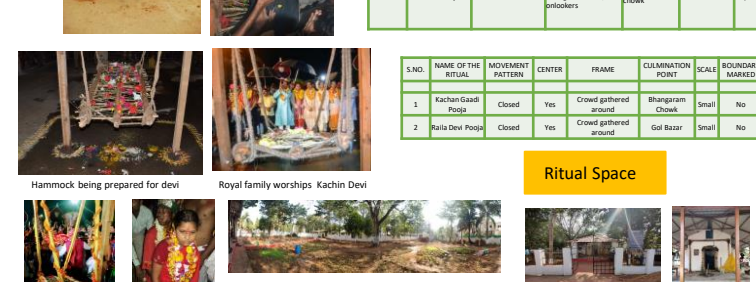
S.No.	NAME OF THE RITUAL	MOVEMENT PATTERN	CENTER	FRAME	EXAMINATION POINT	SCALE	POSSIBLE IMPACT
1	Deri Gadai	Closed	Yes	Closed gathered around	13th Street	Small	Yes
2	Deri Gadai	Open	Yes	Closed construction	13th Street	Large	Yes



### 3. Kachan Gaadi Pooja- Day 59



S.No.	Ritual	Description	Significant Feature	Location	Day	Timing
1	Kachan Gaadi Pooja	Preparation of the chariot and its assembly in Sirsagar Bhawan.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	11 AM
2	Kachan Gaadi Pooja	Preparation of the chariot and its assembly in Sirsagar Bhawan.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	11:30 AM



### 4. Phool Rath Parikrama- Dvitiya- Saptami

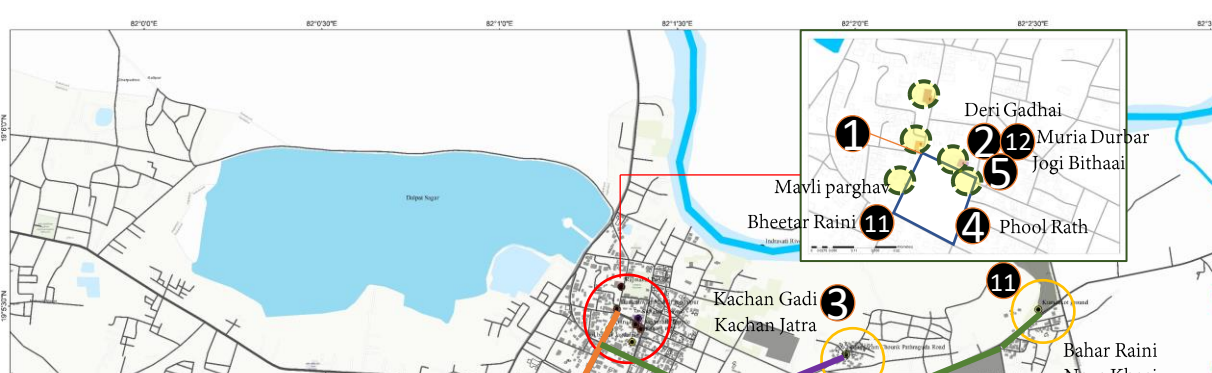
S.No.	Ritual	Description	Significant Feature	Location	Day	Timing
1	Phool Rath Parikrama	Procession of the chariot around the city.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	7 AM
2	Phool Rath Parikrama	Procession of the chariot around the city.	Paat, Chakra, Bhawan, Sirsagar Bhawan	13th Street	13th Street	8 AM

Images of the processional route acting as ritual containers during processions.



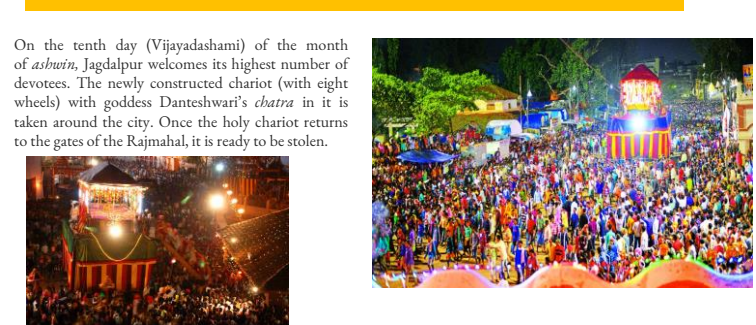
S.No.	NAME OF THE RITUAL	MOVEMENT PATTERN	CENTER	FRAME	EXAMINATION POINT	SCALE	POSSIBLE IMPACT
1	Phool Rath Parikrama	Closed	Yes	Closed gathered around	13th Street	Large	Yes
2	Phool Rath Parikrama	Closed	Yes	Closed gathered around	13th Street	Large	Yes

The old holy chariot with four wheels stands in the city from the second to the seventh (saptami) day of the month of ashwin. It travels a certain path every day and finally, returns to the gates of the Rajmahal. The chariot is decorated with flowers and is called the flower chariot. The Maharaja on this chariot is gifted with a floral bed of gar. On seventh day of the month of ashwin, the chariot takes its last round.

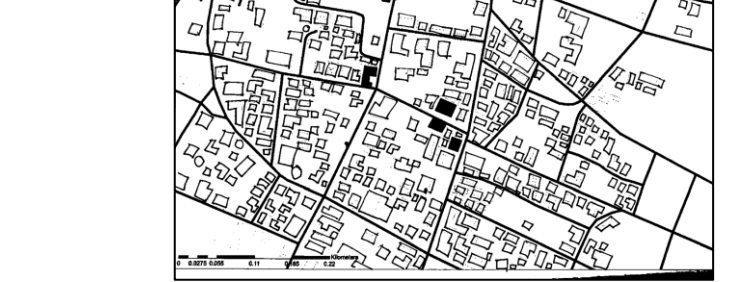


Map of Jagdalpur town- Area Level with different rituals at their specific locations

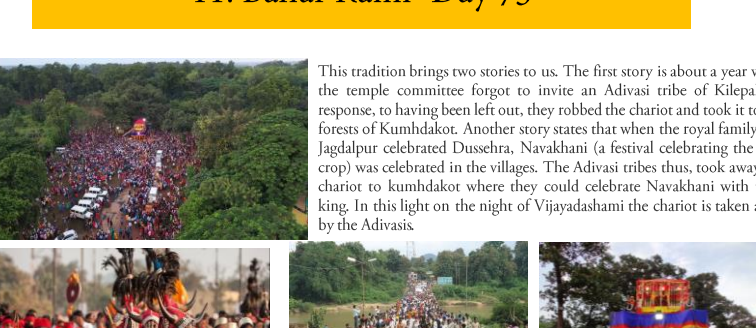
### 10. Bheetar Raini- Day 72



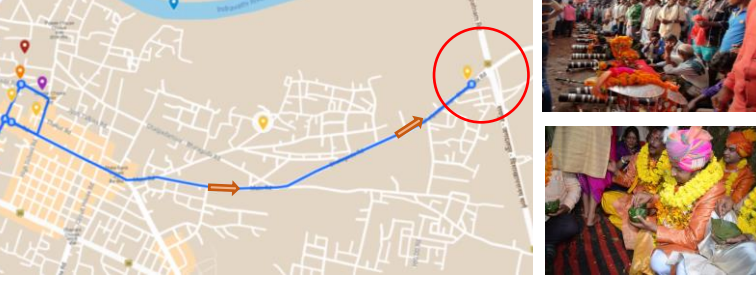
On the tenth day (Vijaydashami) of the month of *ashwin*, Jagdalpur welcomes its highest number of devotees. The newly constructed chariot (with eight wheels) with goddess Danteshwar's *chakra* in it is taken around the city. Once the holy chariot returns to the gates of the Rajmahal, it is ready to be stolen.



### 11. Bahar Raini- Day 73



This tradition brings two stories to us. The first story is about a year when the temple committee forgot to invite an Advaiti tribe of Kilepal. In response, to having been left out, they robbed the chariot and took it to the forests of Kumbdikoat. Another story states that when the royal family and Jagdalpur celebrated Dusshera, Navakhani (a festival celebrating the new crop) was celebrated in the villages. The Advaiti tribes thus, took away the chariot to Kumbdikoat where they could celebrate Navakhani with their king. In this light on the night of Vijaydashami the chariot is taken away by the Advaitis.



