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2026

Tribology at your Finger tips





Tribes of Madhya Pradesh

MPPSC

MADHYA PRADESH

STATE FOREST SERVICE

2026

Module – 5

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MPPSC

Tribes of Madhya Pradesh

STATE CIVIL / FOREST SERVICE

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SYLLABUS

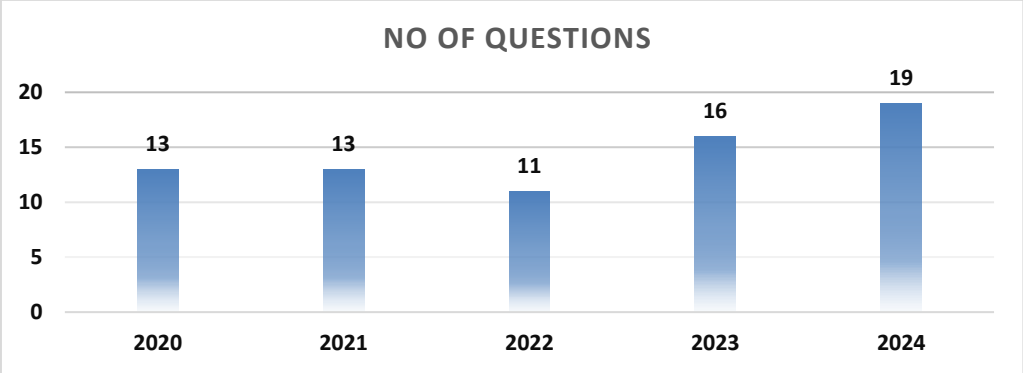
MPPSC **Civil / Forest** (Prelim) Examination	**[Unit – 2]** ***History, Culture and Literature of Madhya Pradesh*** • Major Tribal Personalities of Madhya Pradesh **[Unit – 10]** ***Tribes of Madhya Pradesh – Heritage, Folk Culture and Folk Literature*** ◈ Geographical distribution of tribes in Madhya Pradesh, constitutional provisions related to tribes.◈ Major tribes of Madhya Pradesh, Particularly Vulnerable Tribal Groups (PVTGs) and nomadic communities, welfare schemes for tribes.◈Tribal culture of Madhya Pradesh – traditions, distinctive arts, festivals, fairs, language, dialects and literature. ◈ Contribution of Madhya Pradesh tribes in India's freedom movement and notable tribal personalities of the state.◈Major institutions, museums, and publications related to tribes in Madhya Pradesh. ◈ Folk culture and folk literature of Madhya Pradesh.
MPPSC **One Day** Exams	**[Section – A/Unit – 1]** ***History of Madhya Pradesh*** • Tribal History and Tribal Literature of Madhya Pradesh **[Section – A/Unit – 4]** ***Tribes of Madhya Pradesh – Heritage, Folk Culture and Folk Literature (With special reference to M.P.)*** ◈ Geographical distribution of tribes in Madhya Pradesh, constitutional provisions related to tribes.◈ Major tribes of Madhya Pradesh, Particularly Vulnerable Tribal Groups (PVTGs) and nomadic communities, welfare schemes for tribes. ◈Tribal culture of Madhya Pradesh – traditions, distinctive arts, festivals, fairs, language, dialects and literature. ◈ Contribution of Madhya Pradesh tribes in India's freedom movement and notable tribal personalities of the state.◈ Major institutions, museums, and publications related to tribes in Madhya Pradesh. ◈ Folk culture and folk literature of Madhya Pradesh.
MPPSC **Forest Service** **(Main)** Examination	**[Unit – 1]** ***History, Culture and Literature of Madhya Pradesh*** • Major Tribes and Dialects of Madhya Pradesh. **[Unit – 5]** ***Tribes of Madhya Pradesh*** ◈ Major tribes of Madhya Pradesh and their sub-tribes – Bhil, Gond, Baiga, etc. ◈ Special backward tribes of Madhya Pradesh – Baiga, Bharia, Sahariya. ◈ General introduction to the languages and dialects of the tribes of Madhya Pradesh, their regions, and characteristics. ◈ Major institutions, museums, etc., related to tribes in Madhya Pradesh. ◈ Festivals, fairs, celebrations, religious beliefs, culture, and traditions of the tribes of Madhya Pradesh. ◈ Welfare schemes of the government for the tribes. ◈ Role of tribes in forest conservation.
MPPSC **Civil Service** **(Main)** Examination	**[Paper – 1 /Unit – 5]** ***Struggles of Tribal Heroes of Madhya Pradesh and Their Contribution to History*** – Raja Shankar Shah, Raghunath Shah, Rani Durgavati, Bhimaji Nayak, Khajya Nayak, Tantya Bhil, Ganjan Singh Korku, Badal Bhoy, Pema Falya. **[Paper –2 /Unit – 5]** Status and Social Structure of Tribes in Madhya Pradesh – Customs and Traditions of Tribes, Beliefs, Marriage, Kinship, Religious Faiths, Traditions, Festivals, and Celebrations. **[Paper –3 /Unit – 5]** Role of Tribes of Madhya Pradesh (Baiga, Sahariya, Bharia, Bhil, Gond, etc.) in Environmental Conservation.

Module - 5

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Number of Questions Asked in the ***State Forest Service (Main) Examination*** in the Years 2020, 2021, 2022, 2023, and 2024

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वैधानिक चेतावनी

यह पुस्तक व सामग्री आपके व्यक्तिगत उपयोग के लिये प्रदान की गई है और इसे आपके व्यक्तिगत Contact No. से Watermark किया गया है। इस पुस्तक को किसी अन्य व्यक्ति / संस्था / समूह के साथ साझा करना, फोटो कॉपी कराना आदि पूर्णत: वर्जित है, यदि आप इस प्रकार की किसी भी गतिविधि में सम्मिलित पाये जाते हैं, तो ऐसी स्थिति में आपका Registration समाप्त कर दिया जायेगा और आपके विरूद्ध उचित दण्डात्मक कार्यवाही की जायेगी।

CHAPTER 1

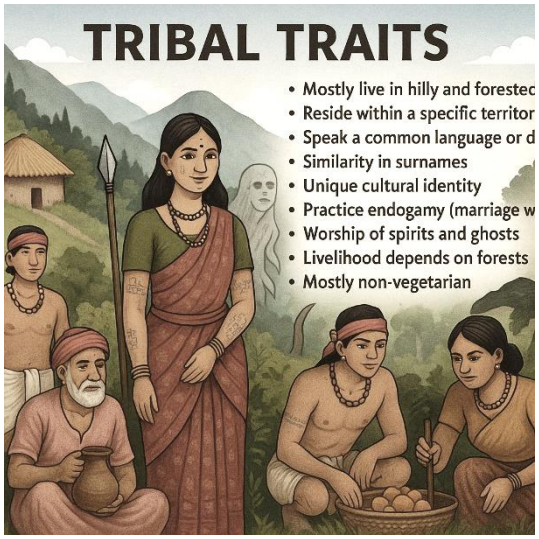
TRIBES & THEIR CULTURAL DISTRIBUTION

1.1 *What is a Tribe?*

A tribe is a ***social group*** consisting of **families** living in a ***specific geographical region***. Each tribe has a distinct **identity**, **name**, ***regional language*** or ***dialect***. The members of a tribe are closely connected through a **shared culture**, **economy**, **religion**, and **social traditions**. Their social system includes **unique customs** and ***rules related to marriage***, ***occupation***, and ***other social activities***.

General Characteristics

- They mostly live in ***hilly*** and ***remote forested areas***. For example, the term '*Gond*' is derived from the Dravidian word '***Kond***', meaning **mountain** or **hill**. Members of the Gond tribe who live in the mountains are called '***Koyatur***'***.
- They reside within a clearly defined geographic territory. For instance, the *Bharia* tribe of Madhya Pradesh lives in the *Patalkot*** region of *Chhindwara district****.



- Members of a tribe usually speak the same language or dialect. Most tribal languages do not have their own script, like the 'Koru' language of the *Korku tribe* and the 'Bhili' language of the *Bhil tribe*. However, some tribes do have their own scripts, such as the 'Gondi script' of the *Gond tribe* and the 'Chiki script' of the *Santhal tribe*.
- **Surnames** of members of a tribe are usually similar.
- It is believed that they have descended from a *common ancestor* and thus, most are *blood relatives*.
- The group has its unique *cultural*, *religious*, and *social identity*. Their rules are made by the tribal council which also ensures *peace*, *justice*, and *punishment*. Generally, the tribal chief governs the tribe with the help of this *council*, and their decisions are *considered final*.
- Most tribes follow the principle of *Endogamy*, meaning marriage occurs within the *tribe only*. Marriages outside the tribe or with other groups are strictly *prohibited*.
- Worship of *spirits* and *ghosts* holds significant importance in their lives.
- Their livelihood primarily depends on forests. *Shifting cultivation*, *hunting*, and *food gathering* are major components of their life.
- Most tribes are *non-vegetarian*.
- *Alcohol* holds an important place in their social and religious life.

1.2 Historical Background

The tribes of *Madhya Pradesh* are known for their unique cultural identity and traditions. Ancient Sanskrit texts refer to them as "**Vanvasi**" or "**Atavika**".

- The first detailed official account of tribes in Madhya Pradesh is found in the book "***The Tribes and Castes of Central Provinces***"*** written by **Russell** and **Hira Lal** in **1916.**
- The term "**Scheduled Tribe**" was formally introduced in the ***Government of India Act*, 1935**, and later included in the ***Constitution of India* (1950)**.

Which empire was known as the Atavika Rajya (Forest State) in Indian history? [SSC CHSL 2020 (Held on: 6 Aug 2021)]

(*a*) South Indian Empire
(*b*) Forest Empire
(*c*) Mughal Empire
(*d*) Republican State

Samudragupta subdued the kings of the forest states (Atavika Rajya) in central India.

- To protect tribal interests, the Government of India issued the ***Scheduled Tribes Lists Modification Order*** in **1956**. In this, tribes were classified based on their main caste and sub-castes. Initially, there were **550** tribes, which has now increased to **705.**
- In 1956, 46 communities*** were listed in Madhya Pradesh. However, as per the notification dated *8 January 2003, Keer, Meena,* and *Pardhi tribes were removed from this list*. Currently, *43 Scheduled Tribes reside in Madhya Pradesh****.
- *World Tribal Day* = **9 August** (First celebrated on 9 August 1995)
- *Janjatiya Gaurav Divas*- **15 November**

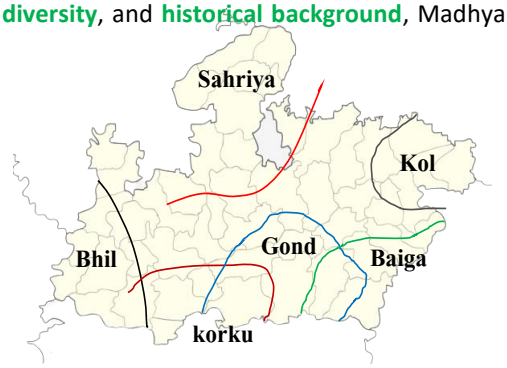
Books related to Tribal Studies

Book	Writer	Exam
Tribes and Castes of the Central Provinces of India	*Russell & Hira Lal*	[MPPSC Civil/Forest (Pre) 2025]
Papers relating to the Aboriginal Tribes of the Central Provinces	*Stephen Hislop (1886)*	
Census of India (on Baiga Tribe)	*Robertson (1893)*	
Maria Gonds of Bastar	*Grigson (1949)*	
Korku	*Basant Nirguney*	
Bhimma	*Sheikh Gulab*	
Tribal Economy: An Economic Study of Baiga	*Dr. Dayashankar Nag*	
Muria and their Ghotul	*Verrier Elwin (1947)*	[MP Vyapam 2017]
The Baiga	*Verrier Elwin (1939)*	[MPPSC Animal Husb. & Veterinary Science 2021; MPPSC Civil/Forest (Pre) 2025]]
Tribes of India	*Thakkar Bapa*	
Gonds of the Central Indian Highlands	*Dr. Behram Mehta*	
The Bhil	*T.B. Nair*	[MPPSC Civil/Forest (Pre) 2025]
The Sahariya	*T.B. Nair*	

1.3 *Cultural Distribution of Tribes*

Based on **geographical environment**, **forest resources**, **cultural diversity**, and **historical background**, Madhya Pradesh is divided into **four tribal** *cultural regions*:

1. *Eastern Tribal Cultural Region*
2. *Central Tribal Cultural Region*
3. *Western Tribal Cultural Region*
4. *Northern Tribal Cultural Region*



Eastern Tribal Cultural Region

- ***Geographical Area:*** Mainly spread across parts of ***Mandla***, ***Dindori***, ***Umaria***, and ***Balaghat*** districts (especially Baiga Chak areas).
- **Major Tribes and Sub-tribes**:
  - **Baiga** - *Binjhwar, Bharotiya, Narotiya, Raymaina, Katmaina, Kundi.*
  - **Kol** -
  - **Gond** - *Ojha, Pardhan, Bhat, Solahas, Agariya*
- **Features** : ◈ Historically known as ***Gondwana***, this region was ruled by *Gond kings* who established powerful kingdoms like *Garh-Mandla.* ◈ The area is covered with dense forests, especially ***bamboo forests,*** which are the main source of livelihood for the ***Baiga tribe***. ◈ Other tribal groups like the **Gonds** are mostly agricultural. ◈ Famous archaeological and cultural sites like **Ramnagar (Mandla)** and **Amarkantak (Anuppur)** are located here.

> - Write the names of the **major tribes and their sub-tribes** of the **western region of Madhya Pradesh**. [MPPSC Civil (Main) GS–II, 2021 | 3 M]
> - Explain the **distribution of tribes** in Madhya Pradesh. [MPPSC Civil (Main) GS–I, 2019 | 15 M]
> - Mention the **tribal areas** of Madhya Pradesh and describe **their problems**. [MPPSC Civil (Main) GS–I, 2018 | 15 M]
> - Describe the **geographical distribution** of tribes in Central India. [MPPSC Civil (Main) GS–I, 2017 | 6 M]

- **Problems** : ◈ ***Anemia*** is a common issue among tribal women and children.◈ Due to ***Mining*** (*coal, bauxite, manganese*) and ***dam projects*** (like *Bargi, Narmada*), many tribal communities have been displaced, disrupting their cultural and social structure.

Central Tribal Cultural Region

- ***Geographical Area***: Spread around the ***Narmada Valley*** – including **Sagar, Raisen, Mandla, Hoshangabad, Seoni, Betul, Chhindwara,** and **Dindori**.
- ***Major Tribes and Sub-tribes***:
  - **Gond**
  - **Korku** and its sub-tribes: *Ruma, Potdaya, Dhulariya, Bovai/Bandoriya, Bondai*
- ***Features***: ◈ Surrounded by the ***Maikal*** and ***Satpura*** mountain ranges. ◈ The **Gond tribe** is spread on both banks of the *Narmada River*, shaping the region's social and cultural identity.◈ The economy and lifestyle here are primarily ***agriculture-based***, with dependence on local natural resources.
- ***Problems*** : ◈ Despite dependence on **water, forest,** and **land**, access to these resources remains difficult. ◈ Tribal children face education challenges due to local languages/dialects not being used as mediums of instruction. ◈ High rates of *malnutrition* and *maternal-infant mortality* are persistent issues.

Western Tribal Cultural Region

- ***Geographical Area*** **:** Covers **Dhar, Jhabua, Khargone, Khandwa, Barwani, and Ratlam** districts.
- ***Major Tribes and Sub-tribes*** :
  - **Bhil** tribe and sub-tribes like *Bhilal, Pateliyas, Barela, Rath*
- ***Features***: ◈ Located near the ***Malwa Plateau*** and ***Vindhya escarpment***, giving it natural beauty and geographic significance ◈ Rich influence of tribal culture is seen in traditional arts like ***Pithora paintings, Dabu, Bagh,*** and ***Batik print***. ◈ The ***Tadi*** **(palm wine)** is a popular traditional drink due to abundance of ***Tadi*** trees.
- ***Problems*** : ◈ The agriculture-based economy is *rain-dependent*, leading to risks of *drought* and *crop failure*.◈ Social issues like *child marriage* and *alcoholism* persist.◈ Severe drinking water scarcity in summers is a major challenge.

Northern Tribal Cultural Region

- ***Geographical Area***: Spread across ***Sheopur, Bhind, Morena, Guna, Shivpuri***, and ***Gwalior*** districts.
- ***Major Tribes and Sub-tribes*:**
  - **Sahariya** tribe and its sub-tribes like *Shabar, Saur*
- ***Features***: ◈ The region is covered with *thorn forests (mainly Khair trees)* and has low fertility soil, making agriculture difficult**.** ◈ The tribal people mainly engage in ***herb collection*** and ***catechu extraction*** (from Khair trees). ◈ The **"*Lanhagi dance*"** of the Sahariya tribe is a notable cultural identity of the region.
- ***Problems***: ◈Issues like ***malnutrition***, ***alcohol addiction***, and overdependence on ***agricultural labor*** have pushed many into ***debt***.

Due to inaccessibility and remoteness, the *traditional beliefs* and *lifestyle* of these cultural regions had long remained untouched by modernization. However, in today's time, due to factors like *Internet connectivity*, *environmental change*, *religious conversions* (e.g., rice in exchange for religion), and *inferiority complex* **towards one's own culture**, preservation of tribal identity is becoming increasingly difficult.

1.4 Extremely Important Facts [PYQ's *Summery*]

- ***Banabhatta*** (7th-century Sanskrit scholar) mentioned the ***Shabar tribe*** in his literary work ***"Kadambari."***
- During British rule, ***George Grierson***, who conducted a detailed linguistic and tribal survey of colonial India, used the term **"*Hill Tribes*"** for the Adivasis.
- ***Mahatma Gandhi*** referred to them as "***Girijan***", while ***Govind Sadashiv Ghurye*** called them "**Backward Hindus**."
- The term **"*Adivasi*" (Indigenous/Original Inhabitant)** was used for the first time by ***Thakkar Bapa*** **(*Amritlal Thakkar*)**. He worked extensively for tribal welfare and is often called the **"*Father of Tribals*."**
- ***Professor Shyamcharan Dubey*** and his wife ***Leela Dubey*** conducted significant *socio-cultural studies* on the *Gond tribe* in the Chhattisgarh region of (erstwhile) Madhya Pradesh.
- ***Mama Baleshwar Dayal*** is known as the **"*Gandhi of the Bhils*."**
- *Mahesh Sharma* is referred to as the "*Gandhi of Jhabua.* [MPPSC Forest (Interview) 2023]

Verrier Elwin: An Introduction

Verrier Elwin came to India as a missionary with the aim of propagating Christianity. His father was a bishop in the British Anglican Church. For conversion to be successful, it is necessary to first understand the religion, beliefs, customs, and mindset of the people one intends to convert. This understanding could then be used as a tool for conversion.

After arriving in India, Elwin travelled extensively through tribal areas with the purpose of deeply studying tribal culture. To integrate himself with the tribal communities, he opened a hospital and a school. However, the tribal people remained hesitant to speak openly about their religion, beliefs, and faith with an outsider like Elwin—especially because he was a British citizen.



वेरियर एल्विन

After repeated failed attempts to gain their trust, he adopted a familiar and old method: marrying into the community for the purpose of conversion. He married a 13-year-old tribal girl, Kosi Bai Baiga (original name Kaushalya), who was studying in the very school he ran. At that time, Elwin was about 40 years old. After the marriage, his distance from the tribal community lessened somewhat, which made open discussions about their religion, beliefs, and customs more possible.



कोशीबाई बैगा

Elwin initially praised their beliefs and claimed to have converted himself to the tribal way of life. He asserted that he would always protect tribal interests, as stated in his autobiography **"The Ideal World of Verrier Elwin."**

Gradually, he began injecting his own ideas into their religious beliefs. Over time, he began criticizing their traditions as superstitions and absurdities. He did the same with the **Ghotul** tradition. Initially, he tried to understand it and introduced some changes. Later, he maligned it by portraying it merely as a place for sexual activity, whereas in reality, the Ghotul was the backbone of tribal education, tradition, and social organization. Anyone who opposed his views was punished by the administration, so there was little courage to resist him.



लीला एल्विन

One of the biggest obstacles to his conversion efforts was the interference of Hindu sages and ascetics, who brought tribals back to Hinduism through miracles, rituals, and Ayurveda. Frustrated by this, Elwin proposed the **"National Park Scheme"** to the then administration. The goal was to isolate the tribals from Hindu saints and bring them under the influence of Christian missionaries. This method was already being implemented in Nagaland.

Kosi Bai and Elwin had two sons—Jawahar Elwin and Vijay Elwin. Both embraced Christianity, not their mother's tribal Hindu faith. After living together for some time, in 1949–50, Elwin divorced Kosi Bai ***unilaterally*** through an ex-parte decision from the Calcutta High Court without even hearing her side. At that

time, their younger son was only one and a half years old. After the divorce, Elwin moved to Shillong and married another tribal girl, ***Leela***. (Some authors believe Leela was from the Gond community and accompanied Elwin to Shillong. There, he also married two other local tribal women.)

On the other hand, Kosi Bai continued to live a life full of deprivation and struggle. Due to her illiteracy and the simplicity of tribal society, she became a victim of Elwin's deceit. Both her sons died prematurely, leaving her completely alone. In her final days, she lived in extreme poverty in ***Raitwar village*** near the dense forests of Dindori district. She would often recount stories from her childhood, her travels to Delhi and Mumbai, and her meetings with ***Jawaharlal Nehru***. Much later, she learned that Elwin had died in 1964. She never received any alimony or support.

Neither the government (except a widow pension) nor those who considered Elwin a tribal well-wisher paid any attention to her misery. When Kosi Bai died at the age of 90, even her ***Baiga community*** refused to participate in her funeral procession, as they believed that by marrying a foreigner, she had violated tribal customs and opened the path to their weakening. This, despite the fact that the marriage lasted only 9–10 years.

During his nearly ***12-year stay in Madhya Pradesh***, Elwin wrote more than ***26 books*** on tribal people. Among them, **"*The Baigas*"** was a major work. He researched the life, customs, and beliefs of the Baiga tribe and gained fame both nationally and internationally, including through the use of ***nude photographs*** of tribals. He also received many honors, such as the ***Sahitya Akademi Award***.

Recognizing the rising tribal issues in NEFA (North-East Frontier Agency), the then Prime Minister ***Jawaharlal Nehru*** appointed him as ***Advisor on Tribal Affairs*** in 1954. Under his influence, the ban on the entry of Hindu priests and sages into the northeastern states was further tightened, thereby accelerating conversion activities in NEFA.

In the final years of his life, he was more active in the ***Arunachal Pradesh*** region, likely due to the new developments and emerging tribal issues post-1950. During this period, he came completely under the influence of ***Buddhism***, and formally embraced ***Buddhism*** before his death. In his will, he wrote that his ashes should be immersed in the **Indian land** where he had spent his life among the tribals. Even after death, he wanted to be known as an ***Indian***.

Exercise -1

1. How many Scheduled Tribes currently reside in Madhya Pradesh? [MPPSC Tourism 2013; MPPSC Assistant Registrar Exam 2022]

(a) 46
(b) 47
(c) 48
(d) 49

Correct Answer: *43 Scheduled Tribes*

(Initially there were 46, but as per the ***notification dated 8 January 2003***, ***Keer, Meena, and Pardhi*** tribes were removed. Thus, currently **43 *Scheduled Tribes*** reside in Madhya Pradesh.)

MPPSC *Official Answer Key*: *(a) 46*

2. Who conducted the social and cultural study of the Gond tribe? [MPPSC Forest (Main) 2010]

(a) Professor Shyamcharan Dubey
(b) Dr. R.K. Mukherjee
(c) Hobhouse
(d) Verrier Elwin

3. Which Particularly Vulnerable Tribal Group (PVTG) resides in the Chambal region? [MPPSC Forest Service (Main) 2021]

(a) Sahariya
(b) Muria
(c) Korku
(d) Bharia

4. Who used the word "Adivasi" for the first time? [MP Vyapam 2017]

(a) Thakkar Bapa
(b) Mahatma Gandhi
(c) Jawaharlal Nehru
(d) Sardar Vallabhbhai Patel

5. Who is the author of the book "Muria and their Ghotul"? [MP Vyapam 2017]

(a) Thakkar Bapa
(b) Verrier Elwin
(c) Mahatma Gandhi
(d) Dr. R.K. Mukherjee

6. Who is the author of the books *The Baiga* and *The Agariya*? [MPPSC Animal Husbandry & Veterinary Science 2021; MPPSC Forest Service (Main) 2023]

(a) Verrier Elwin
(b) Harish Chandra Upreti
(c) Nadeem Hassan
(d) Mazumdar & Madan

7. Who is the author of the book *The Agariya*? [MPPSC State Forest Service (Main) 2023]

(a) Alice Ekka
(b) K.S. Singh
(c) Verrier Elwin
(d) S.C. Dubey

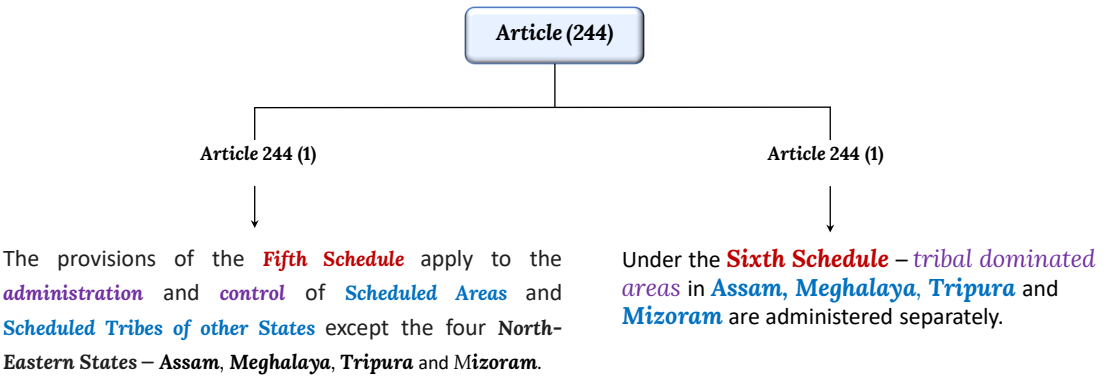
1. (a) 2. (a) 3. (a) 4. (a) 5. (b) 6. (a) 7. (c)

CHAPTER 2

Constitutional Provisions, Councils, Authorities, and Commissions Related to Tribes

2.1 Administration in Scheduled and Tribal Areas

Article 244 under **Part X of the** *Indian Constitution* provides a **special system of administration** for **Scheduled Areas** and **Tribal Areas.**



Fifth Schedule

This is an important part of the Indian Constitution that deals with the administration and welfare of ***Scheduled Areas*** and ***Scheduled Tribes***. It provides special provisions to ensure ***social, economic*, and *cultural development*** in tribal-dominated areas. It empowers the state governments to form a **Tribes Advisory Council (TAC).**

- ***Criteria for Declaring a Scheduled Area*:**
  - ***Predominance*** of tribal population
  - A ***large tribal region*** with ***high density***
  - A viable ***administrative unit*** like ***district***, ***block***, or ***tehsil.***
  - ***Economic backwardness*** compared to neighbouring areas.
- ***Process for Declaring Scheduled Areas*** (Check on Next page)
- ***Scheduled Areas in Madhya Pradesh under Fifth Schedule***
  - ***Fully Included Districts* (5) =** *Alirajpur*, *Jhabua*, *Mandla*, *Dindori*, and *Barwani*
  - ***Partially Included Districts*** = *Dhar*, *Khargone*, *Khandwa*, *Ratlam*, *Betul*, *Seoni*, *Balaghat*, *Hoshangabad*, *Shahdol*, *Umaria*, *Sheopur*, *Chhindwara*, *Sidhi*, *Anuppur* and *Burhanpur*.
- ***Tribes Advisory Council (TAC):*** In states covered under the Fifth Schedule, it is a ***constitutional obligation*** to form a ***Tribes Advisory Council***.
  - Maximum **20 *members*.**
  - ***Three-fourths*** must be ***Scheduled Tribe representatives*** from the *State Legislative Assembly*
  - TACs have been constituted in **10 states**: ***Andhra Pradesh*, *Chhattisgarh*, *Gujarat*, *Himachal Pradesh*, *Jharkhand*, *Madhya Pradesh*, *Maharashtra*, *Odisha*, *Rajasthan***, and ***Telangana.***

संसद (Parliament) या राज्य विधानमंडल (State legislative assembly) द्वारा बनाये गये विधानों (Acts & Policies) को अब इन विशेष क्षेत्रों में सीधे लागू नहीं किया जा सकता।

विधानों को अब लागू करने के लिये राज्यपाल या तो सीधे अनुमति प्रदान कर सकते हैं या आवश्यकतानुसार कुछ संशोधनों के साथ उन्हें वहाँ लागू करने की अनुमति दे सकते है।

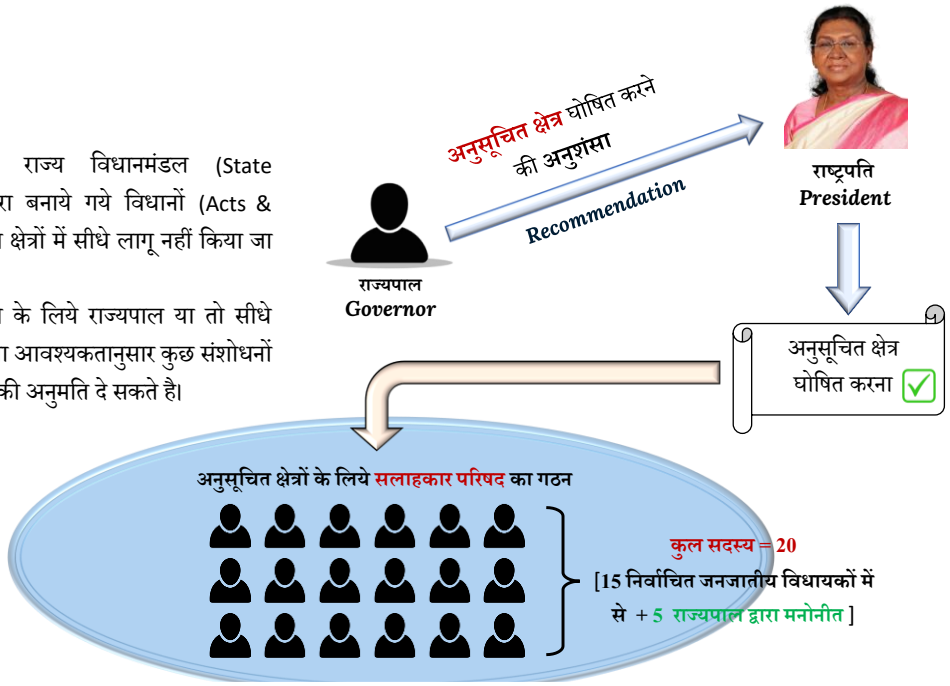


Figure 2.2 : Process for Declaring Scheduled Areas

Sixth Schedule

Provides **special provisions for the *administration of tribal areas*** in **Assam, Meghalaya, Mizoram,** and **Tripura**.

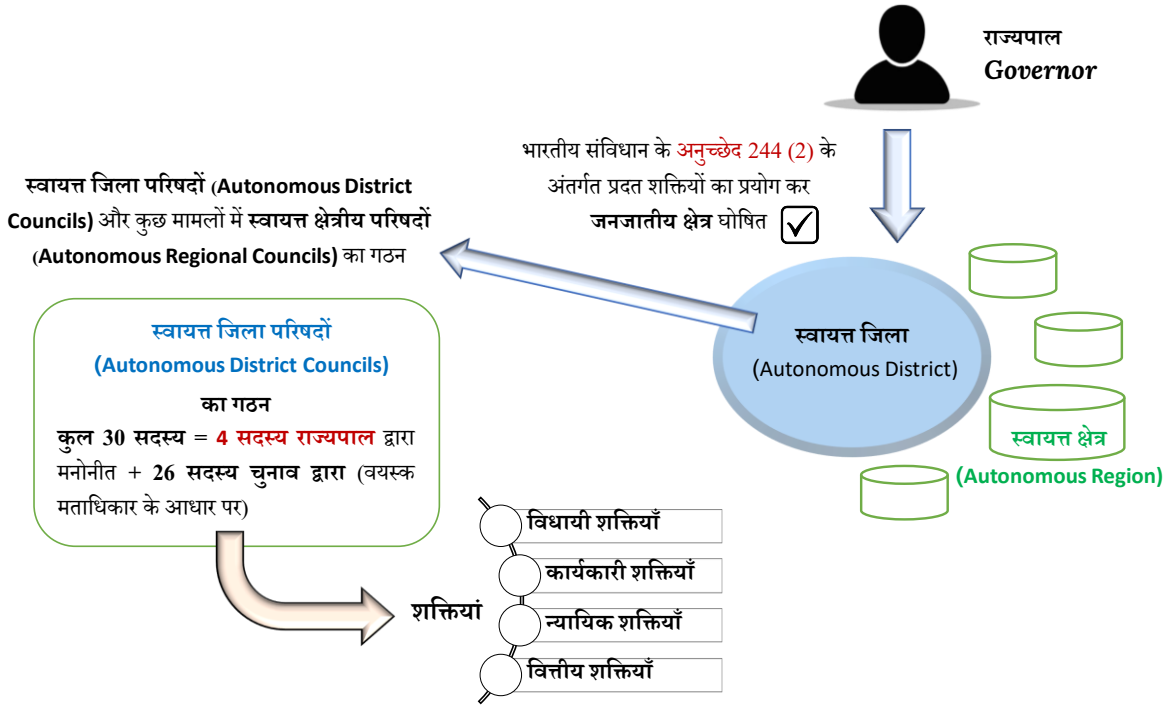
***Purpose*:**

To grant ***self-governance rights*** to the tribal communities and preserve their unique ***historical***, ***cultural***, ***social***, and ***economic identity***.

***Under This Schedule*:**

- Some tribal areas are declared as ***Autonomous Districts***.
- If *multiple tribes* exist within a district, the Governor may divide it into ***Autonomous Regions***.

▷ ***Process of declaring tribal area***

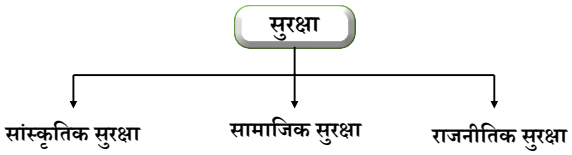


Under this schedule, some tribal areas of these ***four states*** have been constituted as '***Autonomous districts***'. If ***different Scheduled Tribes*** live in an autonomous district, the ***Governor*** can also divide that district into '***Autonomous regions***'.

- These autonomous districts/regions fall under the ***executive authority of the state*** but have special ***administrative autonomy***.
- The Governor has the power to:
  - Define or ***change boundaries***
  - ***Rename*** existing districts/regions
- **Councils Formed:**
  - ***Autonomous District Councils***
  - ***Autonomous Regional Councils***
- These councils have ***legislative***, ***executive***, and ***financial powers*** related to:
  - Land, forest management, village administration.
  - Use of water sources, regulation of jhum cultivation.
  - Inheritance, marriage, divorce, and social customs.

  However, **Governor's approval** is required for their laws to come into effect.
- The Governor can appoint a ***commission*** to investigate any matter related to these councils and may **dissolve** them based on recommendations.

2.2 *Constitutional Provisions Related to Tribals*



Educational and Cultural Safeguards

Article 15(4): Empowers the state to make special provisions for the ***advancement of SCs, STs, and OBCs*** in education (reservations, scholarships, free coaching, etc.).

Article 19(5): Allows the state to impose ***reasonable restrictions*** on: **Article 19(5)** : Freedom of *movement* [Art. 19(1)(d)] and Freedom to *reside & settle* [Art. 19(1)(e)]

- In the interests of the general public.
- For the protection of the interests of any Scheduled Tribe.

Purpose: To protect the distinct ***culture***, ***language***, ***customs***, and ***traditional lifestyle*** of Scheduled Tribes.

Article 46 : *Promotion of Educational and Economic Interests*

As part of the Directive Principles of State Policy, the Constitution instructs the State to promote the **educational** and **economic interests** of **Scheduled Castes (SCs)** and **Scheduled Tribes (STs)**, and to protect them from **social injustice** and **exploitation**.

Social Security

Article 17: Abolishes **Untouchability** — discrimination based on caste is a punishable offense.

Political Security

Article 16(4A) : Reservation in Promotions

This article empowers the State to provide **reservation** in **promotion in government services** to Scheduled Caste (SC) and Scheduled Tribe (ST) employees if they are not adequately represented in the services.

Article 164 (1) : **Minister for Tribal Welfare**

According to this article, there is a provision for a ***special minister*** for Tribal Welfare in the states of *Chhattisgarh*, *Jharkhand*, *Madhya Pradesh* and *Odisha*. This minister can also look after the welfare of Scheduled Castes and Backward Classes.

Article 243T : **Reservation in Municipalities**

This article provides for ***reservation of seats*** for ***Scheduled Castes*** **(SC)** and ***Scheduled Tribes*** **(ST)** in ***Municipalities***. This reservation is in proportion to their population.

Example: If ST population in a city is 10%, then 10% seats in the municipality will be reserved for STs.

Article 330 : **Reservation in Lok Sabha**

This article provides for ***reservation of seats*** for SC and ST in the ***Lok Sabha*** (House of the People). This reservation is in proportion to their population.

Example: 6 Lok Sabha seats in Madhya Pradesh are reserved for STs.

Article 332 : **Reservation in State Legislative Assemblies**

This article provides for ***reservation of seats*** for SCs and STs in ***state assemblies***. This reservation is in proportion to their population.

Example: In Madhya Pradesh Assembly, 47 seats are reserved for ST and 35 seats are reserved for SC.

Article 335 : **Claims of SCs and STs in Services**

This article says that the claims of SCs and STs should be balanced with administrative efficiency in ***government services*** and ***posts***. This ensures that reservation does not affect the quality of administration.

Example: The government can relax the eligibility criteria for SC/ST candidates, but it has to ensure that the quality of administrative work is maintained.

Article 342 : **Scheduled Tribes**

This article empowers the ***President to issue public notification****** as to which communities will be recognized as Scheduled Tribes in a state.

Article 366(25) : **Definition of Scheduled Tribes**

This article provides the definition of "***Scheduled Tribe***". According to this, those tribes or tribal communities which are considered as Scheduled Tribes under Article 342 will be called Scheduled Tribes.

Article 338A : **National Commission for Scheduled Tribes**

This article provides for the establishment of the ***National Commission for Scheduled Tribes***. This commission is responsible for protecting the rights and welfare of ST communities.

Example: If the rights of any ST community are violated, then this commission investigates and takes appropriate action.

Acts

- ***Scheduled Castes and Scheduled Tribes*** (Prevention of Atrocities) Act, **1989**
- ***Panchayat (Applicable to Extended Areas)*** Act (**PESA**) **1996**: Notified in Madhya Pradesh on 15 November 2022 and **applicable** from **15 March 2023**.

- ***Scheduled Tribes*** and ***Other Traditional Forest Dwellers*** (Recognition of ***Forest Rights***) Act, **2006**

2.3 *Particularly Vulnerable Tribal Groups (PVTG)*

During the ***Fourth Five-Year Plan*** (1969–1974), the Government of India created a ***sub-category within Scheduled Tribes*** to identify those groups that were **most disadvantaged and least developed**.

Based on the ***Dhebar Commission Report***, identification criteria were established in **1973**, categorizing the most underdeveloped tribes as ***Primitive Tribal Groups (PTGs)***.

▷ *Identification Criteria*

- Pre-agricultural level of technology.
- Low level of literacy.
- Economic backwardness.
- Declining or stagnant population.

Later, considering the worsening conditions and specific needs of these groups, the term ***Primitive Tribal Groups (PTG)*** was changed to ***Particularly Vulnerable Tribal Groups (PVTG)*** in **2006**.

This change reflected not just a new name, but a stronger government commitment toward the protection and development of these communities.

✍ ***Status as per Census 2011-*** Out of **705 *Scheduled Tribes*** in India, **75** are categorized as PVTGs. These are spread across **17 states** and **1 union territory (Andaman & Nicobar Islands). Odisha** has the highest number (13), followed by **Andhra Pradesh (12)**

✍ **In Madhya Pradesh,** the following are classified as PVTGs**: *Baiga, Bharia and Sahariya.***

🏛 *Government Initiatives*

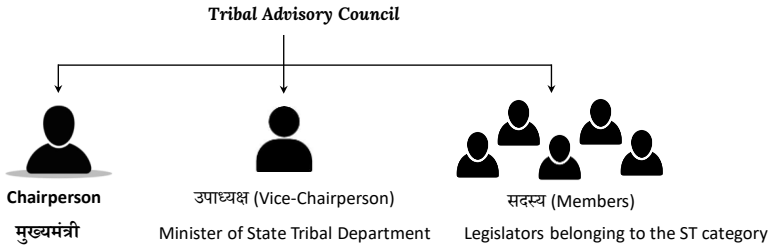
- **PM JANMAN (*Prime Minister's Tribal Justice Maha Abhiyan*)**: Aims to provide basic services like education, health, housing, roads, electricity, and drinking water to PVTGs.
- *Tribal Pride Day, Viksit Bharat Sankalp Yatra.*
- **PM PVTG Mission** : Focuses on improving the ***socio-economic status*** of PVTGs.

Tribal Advisory Council (MP)

under ***article 244(1)*** and the ***fifth schedule*** the Government of Madhya Pradesh implemented the "***MP Primitive Tribe Advisory Council Rules, 1957.***"

A council was constituted to advise on the **welfare and development of Scheduled Tribes**.

- **Maximum 20 members**
- **Three-fourths** of them are ST representatives from the Legislative Assembly



On the recommendation of this council, the Government of Madhya Pradesh formed state-level agencies for the welfare of the 3 PVTGs of the state—***Baiga***, ***Bharia***, and ***Sahariya***. The objective of these agencies is to formulate and implement plans for the social, economic, and educational development of these tribes.

S.N.	PVTG	Headquarters	Working Area
1.	*Sahariya Development Agency*	*Gwalior (Datia), Shivpuri, Guna, (Ashoknagar) Sheopur (Morena, Bhind)*	*Gwalior (Datia), Shivpuri, Guna, (Ashoknagar) Sheopur (Morena, Bhind)*
2.	*Baiga Development Agency*	*Shahdol, Anuppur, Umaria, Mandla, Dindori and Balaghat*	*Anuppur, Umaria, Mandla, Dindori and Balaghat*
3.	*Bhariya Development Agency*	*Tamia Chhindwara*	*Tamia,* ***12 villages of Patalkot*** *area of Tamia, development block of Chhindwara district.*

2.4 *Ministry of Tribal Affairs*

Established: October 1999 (after separating from the Ministry of Social Justice & Empowerment)

- **Location**: New Delhi
- **Objective**: To focus on the **integrated socio-economic development** of Scheduled Tribes.
- **Previous Administrative Status**:
  - Till Sept 1985 – as **Tribal Division** under Ministry of Home Affairs.
  - Sept 1985–May 1998 – under **Ministry of Welfare.**
  - May 1998–Sept 1999 – under ***Ministry of Social Justice & Empowerment.***

Since 2002, the Ministry has been *publishing* an ***Annual Report*** every year.

National Commission for Scheduled Tribes***

Under **Article 338A*** of the Indian Constitution, the *National Commission for Scheduled Tribes* (NCST) has been established. This Commission works to protect the **rights** and **interests of Scheduled Tribes (STs).**

▷ ***Historical Background***

1978: A non-statutory multi-member commission was formed for SCs and STs.

1990: The 65th Constitutional Amendment Act created a National Commission for SCs and STs.

2003: The 89th Constitutional Amendment Act introduced Article 338A, enabling separate commissions for SCs and STs.

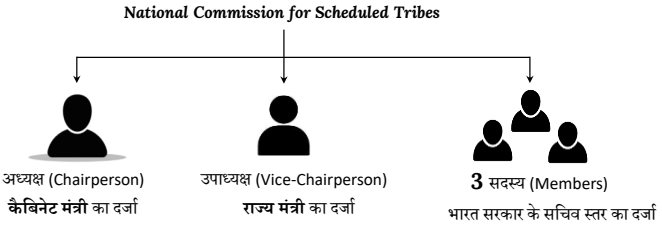
19 February 2004*: **NCST** came into existence.

▷ ***Structure and Tenure***

The Commission consists of a *Chairperson*, a *Vice-Chairperson* and *three other Members*.

- *Describe the structure and powers of the National Commission for Scheduled Tribes* [MPPSC (Civil Main) GS-II, 2020 | 5 M]
- *Explain the powers of the National Commission for Scheduled Tribes* [MPPSC (Civil Main) GS-II, 2019 | 6 M]
- *Discuss the structure and functions of the NCST in India* [MPPSC GS-II (Main), 2018 | 15 M]

All members are appointed for **3 years** and are ***not eligible for appointment for more than 2 terms***.



▷ ***Functions and Powers***

Function: ◈ Monitor the constitutional and legal safeguards for STs. ◈ Investigate complaints regarding rights violations. ◈ Participate in planning and advise on welfare schemes. ◈ Submit annual reports to the President.

Power: ◈ Regulate its own working procedure. ◈ While investigating, the Commission has ***civil court powers*** — summoning, examining evidence, etc.

Madhya Pradesh State Scheduled Tribes Commission
✶ ***Established* in 1995** by the MP Government
✶ ***Structure*:**
◈ **Chairperson** – Holds ***Cabinet Minister rank***
◈ **Members** – Two non-government members
◈ **Ex-officio Member** – *Commissioner*, Tribal Welfare Department

EXERCISE – 2

1. How many total members are there in the NCST apart from the Chairperson and Vice-Chairperson? [MPPSC Civil/Forest (Prelim) 2023]

(a) 1 member
(b) 2 member
(c) 3 member
(d) 4 member

2. How many seats are reserved for SCs and STs in the MP Legislative Assembly? [MPPSC Forest (Main) 2023]

(a) SC – 34, ST – 48
(b) SC– 35, ST – 47
(c) SC– 36, ST – 46
(d) SC– 37, ST – 45

3. Under which Article is the Tribes Advisory Council constituted? [MPPSC Forest (Main) 2019]

(a) 365
(b) 340
(c) 244
(d) 342

4. Under which Article does the President notify Scheduled Tribes in a state [MPPSC Civil (Prelim) 2025]

(a) Article 340
(b) Article 349
(c) Article 342
(d) Article 338

5. Which Article provides for reservation of ST seats in State Legislative Assemblies? [MPPSC Civil/Forest (Prelim) 2025]

(a) Article 339
(b) Article 332
(c) Article 334
(d) Article 243D

6. The Tribes Advisory Council is provided for in which Schedule of the Constitution? [MPPSC Forest (Main) 2019]

(a) Fifth Schedule
(b) Sixth Schedule
(c) Seventh Schedule
(d) Eighth Schedule

7. Under which Article was the NCST constituted? [MPPSC Civil/Forest (Prelim) 2023]

(a) Article 338
(b) Article 338(A)
(c) Article 338 (B)
(d) Article 33

8. How many members constitute the TAC in Madhya Pradesh? [MPPSC Forest (Main) 2020]

(a) 21
(b) 20
(c) 22
(d) 19

9. Which of the following is **not** included in Madhya Pradesh's PVTG list? [MPPSC Civil/Forest (Prelim) 2025]

(a) Sahariya
(b) Baiga
(c) Bharia
(d) Asur

1. (c), 2. (b), 3. (c), 4. (c), 5. (b), 6. (a), 7. (b), 8. (b), 9. (d)

CHAPTER 3

Tribal Divisions, Districts, Development Blocks, and Census Data

3.1 Tribal Divisions, Districts, and Development Blocks

Currently, **7 divisions** and **20 districts** in Madhya Pradesh are classified as **Scheduled Tribal Divisions** and **Districts**.

- These districts include a total of **89 Scheduled Tribal Development Blocks**[***].
- The **highest number of tribal development blocks** is in ***Dhar district*** **(12 blocks)**.
- The ***Indore division*** has the **most Scheduled Tribal districts (7 districts)**.

Division	District	Development Blocks
1. Indore Divisi on	Khandwa	1
	Khargone	7
	Barwani	7
	Jhabua	6
	Alirajpur	6
	Burhanpur	1
	Dhar	12
2. Jabalpur Division	Mandla	**9** [**]
	Seoni	5
	Chhindwara	4
	Balaghat	3
	Dindori	7
3. Narmadapuram	Narmadapuram	1
	Betul	7
4. Ujjain Division	Ratlam	2
5. Shahdol Division	Shahdol	4
	Anuppur	4
	Umaria	1
6. Rewa Division	Sidhi	1
7. Chambal Division	Sheopur	1

3.2 Census Data (2011)

- The ***Scheduled Tribe population*** **in Madhya Pradesh** is **1,53,16,784**. **STs** constitute **21.10%** of Madhya Pradesh's total population, whereas the national average is **8.6%**.
- About **14.69% of *India's total ST population*** resides in Madhya Pradesh. However, based on percentage, Madhya Pradesh ranks **13th** nationally.
- In terms of **absolute numbers**, Madhya Pradesh has the *highest ST population* among all Indian states.
- STs reside on around **15%** of Madhya Pradesh's land area.
- ***Dhar*** has the highest tribal population. ***Alirajpur*** has the highest ***percentage*** of ST population.
- ***Bhind*** has the *lowest tribal population*, both in terms of **number** and **percentage**.
- ***Chhatarpur*** district has shown the **highest decadal growth** in ST population. ***Mandsaur*** district has shown the **lowest decadal growth**.
- **Tribal Literacy in MP**[***] **(Census 2011):** Overall ST literacy rate in MP: **50.6%**
  - **Male literacy:** 59.6%
  - **Female literacy:** 41.5%

According to the Census 2011, what is the population of Scheduled Tribes in Madhya Pradesh? [MPPSC Civil (Main) GS–I, 2022 | 3 M]

These rates are **lower than the national average** literacy rate:

- **India (STs):** 59.00%
- **Male:** 68.5%
- **Female:** 49.4%
- **Largest** tribe in MP**: Bhil**
- **Smallest** tribe in MP**: Kamar**

ST Rural Sex Ratio	986
ST Urban Sex Ratio	956
District with highest ST literacy	Balaghat
District with highest ST population (number)	Dhar -1222814
District with highest ST population (%)	Alirajpur (89%)
District with lowest ST population (number)	Bhind - 6131
District with lowest ST population (%)	Bhind (0 .4%)







▶ *Scheduled Tribe Statistics Based on Census 2011*

S. No.	Description	India	Madhya Pradesh
1.	*Total Population*	1,21,05,69,573	7,26,26,809
	Male Population	62,31,21,843	3,76,12,306
	Female Population	58,64,47,730	3,50,14,503
2.	*ST Population*	104,281,034	1,53,16,784
	ST Male Population	5,24,09,823	77,19,404
	ST Female Population	5,18,71,211	75,97,380
3.	*ST % of Total Population*	8.60	21.09***
	MP's % of India's total ST population	-	14.64
4.	*ST Population in Rural Areas*	94,083,844 90 %	1,42,76,874 92 %
5.	*ST Population in Urban Areas*	10,461,872 10 %	10,39,910 8 %
6.	*Total Decadal Population Growth*	17.69 %	20.35 %
	ST Decadal Growth	23.66 %	25.20 %
7.	*Total Number of Households*	24,66,92,667	1,49,67,597
	ST Households	2,33,29,105	31,22,061
8.	*Sex Ratio (Overall)*	943	931
	Sex Ratio (ST)	990	984
9.	*Literacy Rate (Overall)*	73.00 %	69.32 %
	Male Literacy (Overall)	80.90 %	78.73 %
	Female Literacy (Overall)	64.60 %	59.24 %
10.	*Literacy Rate (ST)*	59.00 %	50.55 %***
	ST Male Literacy	68.50 %	59.55 %
	ST Female Literacy	49.40 %	41.47 %
11.	*Total Area (Lakh Sq. Km)*	32.87	3.08

12.	*ST Population Density*	368	236
	ST Population Density	32	50
13.	*Tribal Sub-Plan Area Population*		156.35 lakh
	ST Population in TSP Area		101.15 lakh
14.	*Area of TSP Regions (Lakh Sq. Km)*	6.41	0.93
15.	*Total Number of Scheduled Tribes*	705	43***

EXERCISE – 3

1. As per Census 2011, which tribal groups had the highest combined population (59.9 lakhs) in Madhya Pradesh? [MPPSC Forest (Main) 2023]

(*a*) Binjhwar and Kanwar
(*b*) Kol and Korku
(*c*) Bhil and Bhilala
(*d*) Baiga and Bharia

2. As per Census 2011, which district in MP had the lowest tribal population? [MPPSC Forest (Main) 2024]

(*a*) Bhind
(*b*) Morena
(*c*) Dindori
(*d*) Tikamgarh

3. How many tribal development blocks are there in Mandla district? [MPPSC Forest (Main) 2020]

(*a*) 9
(*b*) 8
(*c*) 10
(*d*) 7

4. What was the literacy rate of Scheduled Tribes in MP according to Census 2011? [MPPSC Forest (Main) 2020]

(*a*) 50.6%
(*b*) 49.6%
(*c*) 48.6%
(*d*) 51.6%

5. According to the 2011 Census, what percentage of MP's population comprises Scheduled Tribes? [MPPSC Forest (Main) 2019; MPPSC Social Work 2021]

(*a*) 20.1%
(*b*) 21.1%
(*c*) 21.9%
(*d*) 23.7%

1. (c), 2. (a), 3. (a), 4. (a), 5. (b)



Chapter

4

History of the Gond Tribe

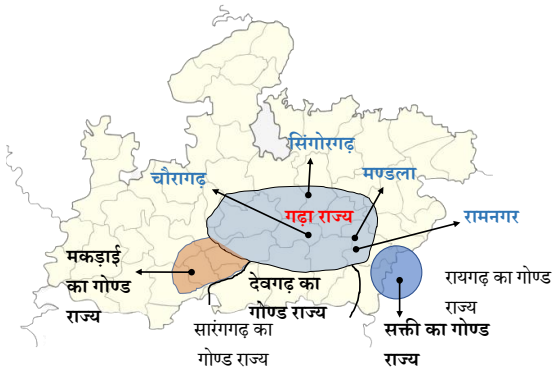
The ***Gond tribe*** has played a significant role in the history of India. The southern branch of the ***Kalachuri dynasty***, which had conquered distant territories, had many ***Gond soldiers*** in their army. These soldiers spread across various regions along with the armies and established their presence.

During the ***medieval period***, the Gond tribe ruled a large portion of ***Madhya Pradesh*** for an extended time. Over time, the entire ***Gondwana region*** was divided into **three major dynasties**:

- ***Northern Gondwana (Garha–Mandla Gond Kingdom)*** **:** Located in the Mandla region of Madhya Pradesh, this was the most prominent Gond dynasty, which ruled for a long time.
- ***Central Gondwana (Deogarh – Chhindwara or Nagpur Gond Kingdom)*** **:** The ***Deogarh Gond dynasty*** lasted from the late 16th century to mid-18th century. Its history is known through Persian texts and Marathi sources.
- ***Southern Gondwana (Chandrapur Gond Kingdom)*** **:** Its founder was ***Kol Bhil***, although **Kol** and **Bhil** are separate tribes. This dynasty belonged to the Ataram lineage, with its renowned ruler **Bhil Ballal**, who conquered as far as Malwa and built the ***Balareshwar Shiva temple*** on the banks of the Narmada River. A small estate of this kingdom called Makrai continued to exist until **1948.**

4.1 *Northern Gondwana – Garha (Mandla) Gond Kingdom*

The ***Garha Gond Kingdom*** of Madhya Pradesh was a **prosperous and powerful state** that lasted from the late medieval period to modern times. It is mentioned in the ***Ramnagar inscription***, which dates to the reign of *Gond king Hriday Shah*. The kingdom significantly contributed to **social, cultural,** and **economic development** during its rule.



- ***Sources of Information about the Garha Gond Rulers*** **:**
  - ***Ramnagar Stone Inscription (Mandla)*** **:** Mentions **54** ***rulers*** of the Garha kingdom. It is a key historical source for the Gond dynasty.
  - ***Gadheshanrip Varnanam (Sanskrit text)*** **:** Describes **63** ***kings*** of the Garha dynasty in verse form, offering a detailed account of their rule.
- ***Founder of the Garha Kingdom*** **:**

  Raja Yadav Rai **or** ***Jaduray***, who established the kingdom in the late 14th century after the decline of the Kalachuri

Sangram Shah

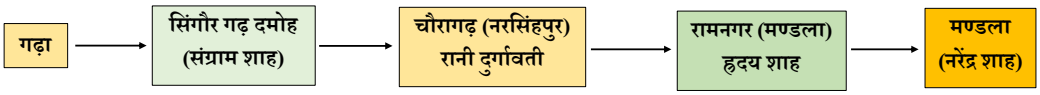
- Father: Arjundas
- Childhood Name: Amahandas
- Coronation: 1510 CE
- Known as the first ruler of the Gond dynasty to commit **patricide**.
- Called the "*Lord of* **52 Forts**"
- Built the *Chauragarh Fort* in ***Narsinghpur***
- Issued ***gold and silver coins***, performed ***Vajapeya Yajna***.

dynasty. Under his rule, the Gond community achieved new heights of political, social, and cultural development.

- *Dalpat Shah* *** (son Sangram Shah) was married to *Durgavati*, daughter of *Chandela Raja* *** *Salvahan* *** of ***Rath Mahoba***.
- Garha state was attacked by the *Mughals in 1564* under the leadership of ***Asaf Khan***(the Mughal Subedar of Garha Manikpur at that time). And after the martyrdom of the queen, Chauragarh was attacked by the Mughals, in which Veer Narayan attained martyrdom.
- The name of Rani Durgavati's prime minister was ***Aadhar Singh*** and her favorite white elephant was ***Sarman***. There is a tomb of Rani Durgavati in ***Barela*** *** near Jabalpur.
- ***Madhukar Shah*** murdered his father ***Chandra Shah*** and elder brother to claim the throne.
- In **1634**, ***Jujhar Singh Bundela*** launched a devastating attack on Garha.
- ***Hriday Shah*** shifted the capital from ***Chauragarh*** to ***Ramnagar*** in the **Satpura hills** on the banks of the Narmada.
- The ***Ramnagar inscription*** was authored by ***Jayadev*** during Hriday Shah's reign. It is written in ***pure Sanskrit*** using the ***Devanagari script*** and contains **52 verses**. Additional records found in inscriptions at ***Ramnagar*** **and** ***Batiyagarh (Damoh)***.
- Later, ***Narendra Shah*** moved the capital from *Ramnagar* to ***Mandla***.
    - ***Battle of Narai or Choragarh*** = 1564 (Rani Durgavati and Akbar) Abul Fazal *** has described the plunder of Rani Durgavati's capital Choragarh in his book Akbarnama.
    - ***Battle of Chauragarh*** = 1634 (Premshah and Jujhar Singh Bundela)

Palace Name	***Built By***
1. Bhagwat Rai's Palace	Hriday Shah
2. Madan Mahal	Madan Shah
3. Moti Mahal	Hriday Shah
4.Queen Baghelin's Palace	Hriday Shah
5. Mandla Fort	Narendra Shah

- ***Order of capital of Gadha state***



▶ *Gond Art and Literature*

Work	***Author***	***Patron Ruler***
Ras Ratnamala ***	Sangram Shah	Sangram Shah
Divyanirnaya Nrisingh Champu	Keshav Lougakshi	Dalpat Shah
Durgavati Prakash, Samayavalok	Padmanath Bhattacharya	Durgavati
Sangram Sahiy, Divyanirnaya	Damodar Thakur	Durgavati
Alok Darpan	Mahesh Thakur	Durgavati
Gajendra Moksha	Lakshmi Prasad	Nizam Shah
Sudama Charitra	Veer Vajpayee	Nizam Shah
Prem Deepika	Veer Vajpayee	Nizam Shah
Hriday Kautuk, Hriday Prakash***	Hriday Shah	Hriday Shah
Ram Vijay Mahakavya, Gadheshanrip Varnanam	Poet Rupnath Jha	Nar Harishah

4.2 *Deogarh state*



The state of Deogarh emerged in the *late sixteenth century*. At the time of its establishment, this region was under the control of the Gond tribe. The Gond rulers established their authority over the area and developed Deogarh as an independent state. In 1564, after the Mughal Emperor Akbar's victory over Garha, the state of Deogarh became part of the Mughal Empire. However, the rulers of Deogarh took advantage of the region's difficult geographical terrain and its distance from the Mughals to maintain their independent authority. Until the mid-eighteenth century, the state of Deogarh managed to preserve its independence. Eventually, the ***Bhonsle rulers*** dethroned the rulers of Deogarh and annexed the region into the state of Nagpur. With this, the independent existence of the state of Deogarh came to an end.