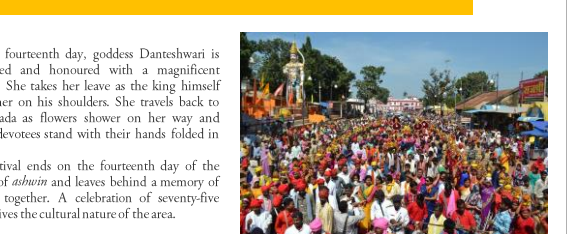
### 12. Muriya durbar- Day 74



On the twelfth day of the month of *ashwin*, the ritual Kachinjatra is performed in the first half. Kachindevi is worshipped and thanked for her blessings. After this ritual, Muriya Darbar is arranged at the Sirsagar Bhawan. Muriya Darbar is a one hundred and two year old event. The Manjhi (or leaders of different villages) and other representatives from the villages came together to present their issues to the king and their elected representatives. The chief minister of Chhattisgarh has ensured his presence in the Muriya Darbar since last eight years. The first Muriya Darbar was held on 8<sup>th</sup> March, 1876 when the authorities had honoured the Manjhis to bring together an event as grand as the Dusshera.



### 13. Devi Vidadai- Day 75

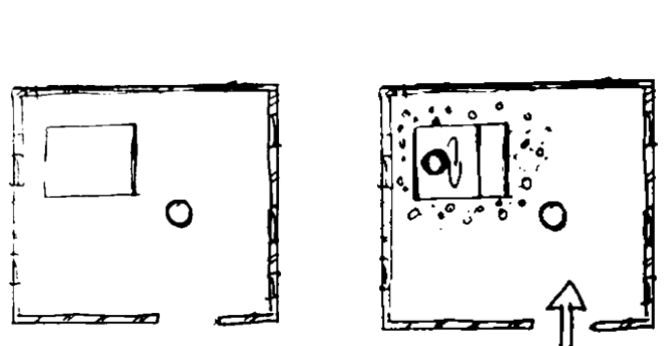


On the fourteenth day, goddess Danteshwar is worshipped and honoured with a magnificent farewell. She takes her leave as the king himself carries her on his shoulders. She travels back to Danewada as flowers shower on her way and several devotees stand with their hands folded in prayer. The festival ends on the fourteenth day of the month of *ashwin* and leaves behind a memory of coming together. A celebration of seventy-five days revives the cultural nature of the area.



### 5. Jogi Bithaai-Day 65

On this particular day the tradition of placing a kalash in the auspicious premises of Danteshwar temple take place. Along with this Kalash is kept in all other temples as well. This also marks the beginning of Navratri. On the very same day at 5 pm in the evening, a man from the Jogi family of the village 'Bade amunihar' takes his most auspicious place inside a pit in the Sirsagar Bhawan wherein he stays for the next 9 days.



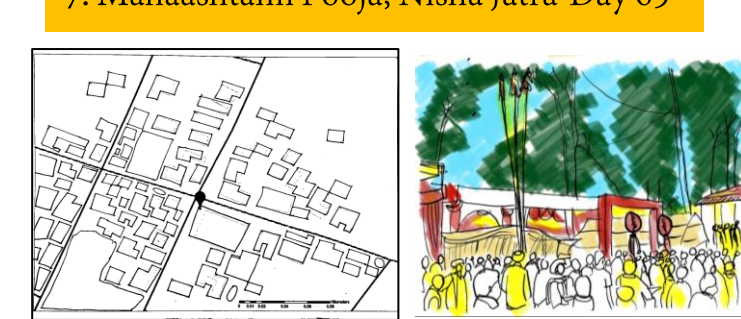
### 6. Bel Pooja-Day 67



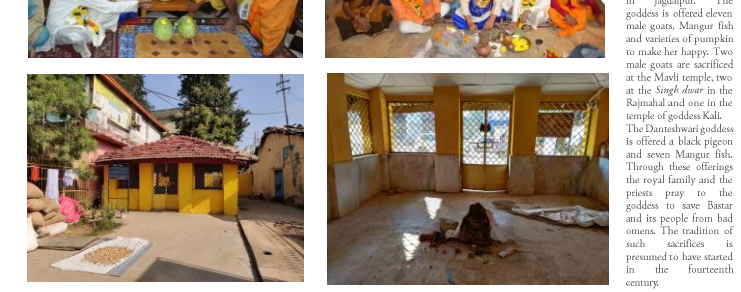
As per the tradition, a twin Bel fruit was installed at Danteshwar Temple after bringing it from the village. Notably, Bel Pooja Vidhan is an important ritual of the Bazar Dusshera which is completed at village Sanggal. This ritual is performed after completion of five days of Phool Rath Yatra or the night of Shahti tithi. For this, after return of the Phool Rath to Danteshwar temple, the temple priest, Manjhi, Mukhia and others go to village Sanggal and formally invite the Bel tree for participation in Dusshera.



### 7. Mahaashtami Pooja, Nisha Jatra-Day 69



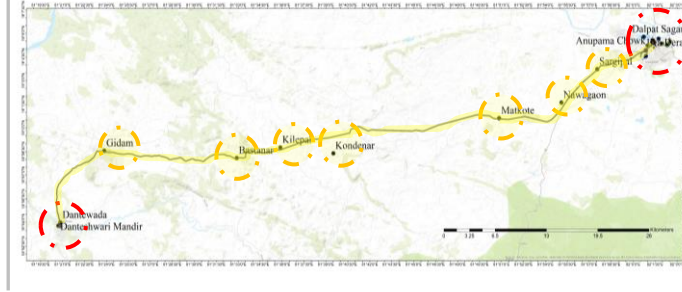
As an ancient ritual, the goddess is offered eleven male goats, Mangar fish and sixteen of panchamrita to make her happy. Two male goats are sacrificed at the Mavi temple, two at the Chhapra Devi in the Rajmahal and one to the temple of Kalu. The Danteshwar goddess is offered a black pig and seven Mangar fish. Through these offerings, the royal family and the priest, pray to the goddess to save Bazar and its people from bad times. The tradition of such sacrifices is observed to have started in the fourteenth century.



### 8. Mai Ji ki Doli-Day 69



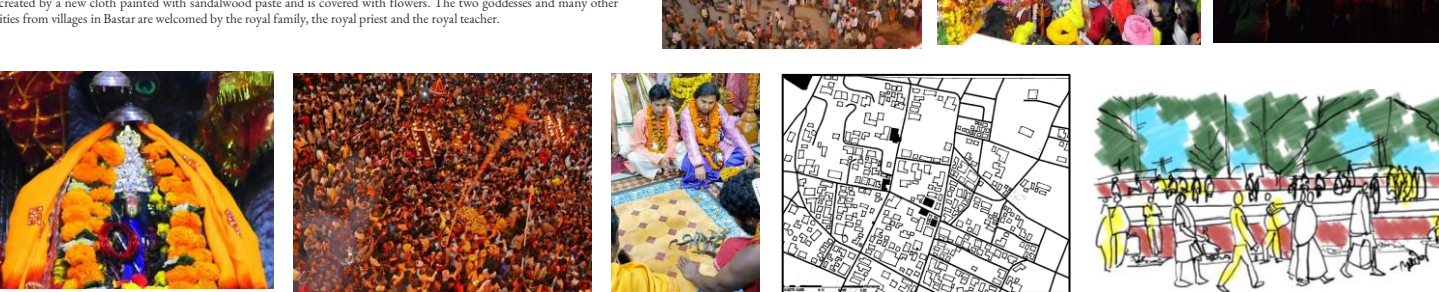
Devi Danteshwar, along with Mavi leave Danteshwar temple, Danewada and goes on a path to reach Jagdalpur but on the way they are welcomed by villagers who are already waiting for them to reach their villages in large numbers. Final stop before reaching the destination is the Jya Dera



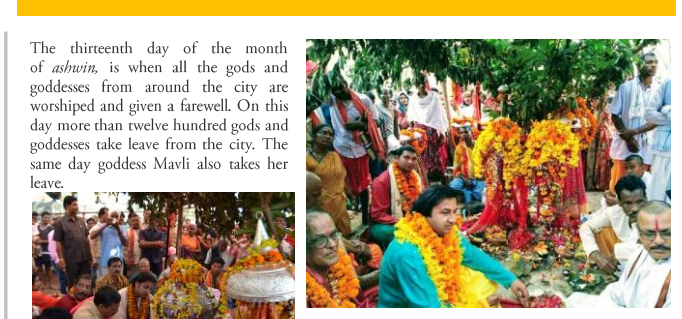
### 9. Mawli Parghav-Day 71



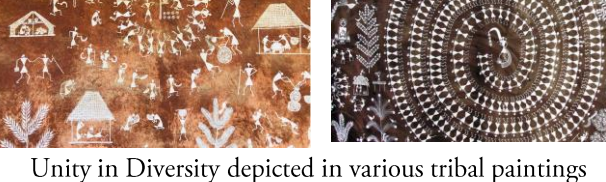
Finally, at night, goddess Mavi (goddess Danteshwar's sister) reaches Jagdalpur in goddess Danteshwar's *doli* and along with that arrives goddess Danteshwar's *chakra* (a symbol of the goddess that can be worshipped). The idol of goddess Mavi is created by a new cloth painted with sandalwood paste and is covered with flowers. The two goddesses and many other deities from villages in Bazar are welcomed by the royal family, the royal priest and the royal teacher.



### 13. Ganga Munda Jatra- Day 74



The thirteenth day of the month of *ashwin* is when all the gods and goddesses from around the city are worshipped and given a farewell. On this day more than twelve hundred gods and goddesses take leave from the city. The same day goddess Mavi also takes her leave.



Unity in Diversity depicted in various tribal paintings

### Values Associated with Dusshera

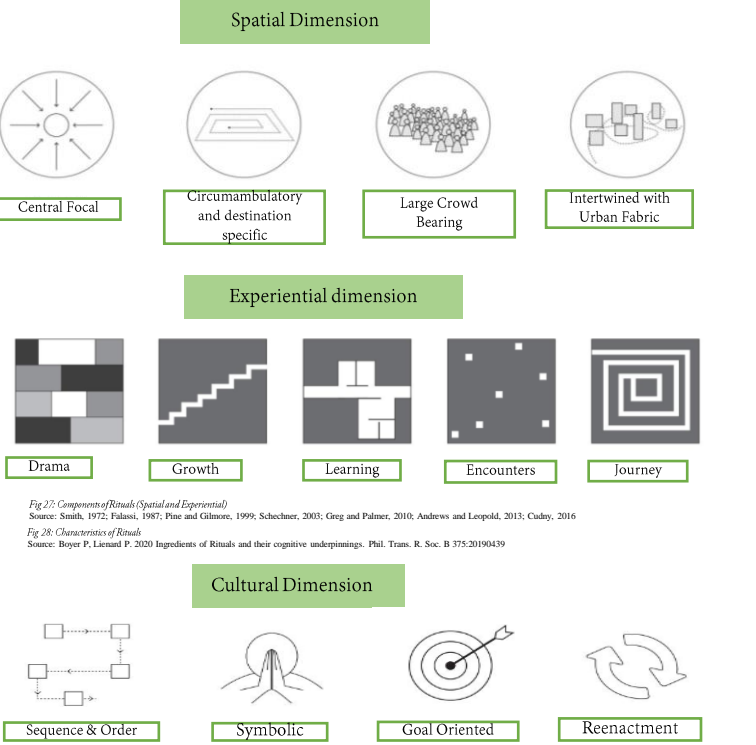
- Cultural Value
- Associational Value
- Historic Value
- Social Value
- Economic Value

Ritual Listing and Analysis											
No. of Days	Date	Day	Programme	Description	Location	Time	Tithi	Ritual actors	Type	Materials	Photographs
1	08.08.21	1	Paat Jatra Pooja (Turu Bhavita, Teeka Partha)	Wooden log is worshipped, marks first day of Dusshera	In front of Singh Dwar	11:00	15 Shrawana	Manjhi, Chalki, Local volunteers	Rituals of exchange	Wooden log of sal tree, Goat for sacrifice	
2	18.09.21	41	Deri Gadhaj	Mandapachhadan, sstambharahan	Sirhasar Bhawan	11:00	28 Bhadrpad	Manjhi, Chalkhi, Member, Memberin	Worship	2 wooden logs of Sal, 20 feet each, goat, Moring fish and eggs	
3	08.10.21	61	Rath Nirman Prarambh	Construction of 40 feet high chariot	In front of Sirhasar Bhawan	Everyday from morning to evening	Deri Gadhaj- Mavli Parbhiv	Sawra tribal group from Bakhawad jangdi, carpenters from Umaragan	Civil ceremony Ritual drama Traditional craft	Sal, Tinsa, Dhaman wood	
4	06.10.21	59	Kachangadi Pooja	gaddi given to Kachan devi to seek blessings	Bhangaram Chowk	17:00	15 Ashwin	Kuvari Kanya- Meeragan Jaati	Worship Purification	Wood, iron nails, logs	
5	07.10.21	60	Phool rath parikrama Kalash Shapana Pooja	4 wheeled chariot procession	Professional path	19:00	Dwitiya- Saptami	Local women	Rituals of exchange	4 wheeled chariot, flowers, goat for sacrifice	
6			Jogi Bihari Pooja		Sirhasar Bhawan	17:00		Man from Amabali village	Rituals of exchange		
7	12.10.21	65	Daily Navratri Rituals		All temples	Morning and evening	Ekam- Dusshera	Local priests	Worship		
8	13.10.21	66	Mahaastami Pooja		Danteshwari temple, Jagdalpur	11:00	23 Ashwin	Royal family and other believers	Worship		
9	14.10.21	67	Mahaastami Pooja		Danteshwari temple, Dantewada	11:00	23 Ashwin	Titular King Jya Baba local priests	Worship		
10	15.10.21	68	Nisha Jatra Pooja		Anupama Chowk, Jagdalpur	22:30		Milau clan from Ghidhanganj	Rituals of exchange		
11	16.10.21	69	Mai Ji ki doli procession		From Dantewada to Jagdalpur	12:00			Rites of passage		
12	17.10.21	70	Kuvari Pooja	Kuvari kanya is worshipped	Danteshwari Temple, Jagdalpur	11:00	24 Ashwin		Worship		
13	18.10.21	71	Jogi Uthai Pooja		Sirhasar Bhawan	17:00			Ritual drama		
14	19.10.21	72	Mavli Parbhav Pooja		Gidam Road	20:00			Ritual drama		
15	15.10.21	68	Bhitar Rani Pooja	Rath is worshipped before the procession starts	Danteshwari Temple	11:00	25 Ashwin	People from Lohandiguda village	Worship		
16	16.10.21	69	Rath Parikrama Pooja		Sirhasar to Danteshwari temple to Kuchhalur	17:00		Madhia from Kilepal village	Procession Ritual drama		
17	16.10.21	69	Bahar Rani Pooja	Rath is stolen and taken to Kuchhalot forest	Kumdhakot	11:00	26 Ashwin	Muria tribal people	Worship		
18	17.10.21	70	Nava Khasi	Kheer is made from first harvest (rice) for king all people	Kumdhakot	12:00-13:00		Muria tribe, Titular king	Intercession rites Civil ceremony		
19	17.10.21	70	Rath Parikrama Pooja	Rath is taken back to Danteshwari temple	Kumdhakot to Danteshwari temple	16:00		Madhia from Kilepal village	Procession Ritual drama		
20	17.10.21	70	Kachan Jatra Pooja	Kachan devi is respectfully bidden farewell	Sirhasar Bhawan	13:00	27 Ashwin		Worship		
21	18.10.21	71	Muria Darbar	Assembly of all local heads with chief minister and titular king of Bastar	Sirhasar Bhawan	13:00			Civil ceremony		
22	18.10.21	71	Kutumb Jatra Pooja	Return of local dieties to their respective places	Ganga Mundia talab		28 Ashwin		Worship		
23	19.10.21	72	Danteshwari mata Vidai	Return of goddesses to their respective places	Danteshwari Temple	11:00	29 Ashwin		Worship Procession		

### Analysis of the culture of Bastar: Dusshera

Analysis of the festival and associated knowledge w.r.t. five domains of ICH by UNESCO				
S.NO.	DOMAIN	DESCRIPTION	PRESENT SCENARIO	IMAGES
1	Oral Traditions and expressions	Oral traditions and expressions are the primary means of transmitting knowledge and skills across generations. In the case of Dusshera, this includes the stories of Lord Rama and Sita, the legends of the region, and the various rituals and customs associated with the festival.	Oral traditions and expressions are still being transmitted to coming generations. However, lack of interest and aging traditions can also be a threat.	
2	Performing Arts	The tribes of Bastar have their own music, musical instruments, dance forms and drama that they play out in the festival. These are the main forms of their cultural expression.	Many dance and music forms are being lost. Lack of interest and aging traditions can also be a threat.	
3	Social practices, rituals and festive events	Many of the rituals and festive events of Dusshera are unique to the region and have a long history. These include the Paat Jatra, Deri Gadhaj, and the various processions and rituals.	Many of these rituals and festive events are being lost. Lack of interest and aging traditions can also be a threat.	
4	Knowledge and practices concerning nature and the universe	Knowledge of ecology and natural resources, associated rites, and practices are an integral part of the festival. This includes the use of natural materials for rituals and the various customs related to the environment.	Many of these practices are being lost. Lack of interest and aging traditions can also be a threat.	
5	Traditional Craftsmanship	The process of ritual making, gear making, etc. is an important part of the festival. This includes the making of chariots, the various rituals, and the various crafts associated with the festival.	Many of these crafts are being lost. Lack of interest and aging traditions can also be a threat.	