- The remnants of the Deogarh state are currently located just 40 km away from ***Chhindwara district***.
- the headquarters of Deogarh state was *Haraya* or *Haryagarh*.
- Its actual mention is found after 1564, when the power and influence of the Garha state declined.
- Initially, the rulers of Deogarh were called Zamindars. The first ruler of Deogarh state was ***TuloBa***. TuloBa is mentioned in a ***sanad (royal charter)*** issued in 1578. No details of any ruler before him are available.
- During the time of ***Jatba***, the fame of Deogarh state and the Gond dynasty spread in all directions.
- He introduced ***copper coins*** inscribed with "Shri Raja Jatba Pratiraj."
- Jatba expanded his kingdom south and east up to ***Kharela (Balaghat)***.
- He shifted the capital from ***Haryagarh*** to ***Deogarh*** and constructed a fort there.
- In 1637, during ***Kokshah's reign***, the Mughal army attacked Deogarh. The war was led by ***Khan Dauran***, but after victory and collection of revenue, the state was returned.
- In 1648, during Kesari Shah's reign, the Mughal imperial army again attacked Deogarh, led by Shahwaz Khan.
- Mahipat Shah went to Aurangzeb to obtain the state. As per Aurangzeb's condition, he had to accept the Muslim faith.
- ***Mahipat Shah*** was the first ruler of the Gond dynasty to convert to Islam. He renamed Deogarh to Islamgarh and changed his own name from *Mahipat Shah* to *Bakht Buland*.
- In 1691, removing Bakht Buland, the Mughals appointed Didar as the ruler of Islamgarh.

4.3 *Makdai state*



Makdai Principality is located in the present-day Harda district of Madhya Pradesh. Its founder was ***Raja Karkatrai*** or ***Maharaj Singh***, who was a resident of Chandrapur. A brief book titled *Makdai Mahatam* provides an account of this state. In *Makdai Mahatam*, the names of 25 generations of kings after Karkatrai are mentioned. Later, ***Makarand Shah*** shifted his capital from Kalibhit to Makdai and constructed a fort there

- The present ***Tribal Department*** *Minister of the Government of Madhya Pradesh*, **Vijay Shah**, is also associated with the Gond dynasty of the *Makdai Principality*.
  - ❖ Other Gond States: ◈ Kawardha State ◈ Raigarh State ◈ Sakti State

EXERCISE – 4

1. To which Gond ruler was Rani Durgavati married [MPPSC Forest Service (Main) 2021]
(a) Raghunath Shah
(b) Champat Shah
(c) Shankar Shah
(d) Dalpat Shah

2. In which district is the fort of Singorgarh located? [MPPSC Civil Prelims 2021; MPPSC Dental Surgeon Exam 2022]
(a) Sagar
(b) Damoh
(c) Jabalpur
(d) Chhatarpur

3. Who was the last glorious ruler of Garha-Mandla? [MPPSC Dental Surgeon Exam 2022]
(a) Raja Shah
(b) Vikram Shah
(c) Shankar Shah
(d) Vishnu Shah

4. Name of Rani Durgavati's father? [MPPSC DSP Radio 2020]
(a) Dadhibahana
(b) Shalivahana
(c) Datibahana
(d) Balavahana

5. Which place in MP is associated with Gond rulers? [MPPSC Forest Service (Main) 2023]
(a) Gwalior Fort
(b) Dhamnar Caves
(c) Bhojeshwar Mahadev Temple
(d) Moti Mahal of Ramnagar

6. Which Sanskrit literary work was composed by Gond king Sangram Shah? [MPPSC Principal Assistant Director (Technical) Exam 2023; MPPSC Assistant Veterinary Surgeon Exam 2023]
(a) Sangramasahiya Vivekadipika
(b) Rasaratnamala
(c) Hridaya Kautuka
(d) Hridaya-Prakasha

7. Who described the plunder of Rani Durgavati's capital Chauragarh? [MPPSC ADPO 2021]
(a) Barani
(b) Abul Fazl
(c) Faizi
(d) Firdausi

8. Which is the prominent fort in Jabalpur? [MP Vyapam Patwari 2017]
(a) Madan Mahal Fort
(b) Maharaja Fort
(c) Rana Sanga Fort
(d) Amla Fort

9. In which town of Mandla district is the historical fort located? [MP Vyapam Patwari 2017]
(a) Ram Nagar
(b) Ghughari
(c) Bichhiya
(d) Mawai

10. Who built the Deogarh Fort? [MP Vyapam Patwari 2017]
(a) Gond King – Raja Jarav
(b) Chandragupta Maurya
(c) Nawab of Bhopal
(d) Emperor Ashoka

In the above question, option (a) is correct, but the name has been written incorrectly. The correct name is Jatba.

11. Where is the hill fort in Damoh located? [MP Vyapam Patwari 2017]
(a) Singaurgarh
(b) Baurbari
(c) Fatehpur
(d) Asirgarh

12. Gadhakota fort is located in which district? [MP Vyapam Patwari 2017]
(a) Hoshangabad
(b) Gwalior
(c) Raisen
(d) Sagar

1. (d), 2. (b), 3. (b), 4. (b), 5. (d), 6. (b), 7.(b), 8. ( ), 9. ( ), 10. ( ),

CHAPTER 5

GOND TRIBE

The ***Gond tribe*** is one of the largest and oldest tribes of India, mainly residing in ***Madhya Pradesh***, ***Chhattisgarh***, ***Maharashtra***, ***Andhra Pradesh***, **and** ***Odisha***. They belong to the ***Dravidian group*** and are known for their rich cultural heritage and extensive history.

The word "***Gond***" originates from the Dravidian word "***Kond***", meaning *mountain*. Gond people prefer to call themselves "***Koyatur***" (mountain dwellers), which reflects their mountain-based culture and lifestyle.

History of the Andhra Tribe and its Connection with the Gonds of Madhya Pradesh

The ***Andhra tribe***, belonging to the Dravidian group, is primarily found in ***Andhra Pradesh***, but in Madhya Pradesh and Chhattisgarh, they inhabit the ***Wainganga river valley***. They are mentioned in the ***Aitareya Brahmana***, ***Matsya Purana***, **and** ***Vayu Purana***.

Historians believe that the **Satavahana rulers** originated from the Andhra tribe. The first ruler of this dynasty was ***Simuka***, and 30 kings of the dynasty ruled for about **460 years**.

During the medieval period, this tribe came to be called ***Gond***. To preserve their cultural heritage and identity, they divided themselves into **four groups** based on the number of deities they worshipped:

- ***Seven-deity Gonds*** – Sacred animal: *Porcupine (Sehi)*
- ***Six-deity Gonds*** – Sacred animal: *Tiger*
- ***Five-deity Gonds*** – Sacred animal: *Sarus crane*
- ***Four-deity Gonds*** – Sacred animal: *Tortoise*

5.1 Origin and Geographical Distribution

⊳ Origin Stories

There are several traditional legends about the origin of the Gond tribe:

1. ***Tumba (Bottle Gourd) Legend:*** Two men emerged from a gourd – one took a *Tangiya* (agricultural tool/axe) and went to clear the forest, becoming the ***Baiga***; the other stayed city to manage the settlement, becoming the ***Gond***.



तुम्बा (तूमा)

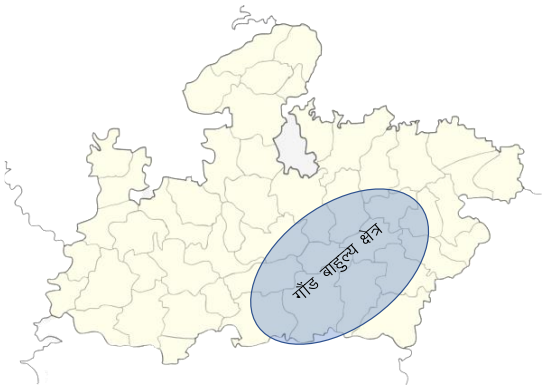
2. **Lingon Legend:** According to another tale, from a boil on God's hand, Mahadev and Parvati were born. From Parvati's womb came the Gonds. Initially, Gonds were meat-eaters and lived untidily. Mahadev locked them in a cave, but on Parvati's request, he sent ***Lingo*** to civilize them. *Lingo* taught them agriculture, use of fire, and cooking, guiding them to a better lifestyle.



लिंगों कथा

महादेव के द्वारा धवलगिरि (धौलगिरी) पर्वत पर **याहिन्दो** नामक पीला फूल खिलाया गया। फिर वहाँ तूफान और बिजली भेजकर उस फूल में गर्भ स्थापित कर दिया। सबसे पहले उस फूल से हल्दी या केसर का एक ढेर प्रकट हुआ। भोर होते ही, एक पुष्प प्रस्फुटित हुआ, जिससे **लिंगो** का जन्म हुआ। लिंगो एक पूर्ण शिशु के रूप में प्रकट हुए, जिनकी नाभि में हीरा जड़ा था और माथे पर चंदन का टीका लगा हुआ था। जैसे ही वह पुष्प से बाहर आए, वे हल्दी की ढेरी पर जा गिरे।

▷ *Geographical Distribution*



Gonds are spread across almost the *entire* ***Madhya Pradesh***, but their highest population is found along both banks of the ***Narmada River***. Major Gond-dominated districts include ***Betul***, ***Chhindwara***, ***Hoshangabad***, ***Balaghat***, ***Shahdol***, ***Mandla***, **and** ***Sagar***.

▷ *Sub-Tribes of Gonds*

Madhya Pradesh has around **50 Gond sub-tribes**, major among them:

- ***Rajgond*** – Ruler class, followed ***Hindu customs***, wore sacred thread.
- ***Dhurgond*** – Warrior/common class.



Other ***occupationally based*** sub-groups:

Sub-Tribe	Occupation
Agariya ***	Blacksmiths (iron work)
Pradhan/Panditai	Priests
Ojha ***	Tantric rituals
Koilabhutis	Singers & dancers
Solahas	Carpenters

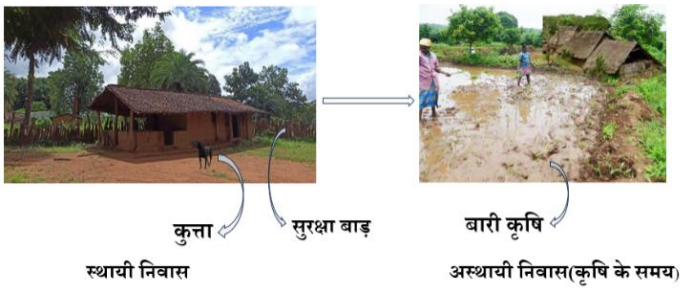
▷ ***Language*** **:** ***Gondi language*** is spoken in MP, Chhattisgarh, Maharashtra, Telangana, and Odisha, usually written in ***Devanagari*** or ***Telugu script***[***]. Originally without a native script, in 2014 the ***Gunjala Gondi script*** was rediscovered by researchers. Earlier, in 1918, ***Munshi Mangal Singh Masaram*** developed the ***Masaram Gondi script***, based on characters from Brahmi-derived Indian scripts. Gonds also speak ***Dorli***, ***Halbi***, and ***Bhatri***.

▷ *Social and Cultural Practices*

- ***Birth Rites*** : Birth is considered auspicious; sons and daughters are valued equally. Key customs include:
  - ***Chhathi*** **(sixth day) :** Purification bath and showing ***Dhruv Tara*** (Pole Star)
  - ***Barso*** **(twelfth day) :** Naming ceremony



- ***Physical Features*** : Short stature, dark skin, thick lips, broad flat nose, wide mouth, straight hair – showing ***Dravidian traits.***
- ***Dress & Ornaments*** :
  - **Men** : Simple lower garments
  - **Women** : Brass, pearl, gilt, coral ornaments
  - ***Tattooing (Godna)*** **:** Considered a woman's true ornament, done from ages 6–7 onwards by ***Badnin women***.
- ***Food*** : They have a strong preference for coarse grains, tubers, and beverages made from coarse grains, such as ***pej*** (a traditional porridge). These traditional food items are not only the main part of their diet but also reflect their cultural identity. The *Banjaras* introduced the Gond tribe to new Flavors such as salt and jaggery. This was the first time the Gonds had established contact with the outside world. The Banjaras were the very first people with whom the Gond tribe came into contact. This interaction brought new changes to the lives of the Gond community and influenced their cultural practices.
- ***Housing & Art*** : The houses of the Gond community are made of **grass**, **thatch**, and **clay**, reflecting their simplicity and harmony with nature. Built from local resources, they symbolize respect for the environment. In Gond culture, the dog is considered the ***kotwar*** (guardian) of the Earth Goddess (*Bhu Devi*) and Thakur Dev, who barks to alert people in case of danger; hence, it is regarded as auspicious. To honor guests, each house has a clean and tidy small room, showcasing their hospitality.



In ***Nohdora painting***, women create various decorations using raised lines of clay. When a new house is built, they carve figures of animals, birds, flowers, leaves, plants, and deities on the walls. This art is made on wet walls, giving the impression that the designs are part of the wall itself. These murals are also created on auspicious occasions such as childbirth and weddings. In Madhya Pradesh's Shahdol district, such special paintings are called *Kohbar*, and during weddings, they are further decorated beautifully with lime and ochre.



- ***Social System*** : The Gond society is ***patrilineal*** and ***patriarchal***. The eldest male of the family is considered the head, whose decisions are respected and followed.
  In Gond belief, the ***seed (male)*** is considered more important than ***cultivation (female)***. This perception influences gender roles in social and economic life. However, women hold an important place, especially elderly women known as ***Syani***, whose advice is sought in important matters.
- ***Gond Panchayat*** : The ***Panchayat system*** is a vital institution for social and administrative justice in the Gond community. Usually, it consists of five members, though the number and positions may vary by region. In some areas, it is called ***Paragana***. The Panchayat resolves disputes, makes rules, and enforces them, reflecting the tradition of collective self-governance.

  Key Positions in the Gond Panchayat:

1. ***Bhoi*** : ***Head of the Panchayat***, also known by other names such as ***Manjhi***, ***Deshmukh***, ***Mukhiya***, or ***Gotia*** in different regions. The Bhoi leads and manages **administrative responsibilities**, **delivering justice** and **enforcing social norms**.



2. ***Mukaddam*** – ***Second in rank***; the position is hereditary, usually inherited by the eldest son. The main duty is to *collect* ***malguzari*** (land revenue) and advise the chief when required.
3. ***Dewan*** – Gathers ***confidential information*** about the parties in a dispute and reports it to the head, ensuring **transparency in justice**.
4. ***Likhai*** – An elder whose main role is to contribute ***wisdom*** and ***experience*** during decision-making, representing respect and trust in the society.
5. ***Kotwar*** – *Collects government information*, arranges accommodation and food for visiting **officials**, keeps **birth–death records**, and reports theft to the police.
6. ***Other Important person*** :
   - ***Guniya*** – Acts as the ***village healer*** and ***treats*** most illnesses.
   - ***Barua/Panda*** – Performs *religious rituals*, *removes evil spirits*, and provides spiritual protection to the village.

This Panchayat structure plays a crucial role in maintaining ***justice***, ***discipline***, **and** ***unity*** in Gond society, with each position having distinct responsibilities.

- ***Marriage Practices, Economy, Religion, and Major Deities of the Gond Tribe***

  - ***Marriage Practices*** : For the Gond tribe, marriage is not merely a means of ***procreation***, but also an expression of ***primitive love***, ***mutual cooperation***, and ***natural attraction***. It is considered a sacred bond that unites not only two individuals but also two families.

The purpose of marriage in Gond society is to ensure *social* and *economic* security, as well as to strengthen mutual cooperation and a shared outlook on life. These traditions are deeply rooted in ***social*** and ***moral values***.

Marriages between the ***father's kin (Dadihaal)*** and the ***mother's kin (Nanihal)*** are socially accepted, as they are believed to ***strengthen family relations*** and ***community unity***.

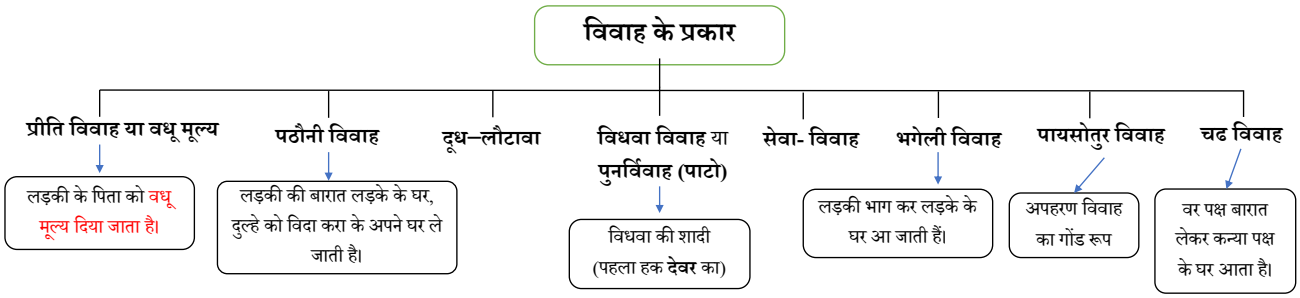


Special Marriage Customs

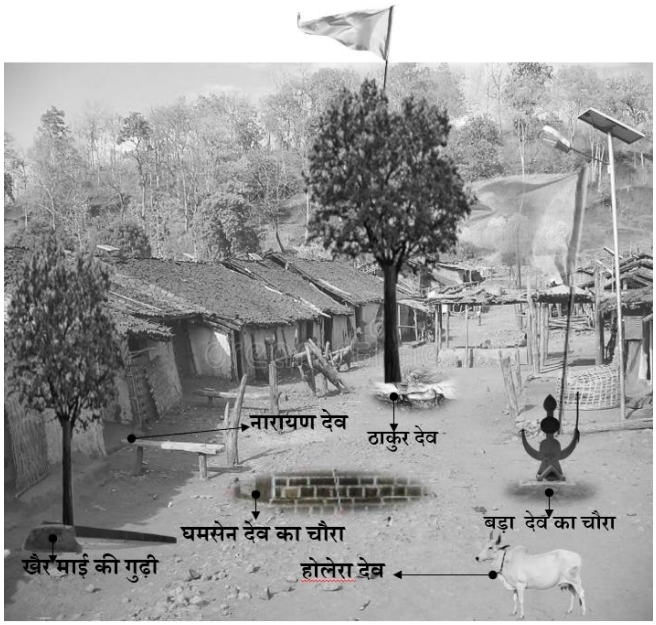
1. **Doodh–Lautawa**[***]: A tradition in which a girl is married to her maternal or paternal cousin. This reflects the Gond community's cultural heritage and strengthens familial bonds.
2. **Seva Vivah**[***]: If a groom cannot pay the bride price, he must serve the bride's parents. Known as **Lamanai**, this service usually lasts 3–7 years, during which the groom stays in the bride's house and helps in domestic work. Eventually, the parents, pleased with his dedication, marry their daughter to him.

Bride Price (Vadhū Mūlya)

The **Bride Price** refers to the payment of money, gifts, or property by the groom's family to the bride's family as a symbolic agreement to solemnize the marriage.



- ***Economy*** : The primary occupation of the Gond tribe is ***agriculture***. They live in harmony with nature and consider farming their main livelihood.
  - ***Gond agriculture*** is called ***Bari***.
  - Most Gond families do not own farmland and therefore engage in ***Harwahi*** or ***Bataidari*** (sharecropping), cultivating the landlord's land and giving a share of the produce in return.
  - This often results in indebtedness, as loans from landlords accumulate over generations, leading to persistent ***poverty*** and ***inequality***.
  - ***Agricultural Terms: Siyari*** – Kharif crop, ***Unhari*** – Rabi crop



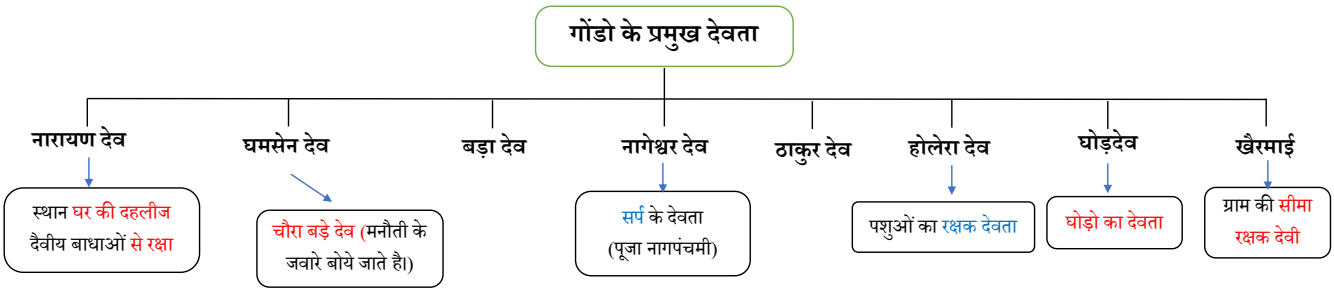
Write the names of the major deities of the Gond tribe. [MPPSC (Civil Main) GS-II 2023, | 3 M]

In addition to farming, the tribe also collects ***forest produce***, mainly ***tendu leaves*** and ***mahua***. Women especially enjoy collecting ***chirongi*** seeds from trees.

- ***Religious Life*** : The religious beliefs of the Gond tribe place special emphasis on the worship of ***nature, ancestors,*** and ***spirits***. Totem worship holds great importance and forms an integral part of their social and spiritual life.
  - They believe their origin is from ***Lingadev***, who is worshipped as ***Bada Dev*** (also called ***Koyapunem***).
  - Other deities include ***Thakur Dev, Dulha Dev, Suraj Dev, Narayan Dev, Surja Dev,*** and ***Ghamsen Dev***.
  - They are also worshippers of **Mother Goddesses**, such as ***Khermai Mai, Banjarin Mai, Ratmai, Sharda Mai, Budhi Mai,*** and ***Marhi Mata***.
  - These goddesses are believed to reside in the ***Madai, Chaura,*** or ***Gudi****** of the village.
  - The traditional priests of the Gond community are known as ***Baiga***.

Major Deities

1. ***Bada Dev*** – Considered the supreme deity. The white horse is his mount, and his shrine is located in the eastern part of the village, where he is worshipped annually. In the Gond language, ***Budha*** means "***eternal***," hence Bada Dev is also called ***Budha Dev***.
2. ***Thakur Dev*** – The village ***deity*** and ***protector***, depicted riding a horse and guarding the village boundaries. His shrine is under a sacred tree, decorated with a white flag, where offerings of white chickens and coconuts are made.



3. ***Mai (Mother Goddesses)*** – Includes ***Banjarin Devi*** (Forest Goddess), ***Ratmai***, ***Andheri Mai***, ***Sheetla Mai*** (compassionate mother), and ***Sharda Mai***.
   - ***Budhi Mai*** is associated with smallpox.
   - ***Marhi Mata*** is linked with diseases like cholera and plague.
   - ***Hulki Mai/Dalki Mai*** is linked with malaria.



▷ *Festivals and Dances of the Gond Tribe*

- ***Festivals of the Gond Tribe***: The festivals of the Gond community are vibrant and integral to their culture. Whether a tribal is poor and hungry or wealthy and content, all celebrate their festivals with equal enthusiasm.

1. **Bidri :** Associated with clouds and celebrated before the onset of the rainy season. It involves worship of the clouds, Bhu Devi (Earth Goddess), and grain.

- Observed in the month of ***Jyeshtha.***
- Villagers bring grain in leaf bowls to the shrine of ***Thakur Dev***, where the grain is collected in one place.
- Before sunrise, the ***Baiga*** (priest) offers ***Akshat*** (turmeric-mixed rice) to Thakur Dev and sacrifices white roosters.
- The collected grain is distributed to all, who mix it with seeds before sowing, praying for a good harvest.

2. ***Navakhani*** : A harvest and *ancestor-worship festival*, observed on any date in the bright fortnight of ***Bhadrapada***, depending on local tradition. New grain is first offered to ancestors, then consumed by the community.
3. ***Jwara*** : Celebrated twice a year, in ***Ashwin (Kwar)*** and ***Chaitra***, from the first to the ninth day of the bright fortnight. It is a festival of ***Shakti Puja***.
4. ***Chaitra Utsav*** : A famous dance festival celebrated after the harvest in Chaitra month, in honor of ***Devi Annapurna***, thanking her for the crop and seeking blessings for the next harvest.
5. ***Madai*** : A traditional religious festival celebrated from the first day after Diwali to ***Kartik Purnima***. Originally linked with a ***mandap (sacred pavilion)*** for religious gatherings, it has evolved into a fair-like event. Specially, the marriage of ***Daugun*** and ***Gangain Devi*** is performed in the mandap. Famous Madai fairs are held in ***Mandla***, ***Dindori***, and ***Narayanpur***.
6. ***Bakbandhi*** : Celebrated on ***Guru Purnima*** in ***Ashadha*** month. The ***Baiga*** extracts fibers from ***palash*** roots, dyes them with turmeric, and ties them on the wrists of all Gond youth, as well as on houses and fields, for protection. This is a nature-based form of ***Rakhi*** linked to the legend of Lingadev.
7. ***Hareli*** : Derived from "*Hariyali*" (greenery), observed as a day when witches and evil spirits are believed to be active. Special protective measures are taken for homes and fields.
8. ***Mandawra Festival*** : Celebrated on the first day of **Chaitra** month, when **toran** (mango leaf garlands) are tied on cattle sheds for animal safety. In the same month, the **Akshaya Tritiya** festival is celebrated for new beginnings and natural balance.



9. ***Pola/Hardhili*** : A major festival of the Gondwana region, observed on the day after ***Amavasya*** in ***Bhadrapada*** month. It honors bulls after their work in rice cultivation is complete. Bulls are bathed, decorated, and worshipped.
10. ***Bhojli*** : Celebrated in ***Shravana*** month for a good harvest, focusing on the fertility of land and seeds.
11. ***Chherta*** : A festival for children, celebrated on ***Purnima*** of ***Pausha*** month. Children roam in groups, tapping the ground with bamboo sticks, singing "Cher Chitta Chherta."
12. ***Diwali*** : Celebrated for 15 days from ***Amavasya*** of ***Kwar*** month to ***Kartik Purnima***. On Amavasya night, special chants are used to empower medicinal herbs. A unique tradition called ***Dharra Pratha*** is observed among Gond boys.



13. ***Meghanad Festival*** : Celebrated in the first fortnight of ***Phalguna*** month in honor of their supreme deity ***Meghanad***, also known as ***Khandera*** and ***Khatta***.
14. ***Larukaj*** : Celebrated in honor of ***Narayan Dev***. Symbolizes the marriage of a pig, with pig sacrifice being an important ritual.

- ***Dance / Musical Instrument:*** The Gond tribe is a community with a deep love for colors. They have a tradition of performing different dances for different occasions.

  Bana : A special musical instrument of the Gond tribe.

  - According to a famous Gond legend, the ***youngest Gond brother*** played this instrument to please his ***elder brother***, who had become angry and merged into a Saja tree.
  - The method of making this instrument was revealed to a Gond king by **Bada Dev** in a dream.
  - It is crafted from the wood of the **Saja** tree, and a bow-shaped striker is also made to play it.

Dance	Occasions
Karama Dance	Performed during Karama worship
Saila Dance	Performed only by men.
Bhadauni Dance	A marriage dance performed by women under the mandap.
Birha	Performed during the return of the wedding procession.
Kaharwa	Performed by both men and women of the wedding party.
Sajni	Performed by both men and women of the wedding party.
Sua Dance	Performed when the paddy crop ripens.
विस्तृत व्याख्या ***Chapter*** -18 में की गयी है।	

▷ ***Songs / Music***

1. ***Dadariya Song*** : The Dadariya song is a ***folk song style*** of the Gond tribe, sung during wedding processions. While walking on the way, members of the ***wedding party*** sing these songs and perform the Dadariya dance to boost their ***pride***. These songs are filled with heroic sentiment.
2. ***Nahdora Song*** : When the ***groom is getting ready*** for the wedding procession, traditional *Nahdora paintings* are made on the walls of the house. On this occasion, women gather together and sing Nahdora songs.
3. ***Jhooma Jhoomar*** : These are love songs in which a beloved woman sings in remembrance of her lover.

> ***Khehul Pata / Dol Pata / Hanal Pata***
> This type of song is sung among the *Muria*, a sub-tribe of the Gonds, upon the death of a respected *Muria member*. During these songs, a musical instrument called *Katur Dhol* is played.

4. ***Karma Song*** : Karma songs are sung during the *Karma* dance. There are four types of Karma songs — *Karma Thadha*, *Karma Lahki*, *Karma Langda*, and *Karma Ragini*.
5. ***Saila Bhadauni*** : In the Gond tribe, some wedding songs involve the tradition of teasing and making humorous remarks at each other. Through these songs, mutual fun and laughter are shared. Sometimes mild and playful abuses are also included, which are considered a part of the wedding rituals.
6. ***Sajni*** : When the bride's father-in-law visits the bride's mother's home, *Sajni* songs are sung. These songs are part of the traditional folk culture and express love, respect, and affection in relationships.
7. ***Jas Song*** : Songs sung to praise or glorify someone are called Jas songs. They are mostly performed in honor of *Budhadev* (a revered deity of the Gond tribe).

8. ***Kaharwa*** : These songs are sung during the return of the wedding procession (*Barat*).
9. ***Phag*** : These songs are sung during the month of *Phalgun* (spring season).
10. ***Setam*** : Through these songs, a lover teasingly expresses his love towards his beloved.
11. ***Riddles (Dhandha)*** **:** The Gonds also ask riddles — called *Dhandha* — as a pastime, a test of wit, and a means of entertainment.

▷ ***Death Rites***:

In the Gond tribe, two major methods are practiced for dealing with the dead: ***Cremation*** and ***Burial*** The choice depends on tradition and circumstances. The Gonds do not believe in ***reincarnation***, but they do believe that after death, the soul remains emotionally attached to its home and family.

- To break this attachment, during the funeral procession, at every spot where the body is placed briefly, **ber** and **babool** twigs are pressed under stones to block the soul's return path.
- On the tenth day after death, a ritual called ***Dashmani*** or ***Dashgatra*** (also known as ***Bada Karm***) is performed.
  - Both clan members and people from other castes are invited, bringing ***Sahay*** (offerings) such as pulses, rice, and *kodai* grain.
  - During Gond funerals, instead of mourning songs, traditional songs like ***Karama*** and ***Daderia*** are sung.
- The funeral donation is called ***Maur Daan***, usually taken by a ***Pradhan*** or other Gond ***Birsiya***. The person who receives it is called ***Negi*** or ***Dasoundhi***.
- On ***Dashgatra*** day, a widow is presented with bangles again in the presence of the Panchayat elders. This custom is called ***Pato Pratha*** and symbolizes her reintegration into social life.

EXERCISE – 5

1. In tribal culture, the worship of Mother Goddesses is common. In this context, what is the name given to the temple of the Mother Goddess? [MPPSC Forest Service (Main) 2023]
(a) Gudi
(b) Bijasan
(c) Khairmata
(d) Badidevi

2. Which position holds the highest authority in the Gond Panchayat? [MPPSC Forest Service (Main) 2023]
(a) Mukaddam
(b) Dewan
(c) Likhai
(d) Bhoi

3. The festival for the first consumption of new grain is called: [MPPSC Assistant Geologist exam 2023]
(a) Akshaya Tritiya
(b) Larukaj

6. The Mandawra festival is celebrated by which tribe? [MPPSC Civil/Forest (Prelim) 2024]
(a) Gond
(b) Baiga
(c) Bhariya
(d) Sahariya

7. The 'Nohdora' wall decoration made with clay is a unique feature of which tribe? [MPPSC Civil/Forest (Prelim) 2023]
(a) Bhil
(b) Korku
(c) Sahariya
(d) Gond

8. Ghailla and Bidri festivals are celebrated by which tribe? [MPPSC Assistant Professor Exam 2022]
(a) Gond
(b) Bhil
(c) Santhal
(d) Pardhan

9. The Gond caste assumes itself which of the

(c) Mamuliya
(d) Nawai

4. *Birha* is a popular folk song of the women of which tribal community? [MPPSC Civil/Forest (Prelim) 2024]

(a) Gond
(b) Kol
(c) Bhil
(d) Sahariya

5. Which script is commonly used for writing the Gondi language? [MPPSC Forest Service (Main) 2024]

(a) Devanagari
(b) Brahmi
(c) Grantham
(d) Singhali

following? [MPPSC Paper Computer Programmer 2021]

(a) Koytor
(b) Janjati
(c) Backward Class
(d) Adiwasi

10. Which language of Chhattisgarh has had a Unicode font developed jointly by Google and a New Zealand company? [CGPSC (ADJE) 2020]

(a) Halbi
(b) Oraon
(c) Gondi
(d) None of the above

1.(a) 2.(d) 3.(d) 4. (a) 5. (a) 6. (a) 7. (d) 8. (a) 9.(a) 10.(c)

Chapter 6

BAIGA TRIBE

6.1 *Introduction, Origin, and Geographical Distribution of the Baiga Tribe*

▷ *Introduction*

India is home to many tribal communities that have lived for centuries with their unique culture, traditions, and lifestyle. Among these, the ***Baiga tribe*** is considered one of the most prominent and is classified under the ***Dravidian group***[***]. The tribe primarily inhabits central India, particularly the states of ***Chhattisgarh***, ***Madhya Pradesh*** and some regions of ***Jharkhand***.

The history of the Baiga tribe is fascinating and illustrious. It is believed to be a branch of the ***Bhuiya tribe*** of Bengal and Bihar. Over time, the Bhuiya tribe came to be known as the **"*Sons of the Earth*"** (***Dharti Putra***). Continuing this tradition, the Baigas also refer to themselves as ***Dharti Putra*** or ***Bichhwar***. The Baiga community also calls themselves the **"*Kings of the Forest*"**, which reflects their deep connection with nature and their forest-dependent lifestyle.

- The Baigas are the ***traditional priests*** of the ***Gond tribe***, and hence Baiga men prefer to be called ***Dawar*** or ***Dewaar***, while women are called ***Dawarin*** or ***Dewarin***.
- **Verrier Elwin**, in his book *The Baiga*, described the Baigas as ***sorcerers*** or ***medicine men***, highlighting their spiritual and healing practices that are an inseparable part of their social and cultural life.

▷ ***Origin*** : Several traditional legends explain the origin of the Baiga tribe:-

1. ***Tumba (Bottle Gourd) Legend*** – Two people emerged from a gourd. One took a ***Tangiya*** (agricultural axe) and went to clear the forest; he became the **Baiga**. The other stayed to manage the settlement; he became the **Gond**.
2. ***Naga Baiga and Nagi Baigin Legend*** – In the beginning, God created ***Naga Baiga*** and ***Nagi Baigin***. They had two children – the first was a Baiga and the second was a Gond.



तुम्बा (तूमा)

Legend of the Earth's Creation

In ancient times, the earth was entirely covered with water, and the deities lived on leaves. At the edge of the water mass was ***Jambudweep***, where ***Naga Baiga*** lived. At the request of the deities, Naga Baiga summoned a crow to search for the earth. The crow was assisted by a crab in this quest.

They reached the court of ***Hadan Raja***, where a ***Naga princess*** was bathing in a pond. Mistaking her for the earth, the crab and the crow took her to the deities.

The deities conducted her *Swayamvar* (self-choice marriage ceremony) over the water mass, and she garlanded Naga Baiga. However, Naga Baiga, being an ascetic, became furious, declaring, "I have accepted her

as my daughter; why has she committed this sin?" He struck her with his axe, splitting her into two pieces. Her blood spread across the waters, and Naga Baiga along with the deities patted it until it solidified, forming the surface of the earth.

Since Naga Baiga created the earth, he came to be called ***Bhumiya***. The earth is considered his daughter; therefore, he never ploughs her chest. The crow, for its role in creation, is given special honor.

▷ ***Geographical Distribution***

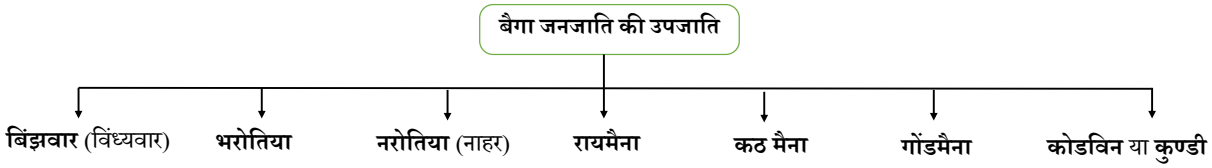
The Baiga tribe primarily inhabits the eastern regions of ***Madhya Pradesh***, particularly in the districts of ***Mandla***, ***Dindori***, ***Shahdol***, ***Anuppur***, ***Umaria***, and ***Balaghat***. Known for their unique cultural traditions, distinctive lifestyle, and close bond with nature, the Baigas usually live in remote forested areas.



- Rather than residing in the villages of other tribes, they prefer to establish their ***own separate settlements***, reflecting their independent and self-reliant nature.
- During British rule, the ***Chhada*** region of Dindori district was known as ***Baiga Chak***. This special geographical area is about 60 kilometers wide and 300 kilometers long, stretching across ***Mandla*** and ***Dindori*** districts, and is covered with dense ***sal*** forests. More than 80 (out of 92) Baiga villages are located within this area.

▷ ***Sub-Tribes***[***]

Russell classified the Baiga tribe into ***seven main sub-tribes***[***]. Among these, the ***Bharotia*** hold the highest status, while the ***Gondmaina*** (those who eat monkey meat) are considered the lowest. This classification reflects the social structure and traditional beliefs of the Baiga society.



- ***Binjhawar*** : A major sub-tribe residing in the ***Vindhyachal hills*** and ***nearby forest areas***. They consider themselves distinct from other *Baiga sub-tribes* and are often *large landowners*. Their traditional economy is based on ***agriculture*** and ***forest produce***. They abstain from eating the meat of ox, cow, and nilgai, and avoid marriage alliances with other Baiga sub-tribes to preserve their cultural purity.
- ***Bharotia*** : Still living in a primitive state, they maintain the tradition of keeping long hair and beards. They primarily inhabit the ***Supkhar*** area of ***Baihar tehsil*** in ***Madhya Pradesh***. The name *Bharotia* means "one who nourishes or sustains." They remain entirely forest-dependent and have never used the plough for farming.



- ***Kathmaina*** : This sub-tribe is engaged in ***woodwork***, using traditional tools to cut, carve, and make household or decorative wooden items.

▷ ***Language/Dialect*** : The Baiga community has its own distinct dialect, known as ***Baigani***, ***Bhuiyar***, or ***Baiga language***. This dialect has developed under the influence of the ***Dravidian*** and ***Austro-Asiatic*** language families, with an

admixture of local **Hindi** and **Chhattisgarhi**. It is entirely oral, without any written script. Baigani is considered a modified form of Chhattisgarhi, containing numerous words from the **Gondi** language. Traditional riddles, called **Dhanda**, are also prevalent in the Baiga dialect.

6.2 Birth Customs, Physical Features, Clothing & Ornaments, Food Habits, Housing, and Social Organization

- **Birth Customs** : In the **Baiga community**, women continue to work in the home, fields, and forest even after becoming pregnant. The news of pregnancy is not marked by any celebration or religious event.
  Childbirth is conducted by an experienced elderly woman known locally as a **Sunmai**, who also cuts the umbilical cord of the newborn. On the sixth day after birth, the **Chhathi Poojan** ceremony is performed, locally called **Soar Uthai**, in which special prayers are offered for the mother and child.
  On the seventh day, the father performs the shaving of the newborn's head, known as the **Jhalar custom**. Naming is done by the **Mukaddam** (village head). If by chance a government officer visits the village on the day of the child's birth, the child is named after the officer's title, such as "Ranger" or "Jamadar."
- **Physical Features** : The Baiga tribe is often called the "Sons of Nature" due to their close association with the natural environment.
  - **Skin** : Predominantly dark; fair skin among women is rare.
  - **Nose** : Generally broad.
  - **Lips** : Slightly thick.
  - **Eyes** : Deep black, less round, giving a distinct facial identity.
  - **Hair** : Long and curly in both men and women. Men grow their hair from birth and never cut it, tying it into a crow-tail-shaped bun at the back of the neck, which is a mark of their traditional identity.
  - **Build** : Medium height, well-proportioned features, and strong, sturdy legs that help in traveling long distances in hilly and forested terrain.
- **Clothing and Ornaments** :



  - **Men** : Usually wear only a single garment below the waist (such as a **Patka** or **Langoti**) and tie a small piece of cloth on the head. Traditionally, they prefer wearing minimal clothing, with some men wearing just a piece of cloth about 1.5 hands in length and often going bare-chested. Belief in magic is strong; therefore, every man ties a **Kandora** (black thread talisman) around the waist for protection against evil forces.
  - **Women** : Wrap a single sari, usually ending above the knees. Traditionally, they wear a garment called *Lugra* or *Chitra*, usually made of pink cloth. It is first wrapped around the waist and then taken over the chest and right shoulder, tucking it behind.
  - **Children** : Often remain unclothed during early childhood, as wearing clothes is not considered essential at that age.
  - **Mungi Dhoti** : Baiga women especially love to wear this 16-hand-long red dhoti with white-thread designs. The task of making clothes for the Baigas is traditionally done by the Panika tribe.

- ***Tattooing*** (***Gudna***) : Tattooing is highly valued among Baiga women. Unlike Gond women, whose tattoos include ***Tipki*** (three dots), Baiga women's tattoos do not have these marks.

  Baiga women tattoo their entire bodies:

  - ***Forehead*** : A triangular-shaped design is made when the girl is about *five years old.*
  - ***Chest*** : A *peacock* or *Datri* (basket) design.
  - ***Arm*** : A *turmeric knot* (turmeric root) design, made when the girl enters adolescence.

  Tattooing is performed by women of the ***Badi caste***, known as ***Bandinin***.

  Baiga men generally do not get tattoos, but sometimes they have a ***moon tattoo******on the back of the hand or a ***scorpion*** tattoo on the *forearm*.

- ***Food Habits*** : The Baiga tribe consumes both *vegetarian* and *non-vegetarian food*, depending on the resources available in the forest. They hunt and consume different kinds of meat but refrain from eating lion, bear, hyena, cat, dog, and ***sparrow*** (the latter being considered Brahmin).
  A favorite drink is ***Pez*** made from maize. They also consume ***Mand*** (a local alcoholic beverage) in large quantities.

- ***Housing*** : By nature, the Baigas prefer to settle in elevated, densely forested areas. They live in groups, and their clusters of houses are called ***Tola*** or ***Purva******, each usually *containing 6–8 houses*. There is only one access path to these houses, providing safety from wild animals. When building a new house, they decorate the raw mud walls with ***Noh Dora****** (a type of wall painting). House construction materials like wood, grass, and thatch are collected from the forest. Construction begins with three strong pillars (Thamba) of ***Sarai*** wood being embedded into the ground. Three horizontal beams (***Barendi***) are placed on these pillars to support the roof and walls. Iron nails are rarely used; instead, strips of ***Bakkal tree bark*** are used to tie structures together, serving as natural nails.



- ***Social Organization*** :



The Baiga community lives a collective lifestyle, with a well-organized internal social structure. The family is the smallest and most important unit. Society is patriarchal, with rules made by men being followed by all. However, women are highly respected, and insulting a woman is considered insulting the whole community.

Most families are nuclear. When a son grows up, he builds a new house near his father's home. Elders are given special respect, and younger members always obey them. Parents are free to live with any son they choose. The Baigas regard lions and snakes as their brothers.

6.3 *Panchayat System, Economy, Agriculture, Marriage Customs, Religious Beliefs, and Major Deities*

▷ ***Baiga Panchayat*** : The Panchayat holds great importance in Baiga society, and its decisions are considered final. A Baiga Panchayat consists of ***five members*** — ***Mukaddam, Diwan, Samrath, Kotwar,*** and ***Dawar***. Panchayat meetings are called ***Mandi***.



1. ***Mukaddam*** : The ***village head***, appointed traditionally on a hereditary basis and recognized by the government. The ***Mukaddam*** is the chief administrator of the village, handling various responsibilities such as welcoming wedding processions and assisting the government in official matters.
2. ***Diwan*** : The assistant to the *Mukaddam*. In the absence of the Mukaddam, the Diwan manages all village-related affairs. The position is generally hereditary. Duties include:

   Duties Of Diwan : ◈ Calling Panchayat meetings ◈ Issuing wedding invitations ◈ Arranging hospitality for guests
3. ***Kotwar :*** An official servant whose main duty is to maintain law and order in the village. The Kotwar can belong to any caste or community, but his role is equally important for all villagers. ***Additional duties of kotwar***: ◈ ***Reporting births*** and ***deaths*** to the administration. ◈ ***Announcing*** Panchayat decisions. ◈ ***Assisting authorities*** in maintaining order.
4. ***Dawar / Dewar*** : The village priest, also called ***Bhumiya***. Conducts religious worship and ceremonies, including the ***Bidri Puja***.
5. ***Samrath*** – Responsible for ***arranging food supplies*** for social events and for visiting government officials.

Guniya (A medicine man)
Treats all illnesses through rituals and herbal remedies. The Guniya is considered both a sorcerer and a physician, known for collecting various medicinal plants.

▷ ***Economy*** : The Baiga community considers the *cow a symbol of* ***Lakshmi*** *(prosperity)* and treats it with special reverence. They primarily cultivate maize, which they store for daily consumption and livelihood.

They live with limited resources and meet most of their daily needs from nature. Women collect ***mahua*** leaves from the forest to make leaf plates and bowls, which are used for serving traditional foods like ***Pez*** (maize gruel) and ***Mand*** (a local beverage). These leaf utensils are also sold in the market for extra income.

The Baigas are skilled in bamboo craft, making items such as:

- Supa (grain winnower)
- Tokni (basket)
- Odi (cap)
- Bamboo doors
- Chalit Tantia (a type of bamboo fence)

These items are used domestically and sold for income. Their deep attachment to the forest is evident, and few live in urban areas.

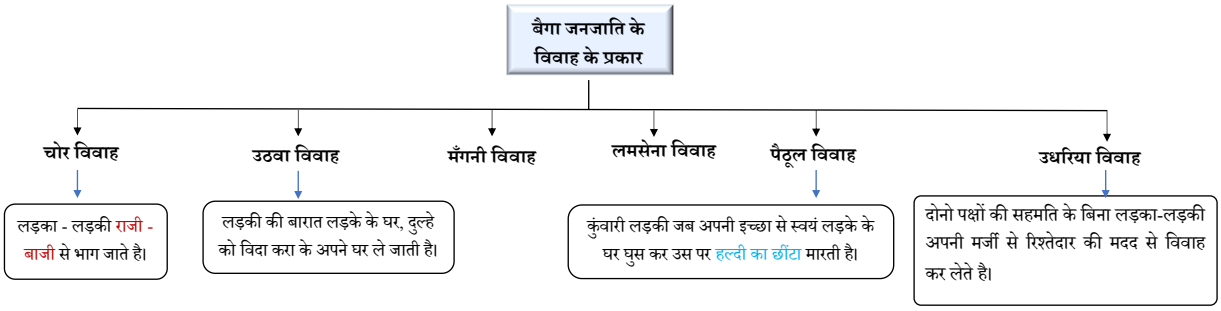
- ***Agriculture*** **:** The Baiga tribe does not use the plough in farming due to the belief that ***Naga Baiga*** created the earth, making it his daughter, and ploughing her chest is a sin. Instead, they practice a traditional method called ***Bewar***, in which seeds are directly broadcast onto the ground. The land is cleared of forest cover, but no tilling is done.

  Thus, Baiga agriculture is not merely a livelihood but also a symbol of their religious belief and deep respect for nature



- ***Marriage Customs*** **:** Marriage in Baiga society is considered a sacred bond. Marriages within the same caste are ***prohibited***, but marriages within the same gotra are allowed. Marriage is not only a means for procreation but also an expression of primitive love, mutual cooperation, and natural attraction.

  The preferred match is between the children of a maternal uncle and paternal aunt (Mama–Bua), which is given first priority. ***Forms of Marriage in Baiga Society*** (six types): ***Mangni Vivah*** (Engagement Marriage), ***Uthwa Vivah***, ***Chor Vivah*** (Marriage by elopement), ***Paithul Vivah***, ***Lamsena Vivah***, ***Udharia Vivah***



- ***Mangni Vivah*** **:** Marriage negotiations begin with the groom's father visiting the bride's house. In the presence of elders, he uses symbolic gestures to seek the girl's consent. If she agrees, preparations start. On the fifteenth day, the groom's father, along with respected members of the community, visits the bride's house for the engagement ceremony, where ***Bilma songs*** are sung. The Mukaddam is responsible for all wedding arrangements.

  During the celebrations, villagers perform the ***Karama dance***, and on Tuesday morning, a special custom called ***Mangar Mati*** (*Mati Khanoni*) is performed. When the wedding procession reaches the bride's village, the groom's side performs the ***Pardhoni dance*** in front of her house, while the wedding guests sing **Daderia songs**, adding to the joy of the occasion.

- ***Lamsena Vivah*** **:** If the groom's father cannot arrange a marriage, the groom may, with permission, live at the bride's home, serving her parents and assisting with household work. If the bride's parents are pleased with his dedication, they marry their daughter to him. Such a groom is called ***Lamsena*** or ***Ghar-Damad***. This service period usually ***lasts 3–7 years***.

Polygamy exists among the Baigas. Women are free to remarry, and the practice of ***bride kidnapping*** is also found. A widow may wear bangles in the name of her deceased husband's younger brother or another man.

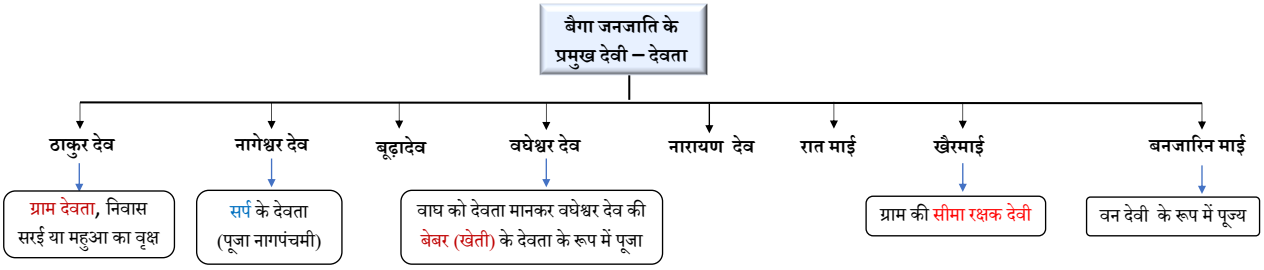
- ***Religious Beliefs*** : Baiga religious faith is closely tied to nature and tradition. They consider ***urad dal*** and the ***Saj tree*** sacred. The Saj tree is believed to be the dwelling place of ***Budha Dev***, their chief deity.

- They believe that hanging lemon and chilies at home keeps illnesses away, a traditional ***totka*** (protective charm).
- In Baiga belief, ***Guggu*** is another name for an owl, and the *Guggu mantra* is a special spell. The ***Guniya*** *kills* the owl and uses its body parts for ritual purposes.
- Illness is believed to be caused by the anger of deities. To prevent disease and appease the gods, sacrifices are regularly offered. They believe sacrifices please the gods and protect villagers from sickness.

  ◈ ***Budha Dev*** – Goat sacrifice ◈ ***Maharani Devi*** – She-goat sacrifice

▷ *Major Deities*

- ***Budha Dev*** **:** The *supreme deity* of the Baiga tribe, believed to reside in the Saj tree.
- ***Narayan Dev*** **:** The *clan deity*, enshrined at the entrance of every house. Worship of Narayan Dev is of great importance and is performed every three, seven, or twelve years. Three years before the ritual, a piglet is released, and after three years, it is sacrificed in the Suar Baji ceremony.



6.4 *Festivals, Dances, and Songs of the Baiga Tribe*

▷ ***Festivals***: The Baiga community celebrates a variety of traditional festivals that reflect their agricultural cycles, religious beliefs, and connection with nature.

- ***Bidri***: Celebrated before sowing seeds, usually in ***Jyeshtha*** or ***Ashadha*** month, as a prayer for a good harvest.
  - The head of the household brings a basket containing seeds to be sown in the coming season.
  - All farmers gather at the Mukaddam's courtyard, where the ***Dawar***, ***Guniya***, and ***Barua****** also assemble.



  - First, the Dawar worships ***Dharti Mata*** (Earth Mother), after which all seeds are mixed into one heap.
  - All deities except ***Narayan Dev*** are invoked. Fresh chicken blood is sprinkled on the heap of seeds to bless and protect them.
  - Farmers take a portion of the blessed seeds home to mix with their own before sowing, believing it will ensure a good harvest and protect the crop from wild animals.
- ***Cherata*** : A children's festival where they visit each house asking for "Cherata" (offerings), and householders give them grain.

- ***Dussehra*** : Celebrated on ***Kuwar Dashami*** with a distinctive form. Young men and women perform the ***Dussehra dance*** and select life partners. Dance troupes also visit neighboring villages.
- ***Hareli*** : Celebrated on the ***Amavasya*** of ***Shravana***. The village elder collects bamboo, *Bhilawa*, and *Bhanwar Mal* branches from the forest and plants them in the fields after worshipping the earth, as a charm for a good harvest.
- ***Nawa Fasal (Navakhani)*** : The festival of the new crop. The first portion of the new harvest is offered to ancestors before consumption. It is believed that eating the new crop before this ritual invites danger such as snakebite.
- ***Jwara*** : A festival of ***Jwara Devi***, observed from ***Chaitra*** to ***Jyeshtha*** month and again in ***Kuwar month***. Jwara is sown in the shrine of ***Khair Mai*** and immersed in the river on the ninth day in a ceremonial procession.



Other festivals – Diwali, Holi, Phag, and Jwara are also observed with local variations.

Ras-Nawa (Raton / Rasnawa)

Celebrated once every nine years in *Mandla district*. It begins when the **Mohati** plant flowers. The term *Ras-Nawa* means "*honey consumption*." Until this festival, honey is not consumed, as it is believed that eating it earlier can cause death.

- Temporary shelters for bees are made from **Mohati** and **Anhera** shrubs.
- On the festival day, honey is collected from the forest and distributed by the ***Guniya*** in containers made from pumpkin shells.

▷ ***Dance Forms***: The Baigas have their own ancient musical tradition, shaped by their forest life. Dance is an inseparable part of their culture, and no Baiga dance is performed without adornment.

Dances	Special
Dussehra Dance	Men and women form separate groups and perform.
Karama Dance	Performed from Vijayadashami until the onset of the rains.
Jharpat Dance	Men and women stand in separate rows and engage in song-and-response performances.
Saila Dance	Performed on moonlit nights.
Bilma Dance	Gives unmarried girls the opportunity to choose life partners.
Bhadauni Dance	Wedding dance.
Pardhoni Dance ***	Men dance with axes in hand to welcome the wedding procession.
Gedi Dance	
Rina Dance	Performed by both Gonds and Baigas during Diwali
A detailed explanation of these dances is provided in Chapter 18.	

- ***Songs*** : The Baiga community primarily sings ***Bilma***, ***Ladu***, ***Birha***, ***Karama***, and ***Daderia*** songs. (Details are provided in Chapter 18.)
- ***Death Rites*** : In the Baiga tribe, both cremation and burial are practiced, but burial is considered the older and more prevalent custom. Cremation is generally performed for those who have been ill for a long time. Burial grounds are located across the river to prevent spirits from returning. For burials, items such as a bow, arrow, axe, tobacco, chillum, and chongi are placed near the man's head. For cremations, the body is laid face down. The deceased is fully adorned before the rites. Mourning lasts for three days.
  - ***Samra Custom*** : A gold or silver coin is placed in the mouth of the deceased with curd, with the belief that the person will be wealthy in the next life. The coin is placed on the pyre during cremation.
  - No songs are sung during funeral rites, but the beating of the ***Nagada*** drum is compulsory, a practice known as ***Nahavan Custom***.

EXERCISE – 6

1. Baiga men sometimes tattoo which of the following on the back of their hands? [MPPSC Forest (Main) 2024]
(a) Sun
(b) Star
(c) Moon
(d) Tree

2. The chief deity of the Baiga tribe is: [MPPSC Forest (Main) 2023]
(a) Mari Dev
(b) Budha Dev
(c) Bijasan
(d) Indra Dev

3. Which of the following districts does **not** have a Baiga Development Agency? [MPPSC Civil/Forest (Prelim) 2021]
(a) Mandla
(b) Shahdol
(c) Raisen
(d) Balaghat

4. According to Baiga tradition, who is considered the creator of the universe? [MPPSC State Engineering Service 2021]
(a) Thakur Dev
(b) Indra Dev
(c) Agni Dev
(d) Soma Dev

5. How many main gotras are there among the Baigas? [MPPSC Forest (Main) 2021]
(a) Five
(b) Six
(c) Two
(d) Three

6. The majority of Baiga Chak falls in which district of Madhya Pradesh? [MPPSC Taxation Assistant 2012]
(a) Dindori
(b) Bhotia
(c) Mandla
(d) Balaghat

7. In the Baiga community, who serves as the village priest? [MPPSC Forest (Main) 2021]
(a) Samrath
(b) Diwan
(c) Dewar
(d) Kotwar

1.(c) 2. (b) 3. (c) 4. (a) 5. 6. (d) 7. (c)

Chapter 7

BHARIA TRIBE

7.1 *Introduction, Name Origin, and Geographical Details of the Bharia Tribe*

▷ *Introduction*

Patalkot is a natural valley located about 45 kilometers north of *Chhindwara district*[***], Madhya Pradesh. Viewed from above, this valley appears in the shape of a ***horse-shoe***[***], which makes it distinctive. The word "**Kot**" here means a natural wall. Locals also call it "**Knaat**". When seen from above, people, animals, huts, and trees appear very small, as if they were mere specks.

The **Doodhi** and **Gayani** rivers originate here, and there is also a beautiful waterfall called the "**Seven Sisters**". The valley is about 1,200 to 1,500 feet deep above sea level. Major attractions of Patalkot include ***Ratoed***, ***Kareyam***, ***Chimtipur*** and ***Rajakhoh***. There are a total of 12 inhabited villages, while 8 have been abandoned. Mango trees are abundant in Patalkot. The place *Kareyam* has a beautiful waterfall cascading over mango groves, adding to its beauty. *Rajakhoh* is considered the most scenic and historic site in Patalkot, though difficult to access. It is said that King Raghuji Bhonsle once resided in this cave.

The tribal inhabitants of Patalkot are known as the ***Bharia tribe***. They are seen as an example of traditional culture, lifestyle, and harmony with nature. Access to the region is via rough, unpaved roads, but Bharias prefer footpaths over roads for travel.

▷ **Origin** : The Bharia tribe is one of the major tribes of central India, belonging to the ***Dravidian group***.

- One belief is that they were born from an arrow released by ***Arjuna*** during the Mahabharata war, along with an arrow made from ***Bhurru grass***. For this reason, they call themselves **Pandavvanshi** or ***Bharvanshi***.

The origins of the term "***Bharia***" can be understood through traditional stories and historical facts.

Origin of the Name "Bharia"

- **Connection with Maratha Era Soldiers**: According to the Bharia tribe, their name came from their association with the Maratha army. They were engaged in carrying loads and delivering supplies for the soldiers. The word "*Bharia*" is believed to derive from "*Bhar*" (meaning "load"), which reflects their traditional occupation.
- **Association with the King**: It is also said that the Bharias were loyal to the Maratha rulers. Stories about King ***Appa Sahib Bhonsle*** of Nagpur visiting and hiding in this area further support this claim. Bharias credit their ancestors with settling in this region alongside the king.

Historical Evidence

- The Maratha Empire had influence over Nagpur and surrounding areas. During the reign of *King Appa Sahib Bhonsle*, Maratha soldiers and their allies often had to hide in forests and hilly terrain.
- The Bharias consider themselves descendants of these Maratha soldiers who permanently settled in the region.

- Another belief is that the name "Bharia" comes from "***Bhar***" (load), since they traditionally carried loads for the Maratha army (under Raghuji Bhonsle).
- The Bharia tribe also has a social connection with the **Gond tribe**, who consider the Bharias their younger brothers. Bharias also have the first right, according to tradition, to remarry Gond widows.
- They regard **Mahoba** or **Baghogarh** as their original homeland and claim descent from **King Karandev** of that region.