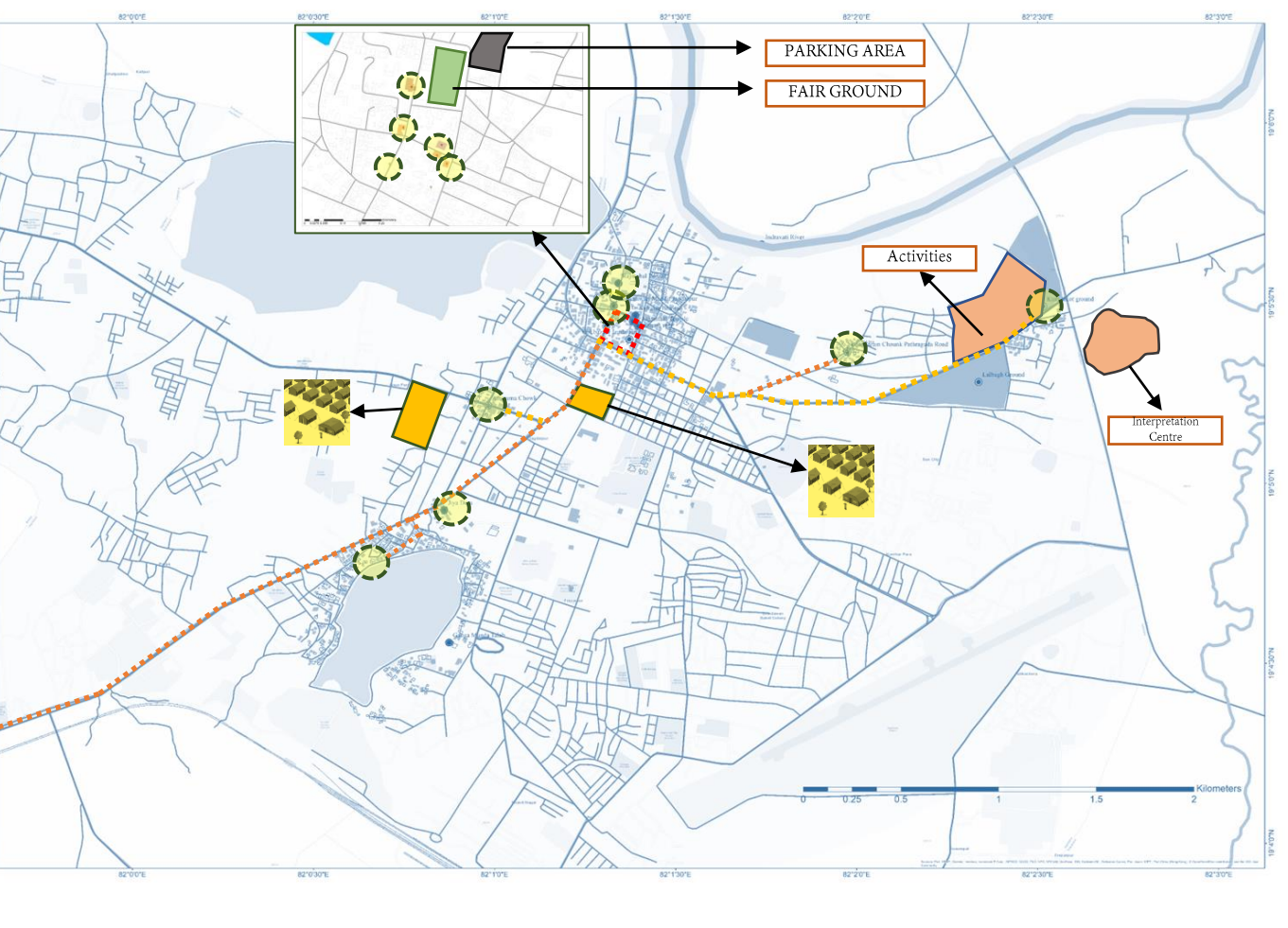
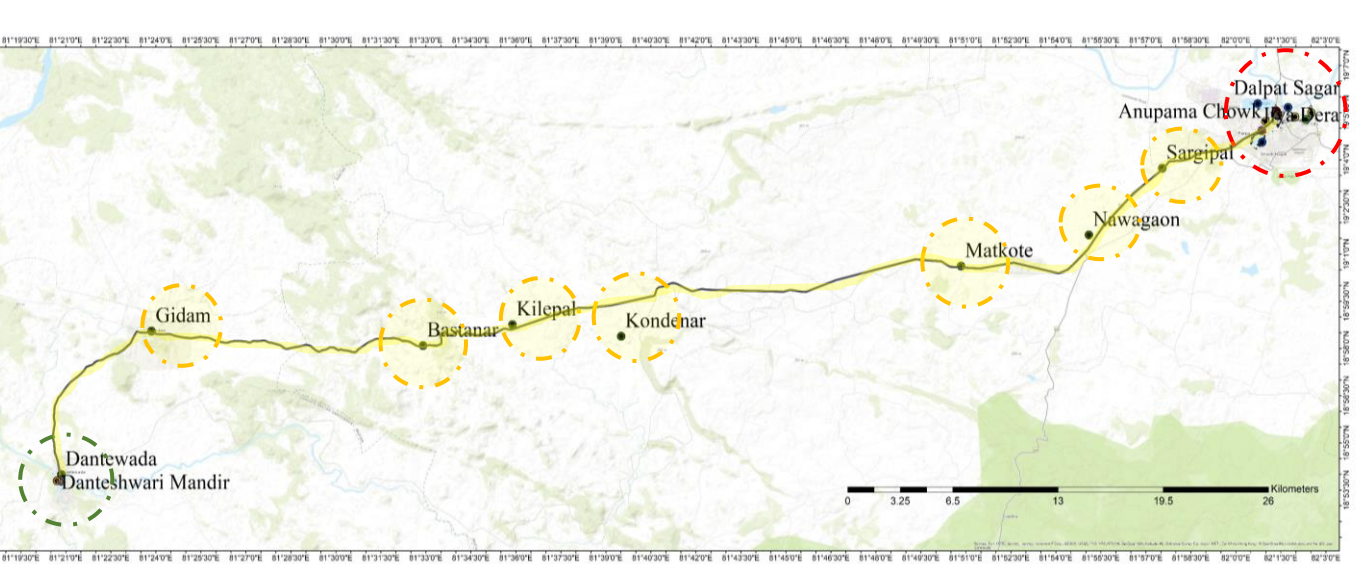
### Analysis of the rituals of Dusshera



### Identification of Issues

- Lack of documentation of rituals, practices and traditional knowledge
- Younger generations of the tribal communities becoming uninterested in learning the traditional knowledge due to lack of opportunities and amenities
- Loss of rituals - Dying traditions - Chaitra Dusshera discontinued
- Load on heritage Core
- Overcrowding of the Dusshera Precinct
- Lack of Parking Spaces
- Traffic Ingestion in the Heritage core
- Improper and Illegal parking leading to issues and accidents
- No amenities for the Pilgrims in the Heritage Core
- Lack of toilets, restrooms and basic infrastructure in the Precinct area
- Absence of Identification of places of Significance
- Lack of maintenance and upkeep of Heritage structures, sacred places related to the festival
- Interpretation/ Information centers missing that can guide the people about the heritage and its significance
- Absence of regulatory bodies which can manage the heritage of the region
- Lack of education and vocational training to understand the importance and take any measures for Conservation
- Low Income opportunities because and time taking processes