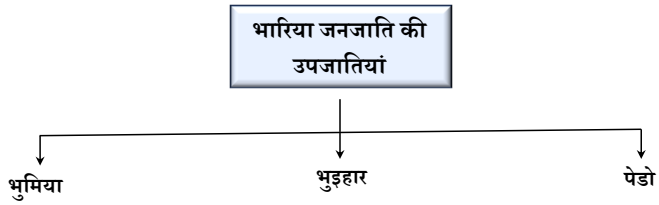
▷ ***Geographical Distribution*** : The Bharia tribe mainly resides in ***Jabalpur*** and ***Chhindwara*** districts, with a high concentration in the *Tamia* region of Chhindwara district, particularly in *Patalkot*. The geography and forest wealth of this area are deeply tied to the traditional life of the Bharias.



▷ ***Gotras and Sub-Tribes***: The Bharia tribe has ***51 gotras***, classified based on the number of deities they worship. Each gotra worships specific deities:

- ***Three-deity gotra*** – Gangaee
- ***Five-deity gotra*** – Ghugwal
- ***Six-deity gotra*** – Bharadiya, Khmeriya, Bijaliya, Bagothiya, Dandoliya
- ***Seven-deity gotra*** – Thakariya, Kasanhaliya, Pachaliya, Angariya, Diyaseliya

▷ ***Sub-tribes***: Flow Chart



▷ ***Language/Dialect***: The primary dialect of the Bharia tribe is ***Bharnauti****** or *Bhariyati*, which closely resembles the *Gondi* language. Bhariyati is actually a blend of *Korku*, *Gondi*, *Chhattisgarhi*, and *Bundeli* languages, giving it a distinct identity enriched with diverse linguistic elements.

7.2 *Birth Customs, Physical Features, Dress & Ornaments, Tattooing, Food Habits, Housing, Weapons, and Hunting*

▷ ***Birth Customs*** : The Bharia tribe has ancient and distinctive childbirth traditions. Even during pregnancy, women continue their normal work. Childbirth is conducted with the help of an experienced village woman called a ***Sunmai***. Three days after delivery, a purification ritual is performed, after which the mother and child are considered pure.

- On the **sixth day**, the ***Chhathi Poojan*** is performed, with special prayers for the mother and child. Traditional *Jachcha songs* are sung on this occasion. It is believed that ***Chhathi Mata*** writes the child's fate on this day.
- The ***Barsaa*** (naming) ceremony is performed about six months after birth, conducted by the ***Bua*** (father's sister).

▷ ***Physical Features*** : The *Bharia tribe* is considered an ancient branch of the Dravidian race, known for distinct physical and cultural traits:

- Medium height, slender build, and dark complexion.
- Small black eyes, slightly broad yet well-shaped nose, thin lips, fine teeth.
- Bharia women are considered comparatively more beautiful.

- ***Dress and Ornaments :*** In earlier times, Bharia clothing was minimal, giving rise to the proverb: "*Bharia bhuvakha, pavanda langavakha*"Meaning: "The Bharia is truly a rogue, covering only his waist with a strip of cloth."



With time, their clothing has evolved:

  - ***Men*** : Wear *Pagiya* (turban), dhoti, kurta, and *Bandi*. Most young men tie a scarf or a 1–1.5 inch wide headband (*Feta*) around the forehead. They wear iron rings on their hands to ward off evil spirits their only ornament.
  - ***Women*** : Wear a red vermillion-colored sari, with *Angiya* or *Polka* (blouse) on the upper body. Men and women usually remain barefoot.
  - ***Jewelry*** : Women wear silver and gilt ornaments such as:
    - ***Earrings :*** Karnphool, Bari
    - ***Neck :*** Pot, Sariya Chandan Haar (Sofal), Hamel
    - ***Nose :*** Log
    - ***Arms :*** Bakda (upper armlet)
    - ***Wrist :*** Kangna, Kardona
    - ***Waist :*** Payri, Toda (anklet), Chutka (toe ring)

- ***Tattooing (Gudna)*** : Tattooing is a traditional symbol of beauty and cultural identity among Bharia women, beginning at the young age of 5–7 years.



Women tattoo their face, chest, arms, and legs.

  - ***Forehead*** : Dots, angles, vertical/horizontal parallel lines.
  - ***Unique Feature*** : Only in Bharia tribe: a bow-shaped line above each eyebrow, called **Kor Gudvana**.
  - ***Arms*** : Special patterns made from dots, called **Dhanda**.

  In the Patalkot region, tattooing is usually done by women of the ***Ojha caste***, a tradition passed down through generations.

- ***Food Habits*** : Like other tribes, Bharia food is simple yet nutritious:
  - ***Staple*** : *Pez* made from maize, *Kutki*, *Jowar*, and *Pisi* (Kodo millet).
  - ***Rainy season specialty*** : *Akhaadi*, roti made from ***mahua seeds*** and ***mango kernels***.
  - ***Sweets*** : *Kheer* made from rice and *Kutki*.
  - ***Meat*** : They are non-vegetarian, hunt birds, and enjoy fishing.
  - ***Drink*** : Locally brewed **Mahua liquor** is a favorite beverage.

A notable health concern is the lack of iodine in their diet, causing a high prevalence of ***goiter***.

- ***Housing*** : Bharia houses are self-built, called **Dhana**. Similar in shape to Korku houses, but in Patalkot, settlements resemble ***Baiga homes***. Houses are built slightly apart from each other, usually on elevated land.
  - *Materials* : Wood, grass, and thatch collected from forests.

- In front of each house is a ***Madha***, a structure made of four thick wooden posts, used for drying forest produce such as mahua, *guli*, and *mango* kernels.



▻ ***Weapons and Hunting*** : The ***axe*** is the *primary tool* and *weapon of the Bharia* tribe. Men carry it on their shoulders when going into the forest, symbolizing both utility and identity.

Hunting is a favorite pastime, especially tiger hunting, which is done traditionally by **Hanka** (driving the animal toward hunters). Various self-made traps are also used for hunting.

7.3 *Panchayat and Social Organization, Marriage Customs, Economic Activities, and Deities*

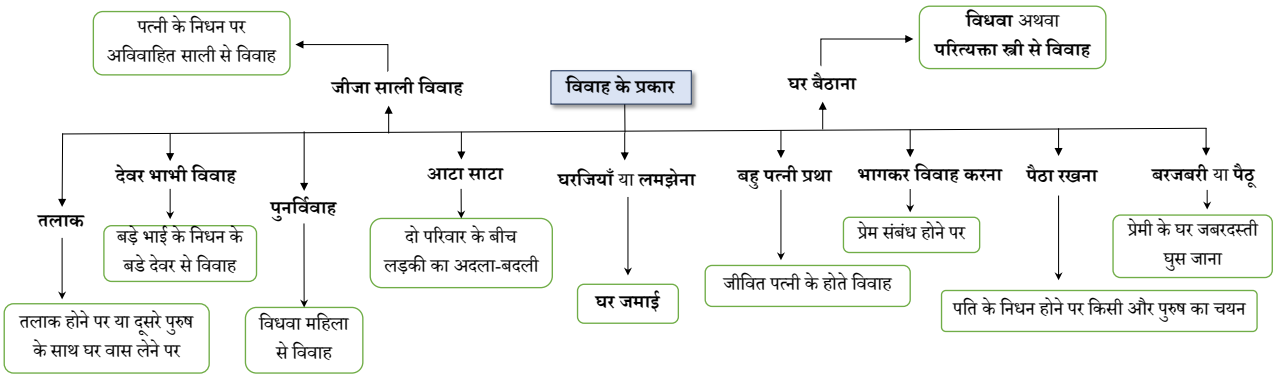
▻ ***Panchayat and Social Organization***: The social structure of the Bharia tribe is strong and bound by traditions. All community matters are conducted according to established rules and customs. The village head is called the ***Patel***, who also leads the ***caste Panchayat***.

Main Positions in the Panchayat : The Panchayat has ***five members*** who maintain social order and resolve disputes.

- ***Patel*** : position is hereditary. Assists the Head of the Panchayat government in tax collection (*Tawsi* and *Levy*).
- ***Bhumka*** **:** Performs religious ***rituals*** and ***worship***. Knowledgeable in ***Tantra-Mantra*** (occult practices) and women's fertility testing.
- ***Padiyar*** **:** Assists in marriage and other social events.
- ***Kotwar*** **:** Responsible for information and security in the village; appointed by the government. Reports village affairs to authorities and holds high respect in society.
- ***Syan (Elder)*** : An elderly, wise, and experienced member of the village.



▻ ***Marriage Customs***: The Bharia tribe is deeply *traditional* and *particular about its marriage customs*. Marriage is considered an important social ritual, and same-gotra marriages are prohibited. The most preferred form of marriage is between the children of a ***maternal uncle*** and a ***paternal aunt*** (*Mama–Fua*). The most common type is ***Mangni Vivah*** (engagement marriage), although eleven other forms of marriage are also practiced.



- ***Mangni Vivah*** : The proposal is always initiated by the groom's father but sent indirectly through friends, not directly to the bride's father. Friends visit the bride's house, sit in the courtyard, and ask for a pot of water.
  - If water is given, it means the proposal is accepted.
  - If no water is given by evening, the proposal is rejected.



वर पक्ष के द्वारा बारात प्रस्थान के एक दिन पूर्व तीन व्यक्तियों को वधु पक्ष की सहायता के लिये भेजा जाता है। जो डिंगा बाराती या सरबतला कहलाते है।

To finalize the engagement, the bride's father invites the groom's father and friends for a meal, signifying social acceptance. On the wedding day, the traditional *Midua* dance is performed, adding to the festive spirit of the occasion. A dowry (*Dhej*) is given, and the **Bride Searching** custom is observed. Polygamy is also practiced in the community.

  - ***Chihari***: Also called *Kachcha Barat*. Two elders, the head of the family, one woman, and the groom go to the bride's house, where the parents offer ***Ganga ka Bhat***. After this, the girl is considered engaged under Panchayat recognition.
  - ***Jogan Custom***: Performed to introduce the groom's relatives to the bride's family.

Dowry (DEJ)
Dowry means the *bride price*, which is given by the groom's side.

▷ ***Economic Activities*** : Traditionally, the Bharia tribe practiced ***Dhahiya farming***, a form of agriculture where seeds are sown without ploughing. Today, this practice has almost disappeared.

Write the names of three tribes of Madhya Pradesh that practice shifting cultivation?
[MPPSC (Civil Main) GS-I 2020 | 3 M]

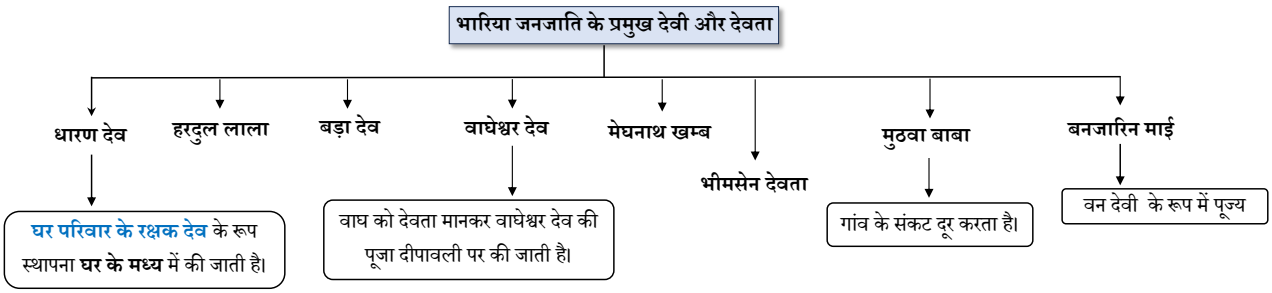
- Most Bharias now work as laborers in fields and threshing yards.
- They are hardworking but often remain in debt to their employers, resulting in a cycle of bonded labor that passes from generation to generation.
- Remaining land is mostly infertile, suitable only for **Kodo-Kutki** and *other coarse grains*.
- In addition to agriculture, they collect minor forest produce and medicinal herbs.
- Bamboo baskets, *sieves* (*Supde*), and *Daliya* are made and sold in the market.
- Brooms made from ***Devbahari grass*** of Patalkot are famous far and wide.



▷ ***Deities*** : The *Bharia tribe* devoutly worships their village deities and clan deities. They worship with deep reverence deities such as *Budha Dev*, *Dulha Dev*, *Hardul Lala*, *Bhimsen Dev*, *Bagheshwar Dev*, *Muthwa Dev*, and *Meghanath*. This community also organizes the recitation of the ***Satyanarayan Katha*** and follows the commands of their deities. The Bharia society believes in the existence of spirits and supernatural beings, and special rituals and worship are performed to pacify them. While the *Gond tribe* worships the leaves of the *Saj tree*, the Bharia tribe worships the roots of the same tree.

- ***Badadev*** : Badadev is regarded as the ***village deity*** of the Bharia tribe. In the village, a ***Chabutra*** (platform) or ***Madiya*** (small shrine) is constructed for him. In villages or ***Dhana*** (small village clusters) where there is no Chabutra for Badadev, people worship the roots of the ***Saj tree*** (*Terminalia tomentosa*). Badadev is considered the protector of the village. During his worship, a red hen is offered as a sacrifice. Only men participate in this worship; women do not take part in the rituals of Badadev.

- ***Meghanath Khamb*** : A sacred pillar in every village; in some places, a movable pillar is carried to other locations on special occasions, decorated with a white cloth flag (*Fariya*). People whose wishes are fulfilled perform ***Ganbiriya***, clinging to the pillar as a sign of gratitude.
- ***Hardul Lala Puja*** : Held annually to honor Hardul Lala. A legend says that on this day, the Bharias travel from Patalkot to Bundelkhand to assist Hardaul Ju, symbolizing faith and courage.
- ***Bhimsen Dev*** : Considered the deity of marriage blessings; also worshipped as the god of ***agriculture****** and ***rain***, especially in Patalkot. A shrine (*Bhavra*) is built before weddings.



- ***Local Goddesses*** – Include Jagatar Mai, Bhawani Mai, Nagbedni Mai, Khedapati Mai, Banjarin Mai, Ratmai, Kher Mai, Guru Mata Devi, Kali Durga, Panghat Mai, Matadai, and Jhiria Mai.
  - Kher Mai is considered the village's guardian from external threats.
  - These deities are worshipped in **Gudi** shrines, usually small mud or stone structures.
  - ***Bhumka*** – Expert in *Marak–Tarak rituals*.
  - ***Guniya*** – Skilled in medicinal herbs; known for exorcising *evil spirits*.

  Patalkot is called the ***Heaven of Medicinal Herbs*** due to the *Bharias*' deep knowledge of herbal medicine.

7.4 *Festivals, Dances, Musical Instruments, Songs, and Death Rites*

▷ ***Festivals*** : The Bharia community celebrates festivals with great enthusiasm, often linked to agricultural cycles, religious beliefs, and nature worship.

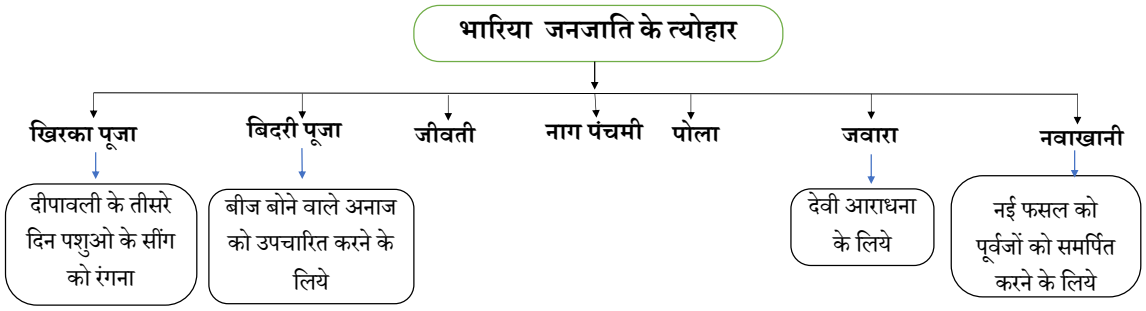
- ***Jeevti*** : The Bharia tribe celebrates a special festival called ***Jeevti*** in the month of ***Shravana***. On this day, members of the Bharia community worship ***Bhainsasur*** and ***Bhimsen***. They offer coconuts, pray, and observe fasting. Vermillion (*sindoor*) is applied on a heap of grain placed before the deities, symbolizing devotion and reverence. In some villages, the Bharias also offer the sacrifice of a cock or a pig. After the sacrifice, the *prasad* is served in ***Patal-donas*** (leaf plates) and shared with the entire family along with the meal.



- ***Aakha Teej*** **:** The Bharia people celebrate the festival of ***Aakha Teej*** on the ***Vaishakh Shukla Paksha Tritiya*** (third day of the bright fortnight of Vaishakh month). On this day, they perform special worship of their household deities and pray for good rainfall. They also begin filling fresh, unused earthen pots (*Kore* pots) with water.
- ***Akhaadi*** : The festival of *Akhaadi* is celebrated by the Bharias on the *Ashadha Shukla Paksha Purnima* (full moon day of the bright fortnight of Ashadha month). On this day, they worship the deities established

in their village — ***Muthua***, ***Bhainsasur***, and ***Bhimsen*** — offering them *Prasad* to the best of their ability, and pray for the protection of their domesticated animals.

- ***Nag Panchami*** : The festival of Nag Panchami is observed on the ***Panchami Tithi*** (fifth day) of the month of **Shravan**. On this day, the Bharias do not plough the fields or engage in agricultural work. They offer milk, puffed rice (*Lai*), and other offerings near snake burrows as part of the worship ritual.
- ***Pola*** **:** On the *Amavasya* (new moon day) of the month of *Bhado*, the Bharia people celebrate this festival. On this day, the bullocks are decorated and worshipped. After the worship, they are run through the village. All household and village deities are also worshipped on this day. During the *Pola festival*, boys and girls sing Daderia songs throughout the night.



Dance : The Bharia tribe performs dances and songs on various festivals, occasions, and moments of joy.

- ***Bhadam Dance***[***]: The ***Bhadam Dance*** is the most popular folk dance of the Bharia tribe. It is performed mainly on the occasion of weddings. This dance is known by several names, such as *Gunnu Sahi Bhadni*, *Bhadnai*, *Bharnoti*, and *Bhangam Dance*. It is a group dance involving about 20 to 60 male dancers and musicians. All participants stand in a circle while dancing. During the performance, one dancer stands in the center holding a wooden stick and sings *Doha* (couplets/songs), which the rest of the dancers repeat in rhythm with music and clapping.



What is Bhaḍam? [MPPSC (Civil Main) GS-I 2023, | 3 M]

- ***Saitam Dance*** : Also known as ***Bhinda***, the Saitam Dance is a traditional dance performed by Bharia women. It is mainly performed by adolescent girls and young women, hence also called the "girls' dance." In this dance, a man sits in the center playing the ***Dholak*** (drum), while women form a circle around him and dance. The women stand in two opposing rows and participate in the dance facing each other.



- ***Karma Saila Dance*** : Like the *Gond* and *Baiga tribes*, the Bharia tribe also practices the *Karma*, *Saila*, and *Sua dances*.
- ***Ahirai (Birha) Dance*** : The Ahirai Dance is performed during the festival of Diwali. In this dance, young men wear garlands made of cowries and go from house to house performing ***Chanwar Lagana***, meaning giving blessings and good wishes. They sing ***Dohra*** songs in groups while performing the Saila Dance. This dance is a symbol of social unity, festivity, and joy.

- ***Musical Instruments*** **:** The Bharia drum is similar in shape and size to the large, round drum used by the Bhil tribe of Jhabua. **A *Timki*,** shaped like a metal pan (Tasla), is also made, over which goat skin is stretched. In addition, instruments such as ***Jhalar*** (small cymbals) and ***small Thali*** (metal plates) are also used.



- ***Singing*** : Folk songs hold a special place in the cultural identity of the Bharia tribe. These songs are associated with their life, nature, seasonal changes, festivals, and family occasions. The main types of singing include *Upjan*, *Bhawar*, *Mandwa*, *Matiya Geet*, *Rama*, *Sua*, and *Saitam*.

- ***Death Rites of the Bharia Tribe*** :

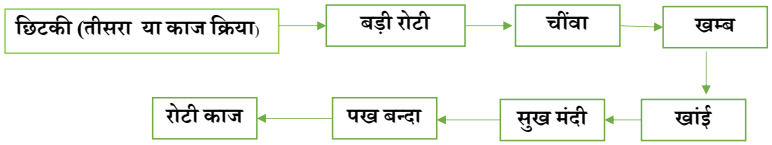
In the Bharia community, after death, the body is usually buried; however, in certain cases, cremation is also performed. When a person dies, mourning and weeping begin in the household. All male and female members of the house place coins (five to ten paise) in the mouth of the deceased, which is considered a mark of homage.

At the cremation or burial ground, a wooden stretcher (*Katari*) is placed on the ground for laying the body. Here, a special tradition called "***Zameen Mol Lena***" (symbolic purchase of the land) is observed. A thorny branch of *Ber* (*Ziziphus mauritiana*) is placed on the ground with a stone on top. All present step over it, which is called "***Kanta Lagna***" (getting pricked by thorns). This is considered a form of symbolic purification. Finally, upon reaching the river, all participants perform **Mukhari** (cleaning the mouth and teeth with a twig), signifying purity and the completion of the funeral rites.

A detailed explanation is provided in Chapter 18.

- ***Teeja / Chhitki or Teesra / Kaj Kriya*** **:** On the *third day after death*, the ***Teeja*** ceremony is observed. On this day, all members of the deceased's family observe a fast
- ***Badi Roti*** : To elevate the deceased to the status of a deity, a ritual called *Badi Roti* is performed in the Bharia community. This ceremony is usually held in the bright fortnight (*Shukla Paksha*) of *Magh* or *Paush*, or in *Baisakh* or *Chaitra*.
- ***Cheenwa*** : At night, in the presence of the village's four Panchs and family members, a coconut is placed over ashes and covered. Inside this, a *Cheenwa* (chick) is released. As the chick moves, its footprints are imprinted on the ashes. These footprints are interpreted to predict into whose family or house the deceased has been reborn.
- ***Khamb*** : A small pillar made of teak wood is prepared and installed in the courtyard under the veranda (*Usari*) on the night of the Cheenwa ceremony. If a *Baan* (stone idol) is commissioned, it is installed; otherwise, a *Chauntra* (platform) is built. On Saturday morning, an *Ungarh Chauntra* (unfinished platform) is constructed by the women at the burial site as a memorial to the deceased. During this time, women sing **death songs**.

- ***Sukh Mandi*** : All relatives gather in the courtyard and engage in introductions with visitors who have come from distant places, inquiring about each other's wellbeing. This interaction is called ***Sukh Mandi*****.**



- ***Roti Kaj*** : Just as the ***Gonds*** perform *Dasgatra* and the ***Korkus*** perform *Sidoli*, the Bharias perform ***Gami Roti*** or ***Roti Kaj*** as a mourning feast. This may be held one, two, or even ten years after the death, depending on convenience.

EXERCISE – 7

1. Which district has the largest concentration of the Bharia tribe? [MPPSC AM 2021]

(*a*) Chhindwara
(*b*) Mandla
(*c*) Shahdol
(*d*) Umariya

2. Which tribe has the largest population in the Patalkot region of Chhindwara district? [MPPSC Civil/Forest (Prelim) 2025]

(*a*) Bhil
(*b*) Bharia
(*c*) Khairwar
(*d*) Uraon

3. Who is the agricultural deity of the Bharia tribe of Patalkot in Chhindwara district? [MPPSC Paper Computer Programmer 2021]

(*a*) Dongardev
(*b*) Bhimsen
(*c*) Bhagdev
(*d*) Kudopan

4. Which of the following dances is **not** associated with the Bharia tribe? [MPPSC Forest Service (Main) 2021]

(*a*) Bhadam, Saitam
(*b*) Karma, Gedi-Dandar
(*c*) Saila, Ahirai
(*d*) Dahra, Dadaria

1. (a), 2. (b), 3. (b) 4.(d)

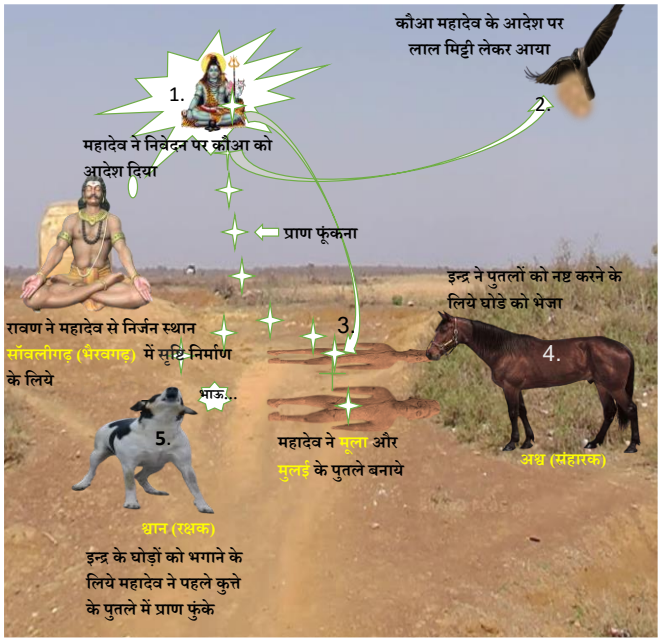
Chapter 8

KORKU TRIBE

8.1 *Origin, Mythology, Geographical Distribution, Sub-Tribes, and Totem Symbols*

The ***Korku tribe*** is considered to belong to the ***Austric race***. This tribe regards itself as a descendant of ***Ravana***[***] and associates its origin with ***Lord Mahadev***[***]. According to the beliefs of the Korku community, their origin took place from a male and female named ***Moola*** and ***Mulai***, who were created by Mahadev. Therefore, they consider Mahadev as their ***Adi Purush*** (Primordial Ancestor).

- ***Origin*** : The Korku tribe believes itself to be a descendant of Ravana and regards Mahadev as the creator of their existence. Behind this belief lies a divine and interesting legend that offers a glimpse into their ancient history. According to the legend, once King Ravana of Lanka, while roaming in the forests, reached the regions of the *Vindhyachal* and *Satpura ranges*. He saw that this area was extremely beautiful and rich in forest resources but was uninhabited. Ravana then prayed to his revered deity Mahadev to populate this place and create life here.



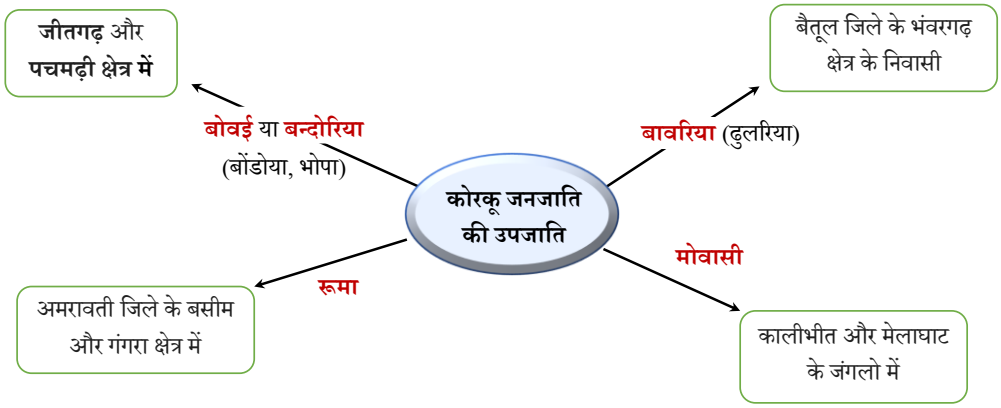
Pleased with Ravana's prayer, Mahadev instructed his crow messenger, ***Kageshwar***, to bring red soil from the mountainous area between ***Bhavargarh*** and ***Sanwaligarh*** (Baitul district). From this soil, Mahadev created the figures of a man and a woman and placed them in the deserted land. When Mahadev was about to breathe life into these figures, ***Indra***, in anger, sent swift horses to the spot. These horses destroyed both human figures. Angered by this, Mahadev made effigies of dogs from the soil and immediately infused life into them. These fierce and terrifying dogs chased away Indra's horses. After this, Mahadev again created the figures of a man and a woman and breathed life into them. He named the man "Moola" and the woman "Mulai." According to this belief, the crow messenger brought the soil from *Bhavargarh* or *Sanwaligarh* for Mahadev; thus, the Korku consider that place as their place of origin. In the myth, ***horses***[***] are depicted as destroyers and dogs as protectors.

- ***Geographical Distribution*** : The Korku tribe is one of the major tribes of ***Madhya Pradesh***, primarily inhabiting the dense forest areas of the ***Satpura*** range. Their habitation is found in the districts of ***Chhindwara, Betul, Narmadapuram, Khandwa,*** and ***Burhanpur***. This tribe is spread across the central and southern parts of Madhya Pradesh. The Korku tribe has a deep connection with forest culture and worships

Van Devta (Forest God) and ***Van Devi*** (Forest Goddess). The Korku community is generally simple-hearted, prudent, and nature-loving. Apart from Madhya Pradesh, the Korku tribe also resides in ***Akola, Melghat,*** and ***Morshi*** in Maharashtra.

- **Sub-Tribes** : The Korku tribe is divided into four sub-tribes (Check flow chart)
  On the basis of economic status, the Korku tribe is divided into two classes: – ① *Raj-Korku*, ② *Pathariya Korku*
  - ***Raj-Korku*** : This class comprises land-owning members. Individuals of this class are such that even Brahmins accept water from them.
  - ***Pathariya Korku*** : This class consists of poor individuals who live in poverty.

According to the ***Adivasi Lok Kala Academy***, the four sub-tribes of the Korku tribe are: ***Ruma***, ***Potdaya***, ***Dhularia***, and ***Bovai*** (also known as ***Bandoria*** or ***Bondai***). They have a total of 36 ***gotras***. The names of these gotras are often based on trees, animals and birds, days of the week, types of grass, and soil.



- ***Gana (Groups)*** : On the basis of caste, the Korkus are classified into four ***gana.***

Gana	Nature
Koro (Man)	One who eats fresh and pure meat.
Rakshas (Demon)	One who eats decayed meat of animals and birds.
Saraku (Monkey)	One who eats vegetables and leafy greens.
Bana (Bear)	One who breaks beehives.

The literal meaning of the word Korku is "*group of men*"

- ***Gotra Symbols and Taboos*** : The study of gotra symbols of the Korku tribe is extremely interesting and informative. The Korkus protect their gotra symbols with complete reverence and respect. Each community group has a distinct gotra symbol, which they never destroy. When a Korku person sees his gotra symbol in the forest, he bows before it. This tradition reflects their ***love for nature***, ***faith***, and ***familial identity***.
  - The Korku people ***worship*** their ***gotra symbols*** and represent them through ***totems***. This means that the social life of the Korku tribe is linked to the totem tradition.
  - They also tattoo their ethnic totem symbols on their bodies and carve them on ***Sidouli Mando*** (sacred sites).
  - They never plaster these sacred places with ***black soil***, as these sites are highly respected from both religious and cultural perspectives.
- ***Language*** : The ***Korku dialect*** linguistically falls under the category of dialects like ***Ho, Mundari,*** and ***Santhali***. This dialect is considered a part of the ***Munda language family***.

8.2 *Birth Customs, Physical Features, Dress & Ornaments, Tattooing, Food Habits, Housing, and Economic Life*

- ***Birth Rituals*** : The women of the Korku tribe remain engaged in their daily activities during pregnancy until as late as possible. After delivery, they take rest for about a week.
  - On the third or fifth day after the birth of the child, the umbilical cord is cut.
  - The mother then touches the feet of all women in the village to seek blessings. Local women observe the newborn and try to guess which ancestor's soul has been reborn.
  - In the Korku community, the ***naming ceremony*** is performed on different days for boys and girls — for a girl, it is done on the third day, and for a boy, on the fifth day.
  - The child's name is often based on the day of birth. For example, if a child is born on Wednesday, he may be named ***Budha***.
- ***Physical Appearance and Lifestyle*** : The physical features of the Korku people reflect their traditional lifestyle. Generally, their skin is dark, eyes black, nose slightly flat, nostrils broad, lips thick, and face round in shape. Their body is strong and robust, with prominent collarbones. Their average height is greater than that of the Gond tribe, and their hair is curly.



  - The Korkus do not use oil or soap for their hair; instead, they wash it with ***black soil***.
  - During the rainy and winter seasons, they light bonfires to protect themselves from cold and sit near the fire for warmth. Due to prolonged exposure to fire, large dark marks appear on their abdomen.
- ***Clothing*** **:** The attire of the Korku tribe is simple and modest. Men wear a cotton waistcoat (***bandi***) or kurta on the upper body and a white dhoti from waist to knees. They wrap a headscarf or turban about four to five hands long around their head and wear a small amulet of silver, bronze, or copper around the neck.

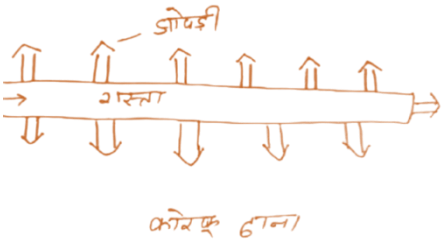


Women wear colourful ***lugda*** in blue, green, red, and pink shades, along with colourful ***cholis*** to cover the upper body. Young women adorn themselves with ornaments made of silver, bronze, and brass, as well as coral bead necklaces in red, black, yellow, and blue colours. They also wear ***payjeb*** (anklets) on their feet.
- ***Tattooing*** **:** Women of the Korku tribe are fond of tattoos. They traditionally prefer to tattoo their bodies, starting from around the age of five. Before marriage, most parts of the women's bodies are tattooed. On the forehead, a special tattoo called ***Kapar Godai*** is made. Women also get patterns of chains, squares, flowers, leaves, creepers, and dots tattooed on their thighs and legs.
  - Men too like to tattoo their names or images of deities on their hands.
  - The act of tattooing is performed by women known as ***Gudnari*** or ***Mundani***, who visit villages two or three times a year and use blue-black ink and needles to make the tattoos. In exchange, they take about a quarter seer of grain or cash.
- ***Food Habits*** : The primary food of the Korku tribe consists of grains obtained from farming, fruits and flowers collected from forests, and various kinds of meat. Among cultivated crops, they particularly consume ***kodo-kutki***, ***sowa***, **bajra**, and ***maize***. The Korku community is non-vegetarian. For hunting, they use weapons like spears and ***ballam***. The axe is considered an integral part of their life. A special place in their diet is

occupied by liquor made from ***mahua***, locally called ***seedu***. Women also consume seedu. In times of grain scarcity, they prepare thin food items like ***lachka*** to fill their stomachs.

For daily use, they prefer utensils made of clay and aluminium. Among their weapons, iron-made axes, ballam, and sickles are prominent. For lighting fire, apart from using matchsticks, they also employ a traditional method called ***chakmak***. In this method, cotton-like fibre from the fruit of the ***semal*** tree is placed on a ***gar stone***, and then struck with a small piece of iron to generate fire. This technique is referred to as the chakmak method.

- ***Economic System*** : The livelihood of the Korku tribe is mainly based on agricultural labour. Most Korkus sustain themselves by working in fields. Those living in hilly areas work for the Forest Department by carrying timber and cutting wood from forest lands. Some Korkus collect forest produce like timber, gum, honey, **chironji**, and **mahua**, which they sell in towns for income. Forest produce plays a significant role in the economic system of the Korku tribe.
  - Korkus who work in fields are called ***bhagya***, while the traditional method of farming by clearing forest land is known as the ***badlwa system***.
- ***Houses / Dwellings*** : Even today, the Korku tribe resides in traditionally built mud houses. These houses are usually made from grass, wood, bamboo, and tiles. Korkus generally construct their houses in two straight rows. The place where they live is called ***Korku Dhana***.To protect themselves from the cold, they keep a fireplace in their rooms, locally called ***Gorsi***.



The Korku tribe has preserved the ancient tradition of ***wall paintings***. Especially on the night of Diwali, Korku women decorate the walls and entrance of their homes with auspicious patterns called ***Gudni***, prepared using white chalk, mud, and ***hiramchi*** (natural colours). The ***Thathniya*** (wife of Thathya), skilled in this art, visits each house to make these drawings and receives ***neg*** (offerings or gifts) in return. They also make clay idols of deities along with these paintings. While painting, the women sing traditional Gudni songs.

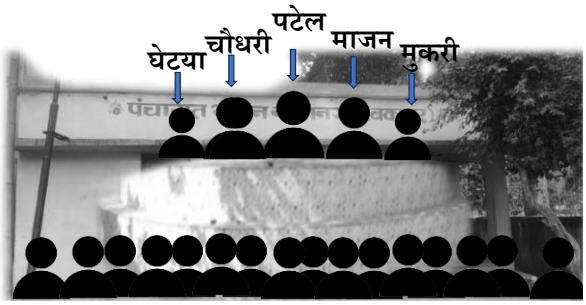


- ***Social Structure*** **:** The family structure of the Korku tribe is well-organized. Generally, a family consists of a husband, wife, married and unmarried sons and daughters. In some families, all sons along with their wives and children live together, forming a joint family. However, most Korku families are nuclear. Women hold an important position in Korku society. While men are regarded as the head of the household, women's rights are also safeguarded by social and religious traditions. Women contribute significantly to economic stability, in addition to managing household work and caring for children.

8.3 *Panchayat System, Marriage Customs, Social Life, and Religious Beliefs*

- ***Panchayat*** **:** The **Panchayat** holds a special place in the social structure of the Korku tribe. Traditionally, this Panchayat regulates and manages the *social life of the village*. The main objectives of the Panchayat are to maintain ***discipline in society***, ***resolve disputes***, and ensure ***adherence to social customs*** and ***traditions***. The Korku Panchayat comprises ***five respected members***.

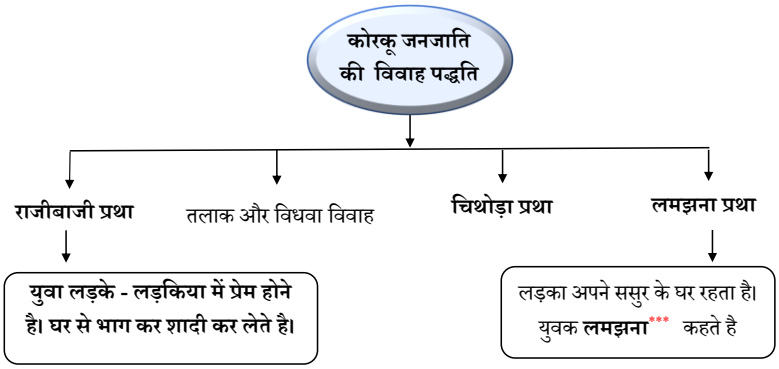
1. ***Patel* :** The position of Patel is ***traditional*** but can be removed if necessary. The Patel announces the decisions taken by the Panchayat to the community with the consent of the other members. The Patel acts as the ***head of the Panchayat*** and plays a significant role in judicial matters.
2. ***Majan* :** In the village's social structure, the Majan ranks ***next to the Patel***. His duty is to clearly explain the decisions made by the Patel to the people. He acts as the medium for conveying the orders of the Panchayat to the general public.
3. ***Chaudhary* :** The Chaudhary's duty is to inform people about the Panchayat meetings. Whenever a Panchayat meeting is to be held, he notifies all concerned individuals so that they can attend on time.



4. ***Ghetya* :** The Ghetya distributes ***prasad***. After any worship or religious ritual, he is responsible for distributing the prepared prasad in an organized manner among the people.
5. ***Mukri* :** The Mukri's main duty is to invite dancers during festivals. He helps in successfully organizing cultural events in the community.
6. ***Other Important persons*** : ◈ ***Padiyar* :** The Padiyar is regarded as a revered and highly distinguished person in the Korku tribe. The Korku community believes that the Padiyar's body is inhabited by deities or their essence. Therefore, during festivals like ***Dev-Dashahra***, the Korku worship the Padiyar. His main role is to protect the Korku people from internal and external diseases and troubles. In times of crisis, he safeguards the community and provides relief through various measures. ◈ ***Bhomka:*** The Bhomka is the caste priest in the tribal society. He conducts all auspicious ceremonies related to events like marriages. Rituals such as deity worship, ***mandap-pratishtha*** (installation of the ceremonial pavilion), fixing the wedding date, and marriage rites are performed by the *Bhomka*.

▷ ***Marriage* :** Marriage in the Korku tribe is an important social institution. It is not just the union of two individuals but also a bond between two families and sometimes between two villages. Endogamous marriages within the tribe are considered ideal by tradition, but ***sagotra*** (same gotra) marriages are prohibited. There are four main marriage customs in the Korku tribe:

1. ***Lamjhana system*** *or ghar-damad (resident son-in-law)*
2. ***Chithoda system***
3. ***Raji-Baji system***
4. ***Divorce / Widow remarriage***

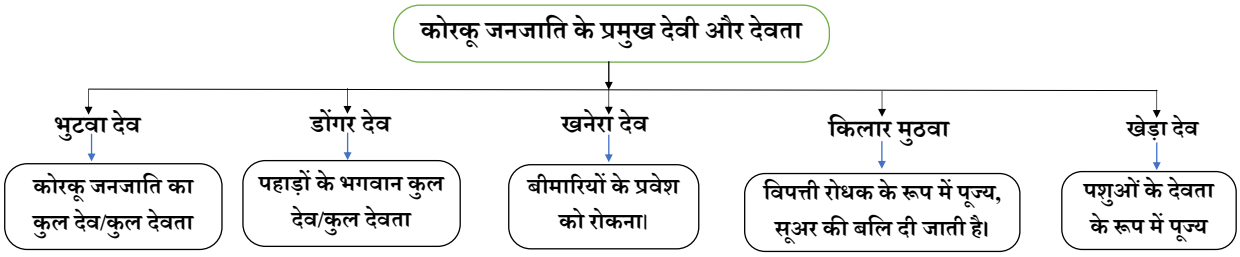


- ***Chithoda System* :** In this system, the Korku Patel of the village sends two people to the girl's house for marriage negotiations. These emissaries are called ***Chithoda***, and hence the practice is called ***Chithoda system***. In this custom, the groom's father gives dowry to the bride's father. The groom's side then takes the wedding procession to the bride's place.

- ***Divorce and Widow Remarriage*** **:** Divorce and widow remarriage are prevalent among the Korkus. If a woman does not wish to live with her first husband, she can obtain a divorce through the caste Panchayat and then remarry through the *Raji-Baji system*. In case of widowhood, if the deceased husband's brother does not wish to keep her, he sends her to her parental home, and she is free to marry elsewhere. The Korkus also allow polygamy.

➢ ***Religious Life*** **:** The religious life of the Korku tribe is deeply connected with nature and traditions. Like other castes, the Korku community also worships deities and ancestors. This tribe mainly worships ***Mahadev***, ***Ravana***, ***Meghnath***, ***Mahavir Dev***, ***Kilar Muthwa***, ***Kheda Dev***, the **Sun**, and the **Moon** with great devotion.

- ***Mahadev*** **:** The Korku tribe considers Mahadev (Shiva) as their forefather. Their religious faith is strongly rooted in the worship of Lord Shiva. On the day of ***Shivratri***, the Korkus visit Shiva temples and offer flowers and prasad. They worship Mahadev in the name of ***Mahavir***.
- ***Ravana*** **:** Ravana holds a special place in the Korku tribe. It is believed that at Ravana's request, Lord Shankar created them. Hence, the Korkus regard Ravana as their ancestral patriarch and call themselves his descendants. During Holi, they worship Ravana, reflecting their tradition and religious beliefs.
- ***Meghnath*** **:** In Madhya Pradesh, the Korku tribe worships Meghnath as their presiding deity. According to oral tradition, Meghnath, the son of Ravana, once protected the Korku tribe. Since then, the tradition of ***khambh sthapana*** (pillar installation) and worship in his memory began. In the pantheon of Korku deities, Meghnath is considered a protective god. The tradition of performing ***Khambh Swang*** (pillar enactment) is very old among the Korkus of *Hoshangabad* and *Khandwa regions*. In this tradition, a temporary pillar is erected in the centre of the performance ground.



➢ ***Witchcraft and Sorcery*** **:** Witchcraft is commonly observed among the Korkus. This community has deep faith in ghosts, spirits, and supernatural powers. ***Amavasya*** (new moon) is considered a sacred day in Korku society. On this day, they neither celebrate any festival nor consume ***seedu*** (liquor).



- The ***Padiyar*** in Korku society acts as a *tantric*. He not only performs sorcery but also collects medicinal herbs.
- The Korku belief is that illnesses or untoward incidents can be caused by witchcraft. Therefore, they consider it appropriate to treat such problems through exorcism and tantric rituals.
- When a woman practices sorcery, she is called ***Bhagto Dukri***.

8.4 *Festivals, Dances, Music, and Death Rites*

- ***Festivals*** **:** Regardless of the community, all tribes value festivals and social-religious customs according to their culture and civilization. On festive occasions, their enthusiasm is worth witnessing, and they express deep devotion towards their deities.
  - ***Gudi Padwa*** **:** The Korku tribe celebrates *Gudi Padwa in the month of Chaitra as the festival marking the New Year*. On this day, they do not engage in agricultural work, as it is a day of rest and celebration. Neem leaves mixed with jaggery are eaten, as the community believes this keeps the body healthy, prevents diseases for the year, and increases lifespan.
  - ***Dashahra*** **:** ***Dev-Dashahra*** is a major religious festival of the Korku tribe, celebrated from the ***Padwa*** of Chaitra month till Dashahra. This festival is particularly related to their deities. The Korkus make vows during times of crisis. When their wishes are fulfilled, they worship the deities and offer sacrifices on the day of Dev-Dashahra. On this occasion, a special protective thread called ***Beldashi*** is tied for children by the Padiyar.
  - ***Dodabali*** **:** Dodabali is a traditional tribal festival celebrated in the month of Jyeshtha. It is considered an important festival for boys and girls. The community celebrates it with songs, dances, and colourful events. Boys bring sprouted branches of the jamun tree and place them over a chosen boy, covering his entire body — this is called ***Gamnay***. A rope made of coconut fibre is tied around a girl's waist, pulled from behind by a boy, and they dance together while others sing traditional ***Dodabali Sirinj*** songs. During the dance, water is poured over the boy, and grains and money are collected from people.
  - ***Jiroti*** : Jiroti is celebrated with great joy and enthusiasm on the ***Hariyali Amavasya*** of the month of Shravan. On the evening of the next day (Padwa), the famous ***Danda dance*** of the Korku community is performed, in which everyone from youth to elders participates enthusiastically.
  - ***Pola*** : Pola is a major festival in which the Korku tribe worships their bulls, expressing gratitude and honouring their importance in agriculture.
  - ***Dev Dashahra (Kuwar Month)*** : This festival is celebrated in the month of ***Kuwar*** (Ashwin) and is related to their deities, especially during ***Navratri***. From the Padwa (Pratipada) to the ninth day, Korkus gather at the deity's platform every night, playing ***dholak***, ***timki***, ***thali***, and ***jhanjh*** while singing devotional songs. During this celebration, the Padiyar dances and holds sessions, accompanied by his assistant ***Rajalya***. The roles of Padiyar and Bhomka are particularly important during Navratri.
  - ***Diwali*** : The Korku tribe celebrates Diwali on the Amavasya of Kartik month, called ***Padwa***. On this day, they bathe their bulls and bring them home. The ***gwal*** (cowherds) of the Korku society, called ***Thathya***,

> ***Thatya Tribe***
>
> In ***Khandwa*** and ***Betul*** districts, the ***Gond*** and ***Korku*** tribes are predominant. The individuals who herd the cattle of these tribes are called ***Thatya***. Their primary means of livelihood is cattle grazing. Due to their deep devotion to ***Lord Shri Krishna***, they are also called ***Gwal Vanshiya Thatya*** (descendants of cowherds).
>
> Their social structure is similar to that of the Gond tribe; however, marriages do not take place between the Gonds and the Thatya. In the forest, ***Topla Dev*** is believed to protect them and their cattle from wild animals.
>
> They celebrate the ***Pola festival*** on ***Pola Amavasya***, during which bull races are organized. This tribe mainly observes festivals such as ***Jairi***, ***Meghanad Khamb***, ***Diwali Jagora***, ***Gondni***, and ***Gothan***. The Diwali festival is celebrated for several days. On the night of Diwali and on the following day, ***Padwa***, the Thatya tribe performs the ***Thatya dance*** at their employer's house.

play traditional tunes on **Bhugad** (a flute-like instrument about 4 feet long) throughout the night and dance along. Korku women, called **Thathniya**, participate in this celebration and create **Gudni** wall paintings at night.

- ***Dance*** : The Korku tribe is known for its love of dance. Their dances are performed throughout the year, meaning that in all twelve months, some occasion for dance takes place. All Korku dances are associated with a festival, celebration, or myth. These dances are not merely a means of entertainment but also symbols of their social and religious traditions. There is no special costume for Korku dances. Men only wear turbans on their heads, while women decorate their ears with jamun leaves before participating in the dances.

Dance	Occasion
Dev Dashahara Dance	Performed in the month of ***Chaitra*** by the ***Padiyar*** to the tune of ***Dham songs***.
Thapti Dance	◈ A women-dominated group dance. ◈ Due to the use of the ***Chitkora*** instrument, it is also called ***Chitkora Nach***, and its songs are referred to as ***Thapti Sirinj***.
Chachari Dance	A male-dominated dance performed in the month of ***Chaitra***.
Dhodhla Dance	Performed during leisure time on nights in the months of **Chaitra** and ***Vaishakh***.
Danda Dance	A male-dominated dance performed during the ***Jiroti*** festival.
Chilludi Dance	A group dance performed by unmarried young women in the month of ***Kuwar***.
Thatya Dance	Performed on the night of ***Diwali*** and on the following day, ***Padwa***.
Gadli Dance	A famous dance of Korku women, performed on wedding occasions.
Detailed description is provided in Chapter 18.	

- ***Musical Instruments*** : ◈ ***Chitkora***: The Chitkora is a small instrument similar to a *kartal*, made from *teakwood* (***sagwan***) and khakhra wood. It produces a simple yet rhythmic sound and is mainly used to accompany folk dances or traditional songs. ◈ ***Bhagdu***: The *Bhagdu* is a unique and complex musical instrument, especially used by the Korku tribe. It is shaped like a flute, made by carving holes into bamboo. Its sound is sharp and resonant, used in traditional songs and rituals.
- ***Death Rites*** : Death-related traditions in the Korku society are distinctive. Generally, burial is the common practice, although cremation is also observed in some places. Upon a person's death, all villagers accompany the body to the cremation or burial ground. On returning from the cremation/burial ground, people circle a ***ber*** tree (*Ziziphus mauritiana*) and eat its leaves, which are believed to remove impurity. In memory of the deceased, a ***death feast*** is organized on any convenient Monday, called ***Tija***. Mothers of newborns and the ***Bhomka*** (priest) do not participate in the Tija feast. The day after the death feast, a wooden pillar is placed at the grave, called ***Manda*** or ***Mando***. This pillar is made from teakwood and decorated with designs of creepers, plants, and animals. The custom of erecting the Mando is particularly prevalent among Korkus in the Pachmarhi area of the Narmadapuram district.



The Korku society also has a unique tradition of singing ***death songs***, called ***Sidoli songs***, as part of the ***Sidoli custom***. This custom is usually performed once every 10–15 years in memory of a wealthy and well-known Korku individual. In this ritual, Korku people exchange verbal abuses, which are symbolic. Sometimes these arguments escalate to quarrels.

EXERCISE – 8

1. Which tribe of Madhya Pradesh erects the ***'Meghanath Khamb'***? [MPPSC Forest Service (Main) 2024]

(a) Agariya
(b) Korku
(c) Bhil
(d) Kanwar

2. In which tribe of Madhya Pradesh is ***Meghanath*** worshipped as a deity? [MPPSC Assistant Geology 2023]

(a) Bhil
(b) Munda
(c) Agaria
(d) Korku

3. How many times in a year does the ***Korku tribe*** please magical powers and spirits by offering sacrifices? [MPPSC Assistant Registrar Examination 2022]

(a) Four
(b) Two
(c) One
(d) Three

4. Which of the following is **not** a sub-tribe of the Korku? [MPPSC Forest Service (Main)2021]

(a) Nahala
(b) Bodoy
(c) Patelia
(d) Bavariya

5. The Korku tribe living in the Pachmarhi region are called: [MPPSC State Engineering Service (Pre) 2016]

(a) Movasi
(b) Ruma
(c) Bavariya
(d) Bandoria

6. Which tribe considers itself a descendant of Ravana? [MPPSC Forest Service (Main) 2021]

(a) Bhil
(b) Gond
(c) Korku
(d) Sahariya

1. (b) 2. (d) 3.(b) 4. (c) 5. (d) 6. (c)

Chapter 9

BHIL TRIBE

9.1 *Introduction, Origin, Historical Background, and Geographical Distribution*

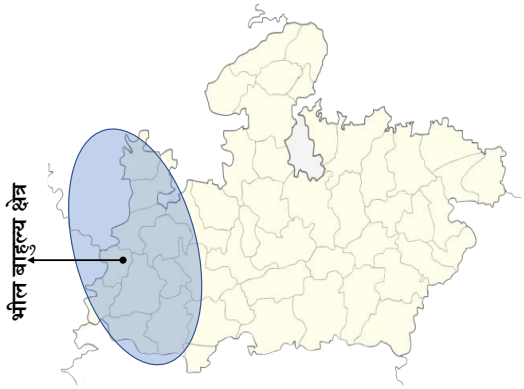
The term "***Bhil***" is believed to derive from the Tamil word "***bil***" under the Dravidian language group, meaning "bow."

This community is simple in nature, believes in primal/ancient traditions, and is renowned for expertise in archery; hence, based on the bow (bīl), they came to be called ***Bhil***.



The ***Bhil tribe*** is considered related to the **Proto-Australoid** group. The noted historian ***Colonel Tod*** referred to them as **"*Van-putra*"** (sons of the forest), and in the edicts of ***Emperor Ashoka*** the Bhils are mentioned as ***Pulind***. The Bhil tribe is a ***Panchmel*** group, primarily hunters and warriors. In ***Somdev's Kathasaritsagar***, the Bhils are described as a community inhabiting the ***Vindhya*** region.

- ***Origin*** : According to a legend about the origin of the Bhils, they consider themselves descendants of ***Lord Mahadev***. Once, while afflicted by bodily illness, ***Lord Shankar*** wandered in dense hilly regions and met a maiden from a wild tribe. On seeing her, his illness vanished; he married her, and several children were born. One son, exceedingly ugly, killed ***Nandi***, Shankar's bull. In anger, Shankar left the child deep in the forest, where he began to live. The descendants of this child are believed to have become the ***Bhil***.

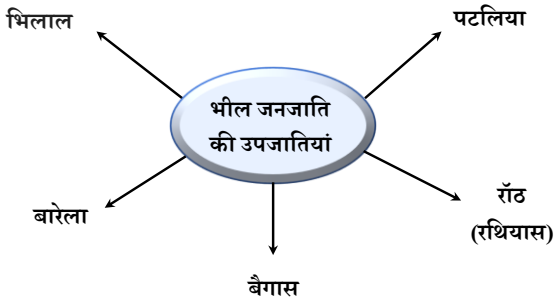


  - Some ***Puranas*** also regard the Bhils as the progeny of ***King Vena***.
  - ***Shabari*** of the ***Ramayana*** period is associated with the ***Bhil*** community.
  - The Bhils consider ***Dhol*** in the ***Kushalgarh/Kumbhalgarh*** area of Rajasthan as their ***original abode***.
- ***Historical Role*** : The Bhils, together with ***Maharana Pratap***, offered strong resistance to the imperial forces of ***Akbar*** in the ***Battle of Haldighati***. They are regarded as adept in ***guerrilla (chapamar) warfare***. During the reign of ***Aurangzeb***, some Bhils adopted Islam; these are known as ***Tadvi Bhil***.
  - Articles on the Bhil tribe especially on ***Tantya Bhil*** appear in the gazetteer **"*Nimar-Nishakar*."**

As per traditions among Bhils of ***Jhabua***, the community was initially ***Damor***. They lived with ***Barkariya*** people. A conflict arose in which the Damor were defeated; they then settled at a place called ***Dhol*** in the ***Kushalgarh*** region of Rajasthan. From here the Bhil tribe is believed to have originated, and other branches of Bhils are also said to have emerged from the ***Damor***. The ***Payak*** tribe considers itself the progeny of the Bhils and is noted for skill in ***shalyakarm*** (surgery/wound-care).

- ***Geographical Distribution*** : In India, the Bhil tribe mainly inhabits ***Madhya Pradesh, Rajasthan, Gujarat,*** and ***Maharashtra***. In Madhya Pradesh, they are concentrated in the western mountainous forest tracts—particularly ***Jhabua, Western Nimar, Barwani, Dhar,*** and ***Ratlam*** districts.
- ***Sub-Tribes*** : The ***Bhil janajati*** is classified into ***five sub-tribes***.
- ***Kul and Gotra*** : there are ***24 kul*** and ***71 gotra*** among the Bhils. Various legends exist regarding the origin of gotra. Commonly, Bhils adopt as their ***gotra*** the name of an animal, bird, river, or tree that protects them or is revered by them.

  Examples include:
  - ***Sanyan gotra*** – worshippers of the cat.
  - ***Ningwalya gotra*** – members do not eat **Ningwalya** fish.
  - ***Singadya gotra*** – worshippers of bulls.



> According to some ancient beliefs, the Bhils were driven away from their fertile lands and forced into the forests. However, this view is not considered entirely true, as the ancient Kshatriya society itself lived a forest-dwelling life for a long time. During the Mughal invasions, many kings were also compelled to seek refuge in the forests. At that time, when they came into contact with the Bhil tribe, the Bhils acquired knowledge of weaponry and became armed warriors. This period also gave rise to a legend — *Rani Jaya Bhili, Jaya Bhai Bhai*.
>
> Blood relations between the Bhil tribe and several Rajput clans were also established. For example, the Bhilala sub-tribe is believed to have originated from the union of a Rajput father and a Bhil mother. For this reason, this sub-tribe adopted many Rajput gotras, such as Chauhan, Sisodia, Solanki, and Parmar.

- ***Language (Boli)*** : The principal dialect is ***Bhili***. It is considered related to Mundari of the Austric language family. Over time, due to the influence of other languages, the original form of Bhili has changed; in Dhar, Ratlam, and Jhabua, the dialect shows a clear influence of Malvi.

9.2 *Birth Rituals, Physical Features, Language, Dress & Ornaments, and Housing*

- ***Birth Rituals*** **:** A newborn is regarded as auspicious. Deliveries are usually conducted by experienced women of the family; in some regions by a ***soyen/suvarni*** (***dai***). To ward off evil spirits, an arrow is placed near the infant's head. The umbilical cord is cut with a tool called "***Bilakhi***."
  - ***Santa Pratha*** **:** On the seventh day after birth, the mother is anointed with turmeric and bathed; this is called ***Santa***.
  - ***Surya Puja and Naming*** **:** At the time of birth, ***Surya Puja*** holds special significance. All family members participate, and the ***naming ceremony*** is performed the same day.
  - ***Dam Pratha*** **:** When a boy turns twelve, the right wrist is branded with a **heated arrow**. This symbolizes strength, courage, and social responsibility.



- ***Physical Appearance*** : Bhil people generally have well-built bodies. They are handsome and **tamra-varni** (copper-toned), though living in forests and a hard lifestyle may darken the complexion somewhat. Their eyes are brown or black; the face is round, and the nose is well-shaped.
- ***Clothing and Ornaments*** : The attire of the Bhil tribe reflects their economic condition, cultural tradition, and local environment. Due to poverty, many Bhils wear minimal clothing. A poor Bhil man may wear only

a *loincloth* to meet clothing needs. ◈ Men generally tie *safa* (turban) of red, green, or blue colour on their heads and wear colourful shirts and dhotis. ◈ Women typically wear *choli, kanchli* (blouse), *ghaghra*, and *lugda* (veil).

Both Bhil men and women wear various ornaments, mostly made of ***kathir*** (gilt), silver, and bronze, with kathir ornaments being the most common. Bhil women are regarded as among the most jewellery-loving women in the world. Their culture and folk songs often contain beautiful depictions of ornaments. Wearing a ***saree*** is also highly cherished by Bhil women, and their attire is a marker of both beauty and cultural pride.



Traditional Bhil Attire

Men : *Safa, shirt, angrakha, black jacket, salli, dhoti (knee-length), handkerchief with metal thread.*

Women : *Kanchli, ghaghra, lugda.*

Traditional Bhil Ornaments

Men : *Moondade (ear ornaments), Totwa (earrings), Banjari (neck chain), Naharmukhi hatke (bracelets), armlets.*

Women : *Head ornaments, rakhdi, bor, chhivra, baska (clips), tokri, morjhili, jhanjhariya (ankle rings), nose pin, nath (nose ring), tagal (neck torque), haar (necklace), jabarband (harness necklace), galsam (garland necklace).*

▷ ***Tattooing*** **:** Tattooing is a major cultural tradition among the Bhils. Both men and women take equal interest in clothing, jewellery, and tattoos. In Bhili language, tattooing is called **"*Gudavano*"** Tattooing is usually done by women, but unlike in some tribal areas where special castes like Ojha or Badi perform it, in the Bhili region men also do this work. Women generally get tattoos near the corner of the eyes, on the chin, and hands. The tattoo designs of Bhil women differ significantly in motifs from other tribal groups.

Social Life, Panchayat System, and Marriage Customs

▷ ***Social Organisation*** : The village's social and religious system is maintained by certain key individuals—***Patel, Tadvi, Dahla, Pujara,*** and ***Badwa*** - who are respected leaders. The villagers regard them as embodiments of authority and seek their guidance when necessary.

1. ***Patel*** **:** The Patel is a highly respected figure in the village. In some areas, he is also called ***Gameti*** or ***Vasao***. His arrival commands such respect that people stand up. The Patel is the highest administrative authority, playing a leading role not only in administration but also in social matters. His decisions are accepted and followed by the villagers. Without his permission, no marriage, festival, or celebration is organised. He acts as the central unifying force of the village.



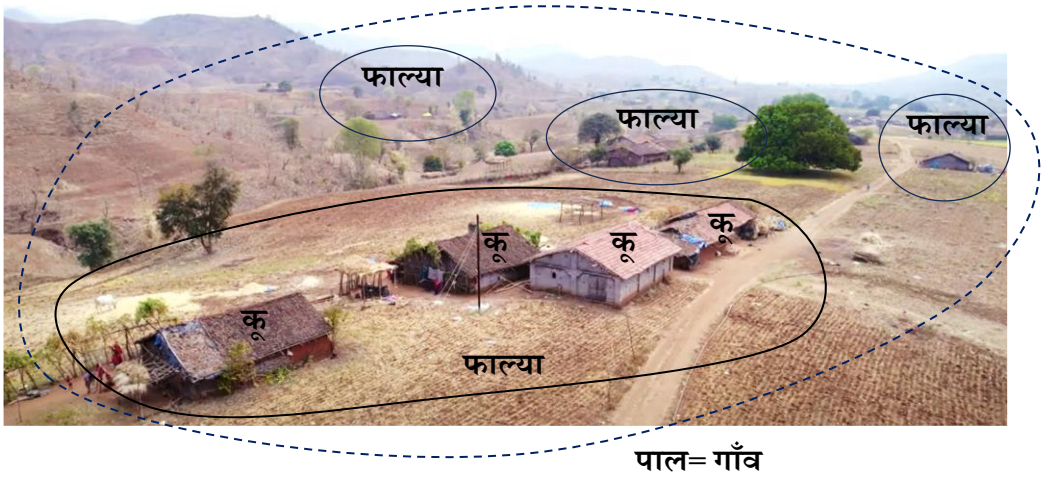
2. ***Tadvi*** **:** The Tadvi assists the Patel in his work and takes charge of village and Panchayat matters in his absence. He enjoys the same respect as the Patel. Important tasks like ***tax collection*** are handled by the Tadvi.

3. ***Dahla*** **:** The Dahla is an elder and experienced person with high prestige. During communal feasts at festivals, marriages, or other social occasions, he supervises all arrangements related to the storehouse. The estimation of food requirements and expenses is based on his calculations.
4. ***Pujara*** **:** The Pujara is the ***village's religious head***, responsible for conducting worship and rituals on festivals, marriages, and other religious occasions. This role is hereditary. The Pujara also maintains religious sites, assisted by his wife (Pujarin).
5. ***Badwa*** **:** The Badwa holds a special position in the Bhil social order. Believed to be a medium of deities, he is skilled in herbal remedies and exorcism, acting as the local healer and spiritual problem-solver.

Other Functionaries

6. ***Kotwar*** **:** The Kotwar is the *village watchman* and *messenger*, appointed by the ***Patel*** or ***Tadvi***. He arranges food and accommodation for visiting officials or outsiders and delivers messages between the government and the village.
7. ***Gayak*** **:** The Gayak assists the *Badwa*, singing deity ballads to the tune of the ***Kamdi*** instrument, often through the night.
8. ***Warti*** **:** The Warti ensures equitable distribution of food during communal feasts.

▷ ***Housing*** : The Bhils prefer to build their huts on hilltops. For protecting their fields, they often construct dwellings close to their farmland. A cluster of four to five huts close to one another is called a ***Falya******, and each individual hut is called a ***Ku******. The name of a Falya is generally based on the name of an important person living there, such as *Patel Falya*, *Badwa Falya*, or *Tadvi Falya*. When several Falyas are established in a large area, the settlement becomes a ***village***, which the Bhil community refers to as a ***Pal******.
Bhil houses are simple in construction, made mainly from wood, mud, and thatched or tiled roofs. The central portion of the house is about ten feet high, while the walls are five to six feet high. Due to fear of theft, they do not make windows. The houses are fenced with ***Bangad*** (protective hedges), and the main entrance is usually at the back, reflecting their traditional security practices.



▷ ***Economic Life*** : The economic life of the Bhil tribe is primarily based on ***agriculture***, supplemented by labour work, petty trade, and hunting. A local saying in the Malwa region reflects their contented nature: *"**Kulri bhar dana, Bhil bhai Rana**"* — meaning, "*a handful of grain is enough to make a Bhil feel like a king*."

- ***Agriculture*** : Agriculture is the mainstay of their economy and the chief source of income. In Bhil regions, crops such as *maize*, *jowar*, *bajra*, *kodo*, *ragi*, *gram*, *urad*, and *moong* are cultivated, with maize and jowar being the most widely grown. During sowing, weeding, and harvesting seasons, Bhil families help each other, a practice known as ***Halma Pratha***. Their traditional farming is called ***Chimata******, which is nature-based and follows indigenous methods.

Halma Tradition

Halma is an ancient tradition of collective labour donation in the tribal society, where community members voluntarily work for the protection of nature and the environment without any payment. This tradition continues to symbolise environmental conservation and collective cooperation.

▷ ***Food Habits*** **:** Bhil food reflects their traditional lifestyle, environment, and available resources. They mainly consume grains such as *maize*, *jowar*, *bajra*, *wheat*, *gram*, and *kodarya*. Their staple food is ***Rabdi***, prepared from maize flour mixed with buttermilk. Maize roti is also a favourite. They relish wild roots and tubers, fish from rivers and ponds, and meat from fowl (Kadaknath), crabs, partridge, and deer.



Alcohol is a social and religious necessity in Bhil society. They particularly consume liquor made from ***mahua*** and ***tadi*** (palm wine), with tadi being drunk throughout the day. In the Alirajpur region, palm trees are abundant, providing the source for tadi.

▷ ***Weapons and Arms*** : The Bhils are famous for their traditional weapons and always carry a ***bow*** and ***arrows***, which are their primary identity. They are so skilled that they can shoot arrows even in darkness, using them for protection against wild animals and for self-defence. They call their bow ***Dhanli*** or ***Kamthi***, made from flexible bamboo strips. The bowstring is called ***Pincha***, and the arrow is called ***Bilkhi***, with a sharp metal tip. Inspired by ***Eklavya***, the legendary archer of Bhil origin, they traditionally do not use the thumb when shooting arrows.



- A special type of arrow, ***Bitlo***, is used for hunting birds.
- The ***Faliya*** or ***Dharia*** is a large, sharp iron weapon.
- The ***Gofan*** (slingshot) is another important weapon, always carried in their turban, used for precise hunting shots.

▷ ***Marriage Customs*** : The Bhil tribe has distinct marriage traditions. The initiative for arranging a marriage must always come from the boy's family.

1. ***Mangni Vivah (Engagement Marriage)*** : The marriage proposal is sent from the *boy's side* to the *girl's house* through an intermediary who is known to both families, called ***Bhanjgadiya***. If the girl's side accepts the proposal, a liquor feast is arranged. Later, a message is sent to decide the ***Dapa*** (bride price). The *Bhanjgadiya* is also responsible for finalising the wedding date and the Dapa amount. In Bhil

What is the Dapa Tradition?

Under the Dapa tradition, the groom's side pays a bride price to the bride's family. This amount can be in the form of cash, grains, livestock, or any other goods. The custom reflects social acceptance and economic participation in marriage. In this tradition, maize kernels are used as a symbolic currency. However, since the year 2016, efforts have been made to abolish this practice, and it has been replaced by the *Saathidaar Campaign*, which aims to make marriages simple, equal, and free from the burdens of tradition.

society, the *maternal uncle* (Mama) holds an important position. It is considered dishonourable if a boy has no maternal uncle during marriage. About 8–15 days before the wedding, the boy's family carries grain for the Dapa to the girl's house. This practice is called ***Sanwag Bharna***, and the person who carries the grain is called ***Sanwagya***.

Rituals during Mangni Vivah



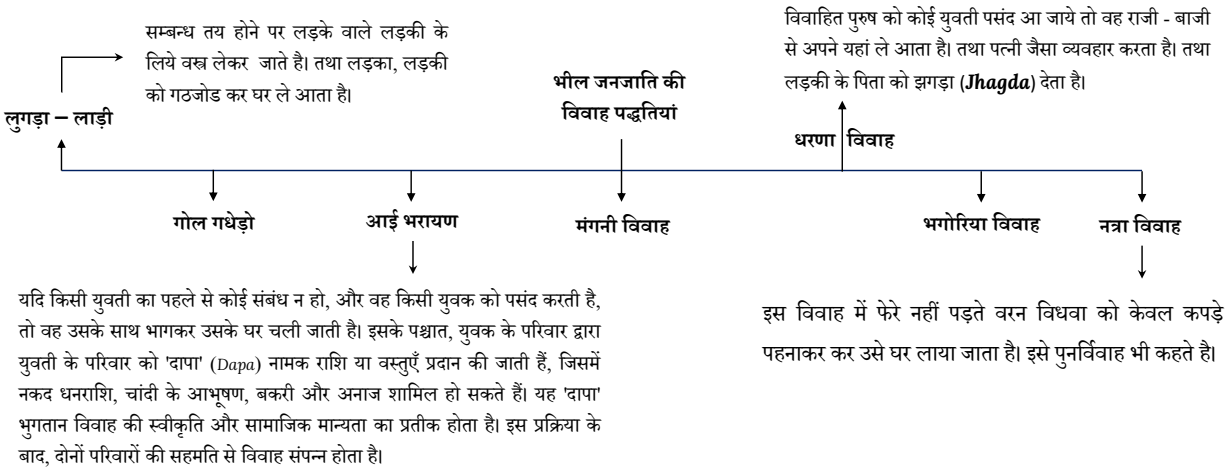
- ***Haldi Peethi*** : In this ritual, the village priest of both parties goes to the shrine of ***Rani Kajal Mata*** to invite the deity to the wedding. On this occasion, the bride is presented with bangles, symbolising auspiciousness and good fortune.
- ***Chokha Pratha*** : When a Bhil youth marries outside the tribe or commits a taboo act, the ***Chokha*** ceremony is held for atonement.
- ***Bana Bithana*** : In this ritual, the bride and groom are dressed in new clothes, and women sing traditional ***Bana songs***.
- ***Mandap*** : At the wedding site, a post from the ***Kankad*** tree is erected, with other posts placed around it to form the ceremonial pavilion.
- ***Pehravani*** : In this custom, the maternal uncle brings clothes for the entire family of his nephew or niece; the act of giving and wearing these clothes is called *Pehravani*.
- ***Barat***: In Bhil weddings, both men and women participate in the wedding procession, singing melodious songs to the beats of ***Mandal***, ***Pheferya***, and ***Pawli***.
- **Bhagoria Marriage** : Before Holi, a special fair is held in the Bhil region called ***Bhagoria Haat***. This is not only a commercial or festive gathering but also a traditional venue for selecting life partners. In this fair, if a young man likes a young woman, he applies ***gulal*** (coloured powder) on her cheek. If she reciprocates by applying gulal on his cheek, it signifies mutual consent. The couple then goes to a relative's house, and later the village Panchayat solemnises the marriage after fixing the *Dapa*.
- ***Gol Gadhedo*** : In the Bhil community of Gujarat, on Holi, a unique marriage tradition called ***Gol Gadhedo*** is observed. In this event, jaggery and coconut are placed atop a pole or tree. Boys and girls form concentric circles around it, with *girls in the inner circle* and *boys in the outer circle*. During the dance, any boy can try to break into the inner circle, climb the pole or tree, and retrieve the jaggery and coconut, while the girls attempt to stop him. If successful, he earns the right to choose any girl from the inner circle, symbolising a marriage proposal.



- ***Divorce*** : Divorce among the Bhils is *simple but requires a solid reason*. The customs for divorce include *breaking a twig*, *tearing leaves*, or the *husband tearing the wife's turban*.

> **Chokha Tradition**
> When a Bhil youth marries outside his community, or commits any wrongful (sinful) act, he performs *Chokha* as an act of penance.

Explain the tradition of "Gol Ghadhedo" marriage in the Bhil tribe. [MPPSC (Civil Main) GS-I 2022 | 5 M]



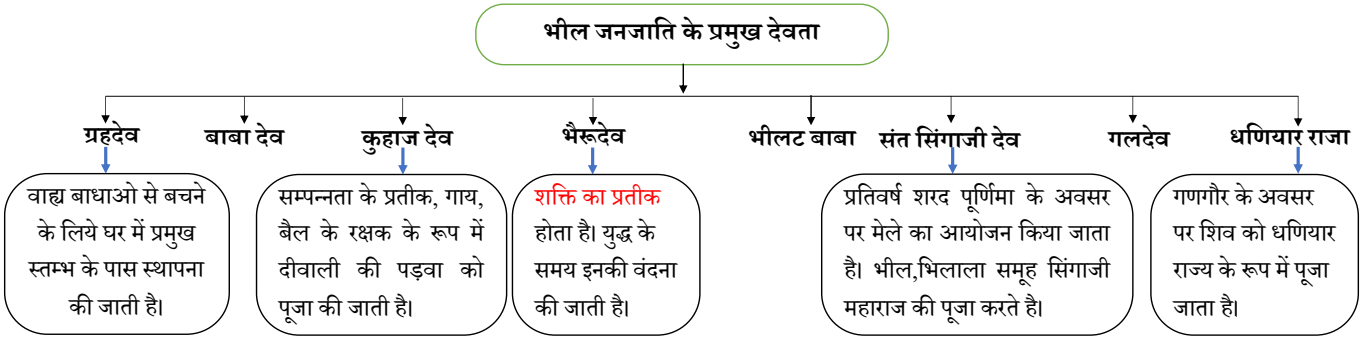
▷ *Religious Beliefs and Practices*

- At the birth of a child, an arrow is placed beneath the newborn and the mother to protect them from evil spirits.
- If rainfall is delayed, the rain deity ***Baba Dev*** is worshipped by making imprints on cow dung.
- When a family member or livestock falls ill, or a poisonous creature causes trouble, it is believed to be the wrath of deities, and the family approaches the ***Badwa*** for remedies.

▷ **Deities:** In accordance with their traditional beliefs, each Bhil village establishes separate ***gramya devta*** (village deity), ***jati devta*** (caste deity), and ***kul devi-devta*** (clan deities). The Bhils consider ***Lord Shankar*** their protector and father, and in battle cries they chant "Har-Har Mahadev." Common deities worshipped in almost every Bhil village include ***Baba Dev***, ***Bhilat Dev***, ***Bheram Dev***, ***Kuhaja Kunwar***, ***Babheska Dev***, and ***Kheda Dev***.The Bhil worship Lord Mahadev (Shiva) in two forms—***Shambhu*** and ***Shambhu Mata*** (female form of Shiva). Their religious role is so significant that the management of two of the twelve **Jyotirlingas** ***Omkareshwar*** and ***Mamleshwar*** has been entrusted to the Bhil community.

- ***Baba Dev*:** Considered the principal deity of the Bhils, also known as ***Indra Dev***. A special festival called ***Divasa*** is dedicated to Baba Dev. According to Bhil belief, if Baba Dev is worshipped with devotion, ***rainfall*** is abundant and crops are successful. Worship takes place annually on the new moon day of the month of ***Ashadha***, with villagers gathering for collective rituals.
- ***Galdev or Haldia Dev*:** Worshipped as an incarnation of *Lord Narasimha*. When a wish is fulfilled, devotees take five or seven circumambulations of the ***Gal***, then offer a goat or rooster in sacrifice.
- ***Bhilat Baba*:** Another principal deity, believed to protect humans and animals from snakes. A shrine called ***Bhilat Devalok*** has been built in Barwani to honour him.
- ***Sant Singaji Dev*:** At the shrine of Sant Singaji, a fair is held every year on the occasion of ***Sharad Purnima***. The Bhil and Bhilala communities refer to this day as ***Kawli Punav***. Until eight o'clock in the evening, all families worship Sant Singaji Maharaj in their homes.





Bhili Dhaba

Among the major tribes of western Madhya Pradesh, there is a tradition of making *Dhaba* and offering it to the deities. A *Dhaba* resembles the shape of a *small temple* or a *Buddhist stupa*. The construction of a *Dhaba* is done by potters. It is offered to the deity *Kokdevta* for the fulfillment of a vow. Inside the *Dhaba*, a stone brought from the Narmada River is placed. Along with a few other items, the sacrifice of a goat and similar offerings are also made with the dedication of the *Dhaba*.

Wooden Pillars

The tribes erect wooden pillars as memorials for the dead, as representations of deities, and as ritual posts. Among the Bhils, a ritual post is called *Khoontdev* or *Khoontda Dev*. In current Bhil practice, this deity is now offered clay animals in place of actual animal sacrifices.

▷ ***Festivals :***

- ***Bhagoria :*** Known as both a courtship festival and a vibrant folk celebration, it is observed in the last week of Phalguna, a week before Holi. It symbolises the welcoming of the new harvest and is full of joy and colour. The most famous ***Bhagoria Mela*** is held at *Balpura*.

Origin of the term Bhagoria : There are several beliefs related to the origin of this word: ◈ According to one belief, the word is composed of two parts — "***Bhag***" meaning *Lord Shankar (Shiva)* and "***Gaur***" meaning *Goddess Parvati*. Thus, this festival is considered a symbol of the union of Lord Shiva and Goddess Parvati. It is celebrated in the spring season, and therefore it is full of love, joy, and vibrant colors. ◈ Some scholars believe that the word "***Bhagoria***" originated from the name of a town called "***Bhagor***", which was located in the Jhabua region of Madhya Pradesh. It is said that due to the fairs organized in this town, the festival came to be called "***Bhagoria***". ◈ The word "***Bhagoria***" is believed to have evolved from the word "***Bhongariya***", which refers to a special item used during Holi worship. ◈ According to one belief, this festival was originally started by the ***Bhangor*** clan of the Bhil community. The name of this clan itself became the reason for naming the festival "***Bhagoria***". ◈ The term "***Bhagoria***" is also associated with "***Bhangor Dev***", a revered deity of the local tribal communities.



At present, Bhagoria is celebrated in *176 locations* across five districts—Jhabua, Alirajpur, Khargone, Dhar, and Barwani. The festival has three phases ***Tiharwa → Bhagoria → Ujadia***

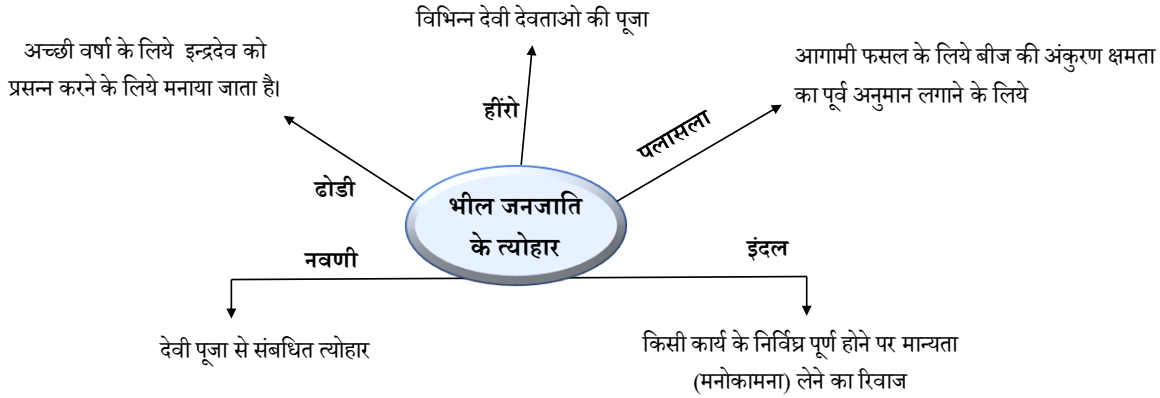
- ***Tiharwa Haat*** **:** Markets held seven days before Bhagoria to collect necessary items for the celebration.
- ***Bhagoria*** **:** Begins about a week before Holi. Bhil youth dress in colourful attire, dance in groups called ***Geher***, and if a boy likes a girl, he applies gulal to her cheek; mutual application indicates readiness for marriage.
- ***Ujadia*** : Marks the end of ***Bhagoria***, with deserted village markets as people remain busy in festive activities. During Holi, Bhils block roads and collect money from passers-by to fund the celebrations.



- ***Holi*** **:** Considered the grandest festival of the Bhils, full of colour, music, and community gatherings. The date and manner of celebration are decided collectively by elders such as the *Patel* and *Tadvi*. A semal or bamboo pole is erected as part of the ritual. Families that experienced a death in the year observe the custom of *Rakhda Udadna*, visiting the bereaved home to show solidarity.
- ***Gal Festival*** **:** In some Bhil villages near Jhabua, ***Gal Bharna*** is the largest festival, also called the ***Manoti festival***. Celebrated on the second day of Holi, it involves fulfilling vows made to the deity ***Galdev***.
- ***Gol Gadhedo (Garh)*** **:** Held on the twelfth or thirteenth day after Holi, this festival involves climbing a tall, oil-smeared pole while young women attempt to prevent the climbers by striking them with sticks. It symbolises victory and dates back to the times of kings.



- ***Jatar*** : A biannual pre-harvest festival celebrated before maize harvesting. The first *Nadar Jatar* occurs when maize plants grow to a certain height; the second, *Navai Jatar*, when maize grains mature. The Badwa leads the rituals, often in a state of spiritual possession.
- ***Divasa*** **:** Celebrated on the new moon of *Shravan month* to honour ***Indra Dev (Baba Dev)***, seeking good rains
- ***Indal*** : A major vow-fulfilment ritual performed for the successful completion of important tasks, followed by a feast for relatives.



Dance : Dance and music have a profound influence on the life of the Bhils. When songs are sung to the gentle rhythm of the ***Vagh*** (drum beats), the impulse for dance naturally arises. Dance is an integral part of thei

Dance	Special Features
Bhagoria ***	In the month of *Phagun* (spring), before Holi, *Bhagoria* fairs are organized in the Bhil region
Dohiya	Dohiya dance is also performed in the *Bhagoria* fairs.
Neja	Performed on the third day of Holi, this dance involves circling around a pole with a coconut tied to it.
Gahar	In this dance, men and women participate along with one person playing the role of a *Jogi* (ascetic).
Doho	At night, Bhil youths (both boys and girls) carry 'Doho' and go from house to house performing dances.
Garbi	Performed during the festival of Diwali.
Purush Dang Sala Dance	After a wedding procession leaves the groom's house, men and women dance in separate groups at a resting place along the route.
Farkani Sala Dance	Performed during the occasion when the bride's and groom's families meet each other.
Ghor Naach	A dance performed by women holding a *Chitkora* (a small musical instrument) in their hands.
Lohri Dance	Performed in a semicircular formation.
Antiya Naach	In weddings, men perform this dance in a circular formation holding small sticks in their hands.
(Note: The dances marked with an asterisk are performed during weddings. Detailed explanation is provided in Chapter–18.)	

▷ **Musical Instruments :** The Bhil community uses a variety of traditional musical instruments in its dance and music, which echo the emotions of the people. Common instruments include *dhol*, *mandal*, *kundi*, *dhok*, *pheferya*, *bansuri*, *algoza*, *kendariya*, *kamdi*, and *thali*.



- **Mandal (dhol) :** A large traditional drum that is considere a symbol of Bhil social identity.
- **Kundi** : Made of clay, with goat or monitor lizard skin stretched over it, tightened with leather cords.
- **Kamdi** : A traditional instrument made from split bamboo strips, often accompanying the *dhok*.
- **Pheferya :** The local name for the shehnai, played especially during weddings.
- **Bansuri :** Known by various names—*Pawli* and *Rohli* in some places, and *Bahli* in the Jhabua region.
- **Algoza:** Similar to the bansuri but fitted with a reed; played vertically with the mouth.
- **Kendariya :** A wind instrument made from thin strips of bamboo.

▷ ***Painting Traditions***

- **Gotrej :** A traditional wall-painting practice in which the Bhils decorate the walls of their homes with depictions of cows, bulls, snakes, mango trees, lions, and hunting weapons during auspicious occasions.
- **Pithora :** A traditional form of painting especially prevalent in the Bhil regions of Jobat and Alirajpur. It is created on the interior walls of homes one day before the **Navai festival**, using colourful and symbolic motifs. Artists who create these paintings are called **Likhindra**.
- **Amba (Ambada) :** A decorative and symbolic art form that uses line-based designs to represent tribal life, culture, and beliefs.
- **Amba Chor** : A tattoo in the form of a square motif made on any desired part of a woman's body, symbolising beauty, identity, and cultural faith.



- ***Kahavari*** : This style involves two types of designs—one angular and the other created using two inverted quarter circles.
- ***Chhitara*** : A traditional motif, often tattooed on hands, composed of two opposing angular designs made with double lines.

▷ ***Death Rites:*** In the Bhil tribe, death is followed either by cremation or burial. If the deceased has no relatives or dies from a severe illness, burial is preferred. In other cases, cremation is performed. The body is bathed, dressed in new clothes, and in some cases branded as part of the ***Dam Pratha***. On the third day after death, the community observes ***Tinya***, a ritual for the peace of the departed soul. Wealthier families also perform the ***Barahva*** (twelfth-day ritual).

Mangadh Dham

Mangadh Dham, located in ***Banswara district*** near the Madhya Pradesh–Gujarat border, became a witness to an immortal sacrifice on **17 November 1913**, the day when an annual fair was to be held there. Responding to the call of the tribal leader ***Govind Guru***, thousands of tribals affected by the famine of that period had gathered to demand a reduction in agricultural taxes, freedom to follow their religious traditions, and an end to harassment in the name of forced labour (begar).

Instead of addressing their grievances, the then British administration surrounded Mangadh Dham from all sides and deployed machine guns and cannons. The British authorities ordered Govind Guru and the tribals to vacate the hill, but they stood firm on their demands. Consequently, ***Colonel Shatun*** of the British forces ordered firing on the tribals, and in the sudden burst of gunfire, thousands were killed.

Rama Bhil

Rama Bhil was a great king whose capital was ***Rampura*** (***Neemuch***). His kingdom extended from ***Kanera*** to ***Gagron***, and he was also known as ***Chhappan Bhil (Fifty-Six Bhil).*** Rama Bhil's mount was a blue horse. ***Ragtya*** and ***Kataraya*** were Rama's close friends, while Jeta Kir served as his commander-in-chief. Jaleria Dev, worshipped in the form of Bhairav, and Jalaki Devi were the children of Rama Bhil.

In 1407 CE, under the leadership of *Chundawat, the Mori ruler of Antari* was attacked, and in 1409, Rampura was also attacked. *Bhainsasuri Devi / Narsi Mata* is the clan goddess of the Bhil tribe.

Bhil Kingdoms and Their Founders: Kotya Bhil – Kota, Madhao Bhil – Gagron, Katara Bhil – Hinglajgarh (Forest Fort), Malya Bhil – Malesari And Bhana Bhil – Bhanpur

Gatha/Gatla



The Bhil and Bhilala people, especially in the case of those who die an untimely death, have memorial stones made in their name, called *Gata*. In some places, such memorial stones are also made after the death of individuals who did not die prematurely. In certain cases, there are even *Gatla* that have been commissioned by individuals for themselves while they were still alive, to preserve their own memory.

Types of Gatha

1. If a person dies from an arrow wound or a gunshot, and a memorial stone is made in their memory, it is called a ***Gavli Gatha***.
2. If a person dies by hanging or in a vehicle accident, and a memorial stone is made in their memory, it is called a ***Suda Gatha***.
3. If a woman dies due to snakebite, drowning, or a gunshot, and a memorial stone is made in her memory, it is called a ***Sati Gatha***.

Pithora Painting

Pithora painting is a distinctive religious tradition of the Bhil and Bhilala tribes. It is not merely considered an art form, but a symbol of faith and religious belief. Generally, the Bhil and Bhilala communities do not create idols of their deities, nor

do they depict them in human form. They believe that the deities reside in stones, trees, or wooden posts. Therefore, for worship, they simply erect wooden posts or regard specific stones and trees as sacred.

In Pithora painting, horses are drawn to represent the deities. This painting is a sacred ritual performed on special occasions.

Features of Pithora Painting: ◈ The painting is done by special individuals known as *Lakhindra*. ◈ It is a ritual act performed as a fulfillment of a vow (*mannat*). Before the painting begins, specific religious rites are conducted. ◈ Pithora paintings are made only at auspicious times and never on Saturdays or Sundays. ◈ During the process, the head of the household (*grihapati*) and some family members must observe a fast. ◈ The paintings are commissioned by household heads who wish to please the deities—either to have a wish fulfilled or in gratitude after its fulfillment

Procedure for Making Pithora Painting: ◎ The work begins early in the morning. At the start, the *Lakhindra* pours a bottle of liquor onto the ground as an offering to Pithora Dev. ◎ The first step in the painting is marking the house of Pithora Dev or the boundary of his dwelling. After this, the horses of Pithora Dev are painted first. ◎ The Pithora painting includes figures such as horses (representing all village deities and Pithora–Pithori deities), lions, elephants, camels, peacocks, cats, snakes, monkeys, fish, rabbits, hens, and more.

In the figures drawn within the enclosed area of the painting, the first image is of Baba Ganesh. Among the Bhils, Ganesh is not depicted as the elephant-headed, sweet-loving deity of Hindu tradition, but as a man painted in black, smoking a hookah. In the Bhili language, Ganesh Bapu's mother is Rani Gaura and his father is Bhole Ishwar. In Pithora painting, Ravana is depicted with 12 heads instead of 10, while Rama and Lakshmana are usually shown in the act of hunting.

EXERCISE – 9

1. Bhagoria festival is related to which festival? [MPPSC DSP Radio 2020]
- (a) New Year
- (b) Holi
- (c) Dussehra
- (d) Diwali

2. The principal festival of the Bhil tribe is:[MPPSC Section Officer 2021]
- (a) Bhagoria
- (b) Karma
- (c) Bidri
- (d) None of the above

3. Bhilat Baba is the principal deity of:[MPPSC State Eng. Service 2021]
- (a) Bhariya
- (b) Bhil
- (c) Baiga
- (d) Sahariya

4. The main occupation of the Bhil tribe is: [MPPSC Assistant Registrar 2022]
- (a) Animal Husbandry
- (b) Painting
- (c) Agriculture
- (d) Tantric Practices

5. Pithora painting is associated with which tribe? [MPPSC Forest (Main) 2021]
- (a) Kol
- (b) Sahariya
- (c) Gond
- (d) Bhil

6. Bhagoria festival is celebrated in which district of Madhya Pradesh? [MP State Engineering Service 2022]
- (a) Jhabua
- (b) Bhopal
- (c) Dewas
- (d) Ujjain

7. Which tribe in Madhya Pradesh is known for celebrating the Bhagoria festival? [MP Assistant Geologist 2023]
- (a) Bhil
- (b) Gond
- (c) Baiga
- (d) Korku

1. (b), 2. (a), 3. (b), 4. (c), 5. (d), 6. (a), 7. (a)

Chapter

10

SAHARIYA TRIBE

The ***Savar***, also known as ***Sahariya***, were in ancient times regarded as a branch of the ***Kolarian*** stock whose authority prevailed across several regions for long periods. Over time, however, the influence of other ***Kolarian*** tribes from the north and east, and of the ***Gond*** tribe from the south, increased—gradually compelling the Sahariya to retreat from their traditional tracts.

- In historical sources this community is mentioned under several names: ***Savar***, ***Savara***, ***Sawara***, ***Saonar***, and ***Sahara***.
- Within the Sahariya tribe, the term "***Ravat***" functions as an honorific.

▷ ***Origin***: According to one belief, after ***Brahma*** created the entire universe and then conceived of creating humankind, he found that all the materials had been exhausted. He therefore fashioned a man from the ***dirt of his own body***, who later came to be known as ***Sahariya***.

Another legend states that Brahma first created a man named ***Gangu Khuntia*** and seated him at an appointed place. Later-created beings gradually pushed him aside; seeing this, Brahma pronounced a **curse**: "From now on, you shall live alone in the forest.

- In yet another belief, the Sahariya consider ***Maharshi Valmiki***[***] their ***pitṛpurush*** (ancestral patriarch). Since Valmiki is associated with the ***Bhil*** tribe, the Sahariya regard the Bhils as ***brethren***.
- In the *Aitareya Brahmana*, they are described as descendants of *Vishvamitra*; whereas in the Mahabharata, their origin is linked to Kamadhenu**.**
- A tradition also holds that the ***Savara*** tribe were appointed to ***carry stones*** during the construction of the ***Jagannath Temple (Puri)*** and to ***pull the chariot*** during the ***Rath Yatra***—a duty they continue to perform even today.

In the Bundelkhand region, there is a popular tradition among the Savar tribe, believed to be linked to the beginning of creation. According to the story, when the creation of the world was taking place, Lord Mahadev expressed his desire to teach humans how to farm. He made a plough himself and brought along his bull, Nandi, to till the land. But at that time, the earth was covered with dense forest. Therefore, Mahadev first decided to clear the forest and created a special being for this purpose, whom he named "Savar."

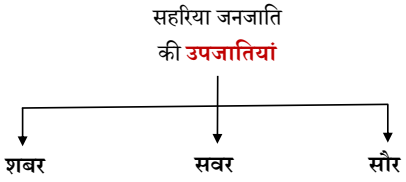
He gave the Savar a hatchet and entrusted him with the task of clearing the forest. Then Mahadev went away to bring another bull. In the meantime, the Savar began clearing the forest, but he was extremely hungry. Finding nothing to eat, he killed Nandi the bull, placed its meat on a teak leaf, and ate it.

It is also said that this is the reason why, even today, when tender teak leaves are rubbed, they release a red sap resembling the color of blood. Some time later, Mahadev returned and saw that the forest had been completely cleared. Pleased with this work, he rewarded the Savar by granting him knowledge of the edible and medicinal roots and fruits found in the forest.

In which districts of Madhya Pradesh is the Sahariya tribe mainly concentrated? [MPPSC (Civil Main) GS-I 2023 | 5 M]



- ***Geographical Distribution*** : The habitation of the ***Sahariya*** is not confined to Madhya Pradesh alone; they also reside in the ***Bundelkhand*** region of ***Uttar Pradesh***, ***eastern Rajasthan***, ***Chhattisgarh***, and ***Odisha***.
  - In ***Madhya Pradesh***, the highest concentration is found in ***Shivpuri*** district. They also live in ***Guna***, ***Rajgarh***, ***Vidisha***, ***Ashoknagar***, ***Tikamgarh***, ***Niwari***, ***Sagar***, ***Sheopur***, ***Bhind***, ***Morena***, and ***Gwalior*** districts.



- ***Sub-Tribes (Names and Lineage Beliefs)*** : The Sahariya trace their origin to ***Shabari***; consequently, their names evolved as ***Shabar***, ***Savar***, ***Saur***, and ultimately ***Sahariya***. These are regarded as ***sub-tribes*** of the Sahariya; in reality, they are varied historical-cultural forms of the same community.

  Gotra: There is no definitive enumeration, but available information suggests approximately ***51 gotra*** among the Sahariya. A popular folktale narrates that, during a period of deep hostility between the **Sahariya** and **Gond** tribes, the Sahariya escaped attack by ***hiding behind/under specific objects***—subsequently adopting those objects as ***gotra names***. Examples:

  - ***Umariya*** – hid beneath the **umar** tree.
  - ***Bhilodiya*** – hid in **bhilodi** grass.
  - ***Solakiya*** – climbed the **salai** tree.
  - ***Seliya*** – hid behind a **sil/stone**.

- ***Language and Proverbs*** : The Sahariya are considered affiliated with the ***Kolarian language family***; thus, their early speech is thought to have been a ***Mundari*** or related ***Kolarian*** dialect. Owing to long residence in ***Central India***, they now predominantly speak ***Hindi*** (Indo-Aryan). In everyday speech, proverbs are widely used and are called ***"kevat"*** or ***"kenat."***
- ***Birth Rituals*** : In the Sahariya tribe, the birth of a child is regarded as an occasion of joy and celebration. After marriage, when a daughter-in-law becomes pregnant, it is seen as the arrival of happiness in the home. In the seventh month of pregnancy, the ***God Bharai*** (baby shower) ceremony is performed. Childbirth usually takes place at the woman's maternal home. Due to a strong belief in witchcraft, the Sahariya do not allow a pregnant woman to go anywhere alone, considering this a safeguard against evil forces. On the tenth day after birth—or on a convenient date—the head of the household sends invitations to relatives and family members by offering ***til-chawal*** (sesame seeds and rice) for the ***mundan*** (tonsure) and ***namkaran*** (naming) ceremony. On this day, the village ***Patel*** performs the naming and tonsure rituals. The following day, the ***Ghat Poojan*** ceremony is held, symbolising purification and the completion of post-birth religious traditions.
- ***Food Habits*** : The diet of the Sahariya tribe is generally low in nutrients. Their staple food consists of coarse grains with comparatively lower nutritional value, such as jowar, bajra, maize, gram, and rice. Vegetables are consumed seasonally. They are also fond of naturally occurring tubers, roots, fruits, and green leaves. Knowledge of edible plants is inherited from their ancestors, enabling them to gather food from forests. Alcohol is an essential part of Sahariya life, as in many other primitive tribes. During the summer, they collect **mahua** flowers, ferment them, and prepare liquor using the traditional **matki yantra** method. In religious,

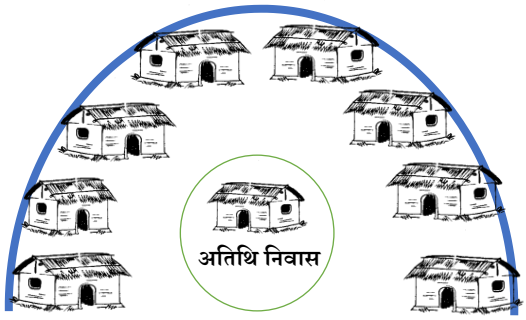
social, and ceremonial functions, liquor holds a place of priority—not just as a beverage but also as a vital element of tradition and custom.

- ***Dress*** : In ancient times, Sahariya people wore very few clothes, with simplicity evident in both men's and women's attire.
  - Men generally wear ***dhoti***, colourful shirts, and a ***safa*** (turban-like cloth for the head).
  - Women wear ***lehenga***, ***ghaghra***, ***lugda***, ***petya***, and ***saluka***.

  Their clothing shows a clear influence of Rajasthani tradition, and fabrics are often in bright, vibrant colours such as green, yellow, blue, and red.



- ***Ornaments*** : Both Sahariya men and women wear ornaments, though married women in particular have a strong fondness for jewellery. Even if their financial condition is poor, they make it a point to buy ornaments for the ears, neck, waist, and feet. Whether made of brass or aluminium, these ornaments hold social and personal importance. The lifestyle of the Sahariya is simple and free from ostentation—they live modestly and avoid showiness.
- ***Settlement Pattern*** : The place where the Sahariya live is called a ***Saharana***. Usually located near a village, town, or city, it forms a separate hamlet, much like the ***dhana*** of the Korku tribe. They prefer to establish their saharana on flat plains rather than high hills, choosing open spaces in forests. The layout of houses in a saharana is often in an inverted "U" shape, with a single entrance for security and unity. In the centre is a ***chowk*** (courtyard) with a special ***bangla*** (guest house). Houses are built in a facing-each-other rectangular style, made mainly from grass, thatch, bamboo, wood, and mud plaster. Stone slabs are placed on the mud walls to form the roof.



सहराना

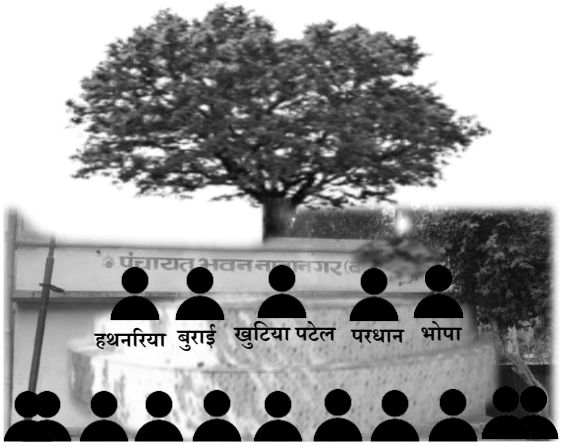
Each house generally has one large room and a kitchen. For grain storage, large earthen bins called ***pei*** are used. Courtyards often feature a raised platform called ***otla*** for sitting. Wooden carvings in the shape of horse heads (***ghodile***) are fixed around doors, enhancing beauty and serving as a cultural marker. The saharana reflects not only the living patterns of the Sahariya but also their traditions, art, and cultural identity.

- ***Social Structure*** : Each family has a head who plays the central role in decision-making for family matters. The Sahariya tribe resolves disputes through the ***panchayat***, which is recognised as a collective decision-making body within the community. Women have no direct participation in the panchayat, but they are bound to follow its decisions.

  If a girl is abandoned or orphaned, the panchayat acts in place of her parents and takes decisions in her best interest.

Panchayat : The head of a ***saharana*** is the ***Patel***, also known as ***Khutia Patel****. The Sahariya panchayat mainly includes the ***Kotwar***, ***Burai***, ***Bhopa/Hathnariya***, ***Patel***, and ***Pradhan***. All of these individuals play an important role in running the panchayat and solving community issues. The position of Patel is hereditary, passed down within the same family from generation to generation.

- ***Patel*** **:** The *head of the panchayat*, holding a traditional and highly respected position. His main role is to participate in ***religious*** and ***social activities*** of the community and to decide disputes together with the other panchayat members.
- ***Pradhan*** **:** The person who assists the Patel with dedication and sincerity. The Pradhan's role is not merely to help, but to actively participate in the functioning of the panchayat. He is important in connecting the panchayat, announcing decisions, collecting fines, organising engagements and marriages, and managing guests. This position is also selected through traditional means.



- ***Burai*** **:** A key messenger in the Sahariya community. When an announcement or message needs to be conveyed, the Burai beats the ***dondi*** (drum) to gather people and delivers the required information.
- ***Bhopa*** **:** A practitioner of traditional healing, using ***tantra-mantra***, rituals, and herbal remedies to cure illnesses.
- ***Hathnariya (Gunia)*** **:** The traditional physician of the Sahariya tribe, well-versed in identifying medicinal herbs and knowledgeable in ***tarak-marak*** mantras (protective and destructive incantations).
- ***Kotwar*****:** The village watchman or guard, responsible for maintaining order and security.

▷ ***Economic Base*** : The life of the Sahariya tribe is mainly dependent on ***traditional occupations***. ***Agriculture***, ***wage labour***, and ***collection of forest produce*** are the primary sources of livelihood. Additionally, traditional crafts and hunting serve as minor supplementary sources of income. However, these alone are insufficient for sustenance, leading many Sahariya to migrate to cities for wage labour, factory work, carrying loads (hammali), and rickshaw pulling.



The Savar sub-tribe engages in forest product collection and farming. They are highly skilled in extracting honey from beehives. The Saonr sub-tribe still practises traditional agriculture, sowing jowar with a ***pointed stick***—a tool they believe was gifted to them by Mahadev. The Sahariya are also knowledgeable in the collection of medicinal herbs.

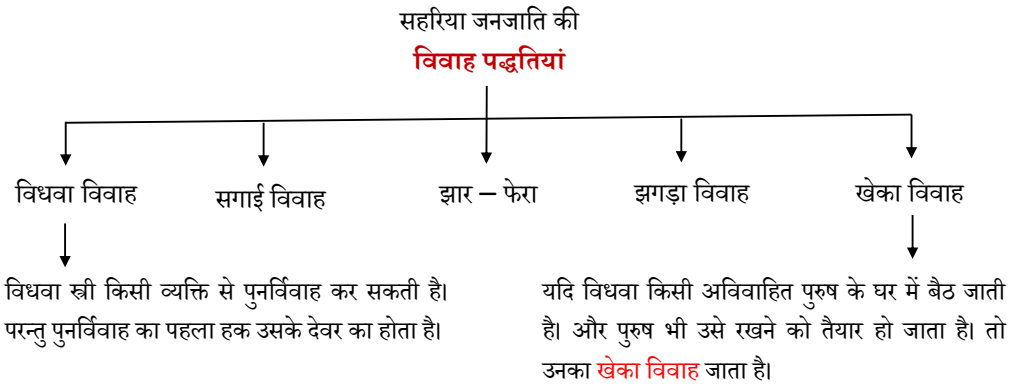
▷ ***Marriage*** **:** In the Sahariya tribe, marriage is generally performed only after the attainment of puberty, a tradition found in almost all primitive communities worldwide. At ***Sitabari***, located in Kota district on the Madhya Pradesh–Rajasthan border, an annual fair is held in the month of Jyeshtha, beginning on ***Vat Savitri Amavasya*** and lasting for ten days. Thousands of Sahariya—children, youth, and elders—from Madhya Pradesh and Rajasthan gather here. At this fair, they pay homage to their ancestor ***Valmiki*** and young men and women also choose their life partners. If a young man's wish is fulfilled, he makes a votive offering.



If a young man throws a bundle of betel leaves or bidis in front of a young woman, it signifies his interest in her. If the woman picks it up, it is a sign of mutual consent. ***Sitabari*** fair is extremely famous among the Sahariya and is also known as the "Fair of the Sahariyas."

Marriage Practices :

- ***Engagement Marriage (Sagayi Vivah) :*** A traditional and important form of marriage in which the consent of both the boy and girl, as well as their parents, is necessary. It is regarded as a mutually agreeable marriage and thus considered more stable and successful. Before marriage, the engagement ceremony is held with the agreement of both families. This process also strengthens social bonds. The wedding date is decided collectively by the ***panch*** (wise and senior members of the society). In the Sahariya community, the marriage season generally begins from ***Devuthani Gyaras***.
- ***Dispute Marriage (Jhagda Vivah) :*** Occurs when a man elopes with a married woman or when a woman leaves with her lover. In such cases, both families search for them, and once found, their remarriage is performed in the community. In this type of marriage, the woman's former husband is given jhagda (compensation) by the new husband, with the amount decided by the panchayat.
- ***Jhar-Phera Marriage*** : When a girl's marriage is fixed with one family but her father later breaks the engagement under some temptation and marries her elsewhere, the original groom's family sees this as a matter of honour. Before the new marriage takes place, they forcibly abduct the girl and solemnise the wedding rituals (*bhanwar* or *phere*) with their boy. Such forced marriages are called ***Jhar-Phera Vivah***.



▷ ***Deities of the Sahariya Tribe :*** The Sahariya people have deep faith in deities, spirits, and nature worship. They believe that deities protect their lives and guide them during times of crisis. They also believe in the existence of spirits and employ various charms, rituals, and ceremonies to protect themselves from them.

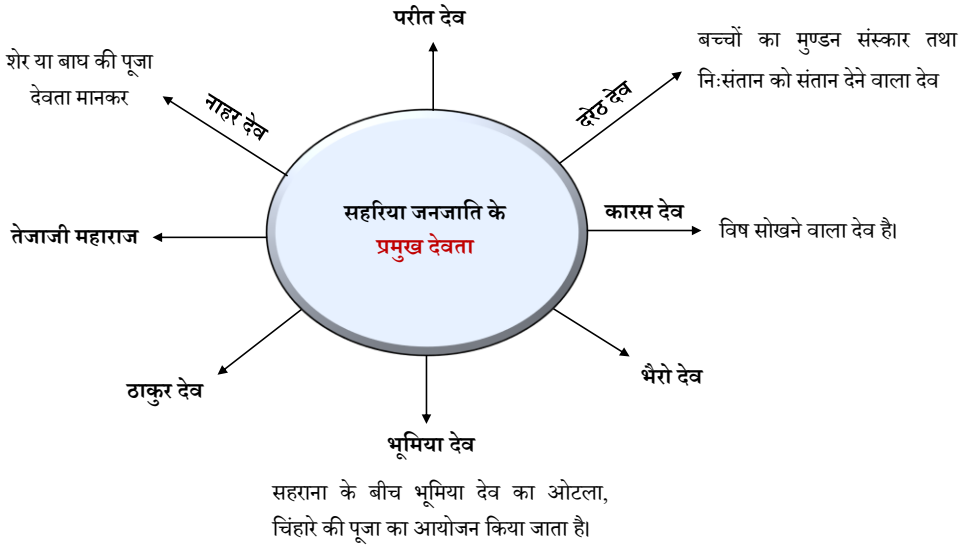
- ***Thakur Dev*** : Considered the village deity who *protects children and elders*. Established under a large tree at one end of the village, Thakur Dev is worshipped particularly when children suffer from pneumonia-like ailments or elders experience rib decay. Vows are made to him, and his worship is conducted by the Bhopa (priest), offering liquor and sacrificing a goat.



- ***Bhairo Dev*** : Women without children worship Bhairo Dev for the blessing of a son. During his worship, a goat or cock is sacrificed. His

shrine is established under a tree or on an open platform, where he is represented in the form of a long, round stone anointed with vermilion. Bhairo Dev is found in almost every village.

- ***Parit Dev*** : Associated particularly with eminent persons in the Sahariya community. When such a person dies, he is cremated in his own field. If the soul of the deceased begins troubling the family, the **Bhopa** (tribal priest) instructs them to construct a platform at that place. On every new moon and full moon, the family offers milk, coconuts, and sugar drops (*batashe*) and performs worship there.
- ***Hiraman Dev*** **:** Worshipped for protection from snakebites in both humans and animals, with protective bands tied in his name.
- ***Karila Dham*** : Located about 75 km from ***Guna district in Madhya Pradesh***, Karila Dham is famous for the temple of ***Mata Janki***. It holds special significance for the Sahariya community. Situated in Jasiya village, Ashoknagar tehsil, legend states that Mata Janki gave birth to Luv and Kush here in the Treta Yuga. It is said that celestial nymphs descended to dance in celebration, performing the famous ***Rai dance***. Even today, Karila Dham is a major pilgrimage site, particularly revered by the Sahariya.



▷ ***Festivals*** **:** The Sahariya tribe celebrates Diwali, Holi, Dussehra, and other common festivals.

- ***Hariyali Amavasya*** **:** A major festival celebrated before the commencement of agriculture, dedicated to praying for a good harvest. On this day, farmers worship Mother Earth and nature before ploughing their fields.
- ***Teja Navami*** : A deeply revered festival where the Sahariya worship ***Tejaji*** with great devotion. Believed to protect from snakebites, many villages have ***Tejaji's otla*** (worship platforms). People tie red silk threads in his name to receive his blessings.
- ***Chinhare Worship*** **:** In this ritual, a pig is sacrificed. The pig is first brought to the shrine of ***Bhumia Dev*** and sacrificed before the deity. Its blood is sprinkled on the boundary of the saharana (village) to protect it from misfortune. The meat is then shared and consumed as ***prasad***. This ritual reflects community unity, faith, and tradition.

▷ ***Folk Songs and Dances*** **:** Popular folk songs of the Sahariya tribe include ***Haldi Geet***, ***Bhatiya Geet***, ***Jevarnar***, ***Banna Geet***, ***Gari Geet***, ***Rasiya Geet***, ***Bandhai Geet***, ***Langoria Geet***, ***Gonth Leela***, ***Bhent***, ***Bhajan***, and the ***Lahangi*** dance. (*For detailed explanation, see Chapter–18.)*

- ***Death Rites*** **:** In the Sahariya community, death is considered extremely fearful and inauspicious. If frequent or unnatural deaths occur in a saharana (family or settlement), the residents abandon it and establish a new saharana elsewhere.

  Both ***cremation*** and ***burial*** practices are prevalent in the Sahariya tribe. Upon a death, the family first informs the village and then their relatives. The deceased's clothes are removed, the body is anointed with turmeric, and a ***thathri*** (bier) is made from bamboo sticks. Turmeric and coins are placed in the mouth of the deceased, while jowar grains and personal belongings such as tobacco or bidi are placed near the head. On the third day after death, all villagers take bread (***roti***) to the cremation ground. On the way, they place rotis on the stone heaps made during the funeral procession. At the cremation site, they collect the remains (called ***chhas*** or ***mati***). In the evening, three pits are dug at the place of death to invoke the soul of the deceased. Offerings, worship, and liquor are placed in these pits, which are then sealed. The three pits symbolise the three stages of life-childhood, youth, and old age. A wooden stake placed nearby represents the immortal soul.

EXERCISE – 10

1. In which region does the Sahariya tribe reside in the largest numbers? [MPPSC Tax Assistant 2012]

(a) Mandla–Shahdol
(b) Bundelkhand
(c) Morena–Sheopur–Shivpuri
(d) Rewa–Sidhi

2. Which of the following is a special tribe of Madhya Pradesh? [MP Vyapam Block Development Officer 2016]

(a) Sahariya
(b) Agariya
(c) Dhanwar
(d) Kol

3. Whom does the Sahariya tribe regard as their ancestral figure? [MP Forest Service (Main) 2023]

(a) Parashurama Ji
(b) Naharja Baba
(c) Valmiki Ji
(d) Bhadoi ji

4. Which of the following tribes is respectfully addressed as *Khutia Patel*? [MPPSC Civil/Forest (Prelim) 2023, 2025]

(a) Sahariya
(b) Baiga
(c) Bhumiya
(d) None of the above

5. Which is the Particularly Vulnerable Tribal Group (PVTG) living in the Chambal region? [MPPSC Forest Service (Main) 2021]

(a) Sahariya
(b) Muria
(c) Korku
(d) Bharia

1. (c), 2. (a), 3. (c), 4. (a), 5. (a)

Chapter

11

KOL TRIBE

The **Kol** belong to the very ancient **Kol–Munda** group. The culture and history of the Kol tribe are highly antiquated. References to this community are found in the ***Rigveda, Matsya Purana, Ramayana,*** and ***Mahabharata***. The word **"Kol"** signifies "human." Both **Kol** and **Korku** tribes are considered affiliated with the ***Mundari*** language family.

- **Origin** : The Kol trace their origin to **Singh-Bonga** (the Sun deity). According to an ancient belief, Singh-Bonga first created *a boy* and *a girl* and kept them in a cave so that they might populate the world. Observing their innocence and lack of procreative impulse, Singh-Bonga taught them the art of preparing liquor from rice. After drinking it, sexual desire arose; in time they had ***twelve sons*** *and* ***twelve daughters***.
  - Ancient religious texts also mention the **Kol** as a ***royal lineage***. In history, the Kol are described not only as a labouring or forest-dwelling community but also as a ***ruling class***. In the **15th century**, during the war between **Akbar** and **Maharana Pratap**, the Kol king **Madaniha** of **Maada** provided significant military assistance to Maharana Pratap. His kingdom lay in the ***Vindhyachal*** region, in the ***Baidhana–Sidhi*** tract, with ***Maada*** as the capital.
  - The Kol of Madhya Pradesh regard the villages **Farenda** and **Kurali** in **Rewa** district as their places of origin.

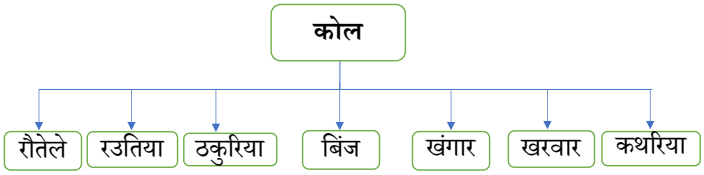
Kolgadhi is located at **Tyonthar** in Rewa district of Madhya Pradesh, on a high mound along the **Tamas River**. Although the ancient fort now lies in a dilapidated state, the site retains notable historical significance.



- **Geographical Distribution** : The ***northeastern*** part of Madhya Pradesh is known as ***Baghelkhand***, where the Kol have a marked presence. The Kol chiefly inhabit the districts of ***Rewa, Sidhi, Satna, Shahdol, Jabalpur,*** and ***Mandla***. Beyond Madhya Pradesh, Kol populations are also found in ***Uttar Pradesh, Bihar, Odisha,*** and ***Tripura***.



- **Sub-Tribes** : Within the Kol tribe, there are **7 sub-tribes** (up-jatis).



- **Birth Rituals** : In the primitive tribal society, birth, marriage, and death are considered the primary sacraments. These are conducted by the men and women of the household through traditional songs and

customs. In the Kol tribe, the birth of a child is considered an occasion of great joy, as a larger number of children is viewed as a symbol of family prosperity and strength. The birth of a male child is considered especially auspicious and fortunate.

A special room in the house, called ***Sobariya***, is designated for childbirth. Deliveries are assisted by an experienced midwife (***dai***). On the twelfth day after birth, the naming ceremony (***namkaran***) of the infant is performed. On this occasion, women sing ***sohar*** songs, while in the evening men and youth perform the ***Kol Dahka*** dance — a beautiful example of the cultural expression of Kol society.

- ***Food Habits*** : The Kol tribe consumes both *vegetarian* and *non-vegetarian* food. Their diet is diverse and based on their lifestyle and surrounding environment.
  - The main crops cultivated and consumed include jowar, wheat, kodo, minjri, sawa, kakun, paddy (rice), arhar, and moong. These crops form the staple diet and are mostly grown locally in rural areas.
  - ***Madain*** (liquor) holds a special significance in the daily life of the Kol. It is not only part of their festivals and religious rituals but is also consumed on social occasions.

- ***Lifestyle/Attire*** : Kol men generally wear *dhoti* and *kurta*, with a *safa* tied on the head. Nowadays, Kols living near urban areas have also begun wearing pants and shirts. The sari worn by Kol women is called ***bandi***. Kol women are fond of jewellery, usually made of silver and ***gilt*** (gold-plated imitation).



Main Ornaments

  - ***Neck*** **:** Soota, Guriya mala, Kanthi
  - ***Arms*** **: Bahunta**
  - ***Wrist*** **: Churwa, Naugirihi**
  - ***Waist*** **:** Kardhan

Special ornaments include:

  - ***Dhati Khosab*** **:** Worn from the head to the ear.
  - ***Dhar*** **:** Worn in the ear.
  - ***Puliya*** **:** Worn in the nose.



- ***Economic Life*** : The Kol tribe is mainly dependent on agriculture. Most work on the farms of big landlords on annual contract, locally called ***bani mazdoori*** karna. Those living in hilly regions are usually employed by the Forest Department for the collection of forest produce, which is their source of livelihood. Kol women assist men in agriculture and bani *mazdoori* in addition to domestic work.

- ***Housing / Settlement*** : The part of a village where the Kol reside is called ***Kolin Tola***. If the Kol population in an area is high, it is called ***Kolhna***. The Kol prefer to live in groups. Their houses are built mainly from mud, grass, and thatch, and are called ***madiya*** or ***jhopdi***. They avoid constructing the main entrance of their houses facing south, considering it inauspicious.

- ***Marriage Rites*** **:** In the Kol society, marriage is considered an essential sacrament for family and social life. A distinctive feature of this community is that women are given higher importance than men. For this reason, the tradition of ***bride price*** (opposite of dowry) is prevalent, in which the groom's side must give a payment to the bride's family. The marriage proposal is usually sent to the girl's house through the boy's maternal

uncle (***mama***) or paternal aunt's husband (***phupha***). At the time when the wedding date (***lagna***) is fixed, the bride price is also paid.

- ***Festivals*** **:** The Kol tribe celebrates its festivals with great enthusiasm and devotion, reflecting their cultural traditions and deep connection with nature. Their major festivals include ***Hariyali Amavasya***, ***Nag Panchami***, ***Janmashtami***, ***Teeja***, ***Navdurga***, ***Diwali***, ***Khichrahai***, ***Shivratri***, and ***Holi***.
  - During the month of ***Shravana***, the Kol celebrate ***Hariyali Amavasya*** with special significance.
  - On ***Nag Panchami***, they refrain from ploughing the fields, as the day is dedicated to serpent worship and considered auspicious.
  - ***Holi*** brings new joy and excitement into their lives.
  - The ***Navakhani*** festival is celebrated upon the arrival of the new crop. On this occasion, the first harvest is offered to their deities before consumption to seek blessings.
- ***Social Organisation/Panchayat:*** The Kol tribe's social organisation is traditionally well-structured, with important roles played by the ***Mukhiya or Chaudhary***, ***Barua***, ***Bhuihar***, ***Ojha***, ***Panda***, ***Dewar***, and ***Niutiha***. Adherence to community rules and working for collective welfare are considered prime duties for all members.