### Delineation of Ritualistic Landscape on Regional Level



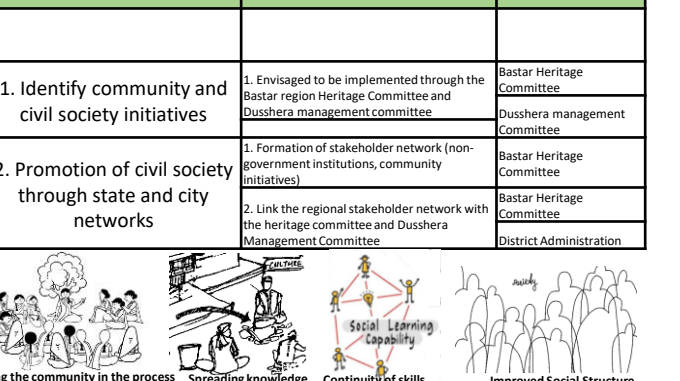
### STRATEGIC FRAMEWORK

Objectives	Action Plan	Agencies Involved
<b>Strategy I: Enhance the infrastructure of Ritualistic Landscape to support the festival in Jagdalpur town which acts as a container of the festival</b>	<ol style="list-style-type: none"> <li>The delineation of spaces: particular routes, elements, associated spaces and squares - need to be recognized as spaces of ritual importance and regulations put in place for their protection.</li> <li>Inscribing the delineated points and routes in the Master Plan.</li> <li>Identification of open spaces that can be used for accommodating the pilgrims during the festival.</li> <li>Identification of an open space for parking.</li> <li>Declaration of palace road as no vehicle zone on all important ritual days.</li> <li>Demarcation of all sacred spaces in the town and assure their periodic maintenance with the involvement of the community.</li> <li>Creating pedestrian paths and heritage trails along all important routes of the festival.</li> <li>Facade control, colour and projection to insure harmony with the spirit of Bastar Dusshera along the primary processional route.</li> <li>Installation of signages at all important points and routes.</li> </ol>	<ul style="list-style-type: none"> <li>Conservation Architect</li> <li>Development Authority</li> <li>Conservation Architect Urban Planner</li> <li>Urban Planner</li> <li>Development Authority District Administration</li> <li>Development Authority</li> <li>PWD</li> <li>PWD</li> <li>PWD</li> </ul>
<b>Strategy II: Incorporate Heritage Management in state Infrastructure and Legislation</b>	<ol style="list-style-type: none"> <li>Establishing Interdepartmental linkages</li> <li>Establishing Bastar Region Heritage Committee</li> <li>Establishing Dusshera Management Committee</li> <li>Preparation/providing technical support for development of Building Guidelines in core zone and heritage precinct to the Local Government</li> <li>Making a Tourism Management Plan</li> <li>Regulations for protection of associated spaces like Dev Gudis, Jya Dera, and Sirhasar Bhawan</li> <li>Formulation of Heritage committee rules</li> </ol>	<ul style="list-style-type: none"> <li>District Administration Bastar</li> <li>Bastar Heritage Committee</li> <li>Dusshera management Committee</li> <li>Development Authority</li> <li>Tourism Department</li> <li>Development Authority</li> <li>Bastar Heritage Committee</li> <li>Bastar Heritage Committee</li> </ul>
<b>Strategy III: Develop Communication and Knowledge sharing platforms to build ownership and facilitate Heritage Management</b>	<ol style="list-style-type: none"> <li>Regional level workshops engaging stakeholders</li> <li>Awareness building and knowledge sharing through mapping activities</li> <li>Central documentation and information exchange facility at Regional heritage centre</li> <li>Mapping the festival of Dusshera and the legends associated with it</li> </ol>	<ul style="list-style-type: none"> <li>Bastar Heritage Committee</li> <li>Conservation Architect</li> <li>Bastar Heritage Committee</li> <li>Conservation Architect</li> <li>Bastar Heritage Committee</li> <li>Conservation Architect</li> <li>Bastar Heritage Committee</li> </ul>
<b>Strategy IV: Ensure Continuity of Culture</b>	<ol style="list-style-type: none"> <li>Conduction of workshops and training programs to teach the TK of indigenous tribes of Bastar</li> <li>Creation of an interpretation centre and information centres at all important points</li> </ol>	<ul style="list-style-type: none"> <li>Bastar Heritage Committee</li> <li>District Administration</li> <li>Tourism Department</li> <li>District Administration</li> </ul>
<b>Strategy V: Support, Sustain and enhance livelihoods in Cultural economy</b>	<ol style="list-style-type: none"> <li>Formation of stakeholder network at the regional level for LED</li> <li>Linking the state stakeholder network with the heritage cells at cities and expanding it at local level</li> <li>Workshops educating about Conservation, TK, sustainability, continuity, etc.</li> <li>Introducing Dusshera and tribal culture at elementary school level in all schools of the state board</li> </ol>	<ul style="list-style-type: none"> <li>Bastar Heritage Committee</li> <li>Bastar Heritage Committee</li> <li>Bastar Heritage Committee</li> <li>District Administration</li> </ul>
<b>Strategy VI: Promote and Empower the Society- Tribal community- local residents</b>	<ol style="list-style-type: none"> <li>Invited to be implemented through the Bastar region Heritage Committee and Dusshera management committee</li> <li>Formation of stakeholder network (non-government institutions, community initiatives)</li> <li>Link the regional stakeholder network with the heritage committee and Dusshera Management Committee</li> </ol>	<ul style="list-style-type: none"> <li>Bastar Heritage Committee</li> <li>Dusshera management Committee</li> <li>Bastar Heritage Committee</li> <li>District Administration</li> </ul>
<b>Strategy VII: Finance Heritage management and Investments</b>	<ol style="list-style-type: none"> <li>Checking the existing policies and enablers of finances and seeing weather their optimum utilization is being done</li> <li>Identification of loop holes in the current financial system</li> <li>Initiating dialogue between the concerned agencies of government</li> <li>Establish a Heritage Fund anchored at the Regional heritage Centre</li> <li>Develop a transparent mechanism to facilitate funding</li> <li>Installation of strategic market spaces to promote Bastar Art and skills</li> <li>Creation of an online platform in association with government body that enables artists to sell their products in the online market</li> </ol>	<ul style="list-style-type: none"> <li>Municipal Corporation Jagdalpur</li> <li>Municipal Corporation Jagdalpur</li> <li>Bastar Heritage Committee</li> <li>Bastar Heritage Committee</li> <li>Dusshera management Committee</li> <li>District Administration</li> <li>Department of Skill Development and Welfare</li> </ul>

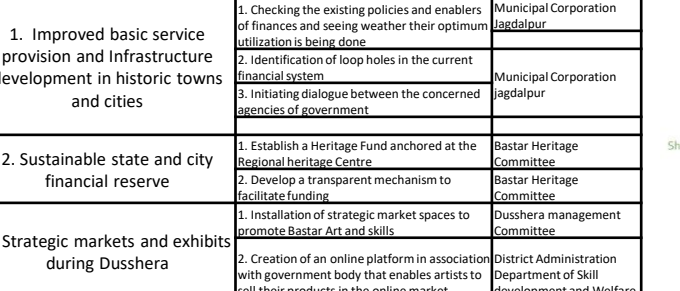
### ACTIONS UNDERTAKEN

Documentation of Spaces, Art and craft, Documentation of Rituals, Meeting with stakeholders, Community Engagement, Heritage Walk, Proposal for BADAL, Documentation for BADAL, Discussion with Stakeholders.