The Kol panchayat is called ***Gohiya***. The main members include the Mukhiya, Barua, Bhuihar, and Niutiha.

- ***Mukhiya*** **:** The head of the village or hamlet, also known locally as ***Chaudhary***, ***Mahto***, or ***Gautiya***. He is regarded as the highest administrative authority and actively participates in both administrative and social affairs. His main responsibilities include:—◈Settling village disputes**.** ◈ Collecting government taxes.
- ***Barua*** **:** The *religious leader of the Kol tribe*. It is believed that he is possessed by the deities during worship. In times of calamity in a Kol family, people consult the Barua. He is believed to cure afflictions caused by divine wrath through tantra-mantra and sacrificial rituals.
- ***Bhuihar*** **:** Considered the *second most important religious position after the Barua*. This role is highly significant in religious and traditional functions. Due to regional influences, the Bhuihar is also known in some areas as *Ojha*, *Panda*, or *Dewar*. He is skilled in herbal medicine, rituals, exorcism, and religious ceremonies, and acts as a spiritual guide.
- **Niutiha :** A special person in the Kol community responsible for inviting people to communal functions. Whether it is a birth, *chhathi* (sixth-day ceremony), *barhuvan* (twelfth-day ritual), *wedding*, or any other festival, the Niutiha delivers the invitations.

- ***Music / Dance*** **:**

The Kol tribe is one of the major tribes of Central India and is known for its love of music and dance. Through their traditional songs and dances, they express emotions, traditions, and social life. The most beloved and prominent dance of the Kol tribe is called ***Kol Dahka*** or ***Kol Dahki***. In addition, they perform dances such as ***Kehra***, ***Dotaliya***, and ***Nardi***. These dances are performed collectively on special occasions, with equal participation from men and women.

Song Traditions :

- **Sohar Geet** : Sung during childbirth celebrations.
- **Wedding Songs** : Performed during marriage ceremonies, including Gari, Sohag, Sajnai, Lava-Parchan, and others.
- **Dadar Geet** : Sung by men when the wedding procession arrives at the bride's house, while women perform dances.
- **Kehra Geet** : Sung by both men and women.
- **Bhagat Geet** : Sung especially during the Navratri festival.

Dance Traditions

- **Kol Dahka Dance** : An important dance performed on joyous occasions.
- **Kehra Dance** : Popular throughout the Baghelkhand region. In this, men and women dance in separate styles to the main Kaharwa rhythm.
- **Dotaliya Nardi Dance** : A dance performed by Kol women, representing their cultural identity.

▷ ***Deities of the Kol Tribe*** *:* The religious faith of the Kol tribe encompasses numerous deities, each holding a special place in their traditions. These deities are associated with the peace, prosperity, and protection of the village.

- **Thakur Dev :** The village deity, regarded as the protector of the settlement. Accompanied by the ***Barua***, who is believed to be possessed during worship. Thakur Dev is considered to avert calamities from the village. Special worship is offered during outbreaks of epidemics. His shrine is usually located under a tree outside the village.
- ***Badka Dev*** **:** Considered an all-pervading deity and believed to be a manifestation of Mahadev. His shrine is located in the eastern part of the village, and worship is performed with special reverence.
- ***Ahir Baba*** : Regarded as the principal deity of the household. A platform (*chaura*) is built in the north-west corner of the house or two earthen ***shivling***-like structures are shaped in the ground for his worship.
- ***Ghasi-Ghamsan*** : Revered as the ancestors of the Kols. A ***chaura*** is built for their worship, which is especially performed for the blessing of a son.
- ***Sanyasi Dev*** **:** Worshipped as the protector deity of the village, believed to prevent external threats from entering and to safeguard the settlement.
- ***Vansati Devi*** **:** As the Kols live in forests and benefit from their plant resources, they express gratitude by worshipping Vansati Devi. She is believed to protect the forest and provide essential resources for survival.
- ***Sharda Mai*** **:** Worshipped as a goddess in the Baghelkhand region. The Kols regard Sharda Mai of ***Maihar*** as the goddess of knowledge and power.

Which of the following tribes is mentioned in the Ramayana? [MP Vyapam Jail Prahari Exam 2017]
(*a*) Kol (c) Gond
(*b*) Bhil (*d*) All of the above

Which of the following is *not* a Particularly Vulnerable Tribal Group (PVTG) of Madhya Pradesh? [MP Dairy Federation Exam 2016]
(*a*) Kol (c) Baiga
(*b*) Sahariya (*d*) Bhariya

▶ ***Death Rites*** **:** In the Kol tribe, both cremation and burial customs are followed. The choice between the two depends on local traditions, the family's beliefs, and the circumstances of death. The deceased's body is bathed, dressed in new clothes, and placed on a **bier** made of bamboo sticks. Personal items of the deceased, such as tobacco, are placed nearby.

A ***chaura (platform)*** is constructed at the cremation site. On the third day after the funeral, the ashes (asti) are collected, and the family performs rituals for the peace of the soul. Special offerings are made to the ancestors during this period.

Chapter 12

DENOTIFIED, NOMADIC & SEMI-NOMADIC TRIBES

The term ***Denotified Tribes*** refers to those communities that were declared "hereditary criminals" under the ***Criminal Tribes Act*** implemented by the British government in 1871. Later, in independent India, the Government of India repealed this Act in 1952, and these communities were officially declared as ***Denotified Tribes***.

⊳ *Denotified, Nomadic & Semi-Nomadic Tribes in Madhya Pradesh*

A total of **51 castes** in Madhya Pradesh are classified as Denotified, Nomadic, and Semi-Nomadic Tribes. These include –

Nomadic & Semi-Nomadic Tribes – 30 castes

◎ Baldia, ◎ Bachhowalia, ◎ Bhat, ◎ Bhantu, ◎ Desar, ◎ Durgi Muragi, ◎ Ghisadi, ◎ Gondhali, ◎ Irani, ◎ Jogi, Jogi Kanphata, ◎ Joshi Balsantoshi, Joshi Bahulikar, Joshi Bazariya, Joshi Bududuki, Joshi Chitrabathi, Joshi Harda, Joshi Nadia, Joshi Harbola, Joshi Namdiwala, Joshi Pingla, ◎ Kashikapadi (Kashikapadi Harda, Kashikapadi Harbola), ◎ Kalandar Nagphada, ◎ Kamad, ◎ Karola, ◎ Kasai (Gadariya), ◎ Lohar Pitta (Gadia Lohar), ◎ Nayakdha (Nayakdha Bhil), ◎ Shikligar, Barghia, Saigulgor, Sarania, Shikligar, ◎ Sirangi Wala, Kuchband (Kuchband), ◎ Sudugudu, Siddhan (Bahuroopia), ◎ Baniyanthar, Rajgond, ◎ Gaddi, ◎ Rebari (Pastoralist), ◎ Golar (Golam, Gola, Balaghat, Golkar), ◎ Gosain, ◎ Bharadi Hardas, ◎ Bharadi Harbola, ◎ Hejra, ◎ Dhangar

Denotified Tribes – 21 castes

◎ Kanjar, ◎ Sansi, ◎ Banjara, ◎ Banchhada, ◎ Moghiya, ◎ Kalbelia, ◎ Bhanmat, ◎ Bagri, ◎ Nat, ◎ Pardhi, ◎ Bedia, ◎ Habura, ◎ Bhatu, ◎ Kuchbandia, ◎ Bijoria, ◎ Kabutri, ◎ Sandhiya, ◎ Pasi, ◎ Chandravedia, ◎ Bairagi, ◎ Sanoria

⊳ *Department for the Welfare of Denotified, Nomadic & Semi-Nomadic Tribes*

The Government of Madhya Pradesh has established a ***special department*** for the development and welfare of Denotified, Nomadic, and Semi-Nomadic Tribes. Using the powers granted under ***Articles 166(2)*** and ***166(3) of the Constitution of India***, the state government constituted the "Department for the Welfare of Denotified, Nomadic, and Semi-Nomadic Tribes" on ***22 June 2011***.

Later, **on 12 September 2011,** the Director of the Denotified, Nomadic & Semi-Nomadic Tribe Development Department was appointed as the head of the department.



- ***Responsibilities of the Department*:** Under the Rules of Business Allocation, the department has been assigned the following responsibilities —
- Designing and implementing welfare programmes for *Denotified*, *Nomadic*, and *Semi-Nomadic Tribes*.
- Running educational and economic development schemes for these tribes.
- Supervising and advising on schemes related to these tribes being run by various departments.
- Formulating and enforcing rules and regulations concerning these tribes.

- Managing all administrative matters related to the department (excluding those assigned to the *Finance* and *General Administration Departments*), such as appointments, postings, transfers, salaries, leave, pensions, promotions, provident funds, deputations, disciplinary matters, and appeals.

▷ ***Madhya Pradesh State Denotified, Nomadic & Semi-Nomadic Tribes Development Corporation***: Formed in 1996, and registered under the Regulation Act of 1995, this corporation comprises

- 01 Chairman
- 06 Government Members
- 05 Non-Government Members

The *ex-officio Member Secretary* of the Corporation is the Director of Denotified, Nomadic & Semi-Nomadic Tribe Development.

Objectives of the Corporation :

- To identify the development needs and problems of Denotified, Nomadic & Semi-Nomadic Tribes.
- To formulate programmes for *investment* and production in *various sectors*, in consultation with the communities, to achieve their economic and social upliftment.
- To execute these programmes either directly or through an appropriate agency.

31st August to be observed as the Day of Liberation of Tribes

Chief Minister Shri Chouhan said that in the state, 31st August will be observed every year as the *Day of Liberation of Tribes*. For the welfare of the Denotified, Nomadic, and Semi-Nomadic communities, a separate department was constituted in 2011. Understanding the suffering of these tribes, who had remained cut off from the mainstream of development for years, this initiative is now being expanded, and a Ministry for the welfare of Nomadic and Semi-Nomadic communities will be established.

▷ ***Economic Development Schemes for Denotified, Nomadic & Semi-Nomadic Tribes***

- ***Mukhyamantri Swarozgar Yojana*** **:** Implemented from **1 August 2014** for the economic development of individuals belonging to Denotified, Nomadic & Semi-Nomadic Tribes.
  Objective : To assist them in establishing self-employment ventures.
  Benefits :
  - *Margin Money Assistance* – 30% of project cost (maximum ₹3.00 lakh).
  - *Interest Subsidy* – Up to 5% for men and up to 6% for women.
  - This subsidy is provided for a maximum of 7 years, subject to an annual limit of ₹25,000.
- ***Mukhyamantri Arthik Kalyan Yojana*** **:**
  - Launched on **1 August 2014** for the economic upliftment of the poorest sections of society.
  - Provides low-cost tools or working capital to start or expand small businesses.
  - *Margin Money Assistance*: 50% of the project cost or up to ₹15,000, directly transferred to the beneficiary's bank account to facilitate easy loan access.
- ***Vimukt Caste Settlement Development Scheme***
  - Special scheme for infrastructure development in settlements, villages, wards, hamlets, and clusters dominated by Denotified, Nomadic & Semi-Nomadic Tribes.
  - Includes construction of CC roads, drains, public toilets, and drinking water facilities.
- ***Electrification Scheme for Vimukt Caste Settlements*** **:**
  - Provides basic electricity supply in settlements with less than 100 population and no electricity.
  - Works include laying of electric lines, installation of transformers, and poles.

- ***Pradhan Mantri Awas Yojana*** :
  - Launched on **1 April 2016** to provide permanent housing to these communities.
  - Eligible beneficiaries receive a grant of up to ₹1.50 lakh to build safe and comfortable houses.

⊳ *Educational Schemes*

- ***Scholarships for Classes 1 to 5*** : The state government provides scholarships to students from Denotified, Nomadic, and Semi-Nomadic Tribes studying in classes 1 to 5. Under this scheme, students receive a monthly scholarship of ₹15 for 10 months, totaling ₹150. This scholarship is distributed under the Integrated Scholarship Scheme through the Directorate of Public Instruction.
- ***Post-Matric Scholarship (1976–77)*** : Under this scheme, students from class 11 to college level, pursuing courses in medical, engineering, science group, Ayurveda, Unani, Homeopathy, agriculture, commerce, etc., whose family income is up to ₹2.50 lakh, are eligible for full residence allowance and reimbursement of prescribed tuition and examination fees in government institutions. For families with income between ₹2.50 lakh and ₹3.00 lakh, no residence allowance is provided. However, if students are enrolled in government or private institutions, 50% of the tuition, examination, and other mandatory fees for courses affiliated with government institutions is reimbursed.
- ***Girl Literacy Incentive Scheme–Class 11 :*** To encourage education among girls from Denotified, Nomadic, and Semi-Nomadic Tribes, the Girl Literacy Incentive Scheme has been in operation since 1 January 1990. A one-time incentive amount of ₹3,000 is provided upon first-time admission into class 11.
- ***Civil Services Incentive Scheme*** **:** Educated and eligible candidates from Denotified, Nomadic, and Semi-Nomadic Tribes are provided incentive amounts upon clearing various stages of the Madhya Pradesh Public Service Commission and Union Public Service Commission civil services examinations.
- ***Tuition Fee Reimbursement for Sainik/Public Schools*** : A scheme is in place to reimburse tuition fees for students of *Denotified*, *Nomadic*, and *Semi-Nomadic* Tribes who are admitted to Sainik Schools or private institutions.
- ***Denotified Tribe Hostel Scheme*** : To provide residential facilities to students from these communities who come from remote areas for studies, 141 ***Denotified Tribe Hostels / Ashrams / Community Welfare Centres*** are being operated, with a total of 6,550 sanctioned seats.
  Under this scheme, a monthly stipend of ₹1,090 is provided to boys and ₹1,130 to girls for a period of 10 months.
- ***Printing of Caste Certificates*** **:** As per instructions issued by the General Administration Department, *Sub-Divisional Officers* (Revenue) have been authorized to issue caste certificates to individuals of *Denotified*, *Nomadic*, and *Semi-Nomadic Tribes*. These certificates are issued through public service centers.
- ***Reimbursement of Examination Fees (Board/PEB)*** **:** A scheme is operational for reimbursing examination fees of students from these communities who appear in exams conducted by the Board of Secondary Education and various entrance exams like **PET / PMT / PAT** conducted by the Professional Examination Board (Vyapam).
- ***Leadership Development Scheme*** **:** To cultivate leadership qualities among students of Denotified, Nomadic, and Semi-Nomadic Tribes, leadership development camps are organized. In these, the top-

performing boy and girl students from class 10 and 12 of each district are invited and trained in leadership skills.

▷ *Denotified, Nomadic and Semi-Nomadic Tribes*

- ***Pardhi Tribe*** : The word "***Pardhi***" is derived from the Marathi term '***Pardh***,' which means "***hunt***" or "***hunting***." This tribe is found in various parts of Madhya Pradesh, but their largest population is concentrated in ***Sehore*** and ***Raisen*** districts. Members of the Pardhi tribe are known for their ***skills in hunting*** and ***capturing wild animals***. Hunting holds a special place in their traditional lifestyle.

  According to official information, the Pardhi tribe is mainly concentrated in the following areas: Chhindwara and Seoni districts; Baihar tehsil of Balaghat district; Betul and Bhainsdehi tehsils of Betul district; Mudwara, Patan, and Sihora tehsils of Jabalpur district; Hoshangabad and Sohagpur tehsils of Hoshangabad district; in Narsinghpur district; and Harsud tehsil of Khandwa district. These areas are also considered administratively significant.

  The *Pardhi tribe* is a traditional hunting tribe of central India, renowned since ancient times for their expertise in hunting wild animals. The main difference between a Pardhi and a hunter is that hunters generally use firearms openly, while Pardhis traditionally use traps, snares, and other methods for hunting.

  It is often difficult to distinguish between ***Pardhis*** and ***Baheliyas***, as their lifestyles and hunting techniques are quite similar. The Pardhi community traces its origin to a Gond ancestor. They believe that Lord Mahadev taught them the art of capturing animals using traps so that they could avoid the sin of hunting with guns. However, some subgroups of the Pardhi community, especially the Bhil Pardhis, do use firearms for hunting and do not observe any religious or social prohibitions against it. The Bhil Pardhis are primarily found in Bhopal, Raisen, and Sehore districts. Their clans resemble those of Rajputs—such as Sisodia, Solanki, Chauhan, and Rathore.

  Hunting Techniques of the Pardhi Tribe : The Pardhi tribe is a traditional hunting community in India, known for hunting various animals. Different subgroups of this tribe are renowned for their specific skills:

  - ***Cheetah Pardhi*** : These people are experts in capturing cheetahs. They catch cheetahs during their youth and train them to assist in hunting.
  - ***Phans Pardhi*** : These people hunt using traps. They catch animals and birds using nets and other devices.
  - ***Shishi-ka-Tel Pardhi*** : These people hunt ***crocodiles*** and ***extract fat*** from them to make oil, which is bottled and sold. This oil is traditionally known for its medicinal properties.

  Women in the Pardhi community are not permitted to participate in hunting. Traditionally, they are not involved in hunting activities and instead engage in domestic and other supportive roles.

- ***Dhangar Caste*** : The Dhangar caste is a traditional pastoralist community primarily residing in *Maharashtra*, *Karnataka*, *Goa*, *Madhya Pradesh*, and *Uttar Pradesh*. In different states, this caste is known by various names—
  - In southern Maharashtra, Goa, and northern Karnataka, they are called ***Gawli***.
  - In Uttar Pradesh, they are known as ***Gadariya***.
  - In Andhra Pradesh and Karnataka, they are called ***Golla***.

  The Dhangar caste is included in the ***NTC (Nomadic Tribe Category)***, which is a sub-category under the ***OBC (Other Backward Classes)***.



- ***Kalbeliya*** : ***Kalbeliya*** is a prominent tribe of Rajasthan in India. Traditionally, the people of this tribe are engaged in *snake-catching*.

Hence, they are commonly referred to as ***snake charmers***. Kalbeliya people go from village to village performing snake shows, which serve as their primary source of livelihood.

A distinctive element of their cultural identity is the Kalbeliya dance, known for its rhythm, speed, and unique costumes. This dance form is so culturally significant that in 2010, UNESCO included it in its list of Intangible Cultural Heritage of Humanity.

- ***Banjara*** : The Banjara are a nomadic human community who do not live permanently in one place but instead lead a wandering lifestyle. Historically, they were engaged in ***transport and trade***, but with the advent of railways, their traditional occupation declined. Today, this tribe has transformed into a mixed community. Banjara people trace their ancestry to the Brahmin or Kshatriya varna of North India. In South India, they still follow ancient customs and beliefs that align with ***Dravidian culture***. It is believed that the ***comb*** was first invented by the Banjara community.

  The religion of the Banjara community is based on ***magic and faith***. They have deep reverence for their ***guru***, and their priest is called ***Bhagat***. According to their beliefs, all diseases are caused by ghosts, witchcraft, or some supernatural power. They worship a wide range of deities, with the first name being ***Mariyai*** or ***Mahakali*** (a fierce form of the mother goddess). This goddess is believed to descend into the body of the Bhagat, who then performs miracles.

  Other worshipped deities include: ***Guru Nanak***, ***Balaji*** or child-form of ***Krishna***, ***Tulja Bhavani*** (the famous goddess of Tuljapur in South India), ***Shiv Bhaiya***, ***Sati***, ***Mitthu Bhukiya***, etc.

  In Central India, a unique and strange ***bull worship*** is prevalent among the Banjaras. They consider the bull to be "***Hatadiya***" (untouchable for slaughter) and worship it as a servant of ***Balaji***, due to its central role in their traditional occupation. Since Banjaras used to carry goods on the backs of millions of bulls, they were called ***"Lakkhi Banjare"***.

  Banjaras of Chhattisgarh worship ***Banjara Devi***, who is considered the symbol of maternal power in this community. Generally, the Banjara people worship all Hindu gods and goddesses.

- ***Kanjar*** : Kanjar is a major ***nomadic tribe*** spread across rural and urban areas of North India. Their origin is believed to be of ***Dravidian*** descent. The word 'Kanjar' is derived from the Sanskrit term ***"Kanan-chara"***, meaning one who roams in the forests. However, due to their language, names, attire, and culture having strong North Indian characteristics, it may not be entirely appropriate to classify them purely as Dravidian.

  The lifestyle and culture of the Kanjars show strong similarities with other nomadic clans such as ***Sansiya, Habura, Beriya, Bhat, Nat, Banjara, Jogi***, and ***Baheliya***. This community also performs a traditional ***Lahgi dance***, which is a significant part of their cultural identity.

  According to a popular legend, Kanjars consider themselves descendants of a divine ancestor named ***Maan Guru***, who lived with his wife ***Nathiya Kanjarin*** in the forest. It is believed that he defeated a royal wrestler in the court of the Sultan of Delhi, which is associated with the valor and pride of the Kanjars. According to the Census of 1891, they were divided into endogamous (intra-marrying) sections and exogamous (inter-marrying) sub-sections. These included ***106 Hindu sub-sections*** and ***6 Muslim sub-sections***.

In Madhya Pradesh, on which date is 'Vimukt Jati Diwas' celebrated?
[MPPSC Civil/Forest (Prelim) 2022, MPPSC State Sub-Engineer 2020]

(a) 31 August
(b) 15 July
(c) 15 September
(d) 21 March

In Madhya Pradesh, the 'Banjara community' has been included under which category?
[MPPSC State Forest (Main) 2023]

(a) Scheduled Caste
(b) Scheduled Tribe
(c) Other Backward Class
(d) Unreserved

The 'Comb Craft' is related to which of the following tribes?
[MP Dairy Federation 2016]

(a) Bhil
(b) Gond
(c) Banjara
(d) Korku

CHAPTER

13

Corporations/Boards, Arts, and Famous Personalities/Artists related to the Tribal Community

Corporations / Boards



- **Sant Ravidas Madhya Pradesh Handicrafts and Handloom Development Corporation Limited**

Madhya Pradesh has for centuries been a confluence of culture, heritage, and traditions. The state is also considered a vast repository of inspiring and mystical handicraft art.

To preserve and promote this cultural tradition, the Government of Madhya Pradesh established the ***Sant Ravidas Madhya Pradesh Handicrafts and Handloom Development Corporation Limited*** in the year **1981**. This corporation is a dedicated institution for the preservation and promotion of traditional and non-traditional crafts of the state.

The institution conducts activities related to the *production*, *marketing*, and *sale of handicrafts* and *handloom products* to provide sustainable employment opportunities to the artisans and weavers of the state. To meet modern demands, the corporation also offers services such as *product designing*, *training*, and *skill enhancement*, enabling artisans to keep pace with changing times and improve their craft.

To promote employment and entrepreneurship among ***Scheduled Castes*** and ***Scheduled Tribes***, the Government of Madhya Pradesh, in collaboration with the **Government of Singapore*****, established the ***Global Skill Park***. On **16 February 2022*****, on the occasion of ***Sant Ravidas Jayanti***, Chief Minister ***Shivraj Singh Chouhan*** announced that the upcoming Global Skill Park in **Bhopal***** would be named after ***Sant Shiromani Ravidas Ji Maharaj***. The park will train **10,000 youth annually**. SC and ST youth will also benefit from various economic welfare schemes such as ***Tantya Mama Economic Welfare***, ***Dr. B.R. Ambedkar Economic Welfare***, ***Bhagwan Birsa Munda Economic Welfare***, and ***Chief Minister Udyam Kranti Yojana***.

- **National Scheduled Tribes Finance and Development Corporation (NSTFDC)** : NSTFDC is a specialized corporation established for the economic development of **Scheduled Tribes**, functioning under the **Ministry of Tribal Affairs**. It was incorporated as a ***Government Company*** under **Section 25 of the *Companies Act*, 1956** (now Section 8 of the Companies Act, 2013), and was granted a license accordingly.

  - ***Established*** : 10 April 2001
  - ***Headquarters*** : *Bhikaji Cama Place, R.K. Puram, New Delhi*
  - ***Managing Director*** : Joint Secretary to the Government of India

- ***Managed by*** : Representatives of the *Central Government*, *State Channelizing Agencies*, *Industrial Development Bank of India* (**IDBI**), and *Tribal Cooperative Marketing Development Federation of India Ltd.* (**TRIFED**)
- ***Functions*** : The corporation plays a leading role in the economic upliftment of Scheduled Tribes by providing ***financial assistance at concessional interest rates***.

⊳ *Tribal Cooperative Marketing Development Federation of India Limited* (TRIFED)

- ***Established*** : In 1987 under the *Multi-State Cooperative Societies Act, 1984* (now the Multi-State Cooperative Societies Act, 2002), ***Tribes India****** is the retail outlet of the Tribal Cooperative Marketing Development Federation of India, i.e., TRIFED. It was launched in ***April 1999***. TRIFED opened its first showroom at 9, Mahadev Road, New Delhi.
- ***Headquarters*** : *NSIT Estate, Okhla Industrial Area, New Delhi*
- ***Functions*** : ◈ Acts as a ***service provider*** and ***market facilitator*** for tribal (Adivasi) products. ◈ Conducts ***marketing of tribal products*** through its retail outlet network "***Tribes India***". ◈ Provides **training** to tribal artisans and ***Minor Forest Produce*** **(MFP)** collectors.

Painting



⊳ ***Gond Tribal Painting*** : The Gond tribe is one of the largest tribes in India. The distinct style of painting practiced by this tribe is known as ***Gond painting,*** which recently received a ***GI Tag (Geographical Indication)*** in **April 2023**. Gond painting originated from an inspired spirit who, with vivid imagination and a unique perception of the surrounding world, decorated the walls of his village with art.

Characteristics of Gond Painting

Key features of these paintings are —

- *Freehand Style*
- *Two-dimensional Visuals*

The freehand style makes each Gond painting unique. The third dimension is often reflected through the simplicity and imagination of the artist. Gond artists have been uniquely depicting the natural and mythological world for centuries. Their paintings showcase a remarkable blend of detailing, color variation, mystery, and humor.

Gond painting is not merely a decorative art but also a vivid expression of the ***religious faith***, ***emotional connection***, and ***philosophy of life*** of Gond artists. Themes commonly depicted in Gond paintings include ***local festivals***, ***animals and birds***, ***deities and religious symbols***, ***scenes from daily life***, and even modern innovations such as ***airplanes*** and ***cars***.

⊳ ***Baiga Art*** : ***Baiga art*** is a unique and traditional form of tribal art practiced for generations by the ***Baiga tribe***. This art reflects their ***culture***, ***love for nature***, and ***spirituality***. According to Baiga legends, this art

was initiated by "***Mawai Devi***", who is believed to have taught the Baiga community the technique of creating art using natural materials like ***clay***, ***leaves***, and ***plant-based colors***.

Features of the Art

- Known for its *intricate designs* and *vibrant colors*.
- Inspired by the ***natural world***. The Baiga people believe that everything in nature is interconnected, a belief reflected deeply in their artwork.

The ***wall paintings*** of the Baiga community are primarily created on the walls of ***homes*** and ***temples***. These paintings often feature ***abstract designs***, ***geometric patterns***, and ***figures of animals and birds***. They are made using ***natural colors and pigments*** and are renowned for their ***lively colors*** and ***minute detailing***. Among the artists promoting Baiga art, ***Jodhaiya Bai*** is particularly noteworthy. She not only preserved the art but also gained recognition for it both nationally and internationally.

- ***Pithora Art*** : The village of ***Bhabhra*** in ***Jhabua district***, Madhya Pradesh, is considered the origin place of *Pithora painting*. This art form is a major *cultural expression* of the tribal community and holds ***significant religious*** and ***social value***. Initially, Pithora paintings were created on the ***walls of homes***, but today, they are also made on ***paper, canvas,*** and ***fabric***.



Traditionally, ***natural colors*** are used in this art. Pithora paintings often feature ***figures of horses******, which symbolize **strength** *and auspiciousness*. The artist who paints these is called a "***Likhindra****** ", while the person who records or documents these paintings is referred to as a "***Jhokhra****** "

Crafts

- ***Stone Craft*** : Stone craft is a handmade art in which stone is carefully ***carved*** and ***shaped***. The process involves shaping rough and natural stones into specific forms. A sculptor first prepares a model using ***clay or wax***, or sketches the figure on paper. Sometimes, the basic outline is directly marked on the stone. The sculptor begins by removing unwanted large portions of the stone. Once the basic shape is formed, fine detailing and aesthetic enhancements are added using special tools. In the final stage, sandpaper is used for polishing and finishing, making the sculpture smooth and shiny.



Stone artisans create various types of sculptures, especially popular ones such as : ***Shalabhanjika***, ***Hindu deities***, ***Female figures*** and ***Models of heritage buildings***

- ***Bell Metal Craft (Dhokra)****** : ***Bell metal*** or '***Dhokra***' is an ancient method of ***metal casting***. This art has continued since the prehistoric period of the ***Harappa and Mohenjo-Daro*** civilizations. It is considered one of the earliest and most traditional forms of metal craft in India.



The process begins by carving the product in ***wax***. If the item is large, its initial shape is made *with* ***clay***. In bell metal casting,

metals such as ***brass*** and ***copper*** are used as raw materials. These are melted and poured into ***clay molds*** through a small hole. Once the metal cools and solidifies, the mold is broken open to extract the final product, which is then given a ***rustic and handcrafted finish***. Traditionally, tribal communities have used this method to create items such as : ***Bells, Idols of deities, Chimneys, Small ceremonial lamps*** for religious functions

- ***Panja Dari*** *** : ***Panja Dari*** is a well-known handwoven floor rug made by the ***Bhil tribe*** of ***Alirajpur district***, Madhya Pradesh. ***Sidhi district*** is also a major center for traditional Panja Dari and carpet weaving. The rugs and carpets from Sidhi are known for their : Beautiful designs,Vibrant colors, Rich textile quality, Durability of over 50 years.



Due to these qualities, they have become a mark of excellence and aesthetics. In ***Sihawal block*** of Sidhi district, around ***40 Panja Dari and carpet weaving units*** operate in group formats. The rugs and carpets produced by these units have earned recognition through ***national and international handicraft fairs***.

To promote this handicraft, the ***Government of India*** has included Sidhi district under the **"*One District, One Product* (ODOP)"** scheme.

Tools Used in Panja Dari Weaving

- ***Panja*** : A comb-like tool used to tighten the weft threads during weaving, ensuring strong knots and fabric durability.
- ***Patti*** : Used to beat the carpet so that all the knots and threads are neatly aligned.
- ***Dhuri*** : Used to trim off excess threads after weaving is complete.



- **Batik Print** : ***Batik*** is an ancient textile art. The ***Batik print of Bhairavgarh, Ujjain***, received a ***GI tag*** on ***9 April 2023***. This technique involves creating visual art on fabric using ***wax and colors***. The word “Batik” is believed to be derived from **‘*Ambatik*’**, meaning “a cloth with small dots,” or “to write with wax” or “create broken lines.”

Artisans use pen-like tools filled with wax to draw ***dots and lines*** on the fabric, acting as a resist. The fabric is then dyed in vibrant colors to create ***free-hand designs***. In India, wax is traditionally applied using ***coconut hair pens***. During dyeing, the wax forms ***cracks*** on the fabric surface, allowing the color to seep through.



Finally, the wax is ***boiled off in hot water*** to reveal the finished design.

- ***Nandna Fabric*** : ***Nandna*** is a traditional ***mud-resist hand block printing*** craft of Madhya Pradesh. The name is derived from the local deity of the printer community — ***Nanddev***. It is

predominantly practiced in the village of ***Tarapur*** in ***Neemuch district***.

The printed fabrics are worn by ***women of the local Bhil tribe*** as part of their traditional attire — such as ***odhani***, ***ghaghra***, and ***pagdi***. The art of ***Nandna print***, along with ***Dabu print*** and ***Indigo print***, is kept alive by a single family in Tarapur. Notably, **artist** ***Pawan Jhirya*** from this region received an invitation to present his work at the ***G-20 Summit***.

In the ***hand block printing process*** of Nandna:

- The fabric is first printed using ***alum (fitkari)***.
- Then it is dyed with ***alizarin*** to obtain red design patterns.
- Traditionally, for enhanced resistance, ***resin paste*** is used so that the cloth can be dipped ***at least 5–6 times in an indigo tank*** to achieve deep blue color.



Four major motifs used in Nandna printing:

- ***Champakali***
- ***Amba (Mango)***
- ***Mirch (Chili)***
- ***Jaalam Boota (Creeper vines)***

▷ ***Bagh Print*** : The name **"*Bagh*"** originates from the ***Baghini River***, which flows in the region. The block printers of this area have developed ***Bagh print*** while preserving their traditional techniques. These artisans draw deep inspiration from the **river and the surrounding natural environment**.



Bagh printing is an **extremely complex process**. Before the fabric becomes usable, it undergoes ***25 to 30 stages*** over ***25–30 days***. Each step is carried out with care, ensuring ***durability of colors***, ***patterns***, ***and quality*** on the fabric.

▷ ***Bhil Dolls***[***] : ***Bhil dolls*** are handmade by the ***Bhil and Bhilala tribes*** of ***Jhabua district***, Madhya Pradesh. These dolls represent a vital part of their cultural heritage. The tradition of doll-making is not only a symbol of folk art but also a means of livelihood for the tribal community.

Tribal artisans decorate these dolls with **vibrant colors** and dress them in **various traditional costumes**. Recently, Bhil dolls were awarded the ***Geographical Indication (GI) Tag***, highlighting their regional and cultural uniqueness.

In recognition of their outstanding contribution in 2023 to this art, ***Ramesh Parmar*** and ***Shanti Parmar*** were honored with the ***Padma Shri*** award.

▷ ***Woodcraft*** : ***Woodcraft*** is an extremely ancient art form in Madhya Pradesh, dating back to the primitive era. The craft of wood carving is highly developed in many districts such as ***Mandla, Betul, Hoshangabad, Dhar***, and ***Jhabua***. Several tribes of Madhya Pradesh are also skilled in wooden crafts. For example, the **"*Mando*"** of the ***Korku tribe*** and **"*Divyana*"** of the ***Bhil tribe*** are excellent examples of woodcraft. In Mandla district, ***masks*** made by the ***Baiga*** and ***Gond*** tribes are especially well known.



- ***Lathe Art (Kharad Kala)*** : In Madhya Pradesh, the art of shaping wood on a lathe (Kharad) is both ancient and renowned. This technique is used to produce ***toys and decorative items*** imbued with emotions and traditions. Traditionally, this work is performed by artisans who have mastered it over generations.

  Sheopurkalan, Budnighat, Rewa, and ***Morena*** are famous centers for lathe work. The major types of wood used include : ***Teak, Doodhi, Kadamb, Salai, Gurjail, Medla***, and ***Khair***. For making colors, traditional materials like ***lac chips, Rajan Berja, adhesives, resins, and zinc powder*** are used. A sheen is added with the help of ***Kevda leaves***.
- ***Comb Craft (Kanghi Kala)*** : Combs have been used since ancient times in rural and tribal societies across India. In tribal culture, combs serve not only for grooming but also as ***ornaments***, ***tattoo tools***, and ***wall art symbols***. The ***Banjara tribe*** is especially credited for comb making.
  In the ***Malwa*** region, the comb industry is primarily based in ***Ujjain, Ratlam***, and ***Neemuch***.

In tribal society, the ***comb*** is used not only as a cosmetic accessory but also as an important ***cultural*** and ***emotional symbol***. Young men present decorative combs to their beloveds as an ***expression of love***. These combs are intricately adorned with ***beautiful carvings, symbolising love, affection,*** and ***artistry.***
Combs are not used solely for hair decoration; they are also worn for protection against witchcraft and for symbolic purposes. Muria tribal youths, in particular, craft artistic combs from wood. These combs are carved with *images of birds, animals*, and other *attractive designs*, making them visually unique and beautiful. At times, the comb is also used to indicate social and marital status:

- Unmarried girls ***wear combs.***
- Married women stop wearing them.

- ***Bow and Arrow Craft*** : The use of ***bows and arrows*** is traditional among forest-dwelling tribes. They are crafted using ***bamboo, peacock feathers, wood, iron, and rope,*** primarily for hunting.
  Tribes such as the ***Bhil, Pahadi Korwa***, and ***Kamar*** are highly skilled in using bows and arrows. Among these, the ***Bhil tribe*** is most prominently identified with archery, with each Bhil individual carrying their own handmade set.
- ***Bamboo Craft*** : Artistic items made from ***bamboo*** are both aesthetic and utilitarian. This increases the importance of the craft in everyday life. In districts like ***Bastar, Jhabua,*** and ***Mandla,*** tribal people craft various bamboo items for daily use. Several master artisans belong to bamboo-working castes, particularly in ***Jhabua*** and ***Mandla,*** where many traditional bamboo artists are found.
- ***Leaf Craft (Patta Shilp)*** *:* Artists of leaf craft are originally ***broom makers***. Since ancient times, people have been fascinated by the natural shapes of leaves. These artists found ***artistic expression in leaves***. From ***palm leaves***, they make : ***Toys, Mats, Asanas (seating), Bride-groom crowns (Mour)***
- ***Puppet Art*** : ***Puppetry*** is an entertaining art form used to narrate ***historical events*** in dramatic style, allowing the

Lahari Bai, a Baiga tribal woman from Madhya Pradesh, was chosen as the ***Brand Ambassador*** for the ***International Year of Millets 2023***. She has created a seed bank of more than 150 rare varieties, which she built in her small hut. By distributing these seeds among her community and farmers, she has promoted biodiversity. For her efforts in conserving millets such as *Kutki*, *Sanwa*, *Kodo*, and *Katki*, she was also honoured at the G20 AWG meeting.
It is noteworthy that UNESCO declared 2023 as the 'International Year of Millets', but Lahari Bai's struggle to preserve millets had begun long before the world recognised the importance of this nutritious grain. She drew inspiration for seed preservation from her grandmother, from whom she used to listen to stories and tales in her childhood.

expression of human thoughts and emotions. Popular puppet characters include : ***Anarkali, Birbal, Emperor Akbar, Snake charmer***, ***Horse rider*** and ***Snake and Yogi***

- ***Chhipa Craft (Block Printing)*** : ***Chhipa craft*** involves manually printing patterns on fabric. It includes ***ethnic motifs*** of the Bhil tribes. Many Bhils still use these textiles in daily life. Over the years, this art has evolved into a ***commercial industry***.

  Key centers : ***Bagh***, ***Kukshi***, ***Manawar***, ***Gogawa***, ***Khirala***, and ***Ujjain***.

  Bhairavgarh (Ujjain) is especially famous nationally and internationally for this craft. Many Chhipa artists have received **state and national awards**.

- ***Maheshwari Saree*** : ***Maheshwari sarees*** are acclaimed both in India and abroad for their : Unique texture, Decoration, Colors, Artistic design They are woven in Maheshwar using ***cotton and silk***, often adorned with ***zari*** and ***banana threads*** in floral motifs. This art is credited to ***Rani Ahilyabai***, and it is a proud indigenous textile tradition born, nurtured, and expanded in Maheshwar.

- ***Chanderi Saree****** : Named after its place of origin, ***Chanderi sarees*** are made of ***cotton, silk***, or a blend of both. They feature:Light and dark color combinations, Artistic wide borders, Large silk, zari, and cotton motifs in the center and pallu (end piece), often including ***peacocks, ducks***, and other figures Chanderi sarees have gained international popularity.

- ***Bhil Chomal Batua, Pouches, and Bead Necklaces*** : ***Bhil-Bhilala women*** craft vibrant ***Chomal Batuas*** (pouches) for daily use with colored threads. These are highly popular in ***Dhar*** and ***Jhabua***. They are also fond of wearing ***bead necklaces***, which they make themselves. A key feature of these necklaces is the ***interlaced floral patterns*** and net designs that enhance their beauty.

- ***Stone Sculpture*** : ***Mandsaur*** and ***Ratlam districts*** are considered centers of stone sculpting, where traditional and skilled artisans shape stones into various forms. These sculptors—belonging to communities and tribes such as ***Gujar***, ***Gayari***, ***Jat***, and ***Bhil***—create idols and structures associated with Hindu mythology, such as : ***Devnarayan***, ***Badha Patya***, ***Chiriya***, ***Nag***, ***Bawaji***, ***Bheru Bawaji***, ***Ramdevji***, ***Shakti***, ***Bhaisasuri Mata***, ***Naharsuri Mata***, ***Gapalya***, ***Veer Tejaji***, ***Ganpati***, ***Durga***, ***Hanuman***, etc.

  Bhedaghat is famous for its ***marble sculptures***, and ***Gwalior*** is known as a center for ***mythological deity idols***.

- ***Lac Craft*** *:* Lac is made from the ***resin or sap of trees***. When heated, various colors are added to it to form ***colored bangles***. A community called ***Lakhar*** traditionally practices this art. Both men and women of this community are skilled in working with lac.

  Traditional centers : ***Ujjain***, ***Indore***, ***Ratlam***, ***Mandsaur***, and ***Maheshwar***.

- ***Terracotta Art*** *:* Terracotta art traces its origins to the ***Indus Valley Civilization***. Early artisans crafted ***figurines***, ***toys***, and ***utility items*** from clay. Today, Madhya Pradesh is one of the main centers for terracotta craftsmanship.

  Districts like ***Chhatarpur***, ***Sagar***, and ***Chhindwara*** are known for their ***refined and appealing terracotta artworks***, which are deeply integrated into ***rural traditions*** and ***religious practices*** of the ***Gond tribe***.

Tribal Artists

- ***Jangarh Singh Shyam***[***] : Born in ***Patangarh village***, Mandla district, Madhya Pradesh, Jangarh Singh Shyam belonged to the ***Pradhan branch of the Gond tribe***. He gained international fame for his ***painting, sculpture, and wall art***.



While working at the ***Bharat Bhawan museum in Bhopal***, renowned painter ***Jagdish Swaminathan*** discovered and mentored him. Jangarh Singh Shyam gave ***Gond painting*** a new identity and elevated it to a global stage.

Unlike traditional art passed down generationally, his style introduced a modern form while retaining cultural roots. This evolution brought Gond painting into the ***contemporary art arena***.

- ***Durga Bai Vyam***[***] : Resident of ***Dindori district***, Durga Bai Vyam's paintings are based on ***"Digna Kala"***—the sacred art of the Gond Pradhan community. One of her most notable works is ***"Bhimayana,"*** which attempts to depict the life of ***Dr. B.R. Ambedkar***.



She has been honored with the ***Rani Durgavati National Award***.

"Digna Kala" is a traditional art of painting ***geometric patterns*** on ***walls and floors*** during ***weddings and festivals***.In **2022**, she was awarded the ***Padma Shri***.

- ***Bhuri Bai*** [***] : A renowned artist from the *Bhil tribe*, Bhuri Bai was born in ***Pitola village***[***], Jhabua district. She is considered the *first Bhil woman artist* to paint on ***paper*** *and* ***canvas***.

While working in Bhopal, ***J. Swaminathan***, then Director of Bharat Bhawan, encouraged her to paint. She first painted a picture of her ancestral horse, and after seeing the effect of poster colors on white paper, she was drawn deeply into painting. Currently, she works at the ***Tribal Folk Art Academy*** in Bhopal.



Awards :

Shikhar Samman by MP Government (1986–87),

Ahilya Samman (1998),

Padma Shri (2021)

- ***Pema Fatya***[***] : One of India's celebrated folk artists, ***Pema Fatya*** inherited the tradition of ***Pithora painting*** from his family. He hailed from ***Jhabua district***, Madhya Pradesh.



His work was first recognized when then District Collector ***G. Gopalakrishnan*** sent his paintings for exhibition, where they won ***two state-level awards***.

Shikhar Samman (1986)

Tulsi Samman (2017) by the Department of Culture, MP

He passed away on **31 March 2020**, after suffering from **paralysis** for nearly 15 years.

- ***Jodhaiya Bai*** : Born in ***Lodha village***, Umaria district, she practiced traditional Baiga painting. Her works have been exhibited nationally and internationally.

She received the ***Nari Shakti Puraskar in 2022*** and the ***Padma Shri in 2023***. She ***passed away on 15 December 2024.***

- ***Shanta Bhuria*** : Born in the ***Bhil-dominated region of Jhabua***, Madhya Pradesh, Shanta Bhuria inherited her painting skills from her mother, the ***Padma Shri awardee Bhuri Bai***. Though initially uninterested, she began learning art due to her mother's discipline and encouragement. She created her first painting at the age of 12–13.

  After marriage, despite her in-laws' initial unfamiliarity with Bhil art, her mother's recognition eventually inspired them to support her. Today, she receives encouragement from her entire family.



- ***Arjun Singh Dhurve***[***] : A resident of ***Dhurkuta village***, Bagachak area, Dindori district, he belongs to the ***Baiga tribe*** and is known for preserving tribal cultural traditions. He is the lead performer of the traditional ***Pardhoni dance*** of the Baiga community.

  For his contribution to tribal heritage, he received the ***Tulsi Samman*** from the Government of Madhya Pradesh in **1993–94** and the ***Padma Shri*** from the Government of India in **2022**.

Renowned Personalities

- ***Raja Nareshchandra Singh*** : Born on ***21 November 1908***, he was the last ruler of ***Sarangarh princely state***, serving until 1 January 1948, when he merged his state into the Indian Union. After Independence, he joined the Indian National Congress and contested the first general elections of the Madhya Bharat Legislative Assembly in 1951, winning from Sarangarh.

  He later won from the Pusaur constituency in 1962 and 1967. In 1952, he became a Cabinet Minister under Chief Minister Pandit Ravishankar Shukla, and when the Department of Tribal Welfare was established in **1955**, he became its first minister.

  He served as ***Chief Minister of Madhya Pradesh*** from ***13 March to 26 March 1969*** (13 days) before resigning due to political instability.

- ***Jamuna Devi*** : Born on ***29 November 1929*** in ***Sardarpur***, Dhar district, Jamuna Devi was a senior tribal leader and represented ***Kukshi constituency*** in the Madhya Pradesh Assembly. She was a member of the ***first Legislative Assembly of Madhya Bharat*** (1952–57), later elected to the ***Lok Sabha in 1962*** from ***Jhabua***, and served as a ***Rajya Sabha member (1978–81)***.

  She became ***Leader of the Opposition*** in the MP Assembly in **2003** and again in **2009**. She served as ***Deputy Chief Minister*** under ***Digvijaya Singh's government***, and earlier as a ***minister*** in ***Motilal Vora's cabinet***.Her political career spanned ***over 58 years***, during which she held numerous positions such as MLA, MP, Minister, Deputy CM, and Leader of Opposition. She remained a ***staunch advocate of tribal rights and welfare***. Jamuna Devi passed away on **24 September 2010** after a prolonged battle with cancer, aged **81**.

Other Notable Personalities

- ***Kantilal Bhuria***
- ***Dileep Singh Bhuria***
- ***Faggan Singh Kulaste***

EXERCISE – 13

1. In which year was the National Handloom Development Corporation Limited (NHDC) established? [MPPSC Gramodhyog (Handloom) 2023]
(a) February, 1983
(b) January, 1983
(c) March, 1983
(d) May, 1983

2. Which country collaborated with the Government of Madhya Pradesh for the establishment of Sant Ravidas Global Skill Park? [MPPSC Assistant Professor 2022]
(a) Japan
(b) Singapore
(c) China
(d) United States of America

3. Where is the Sant Shiromani Ravidas Global Skills Park located in Madhya Pradesh?[MP State Engineering 2022]
(a) Bhopal
(b) Shajapur
(c) Chhindwara
(d) Narsinghpur

4. When was TRIFED established?
[MPPSC Gramodhyog (Handloom) 2023]
(a) 1981
(b) 1985
(c) 1987
(d) 1991

5. Who has signed a Memorandum of Understanding (MoU) with TRIFED for the development and promotion of tribal products?
[MPPSC Gramodhyog (Handloom) 2023]
(a) Tribal Trade
(b) TriProduct
(c) National Federation
(d) NAFED

6. The retail outlets related to the marketing and development of tribal products in the country are : [MPPSC Gramodhyog (Handloom) 2023]
(a) Tribal Store
(b) Tribes India
(c) India Tribes
(d) Tribal Product Centre

7. 'Tribes India' is the brand name under TRIFED. In which year was it launched?
[MPPSC Gramodhyog (Handloom) 2023]
(a) 1985
(b) 1986
(c) 1987
(d) 1988

Tribes India is the retail outlet of the Tribal Cooperative Marketing Development Federation of India, i.e., **TRIFED**. It was launched in April 1999. **TRIFED** opened its first showroom at 9, Mahadev Road, New Delhi.

8. Which of the following is *not* an objective of TRIFED?
[MP Forest service (Main) 2022]
(a) Economic development of tribes
(b) Social development of tribes
(c) Improvement in agricultural technology
(d) Reduction in maternal and child mortality rate

9. Batik print art is considered to be how many years old? [MPPSC Gramodhyog (Handloom) 2023]
(a) 500 years
(b) 100 years
(c) 1000 years
(d) 2000 years

10. In the process of "Dabu" resist dyeing, which material was traditionally used at the beginning?
[MPPSC Gramodhyog (Handloom) 2023]
(a) Wax (c) Wood
(b) Thread (d) Sand

11. Nandna printing work is popular among which tribes?
[MPPSC Gramodhyog (Handloom) 2023]
(a) Baiga
(b) Gond
(c) Chenchu
(d) Bhil

12. The 'Chhipa' art is related to :
[MPPSC Gramodhyog (Handloom) 2023]
(a) Tribals
(b) Weavers
(c) Ravidas artisans
(d) Pottery artists

13. The 'Bhili Doll' centre is located in which of the

17. In which year did the Chanderi Saree receive the

following districts? ' [MPPSC State Forest (Main) 2021]

(a) Dhar
(b) Jhabua
(c) Mandla
(d) Dindori

14. Which region of Madhya Pradesh is famous for the wooden toy industry? [MPPSC State Forest (Main) 2024]

(a) Dewas
(b) Budhni
(c) Mandla
(d) Gwalior

15. Padma Shri awardee Shri Arjun Singh Dhurve belongs to which tribe? [MPPSC State Forest (Main) 2024]

(a) Baiga
(b) Bhil
(c) Sahariya
(d) Gond

16. Which of the following statements is *not* correct regarding the famous Dhokra art? [MPPSC Civil/Forest (Prelim) 2022]

(a) This art is related to the Bhareva tribal community of Betul.
(b) It is a non-ferrous metal casting art.
(c) It is a decorative textile art associated with marriage ceremonies.
(d) All statements are correct.

Geographical Indication (GI) Tag? [MPPSC Gramodhyog (Handloom) 2023]

(a) 2002 – 03
(b) 2003 – 04
(c) 2004 – 05
(d) 2005 – 06

18. Anand Singh Shyam and Dhaniya Bai, the artists, are associated with which of the following arts? [MPPSC Civil/Forest (Prelim) 2023]

(a) Dhokra art
(b) Gond painting
(c) Pithora painting
(d) Bagh printing

19. 'Lahari Bai', who has been appointed as the Brand Ambassador for the International Year of Millets 2023, belongs to which tribe? [MPPSC State Forest service (Main) 2022]

(a) Sahariya
(b) Bhil
(c) Bharia
(d) Baiga

20. 'Magni Karn' is famous for which of the following? [MPPSC Gramodhyog (Handloom) 2023]

(a) Bamboo craft
(b) Doll craft
(c) Bagh print
(d) Handicraft of Sarangpur

1. (a), 2. (a), 3. (a), 4. (c), 5. (d), 6. (b), 7. ( ), 8. (d), 9. (d), 10. (d), 11. (d), 12. (a), 13. (b), 14. (b), 15. (a), 16. (c / d), 17. (c), 18. (b), 19. (d), 20. (c),

Chapter 14

TRIBAL RESEARCH CENTRE, MUSEUM & CORPORATION

- ***Tribal Research Communication Centre*** : The announcement to establish the Tribal Research Communication Centre was made in 1994, and its foundation was laid the same year. The center was to be established in ***Jhabua district*** of Madhya Pradesh. Its objective was to *collect information related to tribal communities*, analyze it, and disseminate it to the public through various media channels. However, at present, this center is *non-functional* and its operations have been discontinued.

- ***Indira Gandhi Tribal University****** : The ***Indira Gandhi National Tribal University*** was established through an Act of the Parliament of India — the ***Indira Gandhi National Tribal University Act, 2007***, and has been functional since ***July 2008***. It is located in ***Amarkantak, Anuppur district***, Madhya Pradesh, and its jurisdiction extends *across the entire nation.*



This university is ***fully funded by the Central Government*** through the ***University Grants Commission (UGC)***. It was established with the aim of ***providing higher education to tribal communities*** across India, thereby fulfilling a long-standing aspiration of these communities

Goals and Objectives of the University

- To provide ***education, especially higher education and research facilities***, primarily for the tribal population of India.
- To disseminate and promote knowledge by providing instructional and research facilities in areas such as ***tribal art, traditions, culture, language, medicinal systems, customs, forest-based economic activities, flora and fauna***, and ***technologies related to tribal regions' natural resources***.
- To collaborate with ***national and international universities and organizations***, especially for ***cultural studies and research on tribal communities***.
- To formulate ***tribal-centric development models***, publish reports and monographs, and organize ***conferences and seminars on tribal issues***.
- To empower tribal communities by ensuring ***access to higher education*** through their own university, enabling them to manage, administer, and take care of their needs.
- To take necessary steps to promote ***innovation in teaching and learning through interdisciplinary studies and research***, and focus on improving the ***social, educational, and economic conditions*** of Scheduled Tribes within the Indian Union.

- ***Badal Bhoi Tribal Museum, Chhindwara****** : Located in ***Chhindwara,*** this tribal museum was established on ***20 April 1954***. In ***1975***, it was accorded the status of a ***State Museum***. Later, on ***8 September 1997***, it was renamed "***Shri Badal Bhoi State Tribal Museum***" in honor of ***Shri Badal Bhoi***, a revolutionary

tribal leader from the district who played a significant role in the national freedom struggle. Since **15 August 2003**, the museum has been open to visitors ***on Sundays*** as well.

Features of the Museum

- 14 rooms
- 3 enclosed galleries.
- 2 open galleries

It showcases the ***culture of around 45 tribal communities*** from ***Madhya Pradesh*** and ***Chhattisgarh***. It is considered the ***oldest and largest tribal museum*** in the state. The museum artistically represents the lifestyle, customs, and social structure of major tribes such as the ***Gond*** and ***Baiga***.

The museum also displays:

- ***Iron tools*** used by the ***Bharia tribe***
- The *Dahiya agricultural system* practiced on the slopes of **Patalkot**

These are depicted through ***models and images*** that appear ***lifelike*** and are especially engaging for visitors.



- ***Tribal Research and Development Institute*** : The ***Tribal Research and Development Institute*** was established on ***20 April 1954*** at the headquarters of ***Chhindwara district***. Later, on **10 April 1965**, the institute's headquarters was shifted to a newly constructed office building located at ***Shyamla Hills, Bhopal***. However, the museum remains at its original location in Chhindwara, now known as the **"*Shri Badal Bhoi State Tribal Museum*"**, and is still operated by the institute.

Key Functions of the Institute

This institute undertakes ***anthropological research*** on the tribes of Madhya Pradesh and conducts activities related to:

- ***Research on tribal topics***
- ***Evaluation of developmental works***
- ***Language and civic education***

Other major functions include:

- Compilation, documentation, promotion, and conservation ***of tribal culture and its various dimensions***
- Organizing ***workshops, photography,*** and ***filming*** of tribal arts
- Hosting ***seminars*** on education, health, and other social issues concerning tribal societies
- ***Refresher training*** for officers of the ***revenue***, ***police***, and other government departments
- Providing training to public representatives on ***constitutional and protective measures*** for tribal communities

- ***Tribal Art Museum, Khajuraho (Chhatarpur)****** : The ***State Museum of Tribal and Folk Art*** is located in ***Khajuraho,*** Madhya Pradesh, within the ***Chandela Cultural Complex***. This museum serves as a major center for ***ancient relics and tribal artworks.*** Upon entering, visitors are immediately drawn to the beautifully crafted ***tribal handicrafts*** displayed by local artisans.



The artifacts exhibited here highlight:

- ***Tribal life***
- ***Traditions***
- ***Cultural diversity***

This museum is a special attraction for those interested in ***history***, ***folklore***, and ***Indian culture***. Curious tourists, researchers, and culture enthusiasts can experience the ***lifestyle, art, and heritage*** of tribal societies in an immersive manner.

⊳ ***Adivart Khajuraho (Chhatarpur)***[***] : The Adivart Museum in ***Khajuraho, Madhya Pradesh***, is being developed with the objective of introducing tourists to the ***civilization*** and ***culture*** of various regions and tribes of the state. The museum is being constructed under the aegis of the Madhya Pradesh Tribal and Folk Art State Museum, Department of Culture.



In this museum, replica dwellings representing the traditional houses of various tribal and folk communities from across the state are being built. These homes also display the daily-use items of the respective communities.

Inauguration Ceremony

The first phase of the museum's construction was completed and was inaugurated on **22 *February* 2023 *at* 7:30 PM** by ***Honourable Chief Minister Shri Shivraj Singh Chouhan***. On this occasion, ***Union Minister of Tourism, Culture, and Religious Affairs Shri G. Kishan Reddy*** and ***Madhya Pradesh Culture Minister Smt. Usha Thakur*** were also present.



The event included:

- A ***Panchayat of Artists***
- Conferment of ***State Awards***
- Formal ***museum inauguration***

Tribes and Folk Regions

Madhya Pradesh is home to major tribes like the **Gond, Baiga, Korku, Bhil, Bharia, Sahariya**, and **Kol**, each with a distinct ***cultural identity*** and ***traditional practices.*** The ***traditional housing structures*** of these communities have been incorporated into the ***Adivart Museum.***

⊳ ***Madhya Pradesh Tribal Museum, Bhopal*** : The ***Madhya Pradesh Tribal Museum*** was first established in **1964** as a ***State Museum*** in the capital city of ***Bhopal***. Its new building was completed and inaugurated on **6 *June* 2013** by the then President of India, ***Shri Pranab Mukherjee***. The museum is operated by the ***Department of Culture, Government of Madhya Pradesh***. It showcases the ***art, culture, traditions***, and ***functional crafts*** of tribal communities living in Madhya Pradesh through:



- ***Paintings***
- ***Sculptures***
- ***Exhibits***

The museum offers insights into tribal *lifestyle*, *customs*, and *belief systems*. Many exhibits include *authentic items* used in tribal life.In addition, the museum regularly hosts:

- ***Cultural programs***
- ***Workshops***
- ***Other events***

These help spread awareness about the ***cultural traditions*** of tribal communities. The building's design was created by the renowned architect ***Revathi Kamath's institute – Kamath Studio, Delhi***.

- ***Madhya Pradesh Tribal Folk Art Council, Bhopal***[***]

Established in the year **1980**, the ***Madhya Pradesh Tribal Folk Art Council*** is responsible for the promotion and documentation of tribal arts. Since its inception, the council has been publishing a magazine titled **"*Chaumasa*"** starting from 1980. ***Editor*** : *Dharmendra Pare*

- ***National Institute of Research in Tribal Health (NIRTH), Jabalpur*** [***] : Established in **1984** with the support of the ***Indian Council of Medical Research (ICMR)***, the *National Institute of Research in Tribal Health (NIRTH)* was initially known as the *Regional Medical Research Centre for Tribals (RMRCT)*. It began in ***three rooms*** of ***Netaji Subhash Chandra Bose Medical College***, Jabalpur.

In ***April 2002***, RMRCT was shifted to a newly constructed building on a ***36-acre green campus***, and in **2014**, it was renamed as **NIRTH**.

<u>The institute conducts research on:</u>

- ***Tribal health***
- ***Viral diagnostics***
- ***Molecular genetics***
- ***Molecular parasitology***
- ***Genetic epidemiology, etc.***

Objectives of ICMR–NIRTH

- To design, conduct, and coordinate research related to the specific health problems and needs of tribal communities.
- To conduct epidemiological studies on infectious and non-communicable diseases among tribal populatio



- To investigate hemoglobinopathies among tribal and other communities.
- To advise and assist the government in planning, implementing, monitoring, and evaluating tribal health programs by training health personnel.
- The ultimate goal of ICMR–NIRTH is to improve health, nutrition, and health awareness among tribal populations through basic, applied, and operational research, as these populations are no longer considered "privileged" under national health research policy.