### CONNECTIVITY AND IMPACT



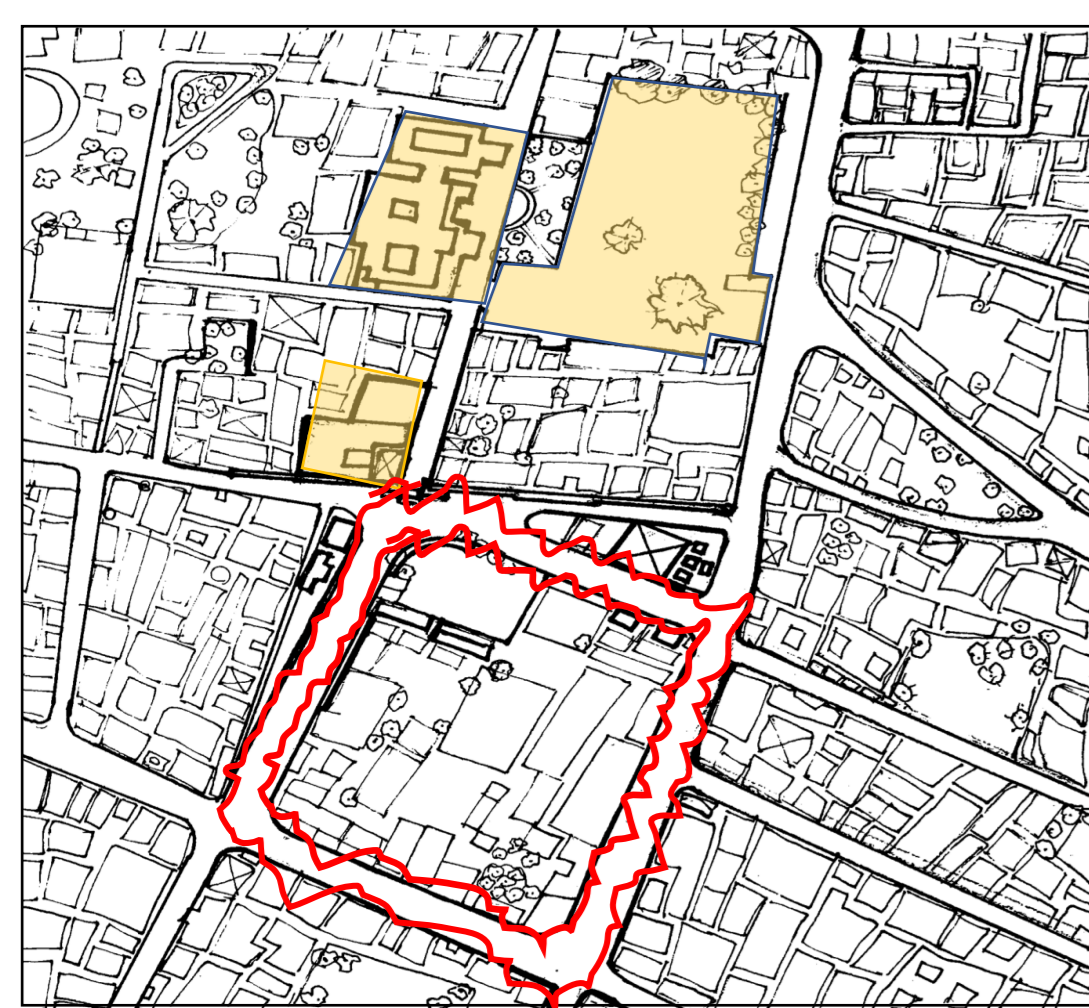
### OUTCOME



### RITUALISTIC LANDSCAPE OF BASTAR: A case of Dusshera

Documentation of Spaces, Art and craft, Documentation of Rituals, Meeting with stakeholders, Community Engagement, Heritage Walk, Proposal for BADAL, Documentation for BADAL, Discussion with Stakeholders.