⊳ ***Sahariya Museum (Sheopur)*** : The ***Sahariya Museum*** located in ***Sheopur*** is the ***only one of its kind*** in the entire country. Its vision was conceived in **1986** by the then ***Chairman of the Sahariya Development Authority***, *Ajay Shankar*, and it was formally established in **1990** inside a large building of *Sheopur Fort.*
The museum is a comprehensive representation of the ***life philosophy*** of the **Sahariya community**, vividly showcasing their : Culture, Food habits, Lifestyle, Clothing, Jewelry and Housing

⊳ ***Raja Shankar Shah and Kunwar Raghunath Shah Museum (Jabalpur)*** : On ***15 November 2024***, ***Prime Minister Narendra Modi*** virtually inaugurated this museum in ***Jabalpur***, dedicated to the memory of ***Raja Shankar Shah*** and ***Kunwar Raghunath Shah***. The museum honors the ***contribution and sacrifice of tribal heroes*** in the ***1857 revolt***. It has been built at the ***very site*** where these two martyrs sacrificed their lives.



The museum features:

- **Five major galleries**
- Displays on the ***cultural heritage of the Gondwana tribe.***
- Key events of the **1857** ***freedom movement.***

The foundation of this project was laid in **2021** by ***Union Home Minister Amit Shah***. The museum is part of an initiative by the central and state governments to ***honor unsung heroes*** of India's independence struggle, especially those from tribal communities who received little historical recognition.
It also features : ***Poems of Raja Shankar Shah***- His role in spreading ***mass awareness*** against British rule

⊳ ***Krantisurya Tantya Bhil University*** : A new university named ***Krantisurya Tantya Bhil University*** is to be established in ***Khargone***, Madhya Pradesh. The state government has granted ***in-principle approval*** for its establishment and operation starting from the ***2024–25 academic session***.



On ***11 February 2024***, ***Prime Minister Narendra Modi*** laid the foundation stone of Tantya Mama Bhil University during his visit to Madhya Pradesh.
This university is being set up with the aim of providing ***higher education facilities*** to youth from ***tribal-majority districts*** of the region.
Jurisdiction of the University

- ***Total 5 districts : Khargon, Barwani, Khandwa, Burhanpur, Alirajpur***

- It will affiliate 83 colleges.
- Approximately 25,500 students will benefit from it.

⊳ Vanya Publication

vanya Publication was established in the year **1980** as an undertaking of the ***Department of Tribal Welfare, Scheduled Caste Welfare, and Backward Class Welfare***, Government of Madhya Pradesh. It is registered with the ***Registrar of Firms and Societies***, Bhopal.

Vanya Publication

- make ***excellent literature related to tribal culture*** accessible to tribal communities so they can better understand their roots and traditions.
- To create, publish, purchase, and distribute high-quality literature for ***newly literate and educated tribal populations***, enabling them to expand their knowledge.
- To publish ***high-quality literature and textbooks*** in major tribal dialects to make education ***accessible in their mother tongue***.
- To edit and publish ***ancient manuscripts and records*** related to tribal regions and communities, and to ***re-publish rare and previously published works***.
- To publish and distribute ***select literature related to Indian culture and national icons*** in tribal areas, including previously published materials.
- To ***procure and distribute*** useful books published by other publishers for tribal areas, students, and educational institutions, and to publish ***special editions*** of such books.
- With the approval of its ***Governing Board***, it may implement ***other welfare schemes*** aimed at improving the ***educational levels of SC/ST students***, receiving donations and financial assistance as necessary.
- To collect and publish essential materials for the ***preservation and dissemination of tribal culture***, so that this rich tradition can be safeguarded for future generation

EXERCISE – 14

1. In which city of Madhya Pradesh is the Indira Gandhi Tribal University located? [MPPSC Civil/Forest (Prelim) 2021]

(*a*) Maheshwar
(*b*) Amarkantak
(*c*) Morena
(*d*) Datia

2. What is the full form of NIRTH? [MPPSC Forest Service (Main) 2024]

(*a*) National Institute for Rural Tribal Health
(*b*) National Institute of Research in Tribal Health

7. In which district of Madhya Pradesh is the Badal Bhoi Museum located? [MPPSC Forest Service (Main) 2024]

(*a*) Chhindwara
(*b*) Dindori
(*c*) Mandla
(*d*) Betul

8. When was the Adivasi Research and Development Institute established? [MP Forest Service (Main) 2022]

(*a*) 1953
(*b*) 1951
(*c*) 1956

(c) National Institute for Research in Tourism and Hospitality.

(d) National Institute for Rural Tourism and Hospitality

3. The National Institute for Research in Tribal Health (NIRTH), established by ICMR, is located at ___ [MPPSC Forest Service (Main) 2020]

(a) Bhopal

(b) Jabalpur

(c) Indore

(d) Gwalior

4. Where was the first Bhil community radio centre started in Madhya Pradesh? [MPPSC Ayurveda Medical Officer 2021]

(a) Narsinghpur

(b) Bhabra

(c) Mhow

(d) Sailana

5. Which radio channel focuses on tribal welfare schemes in local languages? [MPPSC Forest Service (Main) 2024]

(a) Vividh Bharti

(b) Vanya Community Radio

(c) Radio Mirchi

(d) Akashvani

6. What is the name of the community radio that communicates and broadcasts information in tribal dialects? [MPPSC ADPO 2021]

(a) Arunima

(b) Vanya

(c) Samvedna

(d) Navjeevan

(d) 1954

9. Where is the Tribal Museum of Madhya Pradesh located? [MPPSC Forest Service (Main) 2022]

(a) Indore

(b) Ujjain

(c) Bhopal

(d) Jabalpur

10. In which city is the Madhya Pradesh Tribal Museum situated? [MPPSC Civil/Forest (Prelim) 2020]

(a) Chhindwara

(b) Indore

(c) Bhopal

(d) Ratlam

11. Shri Badal Bhoi State Tribal Museum is located at : [MPPSC Forest Service (Main) 2020]

(a) Rewa

(b) Balaghat

(c) Chhindwara

(d) Mandla

12. In which year was 'Vanya', the publication establishment of the Tribal Welfare Department, founded? [MPPSC Civil/Forest (Prelim) 2024]

(a) 1965

(b) 1970

(c) 1975

(d) 1980

13. In which city of Madhya Pradesh has the ICMR–National Institute for Research in Tribal Health (NIRTH) been established? [MPPSC Civil/Forest (Prelim) 2025]

(a) Indore

(b) Bhopal

(c) Gwalior

(d) Jabalpur

1.(b), 2. (b), 3. (b), 4. (b), 5. (b), 6. (b), 7. (a), 8. (d), 9. (c), 10. (a,c), 11. (c), 12. (d), 13. (d),

Chapter 15

Tribal Education, Welfare Schemes Implemented for Their Development, and Awards

Tribal Development Schemes

When the Government of India adopted the **Tribal Sub-Plan (TSP) strategy**, Madhya Pradesh also framed its plans accordingly. Under this, areas with over 50% tribal population—such as scheduled areas, districts, tehsils, and development blocks—were designated as **Tribal Sub-Plan areas**.

Various tribal project areas have been identified across the state. Numerous schemes for the ***social, economic, and educational development*** of tribal communities are being run by the state and central governments through various development departments.

- ***Geographical Spread*** : Of the total geographical area of Madhya Pradesh **3.08 *lakh square kilometers***, approximately **3.18%** (i.e., **0.98 *lakh sq. km***) has been designated as Tribal Sub-Plan area.
- ***Current Status*** : At present, the following schemes are being operated under the Tribal Sub-Plan areas in the state :
  - **31 Integrated Tribal Development Projects*** (ITDPs)** (including 26 large-scale and 5 medium-scale projects)
  - **30 MADA Pockets (*Modified Area Development Agency*)**
  - **06 Mini Clusters**
- ***Efforts in the Field of Education*** : Recognizing the importance of education for tribal communities, the ***Constitution of India*** under **Article 15(4)** and **Article 46** has made special provisions for the education of Scheduled Tribes. Based on these provisions, schemes from ***school to university level*** have been formulated for tribal students.
- ***The Department of Tribal Affairs is*** ◈ Operating schools from ***primary to higher secondary level*** ◈ Providing **scholarships** to tribal students
- ***Tribal Education***

Eklavya Model Residential School	71 (63 functional + 8 Non-functional)
Model Higher Secondary School	8
Gurukulam (Classes 6th to 12th)	4
Kanya Shiksha Parisar (Girls' Education Campus)	82
District-level Excellent Higher Secondary School	9

⊳ MP Tribal Welfare Residential and Ashram Educational Institutions Society

With 100% funding from the Ministry of Tribal Affairs, Government of India, a total of **67 Eklavya Model Residential Schools (EMRS)** and **04 institutions for Particularly Vulnerable Tribal Groups (PVTG)** are being run in tribal areas of Madhya Pradesh. These are operated by the MP Tribal Welfare Residential and Ashram Educational Institutions Society, Bhopal (Registration No. 6125/98).

The ex-officio Chairperson of the Society is the Honourable Minister, Tribal Affairs Department. The Principal Secretary is the Vice-Chairperson, and the Commissioner, Tribal Affairs Department, Madhya Pradesh, is the Secretary.

The ***Board of Directors*** of the society is required to meet once every ***three months***.

- ***Eklavya Model Residential Schools (Funded by the Government of India)*** To manage Eklavya Model Residential Schools in the state, the *Madhya Pradesh Tribal Welfare Residential and Ashram Educational Institutions Society*, Bhopal, was formed under the *Firms and Societies Act*. These schools were first started in the ***year 1997–98******. For effective functioning, a ***State-level Board of Directors*** and a ***District-level Management Committee*** (chaired by the Collector) have been constituted.

  At present, a total of ***71 Eklavya Model Residential Schools*** are functioning across Madhya Pradesh, offering education from ***Class 6 to Class 12***. Among them:

  - 67 schools are for *Scheduled Tribes*
  - 4 schools are specifically for *Particularly Vulnerable Tribal Groups* (PVTG)

  These schools are located in districts such as *Indore*, *Guna*, *Jabalpur*, and *Karhal (Sheopur)* and aim to provide **quality education** to tribal students.

  Eligibility and Admission Procedure

  - For *Class 6 and Class 9*, applications are received online.
  - On the basis of *merit in the entrance exam, 30 boys and 30 girls* are selected for Class 6
  - Admissions in Class 9 are made against *vacant seats.*
  - For higher classes, if vacancies exist, applications can be submitted directly to the *Principal.*

- ***Model Residential Higher Secondary Schools***

  To nurture talented students from the tribal community, the department is operating 08 Residential Higher Secondary Schools, providing education from Class 6 to 12. The curriculum and academic system of these schools are aligned with the Madhya Pradesh Board of Secondary Education.

  - Each class has **35 seats**, totaling **245 students per school**.

  Eligibility and Admission Procedure

  - Admission to Class 6 and 9 is through an online application and entrance exam merit.
  - 30 boys and 30 girls are selected for Class 6.
  - Class 9 admission is based on available vacancies.
  - For other classes, applications may be submitted directly to the Principal, subject to vacancy.

- ***Divisional Residential Gurukulam Schools***

  To provide ***high-quality education*** to meritorious tribal students, ***Gurukulam schools*** have been established at major divisional headquarters of Madhya Pradesh — ***Bhopal***, ***Indore***, ***Jabalpur***, and ***Shahdol***.

  Key features:

  - Follow the ***CBSE curriculum.***
  - Medium of instruction : ***Hindi and English.***
  - Classes offered : ***6 to 12.***
  - For Classes 11 and 12, ***Science and Mathematics streams*** are available, with ***two sections each.***

- Each class accommodates ***a maximum of 40 students.***
- ***50% of the seats are reserved for girls.*** to promote gender equality

These schools also prepare students for *national-level competitive examinations*, supporting their journey toward *prestigious careers.*

Eligibility and Admission Procedure

- Online applications are accepted for admission to ***Class 6 and 9***
- Selection for Class 6 is done via entrance exam merit (30 boys and 30 girls)
- Class 9 admissions are based on ***available seats***
- Applications for other classes can be made directly to the ***Principal***, if seats are available

⊳ ***Kanya Shiksha Parisar (Girls' Education Complexes)*** : This scheme was launched in the year **2012–13** with the objective of integrating **Scheduled Tribe girls** into the education system and ensuring their holistic development. The primary aim is to provide ***free residential facilities***, ***quality education***, and a ***competitive academic environment*** to tribal girls from **Class 6 to 12**. The initiative also seeks to increase ***female literacy*** and reduce the ***school dropout rate*** among girls.

Currently, **82 Kanya Shiksha Parisars** are being operated under the **MP Board of Secondary Education *curriculum***. Each campus has an approved capacity of **490 seats**, offering ***free accommodation and education*** to tribal girls. These campuses provide a *safe, empowered, and inspiring educational environment* for tribal girls.

Eligibility and Admission Procedure

- For Class 6 and Class 9, online applications are invited.
- Based on merit in the entrance examination, girls are selected for Class 6.
- Class 9 admissions are done against vacant seats.
- For other classes, girls may apply directly to the Principal, subject to availability.

⊳ ***Hostel / Ashram Scheme*** : Hostel and Ashram schemes are operational for *tribal students from Class 1 to 12* and even at **college level**. These schemes aim to provide *free residential and educational facilities* to tribal students enrolled in ***government or recognized institutions***.

Hostel facilities include:

- Building infrastructure
- Electricity and water
- Food
- Furniture and bedding
- Library access
- Coaching support

All these facilities are provided free of cost.

⊳ ***Sports Complexes :*** To develop sports talent among tribal students, the department operates ***26 departmental sports complexes*** across the state, including:

- ***19 for boys***
- ***07 for girl***

These are ***fully residential*** sports complexes, each with ***100 approved seats***.

Eligibility *:* Admission to Class 6 and Class 9 in sports complexes is based on- Battery tests, Measurement criteria like age, weight, and height

Out of the 26 sports complexes, **07 have been earmarked** for **international-level sports infrastructure development**, and will be upgraded into **specialized sports academies** for specific disciplines. Students are also provided **special coaching** to prepare for **national/international competitions**.

1.	Boys' Sports Complex	Indore	Athletics, Swimming and Diving
2.	Boys' Sports Complex	Sheopur	Athletics
3.	Boys' Sports Complex	Khargone	Gymnastics
4.	Boys' Sports Complex	Shahdol	Climbing and Bouldering
5.	Girls' Sports Complex	Jabalpur	Cycling
6.	Girls' Sports Complex	Dhar	Table Tennis, Badminton and Squash
7.	Girls' Sports Complex	Jhabua	Archery

Each student residing in these sports complexes is entitled to a **monthly scholarship of ₹6,000**.

Educational Incentive Schemes

- ***Scholarship Scheme*** : To encourage education among Scheduled Tribe students in the state, a **scholarship** is provided so that they can connect with the **mainstream of society** and progress in life. This scheme is **centrally sponsored**, aiming to provide **equal educational opportunities** for tribal children.

  Eligibility : The scholarship is given to Scheduled Tribe students who are permanent residents of Madhya Pradesh and are pursuing studies in :

  - Class 11 and 12
  - College and university
  - Ph.D.
  - Professional courses

- ***Pre-Matric Scholarship Scheme of the Government of India (For Scheduled Tribe students studying in Classes 9 and 10)*** **:** The *Ministry of Tribal Affairs*, Government of India, launched the ***centrally sponsored Pre-Matric Scholarship Scheme*** *on* **10 September 2012**, effective from **1 July 2012**.

  The ***Government of Madhya Pradesh*** adopted this scheme in **2015–16**, incorporating special provisions to ensure that tribal students receive ***educational support at an early stage***.

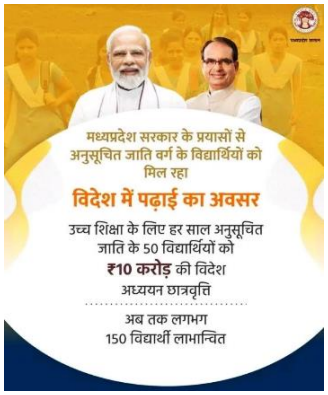
  Key Features:

  - Applicable to Scheduled Tribe students of Classes 9 and 10**.**
  - Beneficiaries must have parental/guardian annual income of up to ₹2.00 lakh.
  - Students availing this scheme must not be receiving benefits from any other centrally funded Pre-Matric Scholarship Scheme

- ***State Pre-Matric Scholarship*** : This scheme provides ***financial assistance*** to Scheduled Tribe students in Madhya Pradesh to support their schooling from ***Class 1 to Class 10***—

  Eligibility:

  - Must be a ***permanent resident of Madhya Pradesh***
  - Must be ***regularly enrolled*** in a ***recognized educational institution***
  - There is ***no income limit*** for eligibility under this scheme, making it accessible to ***all deserving students***



- **Housing Assistance Scheme** : Launched in **2013–14**, this scheme aims to provide ***housing rental support*** to ***Scheduled Tribe students*** pursuing ***college or higher education*** who live in rented accommodations. Beneficiaries are reimbursed for rent up to a ***fixed limit***.
- **Scholarship for Higher Education Abroad** : A special scholarship scheme is in place to provide opportunities for Scheduled Tribe students to pursue higher education abroad.
  - Each year, 50 students are selected
  - The scholarship is granted for up to two years
  - Applicable mainly for postgraduate programs and Ph.D. studies
- **Girl Literacy Incentive Scheme** : Started in ***January 2006***, this scheme aims to:
  - *Encourage Scheduled Tribe girls* to pursue education
  - *Reduce the dropout rate*

  Eligibility:
  - Girls who pass Class 10 and take admission in Class 11
  - From 2017–18, the annual family income limit is set at ₹6 lakh

  Assistance : *A one-time incentive of ₹3,000 per girl per year*
- **Bicycle Distribution Scheme for Scheduled Tribe Girls** : Launched in **2004**, this scheme promotes ***continued education*** among Scheduled Tribe girls and aims to reduce dropout rates.
  - Girls who ***pass Class 10*** and ***enroll in higher secondary schools*** located in other villages are provided ***bicycles*** to commute to school.
- **Student Welfare Scheme** : Implemented in *2013–14*, this scheme provides *emergency financial assistance* to economically weak Scheduled Tribe students in *special circumstances*, such as :
  - Accidents or disasters
  - Severe illness
  - Promotion of interests like ***folk dance***, ***folk music***, and ***sports***
- **Uniform Distribution to Students of Particularly Vulnerable Tribal Groups (PVTGs)** : Launched on **9 November 2004**, this scheme aims to promote the educational development of ***Baiga***, ***Sahariya***, and ***Bharia*** tribes residing in 15 districts of Madhya Pradesh.

  Under this scheme, students from **Class 1 to 12** are provided annually with:
  - Uniforms
  - Sweaters
  - Shoes and socks
  - School bags
- **Aakanksha Yojana** : Started in *2018–19* by the Tribal Affairs Department, Government of Madhya Pradesh, this scheme targets *Scheduled Tribe students* who have scored *60% or more in Class 10*.

  Objective : To support students in **Class 11 and 12** in preparing for **national-level entrance exams** such as:
  - JEE (Engineering)
  - NEET/AIIMS (Medical)
  - CLAT (Law)

Eligibility Criteria:

- Applicant must be a *permanent resident of Madhya Pradesh*
- Must belong to a *Scheduled Tribe*
- *Total family income* should not exceed ₹6 *lakh per annum*
- Children of government employees must submit a certified copy of *Form-16*
- Other candidates must submit a *self-declared income certificate*
- Must have *passed Class 10* and taken *admission in Class 11*

S.N.	Course / Entrance	Incentive Amount
1.	JEE IIT	रू.50,000/-
2.	AIIMS	रू.50,000/-
3.	NDA	रू.50,000/-
4.	CLAT-NLIU	रू.50,000/-
5.	(NEET) Medical College (Government College)	रू.25,000/-
6.	(JEE) NIT	रू.25,000/-

Economic Assistance

As per the directions issued by the ***Ministry of Tribal Affairs, Government of India,*** under ***Article 275(1)*** of the Constitution on 20.06.2016, grants/assistance are provided to Scheduled Tribes for *family-based, self-help group-based,* or *community-based* income-generating schemes. ***Covered Sectors :*** *Agriculture, Horticulture, Animal Husbandry, Fisheries, Sericulture, Skill Development, Forest-based activities Health and Infrastructure Development,* ***including :*** *Stop dams, Check dams, Solar tube wells, Drinking water schemes, CC roads, Building construction. The objective of these schemes is to economically empower Scheduled Tribes and improve their standard of living.*

Eligibility and Procedure

Under *Article 275(1)* of the Constitution, schemes are implemented to fill *infrastructural gaps* in tribal areas as part of *additive support to the Tribal Sub-Plan (TSP).* These schemes aim to accelerate development in tribal regions.

Step-by-step Process:

1. *Proposals* are collected from various development departments.
2. *Selection* is based on *population and area.*
3. Each proposal is first *approved* by the *Project Advisory Board* or the *District Planning Committee's subcommittee.*
4. Approved proposals are then sent to the *Directorate of Tribal Regional Development Schemes,* Bhopal.
5. The directorate *examines and compiles* the proposals and forwards them to the *Tribal Affairs Department, Government of Madhya Pradesh.*
6. After administrative approval, proposals go to the *State Executive Committee,* chaired by the *Chief Secretary.*
7. After clearance, they are submitted to the *Ministry of Tribal Affairs, Government of India,* New Delhi.
8. The *Project Appraisal Committee,* chaired by the *Secretary, Ministry of Tribal Affairs,* reviews and approves the proposals.
9. Once approved, *grant funds* are released by the Government of India to the state.
10. The Directorate then distributes funds to *relevant departments and projects.*

⊳ **Tribal Sub-Plan (TSP)** : Prior to the Fifth Five-Year Plan, the Planning Commission of India constituted a special committee for tribal welfare. The committee included eminent anthropologists such as L.P. Vidyarthi and S.C. Dube. Based on the recommendations made by these experts, a dedicated approach for tribal development was adopted, known as the "Tribal Sub-Plan (TSP)".

- ***Civil Services Incentive Scheme*** : The ***Government of Madhya Pradesh*** has launched a special scheme to provide ***financial incentives*** to students belonging to the Scheduled Tribes who succeed in the:
  - Preliminary
  - Main
  - Interview stages

  of the ***State Civil Services Examination (MPPSC)*** or ***Union Civil Services Examination (UPSC)***. This scheme is known as the *Civil Services Exam Incentive Scheme for Successful Candidates*. Its aim is to *encourage tribal students* to get selected into *high-ranking services* and *honor their achievements.*

For candidates of the Scheduled Tribes category who qualify at different stages of the All India Civil Services Examination conducted by the Union Public Service Commission (UPSC):	For tribal candidates who qualify at different stages of the Civil Services Examination conducted by the Madhya Pradesh Public Service Commission provided that the annual income of their parents/guardians does not exceed ₹8.00 lakh:
On qualifying the **Preliminary Examination**- 40,000/-	On qualifying the **Preliminary Examination** - 20,000/-
On qualifying the **Main Examination** – ₹60,000/-	On qualifying the **Main Examination** - 30,000/-
On successful selection after the **Interview** – ₹50,000/-	On successful selection after the **Interview** - 25,000/-
*** In case of success for the second time, the candidate will be entitled to 50 percent of the above-mentioned amount.	

- ***Madhya Pradesh Employment and Training Council (MEPSET)***

  Originally known as the ***Tribal Technical Education Board,*** the ***Madhya Pradesh Employment and Training Council (MEPSET)*** was established in **1981**.

  Its core objective is to:
  - Train educated but unemployed youth from the *Scheduled Tribes* in *technical and vocational fields*
  - Enhance their skills for *employment* or *self-employment*

  The council was set up under the *Societies Registration Act, 1973*. In 1989, its mandate was extended to include *Scheduled Caste (SC) youth*, and the institution was renamed *MEPSET*.

  Objectives of MEPSET
  - To train skilled and semi-skilled workers.
  - To facilitate formal technical education at all levels, including technicians.
  - To provide training for both trained and untrained individuals for alternative employment.
  - To design and implement comprehensive plans for skill development.
  - To train officers and employees working in government departments and institutions.
  - To carry out any other desirable or supportive activity related to technical skill development in tribal areas.
  - To plan and provide vocational training in areas where skills are most needed.



- ***Madhya Pradesh Tribal Finance and Development Corporation*** : Established under ***Section 25*** of the Indian Companies Act,

1956, this corporation was founded with a "not-for-profit" objective. It was registered with the Registrar of Companies, Gwalior on ***29 September 1994***. Operations for economic assistance and self-employment schemes began on ***1 April 1995***.

Objectives of the Corporation

- To ensure *economic*, *social*, and *educational development* of the tribal population.
- To eradicate exploitation and help them rise above the poverty line.

Major Schemes Operated by the Corporation

- *Mukhyamantri Swarozgar Yojana*
- *Mukhyamantri Yuva Udyami Yojana*

⊳ ***Entrepreneurship Development Institute, Madhya Pradesh*** : The institute was established on 20 March 1980 as an undertaking of the Department of Tribal, Scheduled Caste, and Backward Class Welfare, Government of Madhya Pradesh.

Registered under Firms and Societies, Bhopal, with Registration No. 8874, its aim is to train youth from various social backgrounds in entrepreneurship, encouraging self-employment and economic self-reliance.

Main Objectives

- To provide training, financial, and technical assistance to tribal, scheduled caste, and economically backward youth for launching industries and trade.
- To assist in production and marketing.
- To offer guidance, coordination, and control of entrepreneurial activities.
- To establish, operate, and supervise Entrepreneurship Development Centres (EDCs).



⊳ ***Bhagwan Birsa Munda Self-Employment Scheme (2022)***[***] : Launched on **6 September 2022**, this scheme includes projects with a cost ranging from **₹1 lakh to ₹50 lakh** to promote *self-employment* among tribal youth. The objective is to make them *financially self-reliant* and create *new employment opportunities.*

⊳ ***Tantya Mama Economic Welfare Scheme (2022)***[***] : Also launched on **6 September 2022**, this scheme provides bank loans ranging from **₹10,000 to ₹1,00,000** to beneficiaries for starting their own businesses. Its aim is to offer financial assistance and promote self-employment and livelihood enhancement.



⊳ ***Mukhyamantri Scheduled Tribe Special Project Financing Scheme*** : This scheme, launched on **6 September 2022**, offers ***financial assistance for projects up to ₹2 crore*** for economic empowerment of Scheduled Tribe beneficiaries.

- ***Mukhyamantri Kaushalya Yojana (Skill Scheme)*** : Started in **2017–18**, this scheme aims to train educated youth aged ***18 to 35 years*** in various employment-oriented vocations based on their skills and interests, helping them become self-reliant.
- ***Mukhyamantri Swarozgar Yojana (Self-Employment Scheme)*** : Launched in **2014**, this scheme provides ***bank loans from ₹50,000 to ₹10 lakh***. Financial assistance up to 30% of project cost is given to : BPL, SC/ST, OBC (non-creamy layer), Women, Minorities and Persons with Disabilities.
- ***Mukhyamantri Yuva Udyami Yojana (Youth Entrepreneur Scheme)*** : For youth aged *18 to 40 years*, this scheme offers bank loans ranging from *₹10 lakh to ₹2 crore* to establish enterprises.
- ***Mukhyamantri Economic Welfare Scheme*** : Launched on **1 August 2014**, this scheme offers ***loans up to ₹50,000*** to ***BPL individuals aged 18 to 55 years***.



- ***Tantya Bhil Self-Employment Scheme*** **(2013)** : This scheme provides loans from ***₹50,000 to ₹25 lakh*** to educated youth. It is implemented by the Madhya Pradesh Scheduled Tribe Finance and Development Corporation.

15 November is declared ***"Tribal Pride Day"*** in honor of ***Bhagwan Birsa Munda's birth anniversary***. **4 December** is celebrated as ***"Balidan Diwas"*** in memory of ***Tantya Mama's martyrdom.***

Beneficiary-Oriented Schemes

- ***Ahar anudan scheme****** : Started in **December 2017**, this scheme aims to combat ***malnutrition*** among ***Baiga, Sahariya,*** and ***Bharia*** tribes.
  - ***Female heads of households*** receive ***₹1,000/month*** directly into their bank accounts
  - In **2024**, the amount was increased to ***₹1,500/month***
- ***Rani Durgavati Shrianna Promotion Scheme*** : Launched for the **2023–24 to 2025–26** period to promote ***Shrianna*** (***Millets like Kodo-Kutki***). Approved by the ***Council of Ministers, Government of MP***

  Total cost : ***₹10.97 crore***

  Aim : To form ***federations*** of farmers, FPOs, and related groups to promote millet-based products nationally and internationally.
- ***Van Dhan Yojana*** : Launched on ***14 April 2018*** by ***Prime Minister Narendra Modi***, this scheme is operated through the ***Ministry of Tribal Affairs*** as the ***nodal department***.

  Key Objectives:
  - ***Livelihood generation*** for tribal communities.
  - Promote them as ***self-reliant entrepreneurs.***
  - Establishment of ***Van Dhan Vikas Kendras (VDVKs)*** in forest-rich tribal districts.
  - Target : ***50,000 centers*** nationwide.
  - Focus : ***Primary processing and value addition*** of forest produce at local level.
  - Over ***141 retail outlets*** have been opened so far to showcase tribal products.

- **PESA Rules 2022** : On **15 November 2022**, the Madhya Pradesh Government notified the **Panchayat Extension to Scheduled Areas (PESA) Rules**.

  PESA gives Gram Sabhas special powers related to:

  - ***Natural resource management***
  - ***Self-governance***
  - ***It is applicable in :*** 89 tribal blocks, 5,212 Panchayats and 2,350 villages Benefiting 1.5 crore tribal population (Census 2011)

  PESA also empowers Gram Sabhas to:

  - Curb bonded labor.
  - Oversee implementation of government schemes.
  - Maintain migrant worker records.
  - Regulate Minor Forest Produce, land, and water bodies.
  - Police must inform committees after any FIR is registered**.**



- **Devaranya Yojana** : Launched on **26 July 2021**, this scheme aims to:
  - Provide ***healthcare through Ayurveda***
  - Generate ***employment in tribal region.***

  It promotes the ***entire value chain*** of **AYUSH *medicinal production***.

Habitat Development Schemes

- ***Pradhan Mantri Janman Yojana*** : Part of the *Pradhan Mantri Janjatiya Adivasi Nyay Maha Abhiyan* (PM-JANMAN), launched on **15 November 2023**, this initiative aims to:
  - Empower PVTGs
  - Ensure saturation of basic facilities like education, healthcare, electricity, water, roads



India's first Janman Colony was built in ***Shivpuri district***, Madhya Pradesh. Under the ***Janman Road Scheme***, the first Janman road was constructed in ***Balaghat district***.

To electrify homes of Baiga, Bharia, and Sahariya tribes**,** off-grid solar systems (1 kW capacity) are approved for remote settlements where cost exceeds ₹1 lakh per household**.**

- ***Dharti Aba Janjatiya Gram Utkarsh Abhiyan*** : Launched by the Government of India on *2 October 2024*, this campaign focuses on:
  - Creating equal opportunities for tribal populations
  - Improving infrastructure
  - Advancing health, education, and livelihoods

Tribal Awards and Honors

- ***Shankar Shah & Rani Durgavati Awards*** : From **2015**, top three tribal students in ***Class 10 & 12 Board Exams*** receive:
  - 1st Prize : ₹51,000
  - 2nd Prize : ₹40,000
  - 3rd Prize : ₹30,000
- ***ST Girls Science Award Scheme*** : To encourage *tribal girls* to pursue *higher education in science*, ₹50,000 is awarded to the *top 10 students* in *Class 12 (Science stream)*.
- ***Meritorious Student Award Scheme*** : Under this scheme, 52 boys and 52 girls securing top positions in board exams receive ₹1,000 and A certificate of appreciation at the district level.
- ***National Tulsi Samman*** : Started in *1983* by the *Department of Culture, Government of MP*, this award honors *excellence in tribal, folk, and traditional arts.*



  - Given *annually* to *male artists*
  - Awarded *twice in three years* for *performing arts* (e.g., dance, theatre, folk songs
  - Once in three years for visual arts (e.g., painting, sculpture)
- ***National Devi Ahilya Samman***[***] : Launched in **1996** to honor ***women artists*** in tribal and traditional folk arts. Recipients are awarded :



  - ₹2,00,000
  - A ***citation***, ***shawl***, and ***coconut***
- ***Jananayak Tantya Bhil Samman*** : Started in 2008, this state-level award is given to tribal youth who have excelled in education or sports.
  - Includes ₹1,00,000 and a certificate of honor
- ***Thakkar Bapa National Award*** : Presented by the ***Government of Madhya Pradesh*** to individuals or institutions dedicated to serving poor, marginalized, and backward tribal communities.
  - Awarded not for a single achievement, but for lifetime service.
  - Includes ₹2,00,000 and a citation
- ***Veer Shankar Shah-Raghunath Shah National Award*** : Awarded for:
  - Literary contributions highlighting tribal culture
  - Exceptional work in tribal traditional arts
  - Includes ₹2,00,000 and a citation.
- ***Rani Durgavati National Award*** : Given to ***tribal women*** for extraordinary contributions in:
  - Creative arts
  - Crafts
  - Social service



- Administration
- Includes ₹2,00,000 and a citation.

⊳ **Vishnu Kumar Tribal Social Service Award** : Presented by the **Scheduled Tribes Welfare Department, Government of MP** to individuals or organizations for **selfless service** to tribal communities.

- A **state-level award** carrying ₹1,00,000 and a citation

⊳ **Badal Bhoi Award** : Awarded to tribal **men, women, boys, or girls** for **extraordinary courage and bravery** in the **social sphere**.

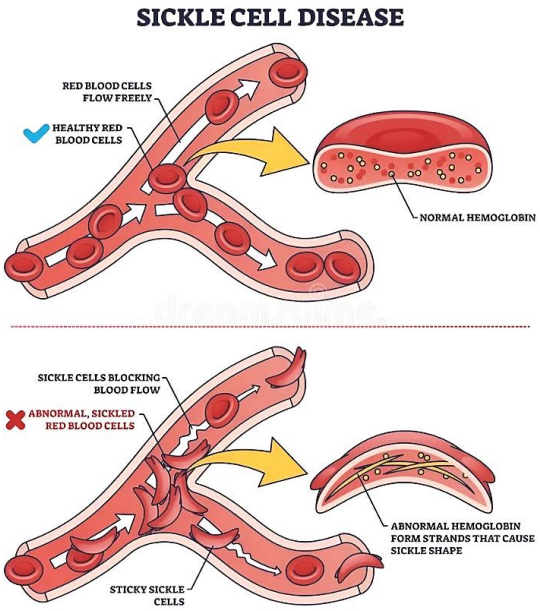
⊳ **Jangarh Shyam Award**:Awarded to tribal **men or women** for outstanding achievements and contributions in **traditional and creative tribal art and craft**.

Health-Related Scheme

⊳ ***Sickle Cell Anaemia****** : A major public health concern in tribal areas. The government has set a **time-bound goal for elimination** of the disease.

***Core Strategies*:**

- Mass awareness in communities
- Large-scale screening to identify patients
- Timely diagnosis and care at the primary level
- Continuous monitoring through a robust system
- Training of healthcare teams at all levels
- Affordable, quality healthcare access for all patients
- Focus on early detection, treatment, and behavioral change



***Coverage*:**

- ***Year 1*** : Screening for birth to 18 years
- ***Year 2–3*** : Expand to all people up to 40 years

This initiative is part of the National Health Mission, with a target to:

- Screen 7 crore people in 3 years
- Provide counselling
- Deliver treatment
- Eradicate the disease before 2047

Priority States (17) : *Madhya Pradesh Gujarat, Maharashtra, Rajasthan, Chhattisgarh, Bihar, Jharkhand, West Bengal, Odisha, Tamil Nadu, Telangana, Karnataka, Assam, Andhra Pradesh, Uttarakhand, Uttar Pradesh, Kerala*

EXERCISE – 15

1. When was the Eklavya Model Residential School (EMRS) started? [MPPSC Forest Service (Main) 2022]

(a) 1997 – 1998 (c) 1995 – 1996

(b) 1999 – 2000 (d) 1993 – 1994

2. Under the Civil Services Encouragement Scheme, how much amount is provided by the Government of Madhya Pradesh to candidates who qualify the UPSC Preliminary Examination? [MPPSC Forest Service (Main) 2024]

(a) ₹ 10,000 (c) ₹ 30,000

(b) ₹ 20,000 (d) ₹ 40,000

3. Which schemes are operated by the Tribal Welfare Department in Madhya Pradesh to provide educational facilities to tribal children? [MPPSC Tax Assistant 2010]

(a) Schools (c) Hostels

(b) Scholarships (d) All of these

4. Under the Tribal Women Empowerment Scheme, what is the maximum loan amount provided? [MPPSC Forest Service (Main) 2022]

(a) ₹ 5 lakh (c) ₹ 1 lakh

(b) ₹ 2 lakh (d) ₹ 3 lakh

5. Under the 'Aahar Anudan Yojana', what is the monthly amount provided to the woman head of a Particularly Vulnerable Tribal Group (PVTG) family (with reference to 2022–23)? [MPPSC Forest Service (Main) 2023]

(a) ₹ 500 (c) ₹ 1,500

(b) ₹ 1,000 (d) ₹ 2,000

Hint : At present, it has been increased to ₹1,500.

6. From which state was the 'Sickle Cell Anaemia Mission 2047' launched? [MPPSC Forest Service (Main) 2021]

(a) Madhya Pradesh (c) Chhattisgarh

(b) Jharkhand (d) Rajasthan

7. The Janani Suraksha Yojana is related to : [MPPSC Forest Service (Main) 2024]

(a) Postnatal care

(b) Institutional delivery

(c) Immunisation

(d) Nutrition

8. In which year was the Mukhyamantri Udyam Kranti Yojana implemented in Madhya Pradesh? [MP Computer programmer Examination 2021]

(a) 2019 (c) 2021

(b) 2020 (d) 2022

On 5 April 2022, a state-level program for the launch of the Mukhyamantri Udyam Kranti Yojana was organized at Kushabhau Thakre Auditorium under the chief hospitality of the Hon'ble Chief Minister. For this scheme, the eligible beneficiary must be between 18 to 40 years of age. Under this scheme:

- For manufacturing units, loans ranging from ₹1 lakh to ₹50 lakh are provided.
- For service units or retail businesses, loans ranging from ₹1 lakh to ₹25 lakh are provided.

9. What is the age limit for the 'Mukhyamantri Udyam Kranti Yojana' of the Government of Madhya Pradesh? [MPPSC Assistant Professor 2022]

(a) Between 18 and 40 years

(b) Between 18 and 45 years

(c) Between 18 and 50 years

(d) No age limit

10. Which of the following statements about the 'Rani Durgavati Shri Ann Promotion Scheme' are correct? [MPPSC Civil/Forest (Prelim) 2024]

(1) It promotes millets (coarse grains) in Madhya Pradesh.

(2) It is implemented across the entire state of Madhya Pradesh.

(3) The scheme is for the period from 2023–24 to 2025–26.

Correct option is:

(a) Only 1 and 2 are correct.

(b) Only 1 and 3 are correct.

(c) Only 2 and 3 are correct.

(d) 1, 2 and 3 are correct.

11. The objective of the Shankar Shah and Rani Durgavati Award Scheme for tribal students is : [MPPSC Civil/Forest (Prelim) 2025]

(a) To provide residential facilities for higher studies

(b) To encourage students who secure merit positions in Class 10th and 12th examinations
(c) To encourage technical education
(d) To encourage students who qualify national entrance examinations for higher studies

12. Since 23.12.2017, the 'Aahar Anudan Yojana' is a scheme to address malnutrition among which tribal community? [MPPSC Civil/Forest (Prelim) 2025]
(a) Bhil tribal community
(b) Particularly Vulnerable Tribal Group (PVTG)
(c) Illiterate tribes
(d) Unemployed tribes

13. What is the objective of the Tantya Mama Economic Welfare Scheme? [MPPSC Civil Prelims 2023]
(a) To provide free education to tribal women
(b) To provide low-cost equipment and working capital to Scheduled Tribe beneficiaries of the BPL category for new industries/businesses
(c) To finance infrastructure development in tribal areas
(d) To promote sports among tribal youth

14. The Tantya Mama Economic Welfare Scheme provides low-cost equipment and working capital to : [MPPSC Forest service (Main) 2021]
(a) Scheduled Castes
(b) Scheduled Tribes
(c) Scheduled Castes and Scheduled Tribes
(d) None of the above

15. Under the Mukhyamantri Self-Employment Scheme, Scheduled Tribe beneficiaries are provided benefit of _____ of the project cost. [MPPSC Gramodhyog (Handloom) 2023]
(a) 20 percent (c) 30 percent
(b) 25 percent (d) 35 percent

16. On which date did the Government of Madhya Pradesh recommend the Bhagwan Birsa Munda Self-Employment Scheme in 2022? [MPPSC DSP Radio 2020]
(a) 6 August
(b) 9 September
(c) 6 September
(d) 9 August

17. The Devi Ahilya Samman Award is given to women associated with which of the following fields? [MP Forest Service (Main) 2021]
(a) Folk art, Tribal art
(b) Dalit literature
(c) Gender equality
(d) Girls' education

18. Which award is given by the Government of Madhya Pradesh to women for tribal, folk, and traditional arts? [MPPSC Civil/Forest (Prelim) 2024]
(a) Rashtriya Kabir Samman
(b) State-level Shikhar Samman
(c) Rashtriya Devi Ahilya Samman
(d) Rashtriya Tulsi Samman

19. Which award is given for writing on the cultural traditions and uniqueness of tribal life in Indian literature? [MPPSC Civil/Forest (Prelim) 2024]
(a) Thakkar Bapa National Award
(b) Veer Shankar Shah – Raghunath Shah National Award
(c) Rani Durgavati National Award
(d) Rashtriya Devi Ahilya Samman

20. In 2022, where was the Madhya Pradesh State-level Tribal Pride Day celebrated? [MPPSC Paper Computer Programmer 2021; MPPSC Assistant Geologist 2023]
(a) Bhopal
(b) Indore
(c) Jhabua
(d) Shahdol

21. When was the 'Dharti Aba Tribal Village Utkarsh Abhiyan' launched? [MPPSC Assistant Registrar 2023]
(a) 30 September, 2024
(b) 2 October, 2024
(c) 2 September, 2024
(d) 2 November, 2024

22. In Madhya Pradesh, how many large and medium integrated tribal development projects existed in the year 2023–24? [MPPSC Civil Prelims 2025]
(a) 20
(b) 25
(c) 31
(d) 36

23. By which year has the 'National Sickle Cell Anaemia Elimination Mission' set the target to eradicate sickle cell anaemia from India? [MPPSC Civil Prelims 2025]

(a) 2032

(b) 2037

(c) 2042

(d) 2047

24. The Government of Madhya Pradesh has taken several initiatives to celebrate the 500th birth anniversary of Rani Durgavati. Which of the following is/are correct? [MPPSC Civil Prelims 2025]

1. Rani Durgavati Ann Promotion Scheme
2. Construction of Rani Durgavati Memorial and Park at Jabalpur
3. Establishment of Madhya Pradesh Tribal Women Welfare Board
4. Declaration of a public holiday on Rani Durgavati's birth anniversary

Code

(a) Only 1

(b) 1 and 2

(c) 1, 2 and 3

(d) 1, 2, 3 and 4

1. (a), 2. (d), 3. (d), 4. (b), 5. (b), 6. (a), 7. (b), 8. (d), 9. (a), 10. (d), 11. (b), 12. (b), 13. (a), 14. (b), 15. (b), 16. (b), 17. (c), 18. (c), 19. (a), 20. (c), 21. (b), 22. (d), 23. (b), 24. (c), 25. (d), 26. (a),

Chapter 16

The Role of Tribal Communities in the Freedom Struggle

The tribal struggle against British rule is a saga of armed resistance. Taking up arms for the cause of freedom has been a part of tribal tradition, upheld over centuries. In the movements against British colonialism, the tribal communities bravely continued this legacy. With their traditional weapons, they fought in forests and mountains, challenged British authority, and defended their territory, culture, and freedom.

- ***Bhil Rebellion (1818)*** : By 1818, the influence of British colonialism had spread across India, including remote regions of Madhya Pradesh. The ***Bhil tribe*** had a significant concentration in this region, stretching from the ***Vindhya range in the north*** to the ***Western Ghats in the south***. British control gradually extended into these tribal areas, which had previously remained relatively free and deeply immersed in their traditional way of life.

  Beginning of the Rebellion : In 1817, the Bhil tribe in the ***Khandesh region*** initiated a revolt. This is considered an early phase in the development of nationalism in Madhya Pradesh. The Bhils were deeply oppressed by the *feudal lords and the British*. Tormented by persistent exploitation by these lords, the Bhils took refuge in the *Satpura and Satmala hills*, where they organized themselves and prepared to revolt against both the feudal rulers and the British.

  Nature and Symbols of the Bhil Rebellion : After the British arrived in Khandesh, the Bhils began resisting in 1818. The British tried to suppress the movement but could not diminish the Bhils' courage and valour. Two symbolic emblems were adopted to encourage Bhil nationalism and spread the message of revolution:

  - ***Red Lotus*** : Symbol of sacrifice and military strength
  - ***Roti (Bread)*** : Symbol of participation in the revolution

  Major Phases of the Bhil Rebellion in and around Madhya Pradesh:

  - **1831** : Rebellion in the ***Dhar*** *region*
  - **1846** : Rebellion in the ***Malwa*** *region*
  - **1852** : Rebellion again in ***Khandesh***

- ***Bundela Rebellion (1842)*** : In 1818, after the abolition of the ***Peshwa post***, the districts of ***Sagar*** and ***Damoh*** in Madhya Pradesh came under British control. In this region, landowners were primarily *Gonds, Lodhis, and Bundela Rajputs*. In 1842, ***Jawahar Singh Bundela*** of ***Chandrapur (Sagar district)*** and ***Madhukar Shah of Narhut*** declared rebellion against British rule. The Gond zamindars and local chieftains actively participated in and supported this uprising. The rebellion saw notable success in Narsinghpur district.

  In **April 1842**, rebellion also erupted in the Narmada valley of Hoshangabad, led by ***Raja Dhilhan Shah***, a Gond chief from ***Madanpur***, and ***Narwar Singh***, a Gond ruler of ***Dhilawar***. In early November 1842, a group of Gond rebels attacked Principal Assistant Commissioner Hugh Fraser in Hoshangabad district. This group, led by Gond leaders Dhelan Singh and Narwar Singh, had emerged from the jungle regions. Fraser was seriously injured in the attack and succumbed to his injuries on 10 November 1842. After the rebellion, Madhukar Shah of Narhut and Ganesh Ju were arrested in Banpur State and hanged in Sagar jail, where their memorials still exist today.

Tribal Heroes of the Bundela Revolt (1842)

- ***Hiralal Chandri*** **:** Hiralal Chandri of Pitras village in Jabalpur district was a supporter of Raja Dhillan Shah of Madanpur during the Bundela Revolt of 1842. He was arrested by Captain Boland along with Lalla Gond and Phoolsingh Gond.
- ***Raja Dhillan Shah Gond*** **:** Raja Dhillan Shah was the *Jagirdar* of Madanpur, a small village located north of the Narmada River near the Bhopal–Jabalpur highway in Narsinghpur district. He participated in the Bundela Revolt of 1842, and a reward of ₹1,000 was announced for his capture on 24 November 1842, which was increased to ₹2,000 on 19 December. During the Great Revolt of 1857, he once again fought against British rule. He bravely resisted the British attack on Madanpur led by Captain Ternan, but was eventually captured. His estate was confiscated, and he was executed by hanging.
- ***Dilraj Singh Gond*** **:** Dilraj Singh Gond was a hero of the Bundela Revolt who earned a place of great respect among the revolutionaries of the Bundelkhand region. Despite repeated efforts, the British failed to capture him. He died in October 1856.
- ***Rao Aman Singh Gond*** **:** Aman Singh Gond of Chourai village in Damoh district, along with his associates, supported the revolutionaries in the Bundela Revolt against British rule.
- ***Shivraj Singh Gond*** **:** Shivraj Singh, the *Jagirdar* of Deori tehsil in Sagar district, supported Raja Parichhat of Jaitpur during the Bundela Revolt. Due to his participation, he was dispossessed of his *jagir* (estate). Eventually, he was arrested in Nagpur.
- ***Ranjore Singh Gond*** **:** A resident of Suthalla, Ranjore Singh was a close associate of Raja Parichhat during the Bundela Revolt of 1842. Phoolshah Gond and Lalla Gond were part of his military contingent. A reward of ₹1,000 was declared for his capture. Later, he was eventually arrested.
- ***Nihal Singh Korku*** **:** Nihal Singh, the *malguzar* (landholder) of Sikandari-Kheda Mahal in Nemawar, organized the Korku tribal community and extended support to the revolutionaries during the Bundela Revolt against the British.

▷ ***Mandla Jail Incident (22 August 1859)*** : On a rainy night of **22 August 1859**, revolutionaries imprisoned in **Mandla Jail** revolted, seized control of the jail, and assassinated the British agent ***Captain Hames***.

The rebels broke open the rear gate of the jail and took away ₹7,696 from the treasury. A key reason behind this incident was the death of *freedom fighter Bhima Nayak's mother*, due to the atrocities inflicted by the British. Enraged by this loss, the revolutionaries carried out this daring action.

The Revolt of 1857 and the Role of Tribal Leaders



▷ ***Khajya Nayak*** : Khajya Nayak was born in the village of ***Saugvi*** in the house of Guman Nayak. After the death of Guman Nayak in 1833, Khajya Nayak was appointed as the *Nayak* of Sendhwa Ghat. In the beginning, Khajya Nayak assisted the British officer Captain Maris against the rebellious Bhils. However, after some time, he was suspended from his duty as the watchman (*chowkidar*) of Sendhwa Ghat.

Subsequently, he was accused of a murder and sentenced to 10 years of imprisonment. In 1856, before the completion of his sentence, the British government released him and reinstated him in service. But by then, Khajya Nayak had lost interest in government service and became actively involved in rebellious activities. Gradually, more than 800 companions joined his group.



- ***Bhima Nayak*** : Bhima Nayak was born in a small Bhil settlement named ***Panchmohli***, situated in the forests of Panchwali in Barwani district of Madhya Pradesh. From childhood, he was influenced by revolutionary ideas. In his youth, along with his companions, he joined the group of Khajya Nayak, who at that time had a deep influence over the Bhil community.

  In May 1858, under increasing pressure, Bhima Nayak surrendered before Major Keating and was imprisoned in Mandleshwar Jail. Together with Raghunath Singh Mandloi, he carried out several rebellion activities across the entire Nimar region. Later, he was released on the condition that he would capture and hand over Mowa Siya Nayak. However, after his release, Bhima Nayak once again resumed his revolutionary activities and joined forces with Tatya Tope.

  > भीमा नायक [MPPSC (Civil Main) GS-1 2019 | 3 M]

  On 13 February 1859, a decisive battle took place near Ramgarh Fort in Panchwali, located in the hilly Satpura region. On 2 April 1867, while he was sleeping at a place three miles away from Balakua, he was captured. A trial was conducted against him, and he was sent to the *Andaman Jail*.

  Bhima Nayak is remembered as the **"*Robin Hood of Nimar*"**. The Nayak brothers were skilled in guerrilla warfare tactics.



- **Tantya Bhil** : Famously known as the ***Indian Robin Hood***, Tantya Bhil — affectionately called *Tantya Mama* was one of the greatest leaders of the people in India. He was born in 1840 (some sources mention 1842) in *Barda Ahir* village of Pandhana Tehsil, East Nimar of the then Central Provinces (present-day Khandwa district, Madhya Pradesh), in the family of Bhausingh Bhil. His real name was *Tatya*, but since the British could not pronounce "Tatya" correctly, they began calling him *Tantya*. In the Bhil community, the word *Mama* is considered highly respectful, hence people reverently called him *Tantya Mama*.

  Tantya Mama had two chief followers — *Deepya* and *Bizniya*. In 1880, the British captured them, and Bizniya was executed. The Raja of Makrai state provided shelter to Tantya Mama, but when this came to the knowledge of the British, they dethroned the Raja. Once, while Tantya Mama had gone to his sister's home to celebrate *Raksha Bandhan*, some traitors informed the British, leading to his arrest. Initially, he was imprisoned in the Central India Agency Jail located in the British Residency area of Indore, and later transferred to Jabalpur Jail. The Jabalpur Sessions Court sentenced him to death on 19 October 1889, and he was executed on *4 December 1889.*

  After his execution, fearing public revolt, the British secretly disposed of his body at night near ***Patalpani Railway Station***. Today, this place is revered as the *Samadhi Sthal (memorial site) of Tantya Mama*.

  Tantya Mama was an expert in guerrilla warfare, a skill he had learned from Tatya Tope. During British rule, he commanded deep sympathy not only among the common people but also among local landlords and rulers.

- ***Raja Shankar Shah and Kunwar Raghunath Shah***[***] : The valiant Raja Shankar Shah of the Gondwana dynasty and his son Kunwar Raghunath Shah initiated the tribal uprising during the Revolt of 1857, shaking the very foundations of British rule. Raja Shankar Shah was born in 1789 into a proud *Gond royal family*, as the son of Raja Sumer Shah. At that time, the Marathas had imprisoned Raja Sumer Shah in Sagar Fort. After

a long wait for her husband, the queen moved with her son Shankar Shah to Garha Purwa, the capital at Jabalpur.

During the 1857 revolt, Raja Shankar Shah was a pensioner of the British East India Company government and lived in Garha Purwa with his son Raghunath Shah. Both father and son were fine poets. Through their verses filled with heroic spirit, they continuously awakened patriotic feelings among the people. At that time, they had only three villages under their jagir. Raja Shankar Shah and Raghunath Shah planned to attack the British cantonment on the first day of Muharram. However, the British officer Clarke, having caught wind of the plan, appointed Girdhari Lal Das as a spy. As a result, Clarke received prior information two days before, and on 14 September, attacked Garha Purwa fort and arrested both father and son.



For three days they were tried for treason. Their poems, in which they prayed to Goddess Kalika for the destruction of British rule, were considered seditious. Letters found in a red silk pouch, addressed to local rulers, landlords, and revenue officers, urging them to overthrow the British regime, were also read in court. On 18 September 1857, in the morning, Raja Shankar Shah and Raghunath Shah were tied separately to the mouths of cannons and blown apart.

After this tragic event, Raja's wife Rani Nayani and Phool Kunwar carried forward the struggle against the British in Mandla. When defeat became certain, both chose martyrdom by piercing their daggers into their own bodies to protect their honor. The martyrdom of Raja Shankar Shah and Raghunath Shah ignited a greater wave of revolt throughout the Mahakaushal region. Sarju Prasad of Vijayraghavgarh, along with his commanders Rambol and Bandon Chacha, fought fiercely against the British, though both commanders attained martyrdom in battle.

- **Veer Birju Nayak** : In Rajpur tehsil of Barwani district, Madhya Pradesh, near the town of Palsud, between the villages of Matli and Sawarda, lies a historic site on a hill known as *Bandi Haveli*. This place is believed to be the birthplace of Veer Birju Nayak, which still exists today. From here, Veer Birju Nayak, along with his companions, used to devise and execute plans against the British. He played an important role in the freedom struggle.



When freedom fighter Tatya Tope arrived in the western Nimar region, it was Bhima Nayak, Khajya Nayak, Birju Nayak, and their associates who helped him cross the Narmada River and reach a safe place. For this unique contribution, Birju Nayak was honored with the title of **Veer (the Brave)**. In the Sindhi Valley region, he became well-known by the name **Veer Birju Nayak**, and even today people add the word "Veer" before his name as a mark of respect. The region stretching from Niwali to the Sindhi Valley (Rajpur) was considered his stronghold.

During the Revolt of 1857, the tribals played a vital role through uprisings like the ***Ambapani revolt*** and the ***Sendhwa revolt***, in which Birju Nayak made significant contributions against the British.

He regularly went to bathe at a waterfall (locally known as *Kundi*) situated in the village of Matli. The British, unable to defeat him directly, plotted to kill him deceitfully and used one of his close companions to execute their plan. One day, when Veer Birju Nayak arrived at the waterfall, the man sent by the British treacherously attacked him and beheaded him.

According to local folklore, even after being decapitated, Birju Nayak's body continued to run up to the village of *Upla near Palsud*, where his memorial site (*samadhi sthal*) exists today. This place is revered as a symbol of his courage, and his heroism is still commemorated with respect by the people.

- ***Badal Bhoy Namak*** : Badal Bhoy was a renowned tribal revolutionary leader from Chhindwara district of Madhya Pradesh. He was born in 1845 in the Gond family of ***Dungaria Teetra*** village, located in the Parasia tehsil of Chhindwara. His father's name was Kalyan Parani and mother's name was Vimla Parani. His *gotra* was **Parani**, which is considered one of the seven principal clans in Gond tradition.



The title "Bhoy" was not a caste surname, but rather an **honorific designation**, meaning *a wealthy and respectable person*. Although Badal Bhoy did not receive formal education, he emerged as a visionary leader with remarkable organizational and leadership abilities.

Chhindwara district was rich in valuable timber and coal resources. The British began exploiting these natural resources by forcing the local tribal people into bonded labour and subjecting them to harsh oppression. Disturbed by these injustices, Badal Bhoy launched a movement of resistance against British authority.

In **1923**, he participated in *Mahatma Gandhi's Non-Cooperation Movement*, embracing the path of non-violence, for which he also faced imprisonment. On 21 August 1930, he openly defied the oppressive British forest laws at ***Ramkona***, about 45 km from Chhindwara. He mobilized the villagers, entered the forest, and carried away forest produce in protest. This act of civil disobedience led to his arrest. The British separated him from his fellow agitators and sent him to Chanda Central Jail in Chandrapur (Maharashtra).

In **1940**, while still in prison, the British poisoned him to death. His courage and sacrifice left an indelible mark on tribal history and India's freedom struggle. To commemorate his bravery, the **Tribal Museum in Chhindwara** was established on **8 September 1997**. This museum today stands as a symbol of his heroism, struggle, and patriotism.

- ***Raja Mahipal Singh Gond*** : Raja Mahipal Singh Gond was the Jagirdar of Bhutgaon, located near Jabalpur. With the outbreak of the 1857 Revolt, he too rose against British rule. He, along with the revolutionaries of Ramgarh and Shahpura region in Mandla district, bravely confronted the British forces. When Rani Avanti Bai raised the banner of revolt against the British, Raja Mahipal Singh stepped forward to support her.

- ***Raja Gangadhar Gond*** : During the 1857 Revolt, Raja Gangadhar Gond of Mangwaṛh Jagir in the then Jabalpur district played a highly significant role. His father, Raja Bhoj Singh, had also fought the British in alliance with Raja Hirdeshah during the Bundela Rebellion of 1842. Raja Gangadhar Gond, along with his army, bravely faced two companies of the 52nd Regiment. Alarmed by his valour, the British announced a reward of ₹500 on his head, yet they failed to capture him.

- ***Imrat Bhoi Sareaam*** : The valiant Imrat Bhoi Sareaam was born on 9 July 1836 in Umarathi village, near Navegaon, in the Junnardeo region of Chhindwara district, Madhya Pradesh. He was renowned as a skilled wrestler and was recognised for his bravery from a young age. During the revolt, he fought fierce battles against the British army on behalf of Tatya Tope and Mahaveer Singh, the Jagirdar of Harrakot. In these battles, he fought as a master archer. Ultimately, he attained martyrdom while fighting in the struggle.

- ***Dalla Gond*** : In the 1857 Revolt, Dalla Gond is remembered as a prominent revolutionary. He was a trusted ally of Raja Ranmat Singh of Mankahri. On behalf of Raja Ranmat Singh, Dalla Gond fought valiantly against the British army in the battle of Panghati.
- ***Raja Aman Singh Gond*** : Raja Aman Singh of Bhundera Gosalpur, Madhya Pradesh, took an active part in the 1857 Revolt. His revolutionary activities so alarmed the British government that a reward of ₹100 was announced for his capture.
- ***Bakru Bhau Gond*** : Bakru Bhau, a resident of Mohgaon village in Mandla district, was one of the key revolutionaries of the 1857 Revolt. He extended assistance and support to the rebels of Ramgarh. By waging a struggle against British rule, Bakru Bhau exemplified true patriotism.
- ***Gulab Pudhri*** : Gulab Pudhri, a resident of Rangmori village in the Lakhnadoun region of Madhya Pradesh, along with his companions, attacked the Kedarpura police outpost and seized weapons. To capture him, the British announced a reward of ₹50 on his head.
- ***Amru Bhoi*** : Amru Bhoi was born on 20 May 1840 in Umgwah village, Tamia tehsil, Chhindwara district, Madhya Pradesh. His father's name was Bhagat and his mother's name was Parovai. From childhood, Amru was adept at archery. Impressed by his impeccable marksmanship, the great revolutionary Tatya Tope included him in his military force. According to British officer Richardson, this young warrior, clad only in a loincloth, would terrify British troops along the banks of the Pench river. On 3 March 1858, Amru Bhoi was martyred, at an age less than 18 years and two months.
- ***Manshu Ojha***[***] : In the historic Quit India Movement of 1942, Manshu Ojha of Betul carried out several revolutionary activities against British rule. He actively participated in the freedom struggle and accomplished many courageous deeds. In November 1942, he was arrested and imprisoned in Narsinghpur jail until 20 July 1944. During this period, he was subjected to severe torture, but his spirit remained unbroken. Ultimately, on 28 August 1981, he passed away at Ghoda Dongri in Betul district.
- ***Raghunath Singh Mandloi***[***] : Raghunath Singh Mandloi, a resident of Tanda Barud, was regarded as a prominent leader of the local Bhil and Bhilala communities. He led an important revolt against British rule, which ignited the flames of rebellion throughout the Nimar region. In October 1858, the forces of the British East India Company besieged him inside the fort of Bijagarh, where he was eventually captured.