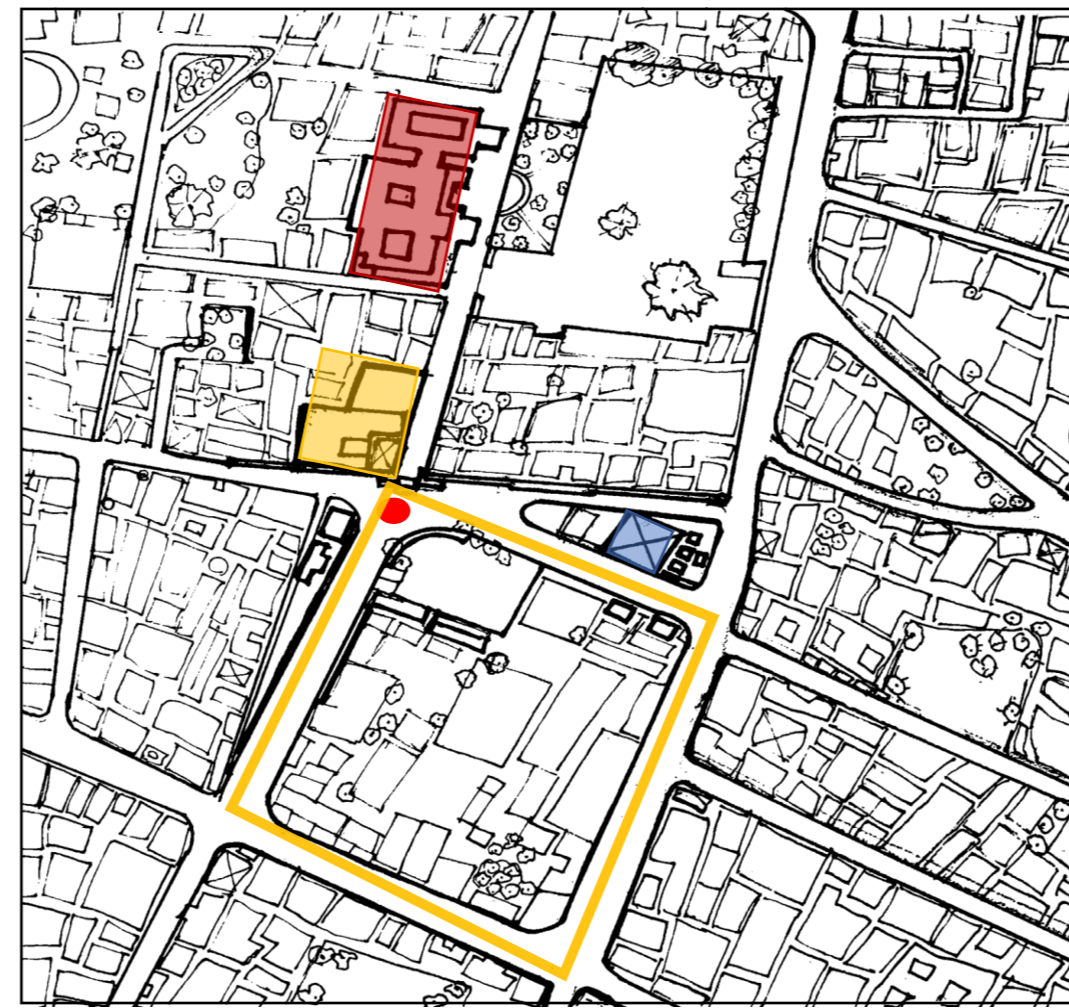
### Territory



Edge Condition Focal Points



### Narrative

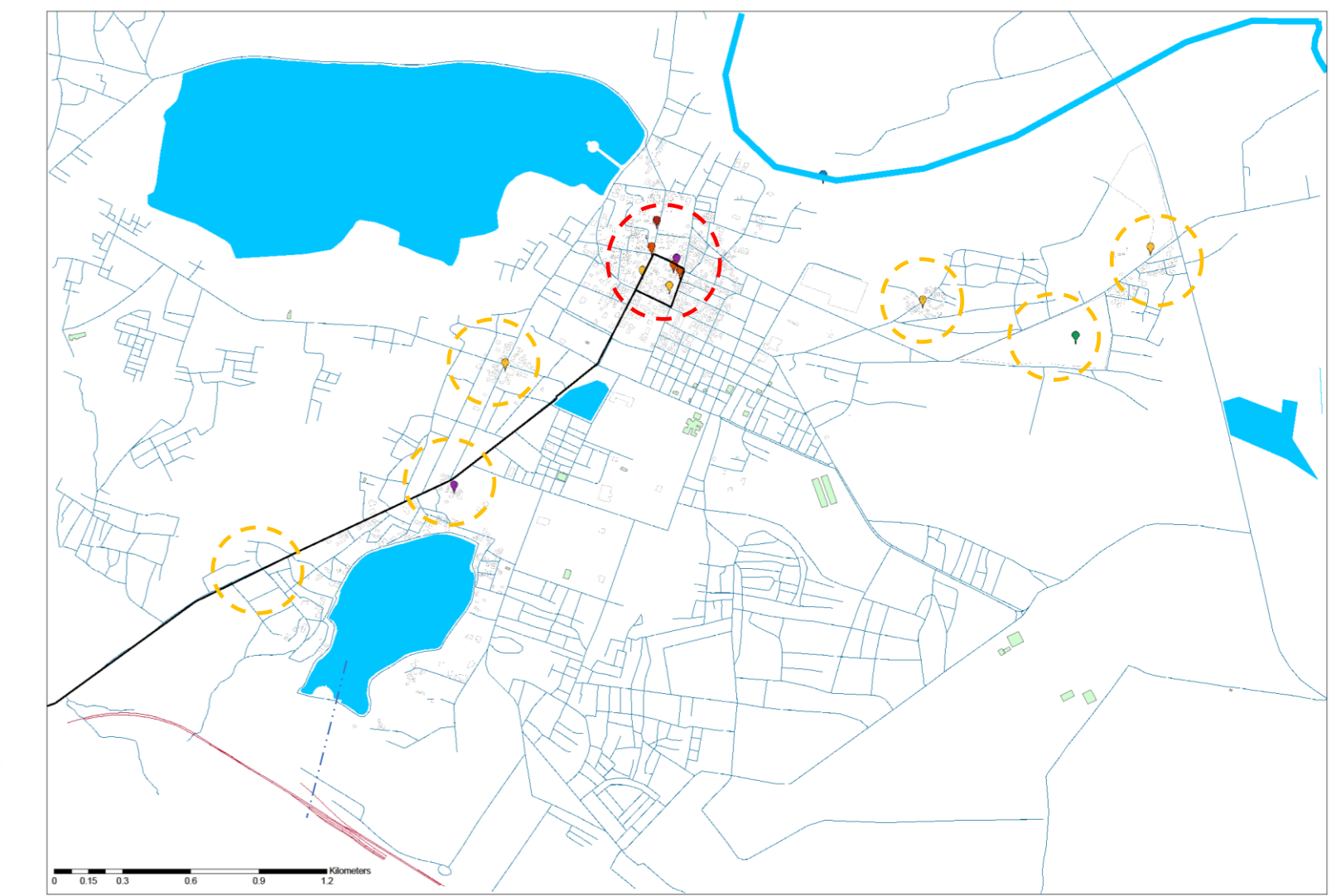


Association with Historic places

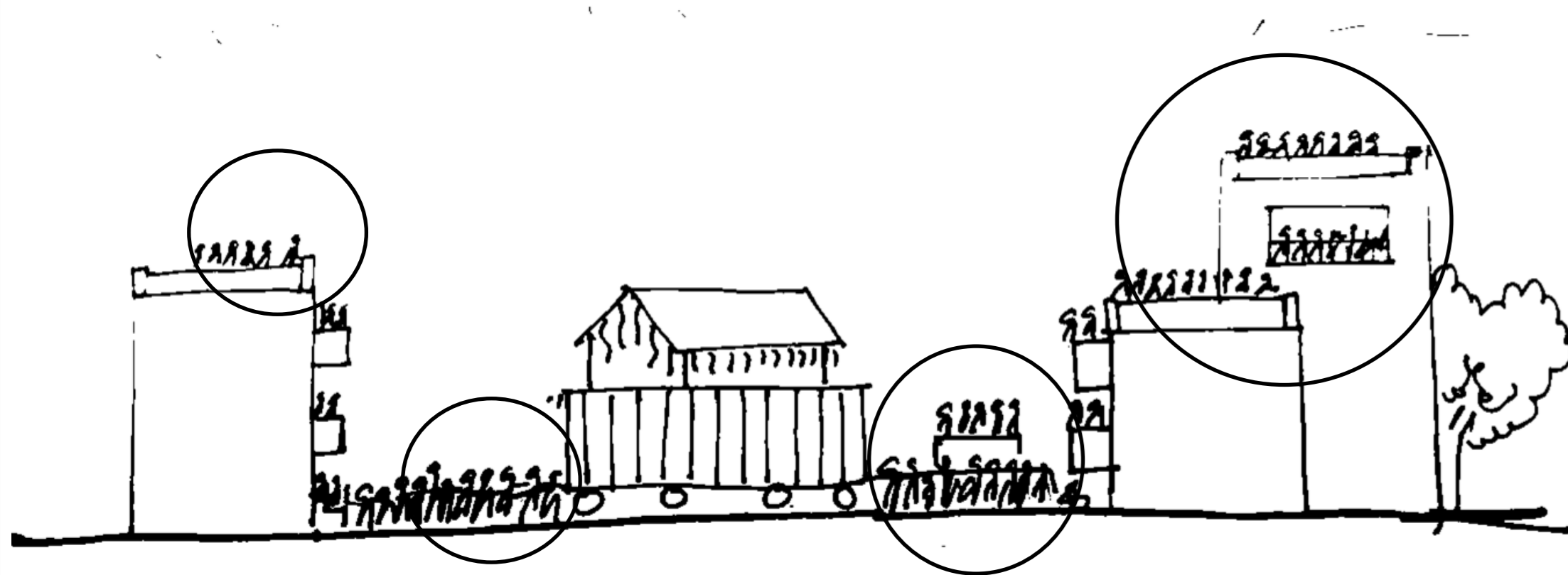


Viewing Platforms

### Movement

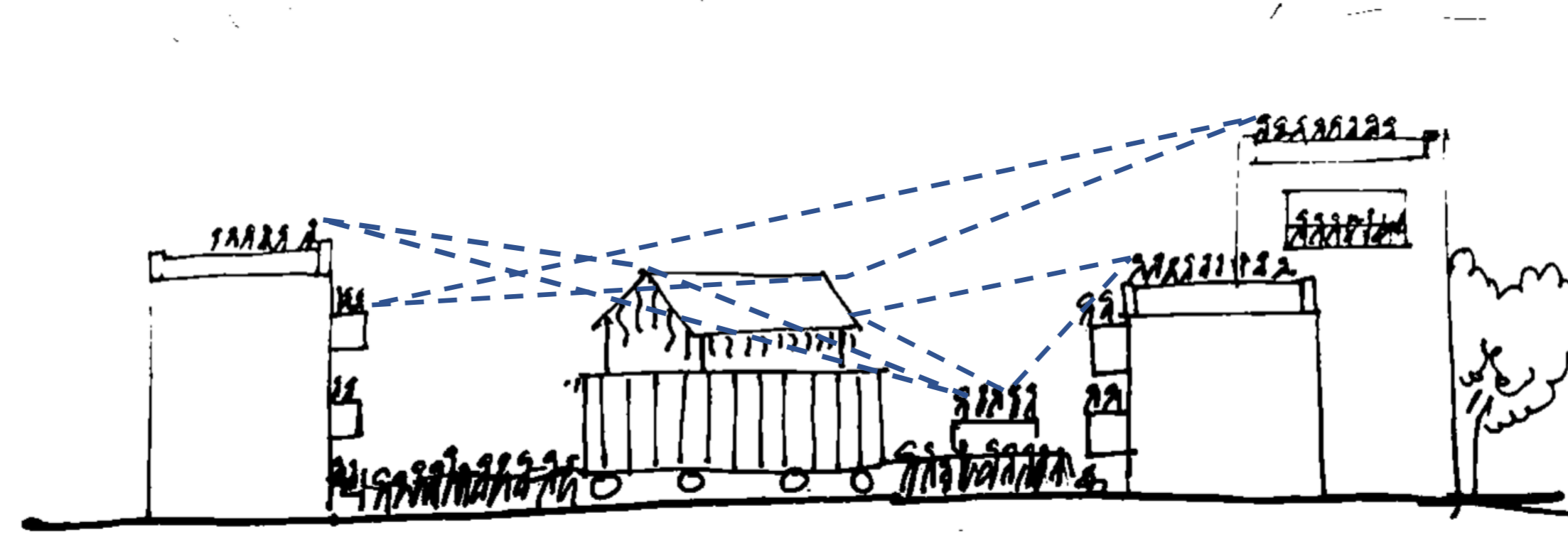


### Granularity



Granularity of events during the Rath Yatra

### Triangulation



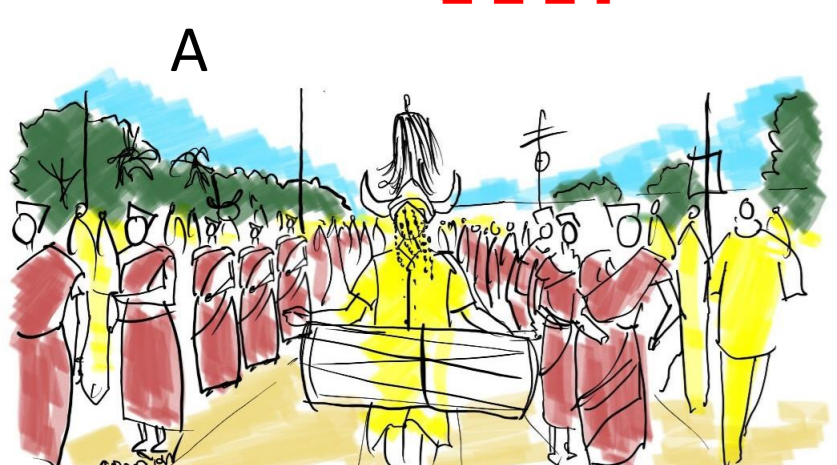
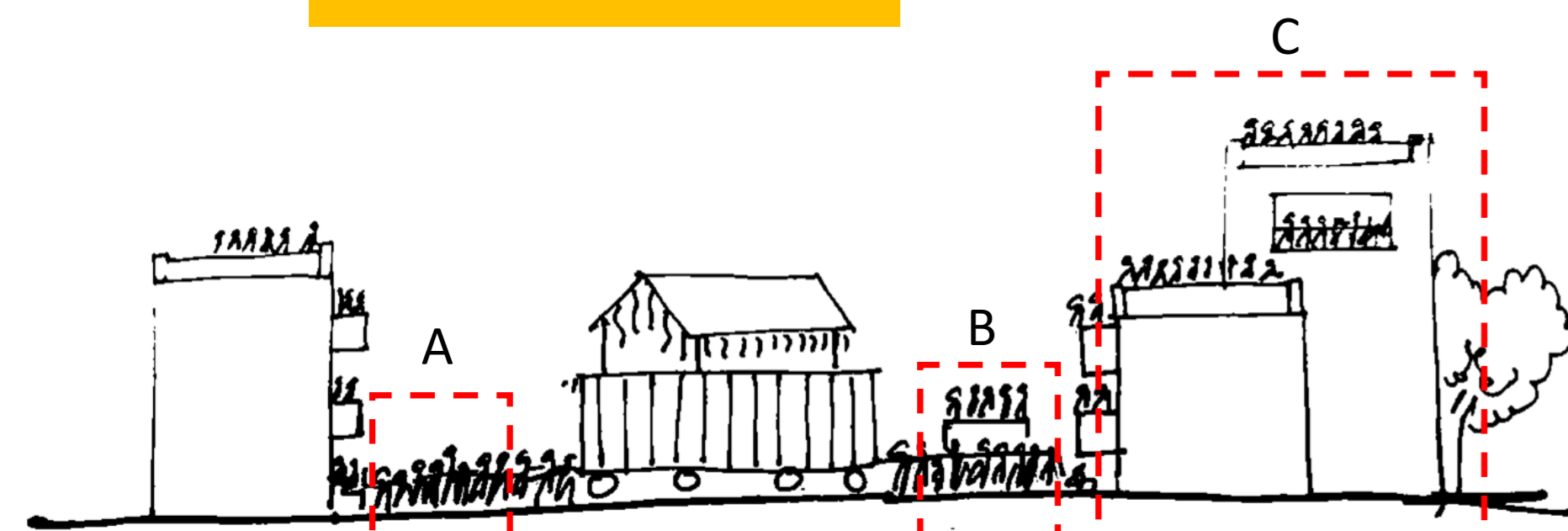
Triangulation during the Rath Yatra

### Intimacy



Sense of Boundary Passive Participation Emotional Bond Sharing The Stage Social Bond

### Sensuality



Tribal group performing their folk dance

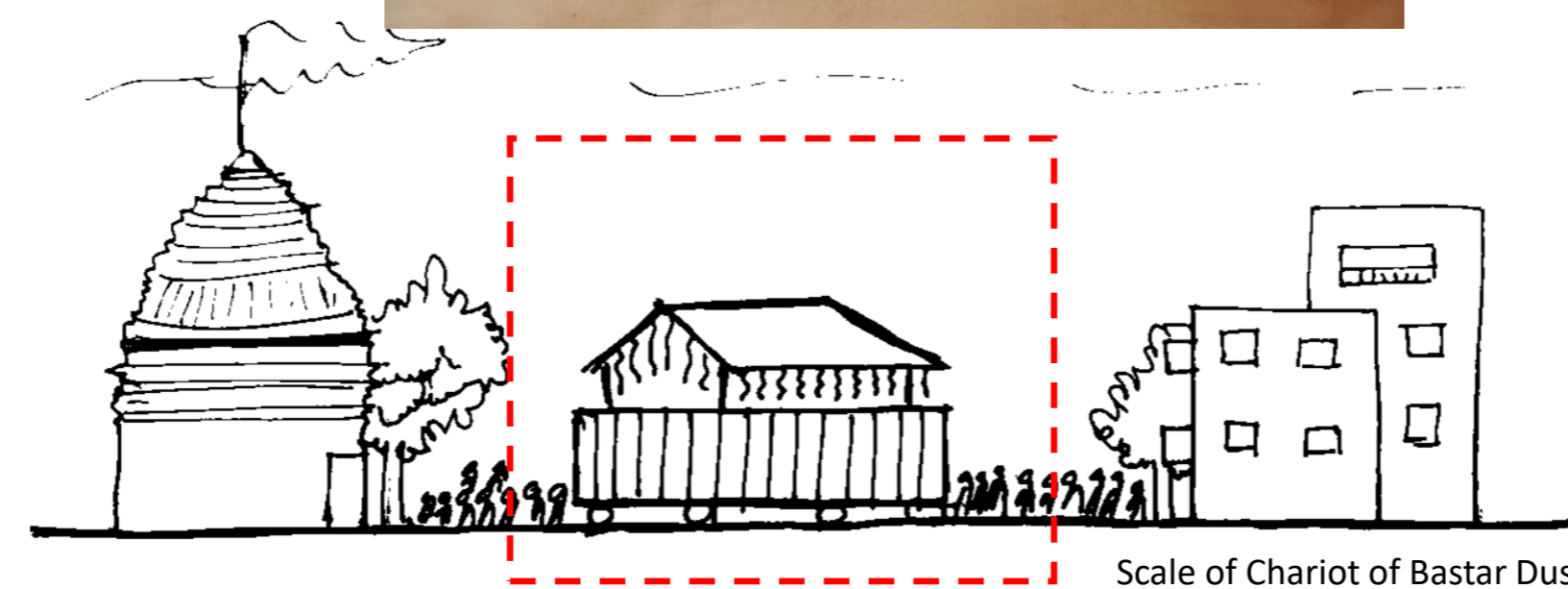
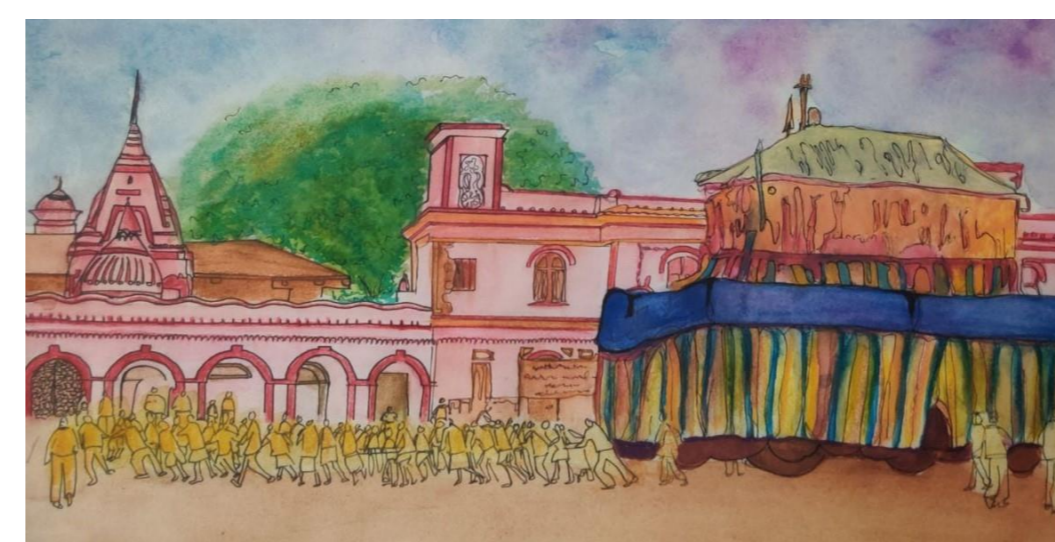


Distributing Prasad



Visual Experiences

### Scale



Scale of Chariot of Bastar Dusshera

### Rootedness



Enclosed Spaces



Streets



Squares



## Ritualistic Landscape of Bastar Dusshera, Chhattisgarh

## ANALYSIS

Sheet No. 10

Scale

North

NISHTHA JOSHI  
2020MCO017