- ***Sitaram Kanwar***[***] : During the 1857 Revolt, the Nimar region of present-day Madhya Pradesh—then under the territories of Holkar and *Barwani states* across the Narmada—became a major centre of resistance against British rule. The revolt in this region was led by a brave warrior named Sitaram Kanwar. He mobilised the Bhil community residing in the *Satpura hills* against the British and inspired them to overthrow foreign rule. He also established contact with Tatya Tope and the Peshwa to give the rebellion a wider base. Despite having limited strength and resources, Sitaram Kanwar courageously resisted the powerful British East India Company forces. Eventually, in October 1858, he was arrested, and while in captivity, he passed away.
- ***Surendra Sai*** : Prince Surendra Sai of Sambalpur waged a lifelong armed struggle against British conspiracies, beginning at the young age of 18. Born on 23 January 1809 at Khinda, near Sambalpur,

Surendra Sai consistently raised his voice for the rights of the Gond and Binjhal tribal communities. He was not only a warrior but also a symbol of dignity and pride for tribal society.

In the Revolt of 1857, Surendra Sai posed a formidable challenge to the British. His area of struggle extended from Sambalpur to Kalahandi and Bilaspur. After a long struggle, in 1862 he was captured by the British and imprisoned in the Asirgarh fort located in Burhanpur district of Madhya Pradesh. There, on 23 May 1884, this great freedom fighter breathed his last.

- ***Birsa Gond*** : On 22 August 1942, during the Quit India Movement, thousands of tribals set fire to the government bamboo depot at Ghoda Dongri. This incident became a major mass movement against British rule. During this agitation, when the British opened fire, Birsa Gond, a son of Behri Dhana village, attained martyrdom. His sacrifice remains a lasting source of inspiration for the tribal community.

- Throw light on the Jungle Satyagraha. [MPPSC GS-1 (Main) 2022 | 11 M]
- Seoni Satyagraha (Turiya). [MPPSC GS-1 (Main) 2019 | 3 M]

Jungle Satyagraha*** : The *Jungle Satyagraha* constitutes a significant chapter in the Indian freedom struggle. In this movement, the tribal communities raised their voice against the exploitative forest laws imposed by the British. The Satyagraha was particularly organised in Madhya Pradesh during the 1930s and came to symbolise the courage, resistance, and sacrifice of the tribal people.

In April 1930, thousands of tribals gathered at the memorial site of the valiant queen, Rani Durgavati. They protested against the unjust forest laws of the British and demanded the restoration of their traditional rights. This movement was not only a part of the larger freedom struggle, but also a historic effort aimed at protecting the self-respect and rights of the tribal society.

Turia Jungle Satyagraha, Seoni District *** : The *Turia Jungle Satyagraha* was a historic mass movement that took place in Seoni district of Madhya Pradesh against the exploitative forest laws imposed by the British colonial government. It was initiated under the leadership of Congress worker ***Durga Shankar Mehta***, with active participation from the local tribal communities, led prominently by ***Mooka Lohar.******



During the movement, the tribal people of Seoni district protested against the harsh forest regulations by cutting grass from the sandalwood plantations in the forest. This act was a form of peaceful resistance against the unjust laws of the British regime.

On **9 August 1930**, the police opened fire on the gathering of protestors during the Satyagraha. In this tragic incident, four people were martyred—three women : ***Puddo Bai, Raina Bai, and Bema Bai***, and one man : ***Virju Bhoi***.



The *Turia Jungle Satyagraha* stands as a symbol not only of resistance against colonial forest laws but also of the crucial role played by the tribal communities in India's freedom movement. Even today, it is remembered as a shining example of tribal courage and sacrifice.

Ghoda Dongri Jungle Satyagraha, Betul District : In the history of tribal mass movements, *Ghoda Dongri* and *Betul* hold a special place. The proposal for the Jungle Satyagraha at Ghoda Dongri was first put forward by ***Dwarka Prasad Mishra***. However, before the Satyagraha could begin, he was arrested, and leadership was subsequently taken over by ***M. S. Aney***.

On 10 July 1930, the movement at Ghoda Dongri turned intense and violent. The protestors set fire to the railway station and a large timber depot.

During the Jungle Satyagraha in the ***Shahpur region***, the movement was led by ***Banjari Singh Korku*** and ***Gajan Singh Korku***. In the course of these protests, a tribal activist named ***Koma Gond*** attained martyrdom due to police firing. Similarly, in *Jambada village*, when a crowd gathered to free arrested tribals, police opened fire again, leading to the martyrdom of ***Ramu Gond*** and ***Makdu Gond***.

Thetribal communities of Madhya Pradesh played a vital role in India's freedom struggle, participating in the ***Civil Disobedience Movement (1930)***, the **Individual** ***Satyagraha Movement (1940–41)***, and the ***Quit India Movement (1942)***.

In **1939**, at *Badra Tol, Dongargarh*, a tribal leader named **Ramdhil Gond** attained martyrdom while resisting British atrocities. The region of **Ghoda Dongri** and its adjoining villages became a center of tribal uprising during the Quit India Movement in **1942**. The movement was led by **Vishnu Singh Gond**, who successfully mobilized the tribal communities of the forested areas. On **19 August 1942**, nearly **5,000 tribals** assembled near the Ghoda Dongri railway station. They uprooted railway tracks, set fire to the *Ranipur Police Station* and the *Ghoda Dongri Post Office*. By capturing *Bongdo*, they disrupted communication and blocked traffic on the important Delhi–Madras railway route.

A particularly significant incident occurred on **22 August 1942**, when tribals set fire to more than **five lakh bundles of bamboo**. This bold act of defiance was a direct protest against the exploitative forest policies of the British government, which had severely impacted the livelihoods and rights of the tribal communities.

In response, *Heekarshan*, the then British Forest Officer, ordered police firing on the protesters. In this brutal repression, **Birsa Gond** laid down his life, while **Jirra Gond** was arrested and later died in prison.

Ganjan Singh Korku

The ***Jungle Satyagraha*** occupies an unforgettable chapter in the history of India's national movement. It began in **1930** from the ***Baitul district of Central India***, where the tribal communities rose in defiance against the exploitative forest laws of the British colonial administration.

One of the foremost leaders of this movement was ***Ganjan Singh Korku***, a respected figure among the tribal population. On ***22 August 1930***, he addressed a large gathering of nearly ***500 men and women*** at *Banjari Dhal*. The British police from Shahpur attempted to arrest him, leading to a violent confrontation between the police and the assembled people. The authorities resorted to extreme brutality in their suppression, and eventually, Ganjan Singh was captured. He was sentenced to ***five years of rigorous imprisonment***.

After his release from prison, Ganjan Singh continued to actively participate in the national movement, remaining steadfast in his commitment to the cause of freedom. He lived to witness the dawn of India's independence and passed away in **1963**.

EXERCISE – 16

1. From which famous revolutionary freedom fighter? [MPPSC Ayurveda Medical Officer 2021]
(a) Tatya tope
(b) Kunwar Singh
(c) Nana Saheb Peshwa
(d) Shankar Shah

2. What was the real name of Tantya Bhil? [MPPSC Civil/Forest (Prelim) 2020]
(a) Tantia (c) Bijaniya
(b) Ganpat (d) Tundra

3. The great leader Tantya 'Mama' belonged to which tribal community? [MPPSC Civil / Forest (Prelim) 2024]
(c) Kol (c) Bhil
(d) Gond (d) Bhariya

4. In which year was the decisive battle fought between the Bhil revolutionary Bhima Nayak and the British at a place called 'Panch Vawli' in the Satpura hills? [MPPSC Forest (Main) 2023]
(a) 1856 (c) 1857
(b) 1858 (d) 1859

5. Bhima Nayak was associated with which princely state? [MPPSC Civil / Forest (Prelim) 2023]
(a) Mandla
(b) Barwan
(c) Kishangarh
(d) Mudiyado

6. Choose the correct father–son pair of freedom fighters? [MPPSC Ayurveda Medical Officer 2021]
(a) Shankar Shah – Bhavoot Singh
(b) Shankar Shah – Raghunath Shah
(c) Raghunath Shah – Male Rao
(d) Nana Saheb – Shankar Shah

7. Who led the Turia Jungle Satyagraha? [MPPSC Civil / Forest Prelims 2025]
(a) Thakur Mohkam Singh
(b) Ramu Gond
(c) Ganjan Singh Korku
(d) Mooka Lohar

8. Which of the following is known as the "Robin Hood of Indian Tribals"?[MPPSC Forest (Main) 2021]
(a) Dalpat Shah
(b) Tantya Bhil
(c) Birsa Munda
(d) Raghunath Shah

9. Tribal leaders Sitaram Kanwar and Raghunath Singh Mandloi Bhilala joined the anti-British revolution in which year? [MPPSC Civil Prelims 2023]
(a) 1842 A.D.
(b) 1857 A.D.
(c) 1927 A.D.
(d) 1942 A.D.

10. Who was the late Shri Badal Bhoi? [MPPSC Civil Prelim 2024]
(a) A famous tribal social worker
(b) A famous tribal musician
(c) A famous tribal freedom fighter
(d) A famous tribal artist

11. Freedom fighter Raghunath Singh Mandloi belonged to which tribal community?[MPPSC Civil/Forest (Prelim) 2024]
(a) Bharia tribe
(b) Bhilala tribe
(c) Korku tribe
(d) Baiga tribe

1. (a), 2. (a,d), 3. (c), 4. (d), 5. (b), 6. (b), 7. (d), 8. (c), 9.(b), 10. (c), 11.(b)

Chapter 17

Other Tribes and Youth Home Related to Madhya Pradesh

17 .1 *Abujhmadia Tribe*

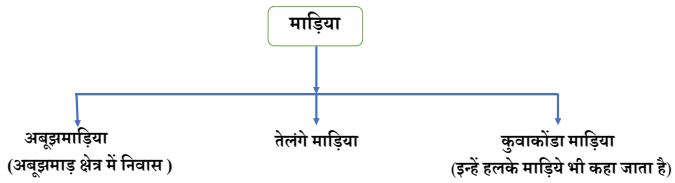


The ***Madia tribe*** mainly resides in the ***Abujhmad region*** of Narayanpur district in Chhattisgarh state. Owing to the name of this region, they are locally referred to as ***Abujhmadia*** in the regional dialect.

In Madhya Pradesh, this tribe inhabits the districts of ***Balaghat*** and ***Chhindwara***. They live in isolation from urban and rural society, surrounded by the dense forests and high mountains of the natural environment in the Abujhmad region.

The Abujhmadia tribe refers to the Abujhmad region as ***Metabhumi***, meaning *"mountainous land"*, and they identify themselves as ***Meta Koitor***, meaning *"inhabitants of the mountainous land"*.

- ***Origin:*** There is no historical evidence available regarding the origin of the Madia tribe. This tribe is considered a sub-tribe of the Gond tribe.



- ***Birth Rituals*** : In the Abujhmadia tribe, birth is considered a normal and natural event. According to their belief, a pregnant woman is not allowed to pluck new or growing flowers, leaves, or branches, as it is considered inauspicious. Childbirth takes place in a special hut built near the house, called ***Kurma Lon***.In this process, two to three women of the village assist the mother. To cut the umbilical cord, a knife or an arrow is used. After the umbilical cord falls off, usually on the eighth day, the ***naming ceremony*** is performed.

  The Abujhmadia community believes in ***reincarnation***. Therefore, before naming the child, efforts are made to find out which ancestor has been reborn in the form of the infant. Once the ancestor is identified, the child is named after that ancestor's previous birth name.



- ***Habitat*** : The dwellings of the Abujhmadia tribe are generally built in dense forests, on hill slopes, or on flat areas near the hills. In earlier times, this tribe practiced ***Penda farming*** (shifting cultivation), due to which they used to change their place of residence after a fixed period. However, in the

present times, with the development of basic facilities such as education, drinking water, health care, nutrition, and ration shops, along with the decline in Penda farming, their settlements are gradually becoming permanent. The houses of the Abujhmadia tribe are usually surrounded by fences made of bamboo or wooden poles. The central part of the house is called the **Lon** which serves as the core of the dwelling.

- **Economic Life** : The people of the Abujhmadia tribe mainly depend on forests. They collect tubers, vegetables, leaves, flowers and fruits, the tender shoots of bamboo (locally called *Basta* or *Karil*), and various types of mushrooms from the forests. This collection work is carried out collectively by all the semi-working and working members of the family. These items serve primarily as food materials for them.
  Among the economic activities of the Abujhmadia tribe, ***agriculture plays the most important role***. Family members remain engaged throughout the year in agricultural activities. Their farming practices are of three types : *Penda agriculture, Dipa agriculture, and permanent agriculture*.
  In terms of crops, they mainly cultivate ***Kodo (millets), Kutki (little millet), rice, Kosra (foxtail millet), moong (green gram),*** *and* ***urad (black gram)***, among other grains.

- **Family Structure** : In the Abujhmadia tribe, based on family formation, ***nuclear joint*** and ***extended families*** are found. Within these families, depending on marital status, both ***monogamous*** (single-wife) and ***polygynous*** (multiple-wives) types exist. The Abujhmadia society is ***patriarchal***, meaning the father holds the primary position in the family.

  > *Write the names of three tribes of Madhya Pradesh that practice shifting cultivation.* [MPPSC (Civil Main) GS-I 2020 | 3 M]
  > *What is meant by Penda (slash and burn) cultivation?* [MPPSC GS-1 (Main) 2018 | 15 M]

  The entire Abujhmadia society is divided into ***two exogamous moieties*** for the regulation of clans, marriages, and social relations—these are called **"*Akkomama*"** and **"*Dadabhai*"**
  - The term ***Akkomama*** is used for *affinal relatives* or their clans (relations by marriage).
  - The term ***Dadabhai*** is used for *consanguineal relatives* or their clans (blood relations).

- **Social Organization** : The head of each *para* or *tola* (hamlet) is called the **Panch** or *Para Mukhiya*. Several *paras* together form a complete village, which is headed by the **Patel**. The Patel is the chief of all Panchs and looks after the administrative functions at the village level. A group of several villages constitutes a *pargana*. The Abujhmadia region is divided into many such *parganas*. The head of each *pargana* is called the ***Pargana Majhi***, who leads all the Patels of the villages within that pargana.
  The main responsibility of the Pargana Majhi is to maintain ***law and order*** within his pargana area.

- **Marriage** : Both monogamy and polygamy are prevalent in this tribe. Marriages are generally conducted in the months of May–June after the *Kaksar Festival*. The practice of *bride price* exists in this community, under which the groom's family gives money, liquor, *Kosra* (bamboo baskets), grains, a rooster, two pieces of cloth, *Taldoiya* (turban), and *Pingod Getlang* (ornaments) to the bride's family at the time of marriage. In the society, *consensual marriage* is given priority. To choose a life partner, various forms of marriage are adopted, such as:
  - ***Lam Sena Marriage (Lamde Vayata)*** – by mutual love or service,
  - ***Exchange Marriage (Kovididang)*** – marriage by exchange of bride and groom,
  - ***Elopement or Love Marriage (Gochut Vayata)***,

- ***Abduction Marriage (Poyas Tanana)*** – forcibly taking the girl away and marrying her,
- ***Hath Marriage (Odi Vayata)*** – marriage by compulsion,
- ***Remarriage***.

▷ ***Folk Dance*** : Men and women of the Abujhmadia tribe have a special passion for dance and music. They enthusiastically participate in various fairs (*Mela*), village gatherings (*Madai*), and festivals. On such occasions, young men and women perform folk dances and songs according to their customs and cultural traditions. A variety of musical instruments are used in their dances and songs, such as – *dhol* (drum), *mandar*, *flute*, *nagada* (kettle drum), and *tudbudi*. To the rhythm of these instruments, the community performs *Gedi dance, Kaksar, and Rilo dances.*

▷ ***Death Rites*** : In the Abujhmadia tribe, two methods of funeral rites are practiced – cremation and burial. If death occurs naturally, the body is buried. However, if death occurs due to unnatural causes, such as accident, serious illness, or wild animal attack, the body is cremated. After some time, a memorial pillar is erected in memory of the deceased, which in the local language is called *Hanalgatta*. This pillar is established on land designated according to the deceased's *gotra* (clan). The Abujhmadia community believes that the size of the ancestor memorial pillars increases over time.

17.2 *Agariya Tribe*



The ***Agaria tribe*** is a ***patrilineal, patriarchal, and patrilocal*** tribal community. This tribe primarily inhabits the states of ***Chhattisgarh, Uttar Pradesh, Madhya Pradesh, and Jharkhand*** in India.

The Agaria tribe has two major sub-groups : *Pathariya Agaria* and *Khutiya Agaria*.

- ***Pathariya Agaria*** : These are the people who place iron on a stone and hammer it to make tools.
- ***Khutiya Agaria*** : These are those who place iron on a *metal stake (rod)*, heat it, and then hammer it into tools.

In the Sarguja region, they are also known as ***Asur Agaria***. Traditionally, the Agaria tribe has been considered highly skilled in the craft of ***making iron tools***, which is also their distinctive identity.


मध्यप्रदेश की गोंड जनजाति और उनकी उपजातियों में आस्था केंद्रों पर दीप जलाने की परम्परा है। हिरनौटी दीया दीपक का एक प्रकार है,जो **अगरिया जनजाति** के द्वारा बनाया जाते है। मध्य प्रदेश में जनजती संग्राहलय के बाहर इनकी एक सुंदर झांकी प्रदर्शित की गयी है।

▷ ***History of the Agariya Tribe*** : There is no solid historical evidence about the ***Agariya tribe***, but according to folklore, it is considered a sub-tribe of the ***Gonds***, which developed separately from them.

It is said that in the Gond tribe there lived two brothers who sustained themselves by collecting roots and tubers and by hunting. One day, the two brothers had a quarrel. After the dispute, one brother left home and went into the forest, where he built a small hut to live in. At night, when he felt hungry, he lit a fire and tried to find roots and tubers to roast and eat, but he could not find anything.

In his hunger, anger, and despair, he threw a stone lying nearby into the fire and went to sleep. The next morning, when he woke up, he saw that the stone was actually an iron ore, which had melted in the fire

and turned into iron. Seeing this, he understood the process of smelting and shaping iron. Afterwards, he adopted it as his means of livelihood.

Since then, his descendants came to be known as **Agariya**. This legend illustrates the origin of the Agariya tribe and the beginning of their traditional iron-smelting craftsmanship.

- **Occupation of the Agariya Tribe** : The primary occupation of the Agariya tribe is the extraction of iron from iron ore. This work is carried out using traditional methods. First, iron ore is mixed with coal and placed in a clay furnace about 3 to 4 feet high. Then, fire is lit beneath the furnace to heat it. In this process, women stand on leather-made bellows and press them with their feet to blow air, which makes the fire burn more intensely, causing the ore to melt and separate into iron.



From this iron, many useful items are then crafted, such as axes, spades, sickles, hoes, arrowheads, etc. These items are exchanged either for money or for grains from local residents.

Additionally, members of the Agariya tribe who possess cultivable land grow crops such as ***kodo millet, kutki millet, maize, urad (black gram), and moong (green gram)***. They also collect forest produce like ***tendu leaves, mahua flowers, wild fruits, and tubers***. During the rainy season, they engage in ***fishing*** to supplement their food.

- **Important Festivals of the Agariya Tribes** : Navakhani, Dussehra, Holi, Karma Puja, etc.
- **Folk Songs and Folk Dances :**
  - **Folk Songs :** *Karma songs, Dadariya, Suwa songs, wedding songs, Phag* (spring songs) are prominent.
  - **Folk Dances :** *Karma dance, Padhki (during Diwali), and wedding dance* are the main ones.

> *Which tribe considers* **'Lohasur'** *as its deity?* [MPPSC (Civil Main) GS-I 2016 | 3 M]

- **Deities of the Agariya Tribes** : The main deities of the Agariya tribe include **Budha Dev**, **Lohasur**, **Thakur Dev**, **Dulha Dev**, **Sheetla Mata**, **Bagh Dev**, **Jogini**, and **Ghurlaghat**. In addition to these, the tribe also worships Hindu gods and goddesses and holds faith in them. The Agariya community often believes in *black magic, witchcraft, spirits,* and *superstitions.* Their religious life is deeply connected with traditions and folk beliefs. On *Dussehra,* this community especially offers a sacrifice of a black rooster to the deity *Lohasur,* which they consider a sacred religious act.

- **Marriage of the Agariya Tribes** : In the Agariya tribe, marriages such as *Dhuku* (by intrusion) and *Udhriya* (by mutual elopement) are socially recognized after the imposition of some community penalties. Widow remarriage is also practiced.

17.3 Bhima Tribe

The **Bhimma tribe** is very small in terms of population. According to the *Bhimma manuscript*, in 1980 the number of Bhimmas in Mandla and Dindori districts was only **181**. Bhimma is an ***innocent (simple, straightforward)*** tribe. They reside in the ***Mandla and Dindori districts*** of Madhya Pradesh.

- **Origin** : It is said that in ancient times, there was no rainfall. A severe drought struck everywhere, and the crops were destroyed. The Gond Thakurs longed for water for their fields. They knew that the deity who

brings rain is ***Bhimasena***, and it is only through his grace that rainfall occurs. But this time, Lord Bhimasena was displeased.



In the village, preparations were made to organize ***Bhima worship*** for rainfall. In that same village lived a Gond boy named ***Muma***, who was very fond of music. When Muma took up the ***Tuma instrument*** and began singing, his wife also started dancing along with him. Watching them, other young men from the village came to the ground with their Tuma instruments and started playing them. The young women also began dancing with them.

Soon, the ground turned into a joyous gathering. Within a short while, clouds gathered in the sky, and heavy rain started pouring down. In this way, the worship of Bhimasena was completed, and the village finally received rainfall.

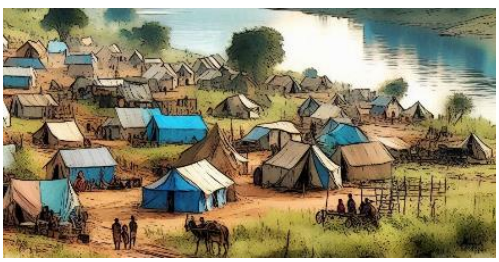
- ***Attire and Ornamentation*** : Men of the ***Bhimma community*** usually wear shirts, bandis (waistcoats), kurtas, jackets, and dhotis. They pierce the upper part of their right ear and wear a small gold ring in it, which is called *"Utarna."* Bhimma men generally do not tattoo their bodies extensively. They usually get their own name, the name of a deity, or the figure of a scorpion tattooed on their right or left wrist.



The women of the Bhimma community are comparatively more fond of adornment than men. They wear ***sarees and polkas (a kind of blouse)***. Typically, every woman possesses at least two sarees and two polkas. Women wear earrings (*jhumka*), armlets (*bahunta*), bangles (*chhanni*), and necklaces made of beads or coral (*chhuta or moonga mala*). These are their primary ornaments.

Bhimma women also like to get tattoos, but unlike other tribal women, they do not tattoo the entire body. They usually have a tattoo mark in place of a bindi on the forehead, and one each on the cheeks and chin. Additionally, some women get tattoos on the nose. Small tattoos are also made on the wrists, arms, and palms of the hands.

- ***Habitat or Place of Residence*** : The Bhimma community is a landless and shelterless tribe. They neither have their own villages nor permanent houses. Most of the time, they live in the houses of others. For nearly eight months of the year, they are on their traditional wandering journeys, roaming from place to place. During this period, the temporary encampments they set up are referred to as "*khet*" (fields).



When the rainy season arrives, they return to those villages where they receive shelter from farmers. These are the villages where they spend the four months of the monsoon season, locally known as *"Chaumasa."* Usually, they stay in the houses of the Gond or Thakur communities, with whom they already maintain close associations. Throughout the monsoon season, the Bhimma people live in these households and engage in agricultural labor.

- ***Deities of the Bhimma tribe and their worship*** : The chief deity of the Bhimma tribe is **Barapen** (also known as *Bada Dev* or *Mahadev*). The community believes that their origin is from Barapen, and after death, the soul once again merges into him.

  The worship of Barapen is generally performed at intervals of **5 years, 6 years, or 12 years**. However, every year in the month of *Jeth* (May–June), they also worship Barapen, which is known as the **"*small worship*."**

  Tharra
  Bhimma hands over a "Tharra" in his hand. On the night of Diwali, a rabbit pellet is placed on the wrist of the right or left hand and set on fire. When it burns, that part of the wrist gets scorched, leaving a permanent mark. This mark is called *Tharra*.

  Apart from Barapen, the other principal deities of the Bhimma tribe include ***Narayan Dev*, *Dulha Dev*, *Purkha Dev*, *Rat Mai*, and *Sheetla Mai*.**

- **Marriage/Wedding** : Among the Bhimma tribe, the types of marriages practiced are the same as those prevalent among other tribes of Mandla. These include – *Chadh marriage, Lamsana marriage, Paithul (Kareli) marriage, widow remarriage through bangle ceremony, polygamy,* etc.

- **Death Rituals** : In the **Bhimma tribe**, after death, the deceased is given a burial according to traditional customs. Before death, if possible, the person is offered a little milk-rice or curd with sugar on a silver coin to eat. This ritual is called *"**Samra Khilana**."*

  The Bhimma tribe believes that this food provides liberation from worldly attachments (*Maya*) and is received again in the form of food in the next life. They also believe that such a final meal makes the person wealthy in the next birth.

17.4 *Korba Tribe* :



The ***Korba tribe*** is believed to have originally migrated from the ***Chotanagpur region*** (which is now part of Chhattisgarh). At present, this tribe mainly inhabits the districts of ***Bilaspur*, *Raigarh*, *and Sarguja*** in Chhattisgarh. In addition, it is also found in the border districts of Madhya Pradesh adjoining Chhattisgarh.

The Korba tribe is primarily engaged in ***metal smelting work***. Those residing in the hilly regions are known as **Pahadi Korba** (*Hill Korbas*), whereas those living in the plains are called **Deeh Korba** (*Plains Korbas*).

- **The Pahari Korbas** are one of the primitive tribes of Madhya Pradesh, whose standard of living is still in a very rudimentary state. This can be clearly observed in their daily lifestyle. They are far from physical cleanliness. The hair on their heads turns into rope-like locks due to dirt. Women wear dirty and shabby clothes, and layers of dirt remain on their bodies.

- In the Korba society, the title **Manjhi** is considered an honorable position. They have their own village council, called **Maiyari**. This council is run by the Korba community of the village, and it has a chief person known as the **Mukhia** (**headman**). Elders and wise individuals of the village are included as members of this council.

  What is Maiyari? [MPPSC (Civil Main) GS-II 2020 | 3 M]

  In the Korba tribe, a tradition known as **Dhuku Marriage** is prevalent. Under this custom, a young man and woman can live together without a formal marriage. The word **Dhuku** means *to enter* or *to slip in*. When a girl, without marriage, goes to live in a man's house, she is called a **Dhukni**, and the man is called a ***Dhuku*.** Such couples are given social recognition, but *Dhukni* women are not permitted to apply ***sindoor*** (vermilion, a symbol of marriage).

17.5 ***Halba Tribe*** : The Halba tribe resides in certain regions of ***Balaghat, Lanjigarh, Chhindwara, Seoni, and Mandla districts of Madhya Pradesh***. Apart from this, the tribe is also found in the states of ***Chhattisgarh, Maharashtra, and Odisha***.

The Halbas are considered a ***mixed tribe***, believed to have originated from the union of the Gond and Hindu communities. The word *"Halba"* is derived from *"Hal"* (meaning plough), which is directly associated with agricultural work. The Halba people of the Bijapur region believe that their ancestors were ***King Anam Dev***, who had come from Warangal.

The Halba people speak the ***Halbi language***. This tribe is primarily engaged in agricultural activities, and therefore, it is regarded as an ***agricultural community***.

17.6 ***Kanwar Tribe***

The ***Kanwar tribe*** inhabits the northern hilly regions of the Mahanadi. Its origin is believed to trace back to the ***Kaurava dynasty of the Mahabharata period***. According to legend, when the Kauravas were defeated by the Pandavas in the war of Hastinapur, they settled in the mountains. The word *"Kanwar"* is considered a corrupted form of *"Kaurava."*

According to ***Russell and Hiralal***, this tribe is known by different names such as *Kanwar, Kawar, Kaur,* and *Sirdar* (the latter being an honorific title). The tribe is divided into several ***endogamous groups***, the major ones being : *Kamalvanshi, Rathia, Paikra, Dudh Kanwar, Cherwa, Chanti, Rotia, Tanwar,* and *Bairag.*

In appearance, the Kanwar people resemble the ***Gauda community***—they have dark black skin, broad faces, flat noses, and thick lips. Nevertheless, they are considered superior in comparison to other tribes. They believe in *cleanliness* and maintain their houses in a neat and tidy condition.

> After the Mahabharata war, two pregnant women of the Kaurava dynasty escaped into the forests. One gave birth to a son and the other to a daughter, who are considered the ancestors of the **Kanwar tribe**. According to legend, a pregnant Kaurava woman was given shelter by an ascetic saint (*Bairagi Sadhu*). From this incident, the name ***Bairagi Kanwar*** originated.
>
> The Kanwar tribe worships ***Lord Krishna***, the hero of the Mahabharata, and their women traditionally tattoo an image of Krishna on their chest. The Kanwar tribe regards the ***Pando tribe*** as its enemy.

▷ ***Major Characteristics***:

- This tribe resides in the border districts of ***Madhya Pradesh and Chhattisgarh***.
- In undivided Madhya Pradesh, this tribe was the ***third largest tribal community***.
- At present, it is also found in ***Shahdol district***.
- Among the Kanwar tribe, ***funeral rites are performed according to Hindu customs***.
- The head of the community's ***panchayat is called Gaontia***, who is usually active in military activities as well.
- They worship the ***Sagarakhand deity***.
- ***"Bar Dance" is the tribe's traditional folk dance, performed on festive and entertainment occasions.***

17.7 ***Panika Tribe***

The ***Panika*** or ***Parika*** tribe is mainly found in the ***Sidhi*** and ***Shahdol*** districts of Madhya Pradesh. This tribe is considered a member of the ***Dravidian race***. The main subgroups of the Panika tribe are : ***Shakti, Saket, Panika, and Kabir Panthi***.



The Panika community believes that ***Saint Kabir*** was born in water and was brought up by a Panika woman. For this reason, they are followers of Kabir and prefer to call themselves ***Kabirha.***

Traditionally, the Panika caste has been engaged in ***cloth weaving***, which is why they are also called **"*Bunka*" (*weavers*).**

Their economic life is primarily based on ***agriculture***, but they are also skilled ***hunters.*** Their staple food consists of **pej (rice gruel), urad, moong, and rice.** The Kabirha section of the tribe does not consume ***meat or liquor*** and, like Saint Kabir, they are worshippers of the ***Nirguna philosophy (formless divinity).***

The Panika tribe also has its own ***community panchayat (council),*** which is regarded as responsible for settling all disputes within the village.

17.8 *Khairwar Tribe*



The ***Khairwar tribe of Madhya Pradesh***, primarily residing in the eastern and northern districts of the state, has its entire economy and lifestyle traditionally based on the *Khair* (Catechu) tree. Since the community has long been engaged in the extraction of catechu from the Khair tree, they came to be known as ***Khairwar***. In the local language, they are also called ***Khairua***. The main distribution of this tribe is found in ***Umaria, Sidhi, Anuppur, and Shahdol districts***.

- They consider ***Khariyagarh (Kaimur Hills)*** as their original homeland.
- In ***Panna and Chhatarpur***, they are known by the name ***Kondar***.

17.9 *Uraon Tribe*

The ***Uraon tribe***, residing in the districts of ***Sidhi, Singrauli, Anuppur, and Shahdol*** of Madhya Pradesh, is believed to have originated from the ***Dravidian community***. This tribe mainly inhabits the state of ***Chhattisgarh***. The Uraon people had migrated from ***South India***. Their primary occupation has traditionally been ***agriculture and labor work***.

The head of their village is called the ***Mahto***, while the priest responsible for religious activities is known as the **Baiga**. = To resolve disputes in society, the tribe has a traditional council called the **"*Parha*"**, whose head is known as the **"*Parha Raja*"**. The Uraon tribe is considered to be one of the tribes that has most widely adopted Christianity.

> ***Dhanga System***
> This practice is similar to the ***Halma system*** of Madhya Pradesh, in which members of the tribal communities help each other in agricultural activities.
> *Bhil – Halma, Oraon – Dhanga, Tharu – Banga, Bhumij – Bagal*

Among their main traditional ***clans (gotras)*** are ***Miz, Lakra, and Kerketta***. For the youth, a special building constructed for residence and collective activities is called the **"*Dhumkoria*"**.

EXERCISE – 17

1. In which district of Madhya Pradesh is the Kanwar tribe found? [MPPSC AM 2021]

(a) Balaghat (c) Singrauli

(b) Mandla (d) Shahdol

2. Which tribe is more known for hunting wild animals and other crimes? [MPPSC Tax Assistant 2012]

(a) Pardhi (c) Korku

(b) Agaria (d) None of these

3. What is the name of the Panchayat (council) of the Korba tribe? [MP Dairy Federation Exam 2016]

(a) Maiyari (c) Rokri

(b) Maix (d) Rasa

4. Abujhmaria is a sub-tribe of which? [MPPSC Forest (Main) 2024]

(a) Gond (c) Sahariya

(b) Baiga (d) Bhil

5. In which district of Madhya Pradesh is the Abujhmadia tribe found? [MP Vyapam Labour Inspector Exam 2017]

(a) Khandwa

(b) Rewa

(c) Indore

(d) Chhindwara

6. The main residence district of the *Halba tribe* is : [MP Dairy Federation Exam 2016]

(a) Rewa

(b) Balaghat

(c) Sidhi

(d) Jabalpur

7. 'Dhuku marriage' is prevalent in which tribe? [CGPSC Civil (Pre) 2020]

(a) Pando

(b) Korwa

(c) Muria

(d) Kamar

8. The people of the *Bhimma tribe* reside in which districts of Madhya Pradesh? [MPPSC Civil / Forest (Prelim) 2024]

(a) Betul and Chhindwara

(b) Mandla and Dindori

(c) Rewa and Satna

(d) Sidhi and Shahdol

9. The Agaria tribe is associated with which craft? [MPPSC Assistant Veterinary Surgeon 2023; MPPSC Principal Assistant Director (Technical) Exam 2023]

(a) Betel nut craft

(b) Wood craft

(c) Pottery craft

(d) Iron craft

10. What is the traditional occupation of the Agaria tribe? [CGPSC (SEE) Exam 2016; CGPSC (Registrar) Exam 2021]

(a) Iron craft

(b) Wood craft

(c) Tattooing craft

(d) Bamboo craft

(e) None of these

11. What is the main livelihood of the Agaria tribe? [MPPSC Forest (Main) 2021]

(a) Iron smelting

(b) Farming

(c) Fishing

(d) Making agricultural implements and tools

12. The tradition of erecting memorial pillars for the dead is a characteristic of which tribe? [CGPSC (SEE) Exam 2016]

(a) Maria

(b) Bhatra

(c) Halba

(d) Oraon

(e) None of these

Youth Dormitory (Ghotul)

A Type of Social University



The greatest challenge before tribal society has always been how to keep their future generations connected with their ***cultural, religious, economic,*** and ***social values***. It is essential that a sense of ***collectiveness remains*** within the ***community***, ***people live with mutual harmony***, are ***free to choose their life partners*** and ***friends***, and maintain unity throughout the clan.

At that time, forest resources were the primary source of livelihood. In such a situation, ***collective life was their true strength and identity***. Under these difficult circumstances, it was essential for them to make their younger generation aware of ***social responsibilities***, ***traditions (customs)***, ***beliefs***, and their own history. Perhaps it was out of this necessity that the tradition of the **"Youth Dormitory System"** was born.



In tribal traditions, this institution (Youth Dormitory), based on the principle of cooperation, is responsible for transmitting knowledge from one generation to the next and exists in some form in almost every tribal society in the world.

- The term **"*Yuva Griha*"** is the Hindi adaptation of the English word **"*Dormitory*."**

What is a Yuvagriha?

It used to be a large circular community hall made of thatch and bushes, located either at the center or the periphery of the clan, sometimes accompanied by a few small huts. Depending on the size of the tribal group and the availability of space, there could be slight variations in its structure.

Generally, after the evening meal (dinner), almost all the *unmarried young men* and *women* of the community gathered here. They played together, sang and danced, shared stories and tales, entertained themselves with humor and jokes, and exchanged their day's experiences—what they did, what happened where, and so on.

- In this system, young men living in pairs were called "***Chelak***"* and young women were called "***Motiyari***"*.
- Since the responsibility of maintaining and managing this system rested with the clan, the clan assembly would appoint an elderly woman or a widow as its administrator, so that the entire system could run smoothly.
- Under this arrangement, the youth were encouraged to live together, work together, and engage in recreation. They were also taught about the customs, traditions, and history of their community.

Because of the diversity of dialects, this institution is known by different names: among the Bhotiya or Bharia tribe as "***Rangbang***", among the **Oraon** as "***Dhumkuria***", *among the* ***Munda*** *and* ***Ho*** *as* "***Gati Ora***", among the ***Bhuiya*** as "***Dhangarvassi***", *and among the* ***Muria*** *and* ***Gond*** *tribes as* "***Ghotul***", while among the Garo it is called "***Nok-Paante***".

Youth Dormitories of the Tribal Communities of Madhya Pradesh

Tribal	Yuvagrih
Mudiya Gond	Ghotul
Bhuiyan	Dhagarbansa
Bharia	Rang-Bang
Oraon	Dhumkoria
Munda	Gatiora

In some tribes, boys' and girls' youth dormitories are separate. For example, among the Konyak Nagas, the boys'

youth dormitory is known as "**Morung**", while the girls' youth dormitory is called "**Yoh**."

What were its objectives?

In tribal society, ***youth dormitories*** were established to initiate young men and women into the culture of their community and other aspects of life. These were not merely sleeping quarters or centers for sexual training, but also played an important ***social role***.

- The members of the youth dormitory worked collectively, which encouraged feelings of mutual affection, goodwill, and unity—symbols of a ***socialist system***.
- As an educational institution, the youth dormitory emphasized that its members should conduct themselves according to their culture, traditions, beliefs, and tribal laws.
- It helped in transmitting ***cultural heritage*** to the next generation. Therefore, it was regarded as a ***center of social education*** or a "social university."
- The tasks of training and managing these institutions were carried out by peers of the same age group, through which the spirit of ***cooperation*** developed in tribal life.

Decline of the Young House

The **Yuvagriha (Ghotul)** was a tribal community school for the youth, where they learned about their culture, cooperation, discipline, and economic activities. This place was not only an educational center for them but also a symbol of social unity and collective decision-making, as boys and girls would sit together, sing songs, dance, and listen to the stories of their ancestors. For them, the Ghotul was a sacred place where they learned and preserved their identity and culture

However, with the passage of time, the form of the Ghotul changed. It was no longer just a school for the youth, but it also began to be used as a guest house to accommodate visitors. Eventually, it became a common meeting place, where community discussions were held.

During the colonial period, when Christian missionaries and British officials entered the dense forest regions, the Ghotul was often used as a guest house. But this period marked the beginning of a dark phase for the Ghotul. British officers and missionaries, by luring the innocent tribal people, began indulging in immoral acts with their daughters. As a result, the girls stopped going to the Ghotul. Gradually, this place lost its sanctity, and people began to view it with a sense of inferiority.

Thus, the ***Ghotul***, which was once the proud educational institution of the community, eventually fell into neglect.

Other Causes of Decline

- With increased contact with the mainstream, new centers of entertainment and recreation have developed for young men and women.
- Due to the spread of modern education, youth dormitories began to be considered symbols of backwardness.
- Because of incomplete and underdeveloped knowledge, misleading propaganda was spread against youth dormitories. For example, Verrier Elwin and several Western anthropologists defined them as places of sexual activity, which created misconceptions.
- Instead of actively participating in

------- **Exercise** ------

1. Which of the following options is *not correctly matched* with the name of the tribal youth dormitory prevalent there [MPPSC Forest (Main) Re-exam 2019]

(a) Madia – Ghotul

(b) Munda – Gati Ora

(c) Bhuiya – Rang Bhung

(d) Oraon – Dhumkoria

2. In tribal life, *Ghotul* represents: [MPPSC Forest (Main) Re-exam 2019]

(a) Regional deity

(b) Form of marriage

(c) Youth organization

(d) conservative leader

3. Which of the following statements about the *Ghotul* system is true? [MPPSC Assistant Director Kisan Kalyan and Krishi Vikas 2019]

(a) The girls who join the Ghotul are called *Mutiyari*.

(b) The boys who join the Ghotul are called *Cheliak*.

(c) Verrier Elwin has given a detailed discussion of the *Ghotul* system.

(d) All of the above statements are true.

4. The youth dormitory of which tribe is called 'Geetuona'? [CGPSC Civil (Pre) 2020]

(a) Oraon

(b) Kamar

(c) Birhor

(d) Baiga

5. In which tribe is the youth dormitory called 'Ghotul'? [CGPSC (ADA) 2020; CG Vyapam (Sahayak parigojan Khetrapal) 2022; CGPSC (ECH) 2017; CGPSC (CMO) 2019]

(a) Bhatra

(b) Pahadi Korwa

(c) Muria

(d) Birhor

6. *Dhumkuria* is the youth dormitory of which tribe? [CGPSC Civil (Pre) 2018, 2019]

(a) Nagesia

(b) Kamar

(c) Oraon

(d) Bhaina

Answer-key : 1. (c), 2. (c), 3. (d), 4. (c), 5. (c), 6. (c),

CHAPTER 18

FOLK DANCES & MUSIC OF MADHYA PRADESH

The folk music of Madhya Pradesh reflects a multidimensional cultural tradition. Throughout the year, various festivals, rituals, fasts, village fairs (***madai-mela***), religious ceremonies, and bonds of love are celebrated through folk songs and music.

Music and *dance* have held a profound role in folk life. In ancient times, when human life was extremely simple, people lived in the valleys of mountains and rivers. In favourable conditions, they experienced joy, while in adverse situations, they became sorrowful and grief-stricken. Within them arose emotions of anger, fear, and intensity at times, and of joy, enthusiasm, and curiosity at others. To express these feelings, they first relied on bodily movements, which eventually evolved into dance, songs, and musical instruments.

1.	मालवा	उज्जैन एवं भोपाल संभाग (भोपाल, राजगढ़ एवं सीहोर)
2.	निमाड़	इन्दौर संभाग
3.	बुन्देलखण्ड	सागर, ग्वालियर, चम्बल संभाग
4.	बघेलखण्ड	रीवा, महाकौशल(जबलपुर) संभाग

On the basis of traditions of music and dance, Madhya Pradesh is divided into four regions, representing the folk culture and musical diversity of different areas.

In bringing international recognition to the folk music of Madhya Pradesh on cultural and national levels, the contributions of Padma Shri Sheikh Gulab and Padma Shri Habib Tanvir have been extremely significant. In 1958, ***Habib Tanvir*** founded the "*Naya Theatre*." With the participation of folk artists from the Chhattisgarh region, he gave folk theatre a new direction. Through his efforts, not only was regional folk culture given a stage, but it also earned recognition across the country and the world.

18.1 *Folk Dance*

Folk dance is a unique gift of nature. It is also referred to as another form of nature's philosophy. According to Indian tradition, Lord Nataraja Shiva is considered the original source of the art of dance. The two major forms of dance—***Tandava*** and ***Lasya***—are believed to be the contributions of *Lord Shiva* and *Goddess Parvati*.



In popular belief, Lord Shankar and Goddess Parvati are regarded as symbols of nature. Therefore, folk dance is also seen as a natural creation. From the observation of Lord Shiva's ***Tandava dance***, many movements of folk dances such as *Saila*, *Jhoomar*, *Lahaki*, *Sajni*, etc., can be identified. This proves that *Tandava* itself is an ancient form of folk dance.

In Madhya Pradesh, various types of folk dances are prevalent. From a study perspective, these folk dances can be classified into two categories—***Tribal Dances*** and ***Regional Dances***.

Tribal Folk Dances of Madhya Pradesh

Madia / Maria Tribe Folk Dances

- **Gawar Dance** : The Gawar dance is also known as the *"Horn Dance"* or *"Bison Horn Madia Dance***."*

  This dance is mainly performed by the Madia tribe, residing in the southern part of Bastar district of Chhattisgarh.

  When the harvested crops are brought from the fields to the threshing ground, offerings are made to the harvest. On this occasion, the traditional Gawar dance is performed.
- **Karma Dance** : The Karma dance is performed in the courtyard of the *Ghotul* during festivals and celebrations. This dance is usually performed in two rows, with participants standing opposite each other. Generally, only boys and girls take part in it. The dance is based on special two-line songs, sung in a question–answer style. Through these songs, themes such as social behavior, love, humor, and satire are expressed.
- **Hulki Dance** : The Hulki dance is also one of the prominent dances of the tribe. In this dance, boys and girls join together and perform in groups.
- **Manduri Dance** : The *Manduri dance* is a traditional tribal dance in which the folk instrument *Manduri* plays a central role. The *Manduri* is made of wood and resembles the shape of a dholak (a traditional drum). This is a male-dominated dance. In this performance, each dancer ties a *Manduri* around his neck. They play it while dancing in a circular formation. The dancers beat the *Manduri* in different rhythms and perform varied movements in harmony with the beats.

Folk Dances of the Gond Tribe

- **Karma Dance** : The fundamental basis of human life is "*karma*" (action). Lord Krishna also declared in the sacred *Bhagavad Gita* — *"Karmanye vadhikaraste ma phaleshu kadachana"*, meaning that man has the right only to perform actions, without attachment to the fruits. The Karma dance embodies this very spirit of karma and is a beautiful representation of *labor* and *devotion*. It is primarily song-oriented and is considered one of the most prominent folk dances of the Gond tribe. Karma songs reflect themes of love, labor, duty, nature's beauty, and devotion. These songs not only entertain but also vividly depict the culture, art, and philosophy of life of the Gond tribe. In Madhya Pradesh, various styles of Karma dance are found. Though originally a traditional Gond folk dance, other tribes such as Bhuihar, Baiga, Oraon, Korku, and Dewar also perform some of their folk dances in the form of Karma. In Madhya Pradesh, Karma is regarded as the king of folk dances. It is not only a symbol of Gond culture but also promotes friendship, cooperation, and community spirit. The main folk instrument in this dance is the *Mandar*, known as the king of folk instruments. Other instruments like *Timki* are also used.
- **Saila Dance***** : The word "*Sail*" or "*Shail*" means mountain. Saila is a traditional mountainous dance and is considered the chief heroic dance of the Gond tribe, especially residing in the *Vindhya* and *Satpura forest regions*. The dance displays mountain-like firmness, courage, strength, energy, and valor. Its footwork, hand gestures, and movements are filled with qualities of bravery. While dancing, performers hold wooden weapons such as sticks, spears, swords, guns, or long staffs and perform movements reminiscent of martial skills. This dance is performed exclusively by men.

- ***Reena Dance*** **:** Reena is a major traditional dance of the *Gond tribe* living in the eastern parts of the *Vindhyachal* and *Satpura* mountains in Madhya Pradesh. It is mainly performed in the winter season after Diwali. In fact, Saila and Reena dances are considered complementary to each other. While men of a village perform the Saila dance, the women of neighboring areas simultaneously perform the Reena dance. The Reena continues with the same enthusiasm and joy as long as the Saila does. Like the Saila, Reena also follows the tradition of the "*Girda Festival*.**"**
- ***Girda Festival****** **:** Among the traditional festivals of the Gond tribe, the Girda Festival holds special importance. In this festival, the Gond community organizes the annual performance of the Saila folk dance with great enthusiasm and social joy. It is not just entertainment but also a living example of cooperation and collectiveness. A unique tradition of this festival is that every year one village's dance troupe visits another to perform the Saila-Reena dances. This tradition has been followed faithfully for generations. When the troupe arrives, the *Patel* (village head) arranges for their stay and hospitality, after which the festival is celebrated.
- ***Birha Dance*** : Birha is a traditional dance that embodies the spirit of harmony and social unity. It is performed strictly on wedding occasions and is especially prevalent in the Mandla district. Here it is performed primarily by the Gond and Pardhan communities during weddings. In some parts of the *Baghelkhand region*, *Ahir*, *Gadariya*, and *Bari* communities also follow the Birha tradition. In Mandla, the main instruments of Birha are *Nagada*, *Gad*, and *Timki*, performed in groups. In Baghelkhand, *Dholak* and *Shehnai* are commonly used instead.
- ***Kaharwa Dance***** : This dance is performed particularly on *weddings in Mandla district*. Both men and women participate enthusiastically.
- ***Bhadauni Dance*** : The Bhadauni folk dance is a traditional Gond dance of the Satpura region. It is a song-based dance, usually performed on auspicious wedding occasions. In Gond society, just before the wedding procession departs, women gather under the decorated *mandap* in the courtyard and immerse themselves in the Bhadauni dance. Men also participate in it.
- ***Puja Dance*** : The Puja dance is a traditional ritual dance connected with religious devotion. It is especially common among the Gonds of Mandla district and the Oraon tribe of Raigarh district. The Gonds organize a public festival in the month of *Jyeshtha* on an auspicious date, called *Bidri Puja*, where this dance is performed with reverence. Similarly, the Oraons of Raigarh celebrate *Saal Tree Worship* or *Sarna Puja* in the month of *Chaitra* (bright fortnight), and the Puja dance is an integral part of the ritual.
- ***Sajni Dance***** **:** The Sajni dance is performed to the tunes of Sajni songs. It is a traditional Gond dance, usually performed when the bride's relatives (groom's side) come to take her.
- ***Sua Dance*** : The Sua dance is performed when the paddy crop ripens and sways in the fields. It is celebrated as a symbol of joy and festivity.
- ***Gendi Dance***** : In this dance, performers balance and dance on long bamboo stilts called *Gendi*. It demands not only balance but also agility and skill. Complex movements and steps make this dance highly attractive.

- ***Godo Dance*** :The Godo dance is a traditional Gond dance, performed at the time of sowing seeds. It is done collectively to mark the beginning of agriculture.
- ***Goncho Dance*** : The Goncho dance is an important ritual dance of the Gond tribe, performed to invoke good rainfall. It holds religious and cultural significance.

Folk Dances of the Baiga Tribe

- ***Dussehra Dance (Dashahara Nritya)*** **:** The Dussehra Dance is major social dances of the Baiga tribe. It does not have any fixed *traditional structure*; rather, it is performed by combining various folk dances prevalent in the Baiga community. This dance is celebrated as an *annual festival*. During the festival, groups of men and women visit nearby villages and observe social customs. The Dussehra Dance is mainly based on *rituals and traditions*, where customs are considered more significant than the dance itself. Primary musical instruments used in this performance are *Mandar*, *Timki*, and *Thiski.*



- ***Baigani Karma*** : In the *Mandla district of Madhya Pradesh* lies a special region inhabited by the Baiga tribe, known as *Baiga Chak*. Among the folk dances of the Baiga, Karma is considered a prominent one. This dance begins on *Vijayadashami (Dussehra) and continues until the onset of the rainy season*. Karma dance is especially performed to the beat of the *Mandar* drum. Young women come out of their homes and perform the Karma dance in groups throughout the night. The Karma dance is mainly divided into four types, and this classification is based on the movement of the feet and rhythm.
  - *Karma Yari*
  - *Karma Yap*
  - *Karma Jhulni*
  - *Karma Lahki*



The Karma dance is a dance that inspires the observance of Karma. This ritualistic dance-song is a symbol of the richness of tribal culture.

- ***Jharpat Dance****** : In the Baiga tribe's dialect, the word *"Jharpat"* means *teasing*. It is a traditional dance particularly prevalent among the Baiga community. *Jharpat* is a song-centered dance in which the accompanying songs play a vital role. These songs are usually romantic in nature, expressing feelings of love. A distinctive feature of the Jharpat dance is its *question–answer style of singing*, which makes it quite similar to the popular folk dance *Dadariya*.
- ***Reena Dance****** : Reena dance is a traditional folk dance of the Gond tribe, performed exclusively by women. It is usually performed either in a line formation or in a circular pattern facing each other. During this dance, women synchronize their movements to the rhythm of traditional instruments like *Mandar* and *Timki*.

- ***Saila Dance****** : Saila is a traditional dance performed on moonlit nights. It is especially popular on the night of **Sharad Purnima**, when young men and women perform it together in groups. The Baiga tribe performs this dance to please their **Adi Dev** (primordial deity). Thus, the Saila dance is not only a symbol of cultural expression but also of religious faith.
- ***Bilma Dance*** : Bilma dance, performed by the *Gond* and *Baiga tribes*, offers unmarried girls an opportunity to choose their life partners. It is also known as *Birha Dance*.
- ***Bhadauni Dance*** : Bhadauni dance is a traditional wedding dance, particularly practiced among the Gond tribe. It is performed when the wedding procession (*baraat*) arrives and the guests settle in the courtyard. At this moment, women present the dance. During the performance, they also sing humorous and mildly satirical verses, which are considered a joyful part of marriage festivities and traditions.
- ***Pardhauni Dance****** : Pardhauni is another traditional wedding dance prevalent among the Gond tribe. It is performed during the welcoming of the wedding procession. In this dance, men enthusiastically perform while holding axes (*farsa*) in their hands. The fast beats of *Nagada* and *Timki* fill the dance with heightened excitement and energy.



Folk Dances of the Bhimma Tribe

- ***Bheema Dance*** : In the Mandla and **Dindori districts** of Madhya Pradesh, a tribe called "Bheema" or "Bhimma" is found. The main occupation of this tribe is the performance of the Bheema dance. The primary basis of their livelihood is begging for food, which they consider their destiny. This community regards the Bheema dance as their ancestral property. The dance is performed to the rhythm, beats, and melodious tunes of the *Kindra musical instrument*. The first line of the song is sung by men, and the second line is sung by women, who simultaneously perform the dance.



Folk Dances of the Kol Tribe

- ***Koldahki Dance*** : The Kol primitive tribe resides in ***Shahdol district of Madhya Pradesh*** and the border regions of Niwas tehsil of Mandla district and Dindori district. The Koldahki dance is the traditional social and ethnic dance of the Kol tribe. It is also known as *Kolhai Naach*.

Folk Dances of the Bhil Tribe

- ***Barwa Dance*** : Barwa dance is a traditional ritual dance performed during the rainy season. It is especially held on the night of the full moon in the month of **Ashadha**, when the full moon rises. On this occasion, the Bhil people worship their deities and perform Barwa dance with the wish of a good harvest. This dance is an integral part of their worship. Only men participate in this dance. Their

postures while dancing are such as if their bodies have been overshadowed by divine presence. Essentially, Barwa dance is a form of religious ritual.

- ***Antiya Dance*** : Antiya dance (also known as *Dandahar dance*) is a traditional dance performed exclusively by men. In this dance, they carry small sticks in their hands and adopt various types of foot movements.



- ***Bhagoria***[***] : During the *month of Phalguna*, before Holi, the Bhagoria fairs are organized in the *Bhilanchal region*. The traditional dance performed during these fairs is known as the Bhagoria dance.
- ***Dohiya*** : Dohiya dance is also performed in *Bhagoria fairs*. In this dance, young men and women stand face-to-face and move their body parts in different styles. They sometimes advance, sometimes retreat, and sometimes bend sideways, swaying gracefully as they dance.
- ***Gehar*** : On the occasion of Holi, the bhil tribe performs the Gehar dance. This dance is an important part of their cultural identity and collective celebration. A unique feature of this dance is that both men and women participate, while one person takes on the role of a "*Jogi*" (ascetic). The young men carry weapons such as swords, sticks, and bows and arrows, while the Jogi holds a pestle. The rhythms of the musical instruments are pre-determined and change with every beat. The dancers are so skilled that as soon as the rhythm or tune changes, they adjust their steps, postures, and expressions accordingly, creating new formations. Instruments like dhol (drum), beena, and kundi are mainly used, making the dance more vibrant
- ***Doho*** : This is a religious festival associated with vows, celebrated especially by the Bhil tribe. During this festival, Bhil youths go from house to house at night carrying a "*Doho*" and performing dance. The Doho is a small earthen pot with tiny holes all around. A lamp is lit inside, and then the pot is placed on the head while dancing. This dance is performed daily from the eleventh day (Gyaras) until the new moon night (Amavasya) of Diwali. On the last day, the Doho is placed at the village deity's shrine. In the Bhil community, this dance holds a special significance and is called the "Garland of Bhil Dances.
- ***Garbi*** : Garbi dance is performed by the tribe during the festival of Diwali. It is especially carried out in the month of Shravan and during Navratri by the Barwa (tribal priest).

Wedding Dances of the Bhil Tribe

- ***Purush Dang Sala Dance*** : When the wedding procession departs from the groom's house, it halts for a while at a resting place. During this pause, men and women separate into groups and perform traditional dances.
- ***Laat Mar Sala Dance*** : This dance is performed by the women of the bride's side while welcoming the groom's procession. It expresses joy and the spirit of hospitality.
- ***Farkani Sala Dance*** : When men and women from the bride's and groom's sides meet, they perform a special type of dance. In this, they move in circles, come face-to-face, and symbolically "cut" each other. Hence, it is called Farkani Sala dance.

- ***Pakhyo Dance*** : After the wedding rituals, the women of both the bride's and groom's sides gather and perform this traditional dance. Linking arms around each other's necks, they laugh, joke, and tease while dancing in playful gestures.
- ***Ghor Nach*** : This dance is performed by women standing face-to-face, holding a small stick (Chitkora) in their hands.
- ***Lohri Dance*** : Lohri dance is similar to Ghor Nach, but with one main difference. While Ghor Nach is performed in a line, Lohri dance is performed by forming a semicircle.

▷ ***Folk Dances of the Sahariya Tribe***

- ***Lur Dance*** : In the *Sahariya tribe*, dance holds a special significance during weddings. From the turmeric ceremony (haldi) of the bride until the arrival of the *wedding procession (baraat)*, dances filled with joy and enthusiasm are performed according to the occasion. This dance is called *Lur Dance*. Both men and women participate in it. The men form a separate group to dance, while the women remain engrossed in their own distinct style of dancing. During the performance, moments of laughter and playful interactions also arise, making the atmosphere even more delightful.
- ***Lahangi Dance*** : The *Lahangi Dance* of the Sahariya tribe is an important part of their cultural traditions. In this dance, men hold small sticks in their hands and rhythmically strike them against each other while dancing. This dance is performed only by men. On the occasion of the *Bhujariya Festival*, when the ritual immersion of *Bhujariyas* takes place, Sahariya women walk ahead carrying *Bhujariyas* on their heads, while the men follow them performing the Lahangi Dance.
- ***Dul-Dul Ghodi Dance*** : The *Dul-Dul Ghodi Dance* is a fascinating and captivating folk dance, particularly popular among the Sahariya tribe. It is performed mainly by men during wedding celebrations. In this dance, a horse figure is crafted from wood, bamboo, or a similar material. The dancer stands inside the hollow space made in the middle of the horse, giving the appearance of being mounted on it. The dancer is dressed and adorned like a groom, thereby presenting a wedding scene. Along with the dancer, a clown character also appears, disguised in women's attire, to create a humorous atmosphere. This dance is usually accompanied by *Languriya songs* or comical songs, which fill the audience with laughter. The main musical instruments used in this performance are the *dhol*, *jhinjka*, and *nagariya*.
- ***Raya (or Rai) Dance*** : In the Bundelkhand region, the *Rai Dance* is an ancient tradition, known for its expressive movements, playful gestures, and bold spirit of the female dancer. Similarly, among the Sahariya tribe, a comparable dance tradition exists, known as the *Raya Dance*. This is considered a sensuous and entertaining form of dance. The key difference between *Rai* and *Raya Dance* lies in the performer : in *Rai Dance*, a female dancer (called *Bedni*) performs while expressing emotions and gestures herself, whereas in the Sahariya tribe's *Raya Dance*, a male dancer adopts the appearance of a *Bedni* and performs in her role.

▷ ***Folk Dances of the Korku Tribe***

- ***Dhandhal Dance*** : The *Dhandhal* is the principal folk dance of the Korku tribe residing in Madhya Pradesh. It is a joyful and recreational dance performed especially during the months of *Chaitra* and *Baisakh* (March–May), when the crops are harvested and stored in homes, and the agricultural work comes to a pause. In these months of leisure, young men and women of the tribe gather in the village nights to perform the *Dhandhal* dance with enthusiasm. The *Dhandhal* is performed in five major traditional variations : -

- ***Tada Dhandhal*** : Performed in two concentric circles with an even number of participants.
- ***Padop Dhandhal*** : Performed face-to-face, clapping hands with each other.
- ***Bhil Dhandhal*** : Each dancer holds a stick in hand.
- ***Sidiku* Dhandhal** : Unlike other forms, dancers do not stand in a circle but in parallel rows facing each other.
- ***Chacharij Dhandhal*** : This is performed at the end, after completing the above four variations.

- ***Dev Dussehra Dance*** : Performed during the month of *Chaitra* on the occasion of *Dev Dham*. It is presented by the *Padiyar community* to the accompaniment of devotional *Dham* songs.
- ***Thapati Dance*** : This is a female-dominated group dance mainly performed by the women of the Korku tribe. In this dance, women hold traditional instruments called *jhanjh* (cymbals) and *chitkora* while dancing. Because of the prominence of the *chitkora* instrument, the dance is also known as *Chitkora Naach*. The songs sung during this dance are called *Thapati Sirinj*.
- ***Chachari Dance*** : A male-dominated dance performed in the month of *Chaitra*. It is unique in that no musical instruments are used during its performance.
- ***Danda Naach*** : Performed by men during the festival of *Jiroti*, it is a significant traditional dance and considered an identifying feature of this festival.
- ***Chilludi Naach*** : A group dance performed by unmarried girls during the month of *Kuwar*. Like *Danda Naach*, it is also associated with the festival of *Jiroti*, where men participate in their special performances, making it a male-oriented festive dance.
- ***Thatthaya Naach*** : This dance is performed on the night of *Diwali* and the following day of *Padwa*.
- ***Gadli Dance*** : A popular dance of Korku women performed during weddings and marriage ceremonies.

Folk Dances of the Banjara Community

- ***Banjara Dance*** : The Banjara community resides in the *Khargone* and *Mandsaur* districts of Madhya Pradesh. Being a nomadic tribe, they do not have a large number of traditional dances. However, on special occasions such as weddings, both men and women participate in singing and dancing. A notable feature of the Banjara dance is that men and women do not hold hands while dancing. Instead, they form separate circles. During the performance, men usually carry handkerchiefs in their hands, while women keep their hands free. The women twirl, bend down, clap, sway their arms, and sometimes create mudras (hand gestures) with their fingers. The most unique aspect of this dance is that Banjara women dance while balancing large brass pots on their heads, captivating the audience with their rhythm and balance.

Folk Dances of the Kanjar Community

- ***Sword Dance*** : This dance is performed by the folk dancers of the Kanjar community. As the name suggests, they perform while holding swords in their hands. The dance presents various movements and techniques of wielding swords in rhythmic form. Skills such as *Udi, Hool, Doob,* and *Kaat* are displayed with great expertise.
- ***Matki Dance*** : This is a colourful and lively dance performed during wedding festivities. It begins from the day of the engagement ceremony. The dance is called *Matki Dance* because it is performed with

graceful swaying movements. During the performance, an earthen pot with a lit lamp is placed in the center, around which women dance in circles. They clap, snap fingers, and sing while dancing in unison.

- ***Lahara Dance*** : The name *Lahara* comes from the swaying movements performed in the dance. This is an independent form performed only by women, in rhythm with musical instruments. The dancers use their hands and fingers to create various expressive gestures. Lahara Dance is performed on any joyous occasion.
- ***Ahir or Raut Dance*** : The tradition of the *Ahir* or *Raut* dance is widespread across Madhya Pradesh. This dance of the Raut, Ahir, and cowherd communities is believed to be associated with the divine pastimes of Lord Krishna. In different regions, this community is known by different names : Ahir, Baredi, or Gwal in Mandla and Bundelkhand; Gwala in Seoni and Chhindwara; Thattya in Betul; and Kan-Guwaliya in Malwa. Traditional folk dances associated with each of these names are prevalent in their respective regions. Only men participate in this dance.
- ***Garvi Dance*** : This dance is performed during the *Shraddha Paksha* (a ritual fortnight for ancestors) after the monsoon season, particularly on the occasion of *Navakhani* (the first consumption of new grains). Among many tribal communities, there is a custom of offering new grains to deities and ancestors before consuming them, known as the *Navakhani festival*. The Garvi Dance is essentially a ritual dance of ancestor and nature worship. Both men and women participate in this collective performance, which includes rhythmic clapping. The Garvi Dance is enchanting, graceful, and deeply soulful.

Tribe	Dance
Madia/Muria Tribe	Gawar Dance, Karma Dance, Hulki Dance, Moduri Dance
Gond Tribe	Karma Dance, Saila Dance, Sua Dance, Sarpata Dance, Kalpadi Dance, Dandar Dance, Reena Dance, Girda Festival, Birha Dance, Kaherwa Dance, Bhadoni Dance, Puja Dance, Gendi Dance, Goncho Dan
Baiga Tribe	Dussehra Dance, Baigani Dance, Karma Dance, Jharpat Dance, Pardhoni Dance, Reena Dance, Saila Dance, Bhadoni Dance, Bilma Dance
Bhima Tribe	Bhima Dance
Kol Tribe	Koldahki Dance
Bhil Tribe	Badwa Dance, Antiya Dance, Bhagoria, Dohiya, Gehar, Doho, Garbi, Purush Dang Sala Dance, Laat Maar Sala Dance, Farkani Sala Dance, Pakhyo Dance, Ghor Nach (wild dance), Lohri Dance, Pali, Newatali, Rai Budaliya Dance
Sahariya Tribe	Lur Dance, Lahngi Dance,Dul-Dul Ghodi (Mare) Dance, Raya (also called Rai) Dance
Uraon Tribe	Sarhul Dance, Tunta Dance
Korku Tribe	Dhandhal Dance, Dev Dussehra Dance, Chachari Dance and Gongolya Nach, Thapati Nach, Dhandhal Nach and Dodbali Nach, Danda Nach during Jiroti festival, Hororya and Chilludi Nach, Thathya Nach during Padwa, Chitkora Nach, Chachari Dance, Danda Nach and Gadli Dance
Meghwal Caste	Hath Dandiya Raas Dance, Sirma Dandiya Dance, Garvi Dance, Heesh Dance

Regional Folk Dances of Madhya Pradesh

Regional folk dances are those dances which, instead of being limited to the traditions of a particular caste or community, represent the identity, collective traditions, and customs of a specific region. In these dances, men and women of that area participate freely according to their will. These dances symbolize heartfelt affection, collective participation, and cultural bonding. The regional folk dances of Madhya Pradesh are also an example of this intimacy. They naturally incorporate local beliefs, traditions, and social emotions, which make them a symbol of cultural faith.

Region	Dance
Bundelkhand	Rai, Saira Dance, Rai Dance, Badhai Dance, Kanra Dance, Rawla Dance
Baghelkhand	Kehra Dance, Dadra Dance, Kalsa Dance, Kemali Dance, Jash Dance, Benwar Dance
Malwa	Matki Dance, Aada-Khada Dance, Rajwadi Dance, Banola and Chhalla Dance, Bhopa Dance, Phoolpati Dance, Gangaur Dance, Garba Dance, Kerwa Dance, Phundi Dance, Bhojli Parab Dance, Banchhariya Dance
Nimar	Gangaur Folk Dance, Kathi Dance, Phephariya Dance, Mandaliya Dance, Aada-Khada Dance, Danda Dance, Gammat, Rasleela

⊳ Baghelkhand

- ***Kehra Dance*** : The tradition of Kehra dance in Baghelkhand is mainly practiced among the Bari community. This is a song-oriented dance. There is no fixed time limit for this dance. It is performed on occasions such as weddings, childbirth, or any auspicious social or religious celebration. In this dance, couplets (dohas) are sung as songs.
- ***Dadar/Birha/Ahirai Dance*** : Among traditional community dances, the Dadar dance is one of the most popular folk dances of Baghelkhand. It is particularly prevalent among the ***Bari, Kol Kotwar, Chamar***, and ***Kahar*** communities. These communities follow the practice of performing Dadar. It is a cultural custom carried out during weddings, especially when the bridegroom's procession arrives, with participation from both the bride's and groom's sides.
- ***Kalsa Dance*** : This is a community dance of the Baghelkhand region. It is traditionally performed among the *Gadariya, Ahir,* and *Teli* communities. On auspicious occasions like weddings, during the groom's reception, men usually perform this dance by balancing seven pots on their heads, showcasing a special skill of balance. These pots are arranged from large to small in size. Traditional folk instruments such as Nagadiya, Dholak, and Shehnai are used in this dance
- ***Kemali Dance*** : In Baghelkhand, the custom of *Sajan–Sajanai* exists, where *Sajan* means *samdhi* (co-father-in-law), and *Sajanai* refers to the affectionate welcome extended to him. This dance is especially found among the Chamar community. Both men and women equally participate in this dance.

> The people of the Bedia community engage in farming and also work as agricultural laborers. All family members make bidis (hand-rolled cigarettes) at home, but the Rai dance is their main source of livelihood. In the Bedia society, the birth of a girl is celebrated with great joy, whereas the birth of a boy brings disappointment. In the Bedia community, the mother holds a position of primacy, and children are identified by the mother's name.

- ***Jash Dance*** : Jash dance is also known as Jawara dance. It is performed as a form of worship of the Goddess during Navratri in the month of Chaitra and during Durga Puja in the month of Kuar, particularly at the time of Jawara immersion.
- ***Benwar Dance*** : Benwar dance, also known as Atari dance, is a traditional folk dance performed in certain parts of Mandla, Chhindwara, and Seoni districts. It is believed that performing the Benwar dance prevents wild animals from entering fields and damaging crops. Therefore, when crops are in full bloom, the village youths perform the Benwar dance. This dance is performed exclusively by young men.

Outside the king's palace, a washerman was celebrating his daughter's wedding. During the night, the sweet sound of dance and singing reached the king's ears. He was spellbound and ordered his soldiers to bring the dancers inside the palace.

Hearing the king's command, the entire washerman's family became frightened. But when they learned that the king had invited them to perform, they danced with great joy throughout the night.

The king and queen thoroughly enjoyed the ***Kanara dance*** and presented them with gifts. At that moment, the queen said to the king, "These dancers are adorned in royal attire, but they do not have a crest (plume) on their heads. Therefore, they should be given a crest on behalf of the royal court."

Since then, Kanara dancers have worn a crest tucked into their turban, which they call the **"Royal Crest" (Shahi Kalgi).**

▷ Bundelkhand

- ***Rai Dance****** : Rai dance is the famous representative folk dance of the Bundelkhand region. It is the ethnic dance of the *Bedia* community residing in Bundelkhand. Rai is primarily associated with *Shringara Rasa* (the aesthetic sentiment of love and beauty), which is reflected in both its dance movements and songs. The dance begins with a combined musical prelude known as *Gam-Bharna*. When the *Bedni* (female dancer) dressed in a pleated and flared skirt, sways like a peahen, casts sidelong glances, places one hand on her waist and waves the other in the air, lifting her veil slightly, and sings in the fifth note to the jingling of anklets, the entire atmosphere becomes immersed in *Shringara Rasa*. Young and old men alike lose themselves completely in the enchantment of this performance.
- ***Saira Dance*** : This is a famous heroic dance of Bundelkhand, usually performed during weddings or during the immersion of *Kajli*. Primarily men participate, although in some places both men and women join together. Depending on the occasion, the dance expresses both *Vira Rasa* (heroism) and *Shringara Rasa* (love). During weddings, the element of *Shringara Rasa* predominates.
- ***Kanara Dance****** : Kanara dance is a traditional performance among communities such as *Dhobi, Kumhar, Kori, Dhimar,* and *Raidas* in Bundelkhand. It is performed during births and weddings to express happiness. The dance often continues throughout the night. The accompanying songs are infused with religious emotions, and instruments like *Renkadiya, Dholak,* and *Lota* are played.
- ***Rawla Dance*** : In Bundelkhand, Rawla is identified as a comic dance. Men, dressed in women's attire, perform with humorous gestures and expressions, often enacting the role of a bride. The central purpose is to evoke laughter among the audience. A clown-like character usually accompanies the performer.
- ***Badhai Dance*** : In the rural areas of Bundelkhand, the tradition of performing *Badhai* dance during weddings is common. Both men and women take part together in this dance.

- ***Dhimrayai Dance*** : This folk dance is especially popular in rural Bundelkhand. It is mainly performed by the *Dhimar* community, which is why it is called *Dhimrayai*. It is performed on occasions like weddings and festivals such as *Nav-Durga*.

⊳ *Malwa*

- ***Danda Dance*** : The tradition of *Danda* (stick) dance exists in almost every region of Madhya Pradesh. Depending on the region's influence, customs, and practices, the rhythm, style, formation, instruments, and tunes of Danda dance vary, though it is always performed in a circular formation. In different areas, the dance has different names—*Antiya* in Malwa, *Chaanchar* in Seoni and Chhindwara, *Danda-Dohari* in Mandla, Jabalpur and parts of Bundelkhand, *Dandhaar* in Balaghat, *Danda-Sirij* in Betul, *Tunta* in Raigarh, and *Lanhgi* in Shivpuri and Gwalior. Despite the variety of names, the style largely remains the same.
- ***Aada/Khada Dance*** : In this dance, one woman (or up to five or six women) performs, while others shower grains or money upon her. The dance is accompanied by the *dhol*, played with sticks and a bamboo whip. The drummer is locally called *Dholi* or *Damami*.
- ***Rajwadi Dance*** : Among Malwa's folk dances, *Rajwadi* holds special importance. It is performed on auspicious and religious occasions such as weddings, tonsure ceremonies, *Sanjar festival, Phoolpati, Navratri, Holi, Gangaur,* etc. Its uniqueness lies in the fact that the accompanying songs change according to the occasion. The tempo is extremely slow, and the dance is performed exclusively by women.
- ***Banola and Chhalla Dance*** : In Malwa, during weddings, there is a custom of performing *Banola* (meaning *Bana* or groom's procession) and *Chhalla* (meaning poetic refrain). This dance is popular among the youth in both rural and urban areas.
- ***Bhopa Dance*** : In Malwa, the priests of Lord Bhairav are called *Bhopa* or *Panda*. While primarily engaged in farming, they also travel from village to village seeking alms, carrying a whip of Bhairavnath in one hand and singing devotional songs while dancing solo.
- ***Phoolpati Dance*** : This is a regional folk dance of Malwa, filled with the freshness of spring. It is performed both in villages and towns by women. The central element is a brass pot decorated with flowers and leaves, which forms the core of the ritualistic dance.
- ***Gangaur Dance*** : The *Gangaur* festival is celebrated with devotion in Malwa and Nimad. Women dance joyfully to songs and music as they proceed towards ponds, wells, rivers, or reservoirs for worship.
- ***Matki Dance*** : A famous women's dance of Malwa, performed on weddings, festivals, or auspicious occasions. The term *Matki* signifies swaying movements, representing grace and modesty. Women dance artistically, swaying and circling energetically, with no fixed boundaries. The dancer, called a *Jhela*, embodies liveliness akin to the rippling wheat fields swaying in the Malwa winds.
- ***Garba Dance*** : Originally from Gujarat, *Garba* is also an integral cultural dance of Malwa. It is performed in devotion to Goddess Durga, mainly by adolescent girls, though women in general participate. Beginning from *Navratri*'s first day (*Padwa*) in the month of *Kuar*, it continues until *Sharad Purnima*.

- ***Kerwa Dance*** : A traditional, joyous dance of Malwa. Dancers raise both hands upwards and perform rhythmic footwork, sometimes forming circles while sliding their feet in unison.
- ***Phundi Dance*** : Usually performed alongside *Matki Dance*. Women cross their hands and spin rapidly in circles, beginning spontaneously as the Matki rhythm progresses.
- ***Bhojli Parab Dance*** : Celebrated during *Rakshabandhan* and *Kajli* festivals. Villagers carry out a procession for *Bhojariya* immersion, which begins from a respected person's courtyard and ends at a water body. Folk dances are then performed in joy, called *Bhojli Parab Dance*.

Phephariya [MPPSC (Civil Main) GS-I 2019 |

- ***Banchhari Dance*** : In Malwa, the *Banchhari* community, traditionally agricultural laborers, also sustain their livelihood through a hereditary dance profession. Their folk dance is purely for entertainment, marked by youthful vigor, colorful costumes, and accompanied chiefly by the *dhol*.

Folk Dances of Nimar

- ***Gangaur Folk Dance*** : Gangaur dance is a traditional ritual dance of the Nimar region. It is performed during the Gangaur festival in the month of Chaitra. Gangaur is a folk goddess, symbolizing Parvati. There is a custom of making idols and worshiping them in households. Two types of dances are performed in Gangaur — *Jhalaria* and *Jhula*. In Jhalaria, women dance in separate groups, and men in separate groups. At present, the Gangaur dance troupes of Shri Hiralal Saad, Shri Prabhakar Dubey, and Smt. Sadhna Upadhyay are considered among the best.
- ***Kathi Dance*** : Kathi is a traditional folk dance-drama of the Nimar region. It is associated with the festival of mother worship, linked to Parvati's penance. The main instrument of Kathi is the *Dheek Kathi*. Dancers wear *Bana* costumes and go from village to village singing and dancing. On Maha Shivaratri, Kathi troupes visit temples such as Pachmarhi, Sirvel Mahadev, Bijagarh, Charwa, and Badkeshwar Mahadev to offer water. Many Kathi groups dance and sing throughout the day and return home in the evening.
- ***Phepharia Dance*** : Phepharia is a traditional group dance in which men and women form pairs and dance in a circular formation. The dance is named after the instrument *Phepharia*, a type of fungus-like wind instrument whose sound resembles that of the shehnai.
- ***Mandaliya Dance*** : Mandaliya dance is performed to the beat of the drum (*dhol*). It is a traditional group dance. The drum is played by men, while the sharp sound of a bronze plate (thali) makes the performance more exciting. Mandaliya dance is exclusively performed by women, who change movements to the beat of the drum, showcasing various hand and foot gestures.
- ***Ada-Khada Dance*** : On occasions such as birth, tonsure ceremonies, and weddings, various dances are performed in Nimar known as *Ada* or *Khadha*. Women, with veils on their faces, bend down and move their hands and knees in rhythm, synchronizing them with the dance movements, sometimes raising them up, sometimes taking them towards the waist.
- ***Danda Dance*** : During the nights of Chaitra and Vaishakh, especially at the Gangaur festival, farmers of Nimar perform the *Danda* dance. It usually involves 20 to 25 male dancers. Each dancer holds a stick (*danda*) in both hands, hence the name *Danda dance*. The main instruments used are the drum (*dhol*) and bronze plate (*thali*).
- ***Gammat*** : Gammat is one of the most important cultural expressions of Nimar life. It is a lively form of satire, aiming to highlight and criticize the social, political, and economic evils and absurdities of

society. Just as *Swang* is in Bundelkhand, *Macha* in Chhattisgarh, and *Tamasha* in Maharashtra, similarly Gammat holds a special place in Nimar. It is especially performed during Navratri in villages. The stage of Gammat is open from all sides, with a pole fixed at the center and a canopy of cloth spread around it. A clown (*vidushak*) is an integral part of Gammat.

- ***Raslila*** **:** Around Krishna Janmashtami in the month of Bhadon, Raslila is organized in the villages of Nimar. Various episodes from Krishna's life are enacted in Raslila. The clown (*vidushak*) and other characters captivate the village audience with their performances.

18.3 *Regional Folk Theatres of Madhya Pradesh*

⊳ ***Folk Theatres of Bundelkhand*** : In the Bundelkhand region of Madhya Pradesh, the main folk theatrical forms staged are **Ramlila, Rahas, Bhadaiti, Nautanki, and Swang**.

- ***Ramlila*** : In Bundelkhand, as well as in various other regions of the state, Ramlila has been organized for centuries as a flowing cultural tradition. The enactment of Ramlila makes extensive use of the couplets and verses of *Ramcharitmanas*. The troupes that perform Ramlila come not only from within the state but also from outside cities such as Ayodhya, Kashi, and others.
- ***Nautanki*** : True to its name, Nautanki is a folk theatre filled with satire and humor. At fairs, Nautanki troupes often perform continuously for as long as a fortnight. The Nautanki of Bundelkhand is considered to be inspired by the Nautanki of *Hathras*. The most popular narrative performed in this region is the folk epic *Alha*. Another foundation of Nautanki here lies in *Khyal* singing.
- ***Bhadaiti*** : Before independence, this theatrical form developed in the name of jesters (*bhand*), who sang and enacted exaggerated tales of valor and bravery of kings, princes, and feudal lords.
- ***Rahas*** : This folk theatre is a ritualistic dramatic art, mainly organized in rural areas with a combined spirit of devotion, faith, and entertainment. It is not merely entertainment but also an artistic expression of spirituality. The word *Rahas* means Ras or Raslila. It primarily depicts the various divine plays of Krishna through music and dance. Rahas is generally completed within a fortnight.

⊳ ***Folk Theatres of Baghelkhand***

- ***Chhahur*** : This is a popular folk theatre of Bundelkhand. In this region, *Chhahur* is performed every year from Diwali until *Gopashtami*. The most significant feature of this theatre is that it is a caste-based folk drama, in which the characters belong to the Yadav community, traditionally engaged in cattle-rearing. A simple stage is set up in the village square (*chaupal*) for its performance. The actors do not use elaborate costumes or makeup. The central figure of the play is *Chhahur*, who is known for his daring exploits. In *Chhahur* performances, female roles are also enacted by men.
- ***Mansukha*** : Mansukha is a folk farce. It is considered the Bagheli adaptation of *Raas*. It involves the use of two stages and two musical modes, along with a space for makeup. The main character, Mansukh (also known as the *Vidushak* or clown), engages in witty banter with the Gopis. In villages, jesters are also popularly called *Mansukh Lal*.
- ***Hingola*** : Hingola is a simple and straightforward theatrical form performed without a stage.
- ***Lakadbagha*** : Lakadbagha is a folk play performed by tribal youth, both boys and girls. It is enacted in an open stage setting, usually after marriage ceremonies.

⊳ ***Folk Theatres of Malwa***

In Malwa, mainly *Mach*, *Swang*, *Nakal*, *Kalangi Turra*, and *Ramdangal* folk dramas are performed.

- **Mach** : Among the Indian folk theatre traditions, *Mach* is a fully developed and popular form. In Malwa, as a folk stage performance, *Mach* has remained a strong medium of entertainment for nearly two hundred years. The word *Mach* is derived from *Manch* (stage) in Sanskrit, clearly reflecting its origin. The evolved form of *Mach* attained a unique intimacy and identity in the folk settlements of Ujjain. Ujjain is considered the birthplace of *Mach*. *Mach* is not merely a singing tradition; it is also a theatre of performance. The *dholak* (drum) and *sarangi* (string instrument) are its soul. The pioneers of *Mach* are called *Gurus* or *Ustads*. Each *Ustad* has his own *akhara* (performance group). Among the Gurus who gave prestige to *Mach*, Shri Gopalji, Shri Balamukundji, Shri Radhakishanji, Shri Kaluramji, and Shri Bherulalji made fundamental and remarkable contributions. Shri Siddheshwar Sen of Radhakishanji's *akhara* and Shri Omprakash Sharma, grandson of Kaluramji, hold a traditional and original place in shaping the modern form of *Mach* and linking it with contemporary theatre.

> **Mach** [MPPSC (Civil Main) GS-I 2021 | 3 M]
> *Describe the folk drama 'Turra Kalangi'* [MPPSC (Civil Main) GS-I 2023 | 5 M]

- **Swang** : *Swang* is the traditional folk theatre of Bundelkhand. In Bundelkhand, *Swang* does not exist independently; it is usually performed during the resting intervals of the folk dance *Rai*. Therefore, the duration of *Swang* is usually no more than fifteen to twenty minutes, and its form is defined accordingly. In Bundelkhand, it is also known as *Nakal Utarna* (mimicry). The meaning of *Swang* is taken from *assuming a role*. It is one of the most ancient traditions of Indian folk culture. The main purpose of *Swang* is pure entertainment through humor and satire. *Rai* dance can be performed at any time, especially during births, weddings, and other joyous occasions, and *Swang* is performed along with it. *Swang* has no special stage of its own; it takes place in the same area where the *Rai* dance is performed.

Folk Theatres of Nimar

Among the important folk theatres of Nimar are *Gammat, Pati Swang, Panwadi Swang, Kathi, Rasmandal, Thothya*, and *Khmaras*.

- **Gammat** : Gammat is a community folk theatre of Nimar. Villagers collectively create and perform it. Around 8–10 people are usually required for this performance. Generally, it is organized on festive occasions, particularly during major festivals.
- **Swang** : The Swang of Nimar is similar to the Swang performed in other regions of the state, except that the dialogues and style are in the local Nimar dialect. In Nimar, Swang is found in two forms. The performance duration of Swang is shorter compared to Gammat, which is more elaborate and extended in nature.
- **Pati Swang** : This folk theatre is performed by women during the festival of *Gangaur*. Its purpose is entertainment. Girls of the village play it daily for nine days, beginning from the day the symbolic idol of the Goddess (*mata ki mooth*) is established.
- **Panwadi Swang** : This is a women's folk theatre performed on the occasion of marriage. On the second day of the wedding, women relatives (*samdhins*) from both the bride's and groom's side sing songs together and proceed towards a water source such as a well, stepwell, or river.
- **Thothya** : *Thothya* is also a women-centric folk theatre like Pati and Panwadi Swang. Its distinctive feature is that not only the performers but also the audience are entirely women. It is staged on the day when the wedding procession (baraat) departs from the groom's house to the bride's place.

- ***Kathi*** : Kathi is a popular folk theatre of Nimar. The artists performing it form a troupe known as *Bhagat*. During the play, the *Bhagats* engage in question–answer style dialogue with each other and also interact with the audience. The main stories of Kathi folk theatre in this region include those of *Raja Harishchandra* and Bhilniwal

18.3 Folk Songs

the folk dance tradition of Madhya Pradesh is extremely magnificent and prosperous. The folk songs sung along with these dances are equally rich and full of emotions. Almost every folk dance of the state has its own distinct and designated folk songs, which the dancers themselves sing while performing.

During the dance, the musicians playing instruments also participate actively in singing these songs. Through these folk songs, not only is entertainment provided, but they also serve as custodians of the entire folk culture. Madhya Pradesh is not only one of the largest states of India but is also known as a region predominantly inhabited by Scheduled Castes and Scheduled Tribes. Within its geographical expanse, four major cultural regions are spread—*Bundelkhand, Malwa, Nimar*, and *Baghelkhand*. The state is known for its composite culture and presents a marvellous confluence of diverse traditions. The influence of this culture can be clearly seen in the lives of the people, especially in the folk songs.

In different regions of Madhya Pradesh, folk songs are sung according to the time and resources available on occasions such as seasons, festivals, celebrations, and rites of passage. Each area of the state has its own dialects, in which emotions are expressed very naturally and effortlessly. A famous saying here goes : "*Every five kos (≈15 km) the dialect changes, and every ten kos (≈30 km) the water*."

Region	Songs
Bundelkhand	Rai, Bambuliya Phag, Mamuliya, Kajri, Jhula, Languriya, Sitam, Bhagate, Saira, Nautanki, Alha, Vasdeva, etc.
Baghelkhand	Dhondhiya, Kabir, Hingala, Thadgita, Bangita, Birha, Kehra, Nainjugani, Jindwa, Jatwa songs, songs of Putri Puja, Videshiya songs, Sarman ballad singing, etc.
Malwa	Dhanna songs, Sanja, Kangwaliya, Mamera, Banola and Chhalla, Phoolpati, Gaal songs, Kalgi-Turra, Matki, Aadakhada Rajwadi, Kerwa, Mach, ballads of Teja Ji and Dhola-Maru, etc.
Nimar	Songs of Renubai, Sanja-Phuli songs, Kichali Bharna, Banjuli songs, Narvat songs, Garba, Garbi, Gablan, Gangaur, etc.

⊳ Bundelkhand

- ***Sanchat Songs*** : The word *"Sanchat"* means progeny or offspring. It is a derivative of the word *Santati*. In Bundelkhand, after the arrival of a bride, an invitation called *"Dadare ka Bulaava"* is organized. On this occasion, it is customary for the new bride to sing *Dadra* songs. During this joyful event, the mother-in-law, sisters-in-law, co-sisters, and neighborhood women gather and sing melodious, entertaining, and romantic *Dadras* to the accompaniment of *dholak* and *lotas*. These often include beautiful songs expressing the desire for children.

- ***Sariya Songs*** : In Bundelkhand, when a child is born—especially a son—women sing *Sariya* songs in an atmosphere filled with immense joy and festivity.
- ***Sohar Songs*** : On the birth of a son, a traditional celebration called *Putra Janmotsav* (festival of son's birth) is organized. For the grandparents and family, this is a time of great happiness. To express joy and to fulfill auspicious wishes, *Sohar* songs are sung in Bundelkhand on this holy occasion.
- ***Badhai (Congratulations)*** : When a nephew is born at her brother's house, the sister visits with her family and relatives, accompanied by musical instruments. This occasion is filled with familial love and traditions. The sister brings gifts for the newborn such as a cap, cradle, toys, and ornaments, along with new clothes for her brother and sister-in-law. Relatives also bring gifts—clothes, toys, or sometimes gold and silver ornaments—for the child, expressing love and blessings.
- ***Bambuliya Songs*** : *Bambuliya* songs are devotional songs dedicated to Lord Shiva, who is also called *Bhola*. In some places, they are referred to as *Baba ke Geet* (songs of the Lord).
- ***Ramtera/Lamtera Songs*** : These are travel songs sung in Bundelkhand. The word *Ramtera* is derived from *Terna* meaning "to call or invoke." Hence, *Ramtera* means to call upon or remember. Some scholars consider *Ramtera* a variant of *Bambuliya*. In some regions, they are also called *Ramtera (Ramatera)*.
- ***Khyal*** : A major style of *Saguna* (theistic) devotional folk singing, traditionally performed by men. Khyal has five parts : *Sumarani* (invocation), *Tek* (refrain), *Daud* (fast pace), *Udaan* (flight), and *Khyal* itself. Each part has distinct melodies.
- ***Dhola*** : Another devotional folk singing style, with a fixed tune and form. It primarily depicts Krishna's childhood pastimes and is popular in Datia, Charkhari, Panna, and Chhatarpur. Traditionally, *Dhola* singing is male-dominated.
- ***Gari*** : A devotional singing style featuring songs about Ram's exile, Sita's abduction, Krishna's incarnation, Ram's incarnation, and the descent of the Ganga.
- ***Kanjari Bhajans*** : Songs performed with the *Kanjari* (tambourine-like instrument). They are solo male performances and can be *Nirguna* (formless divine) or *Saguna* (with divine form).
- ***Dhuviyau & Koriyau Bhajans*** : In the washermen community, devotional songs are sung with accompaniment of *lotas* and *soops*. The *Koriyau* bhajans, sung by the weaver (Kori) community in the Kabir Panthi tradition, emphasize mysticism, spirituality, and Guru's teachings.
- ***Kirtan*** : Distinct from solo folk bhajans, *Kirtan* is a collective form of devotional singing, performed during *Akhanda Ramayana*, festivals, religious rituals, or at any moment of devotional fervor.
- ***Bilwari*** : A distinctive women's work song of Bundelkhand, sung in a fixed rhythm and melody. These songs often express feminine emotions, especially romantic sentiments, with sweetness and charm.
- ***Chakiya Songs*** : Sung by women while grinding grain on traditional stone mills (*chakki*). These relieve fatigue and monotony. They are performed in local dialects and are an integral tradition in Bundelkhand.
- ***Dinari/Anbolna*** : In the month of *Chaitra*, women sing *Dinari* while men sing *Anbolna* during agricultural work, expressing joy in the farming season.
- ***Kajri*** : Popular in Baghelkhand and Bundelkhand, these songs are sung during the monsoon. The name comes from the dark clouds of *Shravana*.

- ***Malhar*** : Another rainy-season folk song like Kajri, sung especially in Shravana and Bhadon months.
- ***Rasiya*** : Originating from Braj (U.P.), *Rasiya* is a festive form sung during Holi, dedicated to Krishna. It has a prominent place in *Rasleela* folk dramas.
- ***Rai*** : The main folk dance of Bundelkhand, especially of the Bedia community women, also has a strong tradition of *Rai* songs.
- ***Naurta (Suata)*** : A traditional musical-religious game for girls during *Navratri*. The songs, called *Naurta* or *Suata*, pray for a suitable groom. The myth narrates that Goddess Parvati killed the demon *Suata*, who abducted maidens, thus liberating them.
- ***Jhenjhi (Jhanjhri)*** : Played during Navratri nights. It involves a clay pot with holes filled with ash and topped with a burning lamp, balanced on the head while girls sing and play.
- ***Chanda-Tarainya (Saanjhi)*** : A musical game for girls in the Gwalior region, played during evenings
- ***Mamuliya*** : A beautiful song-game for girls in Bundelkhand, played in Shravan, Bhadon, and sometimes Kwar months.
- ***Bundeli Folk Songs*** : Famed for valor and romantic sentiments, Bundeli songs often use the notes *Sa* (Shadja) and *Ma* (Madhyama). Women especially sing in *Madhyama*. Themes revolve around family and social life, with a wide variety of folk ragas.
- ***Alha Singing*** : A heroic ballad genre composed nearly a thousand years ago by folk poet *Jagnik*, narrating 52 battles of Alha and Udal. It remains one of the world's longest epics, sung mainly during the rainy season.
- ***Phag Songs*** : Sung during Holi, these include *Thakur Phag*, *Isuri Phag*, and *Rai Phag*. They involve dancing, drumming, playful battles between men and women, and colorful festivities.
- ***Berayata Singing*** : A narrative ballad style where one main singer narrates stories from Mahabharata, folklore, and local heroes, supported by chorus and dramatic gestures.
- ***Dewari Singing*** : Performed during Diwali by Ahir, Gwale, Baredi, and other communities. Young men with peacock feathers on their heads sing *dohas* about Krishna-Radha, devotion, and valor, while dancing to dholak and flute.
- ***Jagdev ka Puwara*** : A long devotional narrative sung in *Chaitra* and *Kwar* months, in praise of the Goddess. These *Devi Geets* are also known as *Lad*, characterized by their melodious folk tunes.

Malwa

- ***Paglya Song*** : After the birth of a child in Malwa, a tradition called Paglya is observed, in which the footprints of the newborn are imprinted on a paper and sent to relatives' houses. Interestingly, when this Paglya letter reaches a family, songs celebrating childbirth (Jachcha and Badhai songs) begin to resonate in that household as well.
- ***Dhana Song*** : In Malwa, *Dhana songs* are light-hearted songs sung by women. These songs often describe the *panghat* (water-fetching place). As women carry pots on their heads, the verses of Dhana songs naturally emerge from their lips while going to or returning from the panghat. In Malwa, they are called *Dhana*, while in Bundelkhand and Baghelkhand, they are known as *Panghat songs*.
- ***Heed Singing*** : On occasions like Diwali and during the month of Shravan, *Heed* is sung in Malwa. Compared to other regions, Malwa's *Heed singing* has a distinct characteristic. *Heed* is a narrative form of folk song sung in descriptive style by folk singers who memorize them. These songs vividly depict the

lifestyle, social structure, and historical accounts of the Gop and Gujjar communities. The main hero of *Heed* is *Devnarayan*. Since the central theme revolves around the stories of Gops and Gujjars, it is most popular among these communities.

- ***Dahaka*** : These are narrative *Phag songs*. There are two types of this Phag : (1) Murera Dahaka and (2) Chhutta Dahaka.
- ***Gangaur Festival*** : Worship of Goddess Gangaur is believed to bless unmarried girls with worthy husbands, married women with eternal marital bliss, and childless women with progeny. The folk songs sung during this festival are called *Gangaur songs*.
- ***Jawara Songs*** : These are devotional songs sung in reverence to the Goddess, expressing deep faith and devotion of the people. The underlying essence is the prayer to draw divine strength, awaken virtuous qualities, and destroy demonic tendencies.
- ***Garba Songs*** : Malwa and Nimar, located in western Madhya Pradesh, are culturally rich regions. With the onset of Navratri, *Garba dance songs* create a festive fervor that reaches its climax on *Sharad Purnima*. A unique cultural tradition of this region is the *Garba Ghat*. A decorated earthen pot with holes is adorned with the image of the Goddess and floral motifs. A lamp is lit inside and another placed at its mouth. This is known as the *Garba Ghat*. Unmarried girls carry it on their heads, sing Garba songs, and move in groups around the village. Later, they place it at a chosen spot, perform worship, and then sing Garba songs while dancing in circular formations around it.
- ***Gaura-Puja Songs*** : In this region, the tribal communities of Gonds and Kawars celebrate the *Gaura festival* with full devotion, considering it equivalent to Diwali. Traditionally, the rituals of Gaura Puja begin seven days before Kartik Amavasya, though in some places they begin five or three days earlier, depending on local customs and resources. In Chhattisgarh, Lord Shiva is called *Gaura* and Goddess Parvati is called *Gauri*. Among this community, three subdivisions exist—Korva Ahir, Jujhautiya Ahir, and Dhadore. They consider themselves descendants of Lord Krishna. At midnight on Diwali, their voices resonate with the intoxicating rhythms of *Divari songs*, accompanied by drums, cymbals, and flutes. Their cultural traditions include *Chahur bandhna, Chahur dena, Gai khilana, Divari ugahana, Chandi bandhna, Pahua nikalna,* and *Madai byahna*. The folk songs sung during this festival are called *Divari songs*.
- ***Malvi Folk Songs*** : In Malwa, traditional folk songs are sung on occasions such as *Punsavan (prenatal ritual), birth, tonsure, sacred thread ceremony, engagement,* and *marriage*. Songs associated with festivals, seasons, and rituals are also widely prevalent across Malwa. Malvi folk singing reflects not only the sweetness of the local dialect but also the richness, beauty, and cultural essence of the land and its people.

An old legend is prevalent regarding the origin of **Kalgi–Turra**. In the royal court of King Shishupal of Chanderi, there were two eminent Khayal singers — **Tukangir** and **Shah Ali Fakir**. Both were masters of their respective styles of Khayal singing. Once, a musical contest was held between them in the royal court. Each responded to the other with greater skill and artistry. It became difficult for the king to decide who was superior. Therefore, the king honored both: he presented Tukangir with a diamond-studded *Turra* from his turban, and Shah Ali Fakir with a *Kalgi* (plume) adorned with rubies and pearls. Since then, the Khayal singing style of Tukangir came to be known as **Turra**, and that of Shah Ali Fakir came to be known as **Kalgi**.

- **Bharathari Singing** : In Malwa, members of the Nath sect perform *Bharathari Katha* using the *Chinkara*, an ancient traditional instrument made from coconut shell, bamboo, and horsehair. Played with a bow made of horsehair, it produces a melodious continuous sound. Nath singers narrate tales of Bharathari, Gopichand, Gorakhvani, Kabir, and devotional hymns. Even today, Nath singers can be found in Malwa villages at dawn.
- **Nirguni Bhajan Singing** : The tradition of singing *Nirguni folk verses* in Malwa is very old. These bhajans bear the imprint of Kabir's spirituality, discussing the mortal body, the immortal soul, and the Supreme Being through simple rural symbols. Accompanied by the tunes of *ektara* and *manjira*, these bhajans blend Malwa's folk melodies with the sweetness of the Malvi dialect.
- **Sanja Songs** : These are traditionally sung by adolescent girls during the *Sanja festival*. Celebrated in *Pitru Paksha*, girls make artistic figures of Sanja using cow dung, flowers, and leaves. In the evening, they worship and perform *aarti*, followed by singing Sanja songs.
- **Barsati Barta** : This is a seasonal narrative song sung during the rainy season. As the name suggests, *Barsati Barta* is sung and narrated during the rains. Villagers gather in homes and sing it throughout the night. Its style resembles *Champu poetry*, a mix of prose and verse, showcasing the pinnacle of Malvi literature. Among seasonal songs, *Barahmasa songs* are also commonly sung during the monsoon in Malwa.

Baghelkhand

- **Sohar** : The singing of *Sohar* songs not only expresses joy and festivity but also serves as an auspicious ritual. In Baghelkhand, *Sohar* is sung on occasions such as the birth of a son, *katai-kadhna* (a postnatal custom), *chhathi* (sixth day ceremony), and *barahva* (twelfth-day ritual). On the twelfth day after the birth of a son, the festival of *barahva* or *barahiya* is celebrated at an auspicious time. On this occasion, auspicious instruments are played with great pomp, and *Sohar* songs are sung in joy and celebration.
- **Dadar** : In Baghelkhand, singing of *Dadar* is common across both upper and lower social classes at the time of childbirth. Among the upper classes, *Dadar* is especially sung on the *barahva* day or one to two days after. In some communities, *Dadar* singing begins as early as the *chhathi* ceremony. Among other communities residing in this region, such as the Chamar, Kotwar, Panka, and Gond, *Dadar* singing begins right from the child's birth.
- **Dadariya Songs** : These songs are often sung in a question-answer style, which is also a feature rooted in their original tradition. *Dadariya* songs are rich in expressions of *shringara rasa* (the emotion of love and beauty). In this two-line verse form, the excitement of youth, passion of love, and eagerness for embrace are vividly expressed. Their romantic verses are heart-touching, filled with sentiments of love, affection, reconciliation, persuasion, and attraction.
- **Karma Songs** : This is the most beloved and traditional folk song of the Gond tribe of Madhya Pradesh. In *Karma* songs, the working class continues their labor tirelessly all day with laughter, humor, satire, and the sweet presentation of folk tunes.
- **Tappa Songs** : This is a popular song of the tribal communities residing in the Baghelkhand region. Like *Dadariya* in Chhattisgarh and Mandla, this song enchants the common people here with its romantic expressions. In Baghelkhand, it is known by regional names: around Lakhaura it is called *Dadariya*, in Bhagwanpur region it is known as *Ban-Gita*, and in parts of Shahdol district it is called *Gajmoza*.
- **Bagheli Folk Songs** : The singing style of Bagheli folk songs differs somewhat from that of other regions of Madhya Pradesh because the Bagheli dialect is influenced by Awadhi. The basic musical tone of

Bagheli folk songs is *teevra madhyam* (sharp middle note). These songs reflect the inner energy of the castes and tribes of Baghelkhand. Simplicity, emotional depth, and clarity are naturally visible in Bagheli folk songs. Alongside the richness of traditional imagination, these songs also present glimpses of Baghelkhand's culture. No other folk form shows such diversity of local tunes and variety of themes as seen in Bagheli folk songs.

- ***Basdeva Singing*** : *Basdeva* is a traditional singer caste of Baghelkhand, also known as *Harbole*. They are primarily epic singers. Because they sing the story of Shravan Kumar, they are also called *Sarman singers*. In tradition, *Basdeva* sing various kinds of tales and ballads. They sing while carrying an idol of Krishna on their head, wearing yellow robes (*pola*), holding *chutki paijan* (finger cymbals) and a *sarangi*. Basdeva singers travel from village to village for many patrons. Generally, two singers perform together : the lead singer begins the verse of the ballad, the second repeats it quickly in the same tune until its completion, and at the end, they chant "*Har Gange*" after every line. Along with *Ramayana katha*, they also sing the tales of Karna, Moordhvaj, Gopichand, Bhartrihari, Bhole Baba, and other folk heroes.
- ***Biraha Singing*** : The tradition of *Biraha* singing is found among all groups in Baghelkhand. Its singing style is entirely original and melodious. *Biraha* is usually sung in a question-answer form in fields or deserted paths. Sometimes it is sung without instruments, sometimes with. While singing, the singer presses fingers in his ears and sings in a loud pitch. He often moves his eyebrows, giving the impression of asking a question. In the descending night, the tunes of *Biraha* sound captivating and pleasant. *Biraha* songs are essentially love-laden songs of separation.
- ***Bidesiya Singing*** : *Bidesiya* singing is found throughout Baghelkhand. Communities like Gadaria, Teli, and Kotwar are especially skilled in this tradition. The *Bidesiya* raga is long and serious. These songs are mostly sung in forests or deserted places. *Bidesiya* expresses separation and the longing for union, depicting the restless yearning of folk heroes and heroines. They also contain elements of reproach. On quiet descending nights, the melodies of *Bidesiya* stir deep restlessness in the listeners.
- ***Phag Singing*** : The tradition of *Phag* singing in Baghelkhand is distinct and original. Here, *Phag* is sung to the beats of *nagara* (large kettle-drums). Men mainly participate in *Phag* singing. The collective chorus of *Phag* songs begins on the slow beats of the *nagara*.

Among the Korkus, there is a tradition of singing death songs. Elderly Korku women sing these death songs either on the third day or the tenth day after death. Depending on the regional variations, these death songs are called Kayakhoj, Sidoli, Sirinj, Mimalav, Phuljagni, Gatha, or Dasha

Nimar (Nimad Region)

- ***Masaanya Songs (Funeral Songs)*** : In the Nimar region of Madhya Pradesh, funeral songs are called *Masaanya Geet* meaning "songs of the cremation ground." These songs are specifically sung on the death of elderly people. Society does not permit them to be sung upon the death of children or young men and women. *Masaanya* are sung only by elderly men. They are Nirgun folk hymns, filled with feelings of renunciation. The people of Nimar are so deeply influenced by the Nirgun hymns of Saint Singaji that, sometimes unknowingly, they sing his hymns too under the name of *Masaanya songs*.
- ***Kalgi-Turra*** : Kalgi-Turra is a competitive folk singing style. It is an ancient form of folk music that once extended from Karnataka to Uttar Pradesh. Even today, Kalgi-Turra singing troupes exist in Nimar, Malwa, Bundelkhand, and Mandla. It is performed all night long to the rhythm of the *Chang* drum.

There are two groups—*Kalgi Akhara* and *Turra Akhara*. The leader of each group is called *Ustad* (master). Kalgi-Turra also has a spiritual side : the Kalgi group tries to glorify *Shakti* (divine power), while the Turra group praises *Shiva* as supreme.

- **Saint Singaji Bhajans** : The hymns (*pada*) of Saint Singaji became so popular in the entire Nimar and Malwa region that a distinct style of singing his compositions developed in Nimar. Saint Singaji composed hundreds of spiritual hymns in the Nimadi language. It is said that he himself developed the style of singing bhajans in a loud voice accompanied by *Mridang* and *Jhanjh* (cymbals). Since then, his hymns continue to be sung in every village of Nimar. Among the present-day best-known troupes of this tradition are Shri Dagdu Gappal of Nagjhiri and Ms. Jivanta Khede of Harsud.
- **Nirguniya Singing Style** : These singers believe in the formless aspect of God. The main instruments of the Nirguniya singing style are *Ektara* and *Khartal*. Many ascetics or mendicants can be found singing bhajans with an *Ektara* in the streets of towns and villages. They mostly sing Nirguniya bhajans. In Nimar, Nirguniya singers also use *Jhanjh* and *Mridang* along with the *Ektara*. This singing style is also called *Naradiya Bhajan*.
- **Phag Singing** : On the occasion of Holi, *Phag* songs are sung, usually centered on Krishna and Radha. Groups of men sing them loudly in chorus to the beat of two or three *Dhap* drums. These songs are full of humor, teasing, and playful banter. Women's *Phag* singing, however, follows a different tradition.
- **Garba Songs** : In Nimar, *Garba* is a women-centered ritual folk singing tradition. During Navratri, after the establishment of the *Garba*, women sing Garba songs to the rhythm of clapping. Its singing style is completely distinct, and it is often accompanied by dance movements.
- **Garbi Songs** : *Garbi* is generally a male-centered folk singing form, sung with *Jhanjh* and *Mridang*. It is an important part of Nimar folk theatre singing. Garbi songs often express devotion, love (shringar), or humor. They are sung in a fast-paced style, suitable for both dance and seated performances. Garbi is originally a song dedicated to the Goddess.
- **Gavlan** : Gavlan is essentially a *Krishna Leela* song, distinct in style from *Garbi*. These songs are mainly used in *Raslila* performances. Gavlan songs are male-centered and sung with the accompaniment of *Jhanjh*, *Mridang*, and *Dholak*.
- **Nathpanthi Singing** : In Nimar, the Nath yogis have their own distinct folk singing tradition. Dressed in saffron clothes and playing the *Rekdi* or *Roon-Roon Baja*, Nath yogis wander around villages and towns singing. They often sing ballads of Gorakh, Kabir, or Bhartrihari. Nath women singers of Nimar are often seen in the mornings singing *Parbhati* (morning hymns) and collecting alms from households.

Song	Associated Region/Tribes	Special Feature
Relo Song	Bhil, Korku, Muria	Song of young men and women
Hardaula's Vow	Bundelkhand, Baghelkhand	Heroic song
Chaukdiya Phag	Bundelkhand	Songs composed by Isuri are sung
Singaji and Daluji	Nimar	Heroic song
Bambuliya	Bundelkhand	Religious song
Sair, Rachhre, Malare, Bilawati, Gote, Rawal, etc	Bundelkhand	
Alha	Entire Madhya Pradesh	Heroic ballad composed by Jagnik
Lavani (Nirgun and Shringari)	Malwa, Nimar	"Nirgun" are philosophical songs, while

		"Shringari" are love-related songs
Mach	Malwa	Folk-theatre with musical dialogues
Dadariya	Bundelkhand	A style of singing

EXERCISE – 18

1. Birha is a popular folk song of the women of which tribal community? [MPPSC Civil Prelims 2024]

(a) Gond
(b) Kol
(c) Bhil
(d) Sahariya

2. The tradition of Heed singing is prevalent in which region? [MPPSC Assistant Veterinary Surgeon Exam 2023; MPPSC Principal Assistant Director (Technical) Exam 2023]

(a) Bundelkhand
(b) Baghelkhand
(c) Malwa
(d) Nimar

3. The 'Maach tradition' is related to which of the following? [Computer programmer Examination 2021]

(a) Folk Singing
(b) Folk Song
(c) Folk Drama
(d) Folk Dance

4. Which of the following instruments is an example of a 'Ghana Vadya' (idiophonic instrument / percussion without membrane)? [MP Assistant Geologist exam 2023]

(a) Manjira (cymbals)
(b) Nagara (kettle drum)
(c) Bansuri (flute)
(d) Algoza (double flute)

5. Which folk dance is performed on the occasion of Diwali in the peripheral/rural areas of Sagar? [MPPSC Civil Prelims 2023]

(a) Mauni Dance
(b) Mandaliya Dance
(c) Phephariya Dance
(d) Danda Dance

6. Which of the following is associated with the traditional *Maach* singing style? [MPPSC Civil Prelims 2024]

(a) Kaluram Bamnia
(b) Satyendra Singh Lohia
(c) Bhagwatilal Rajpurohit
(d) Om Prakash Sharma

7. What is the *Sutradhar* (narrator/director) of the folk theatre *Gammat* called? [MPPSC Civil Prelims 2024]

(a) Ghugharmal
(b) Thothya
(c) Kudgarya
(d) Khamaras

8. The folk dance 'Naurta' is mainly associated with which region? [MPPSC Taxation Assistant Exam 2022]

(a) Bundelkhand
(b) Eastern Nimar
(c) Western Nimar
(d) Malwa

9. In which of the following Bhil dances do only women participate? [MP Forest service mains 2022]

(a) Batya dance
(b) Rathya dance
(c) Ghanna dance
(d) None of the above

10. In which region of Madhya Pradesh is the folk theatre *Mansukha* prevalent? [MPPSC Civil Prelims 2025]

(a) Eastern Nimar
(b) Malwa
(c) Baghelkhand
(d) Western Nimar

1. (a), 2. (c), 3. (c), 4.(b), 5.(a), 6.(d), 7.(c), 8. (a), 9. (a), 10.(c)

Chapter

19

Various Forms of Culture, Literature and Writers, Music and Musicians in Madhya Pradesh

Madhya Pradesh, recognized as the **"Heart of India"** has been renowned since ancient times for its glorious cultural traditions. The state reflects prosperity in fields such as literature, music, theatre, and art.

The world's oldest theatre located here, the magnificent temples of Khajuraho, Tulsidas's Chitrakoot, the Sanchi Stupa, and the historic palaces of Mandu highlight its rich cultural heritage. This land has also been the workplace of great literary figures like **Kalidasa**, **Bhartrihari**, and **Banabhatta**.

Madhya Pradesh has not only preserved its ancient traditions but has also enriched them over time. The state shares its borders with five others—Chhattisgarh, Uttar Pradesh, Rajasthan, Gujarat, and Maharashtra. Cultural interactions and exchanges of art with these neighboring states have further expanded the diversity of Madhya Pradesh's culture. For these very reasons, Madhya Pradesh is also called **"Mini India."**

19.1 *Literature*

Since ancient times, Madhya Pradesh has had a rich tradition of literary creation. Many great Sanskrit litterateurs were born on this land, who gave a new direction to Indian literature. In the medieval and modern periods, the Hindi language developed and became the main language of this region.

Among the great Sanskrit writers, eminent scholars such as *Adi Kavi Valmiki, Mahakavi Kalidasa, Banabhatta*, and *Bhartrihari* were associated with the land of Madhya Pradesh. In undivided Madhya Pradesh, remains of India's oldest playhouse were found in Ambikapur. It is also said that some portions of the Mahabharata were composed in this region. Renowned writers like *Bhasa, Bharata Muni, Vatsyayana*, and *Rajasekhara* were also connected to this land. King Bhoja, a great patron of art and culture, is a historical heritage of Madhya Pradesh. The development of Hindi literature is divided into four major periods. In the *Veergatha* (heroic poetry) period, the great folk poet *Jagnik* composed *Alhakhand* in Bundelkhand, which is still popular among the masses.

During the *Bhakti* period, the hymns of Kabir deeply influenced the people of the region. His disciple Dharmadas established his seat at Bandhavgarh (Madhya Pradesh). Mahaprabhu *Vallabh Acharya* was associated with Chhattisgarh and Gadha, and the famous Chitrakoot of Tulsidas is also located here. Poets like Keshav, Hariram Vyas, Sant Prannath, Gop Mahapatra, and Narhari composed their works while residing in this land. In the *Riti* period too, many famous poets were linked with Madhya Pradesh. Besides *Keshav*, the founder of the *Riti period*, poets like *Bihari*, *Akshar Annay, Padmakar, Bodha, Thakur*, and *Maharaja Vishwanath Singh* created their works here. Most of the literature of the *Riti* period was composed under royal patronage. The kings of Madhya Pradesh offered significant support to poets.

The beginning of modern Hindi literature is considered to be around 150 years ago. During this period, *Khari Boli* (standard Hindi dialect) developed, formed as a blend of regional dialects, and literary expression shifted from poetry to prose. *Bharatendu Harishchandra* is regarded as the pioneer of the renaissance of modern Hindi literature. Among the writers who supported him, Thakur Jagmohan Singh of Jabalpur holds a special place. In this era, genres such as drama, story, novel, essay, travelogue, memoir, and criticism emerged, in which the litterateurs of Madhya Pradesh also made notable contributions.

- The play *"Anand Raghunandan"* written by Rewa's ruler **Vishwanath Singh** has been considered the ***first Hindi play*** by Acharya Ramchandra Shukla.
- *Dr. Ramkumar Verma*, born in Narsinghpur, is regarded as the *first Hindi short-story writer*.
- **Harishankar Parsai** elevated *vyangya* to new heights.
- **Dushyant Kumar** popularized the **Hindi *ghazal***.
- The state has also made a remarkable contribution in the field of *literary criticism*. The book *"Mishra Bandhu Vinod"*, authored by the **Mishra brothers** of Chhatarpur, is considered the *foundation of the history of Hindi literature*.

Major Literary Magazines of Madhya Pradesh : Several literary magazines are published from Madhya Pradesh, the prominent ones being : *Pahal, Aaveg, Tanav, Saapeksha, Vasudha, Kriti, Saakshatkaar, Naya Path, Prasang, Kala Varta, Kank, Saamya, Veena, Antatah, Isliye, Naya Vikalp, etc.*

19.2 Writer/Author (of Literature)



- ***Kalidasa*** : Kalidasa, one of the most celebrated and eminent poets of Indian culture, remains a figure shrouded in historical mystery regarding his lineage, birthplace, and date of birth. Most of the available information about his life is based on legends and traditional beliefs. He is regarded as one of the *Navaratnas* in the court of *Chandragupta Vikramaditya*, the Gupta ruler of Ujjain. However, some scholars, on the basis of stylistic similarities between his works and those of the Sanskrit dramatist *Ashvaghosha*, believe that he belonged to the 1st century BCE and was a *ratnas* in the court of King Vikramaditya of Malwa.

  According to a popular legend, *Kalidasa* was initially an ordinary and uneducated man. He was married to a learned princess who, offended by his ignorance, expelled him from her home. Thereafter, he worshipped Goddess Saraswati and received the gift of poetic genius from her. Kalidasa is also believed to have been a devout worshipper of **Lord Shiva** (*Mahakal*). With the divine grace of the Goddess, he composed numerous masterpieces such as *Meghaduta*, *Abhijnana Shakuntalam*, and *Kumarasambhava*, thereby making an invaluable contribution to Sanskrit literature.

  Literary Work : Kalidasa, the great *poet* and *dramatist* of Sanskrit literature, has seven authentic works attributed to him — three plays and four poems.

  - ***Three plays*** : *Abhijnana Shakuntalam, Vikramorvashiyam, Malavikagnimitram*
  - ***Four poems*** : *Meghadutam, Kumarasambhavam, Raghuvamsham, Ritusamharam*

Among these, *Abhijnana Shakuntalam* is considered his masterpiece. The renowned scholar William Jones translated it into English. The play is based on the love story of King Dushyanta and Shakuntala. *Raghuvamsham* narrates events related to the *Ramayana*. *Kumarasambhavam* describes the marriage of Shiva and Parvati and the birth of their son Kartikeya. ***Malavikagnimitram*** provides insights into the history of the Shunga dynasty, while *Vikramorvashiyam* portrays the love story of Urvashi and Pururavas.

Kalidasa's lyric poem *Meghadutam* holds a unique and highly esteemed place in Sanskrit literature. It tells the tale of a yearning *yaksha* who sends a message to his beloved through a cloud. In this work, the poet beautifully and sensitively depicts human emotions and the grandeur of nature. ***Ritusamharam*** describes the beauty and influence of the six seasons.

- ***Bhartrihari*** : *Bhartrihari*, a great poet of the Sanskrit language, was the king of *Ujjayini* (present-day Ujjain). According to the text *Prabandha Chintamani*, the famous emperor Vikramaditya was his younger brother. Bhartrihari, captivated by the beauty of Queen Pingala, married her as his third wife. However, in the course of time, when he discovered the queen's infidelity, he renounced his throne and adopted the path of renunciation.



भर्तृहरि की गुफायें उज्जैन

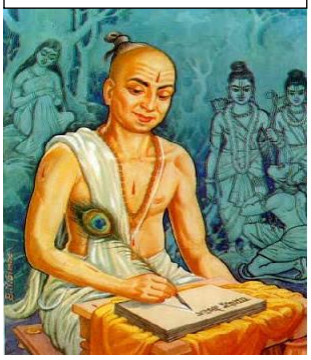
Some scholars consider Bhartrihari as two different individuals—one as a king and the other as a literary figure. Others believe that he was a disciple of the Siddha Guru Gorakhnath of the Nath tradition. In folk tradition, this same Bhartrihari is renowned as *Bharathari*.

In history, Bhartrihari is regarded as a profound scholar of grammar, logic (*Nyaya*), and *Mimamsa*. He was famous as a grammarian and was honored with the title *Padavakyapramanajna*. Two ancient caves associated with his name still exist today—one in Ujjain and the other near Varanasi (Banaras).

Literary Work : His celebrated compositions are **Shringara Shataka**, **Niti Shataka**, and **Vairagya Shataka**. Each of these contains one hundred independent verses, respectively, on love (*Shringara*), ethics (*Niti*), and renunciation (*Vairagya*)

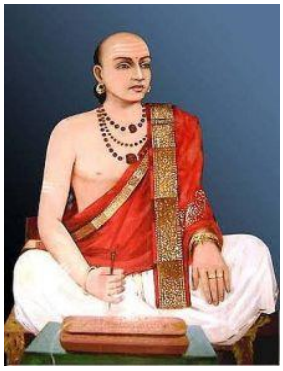
- ***Bhavabhuti*** : *Bhavabhuti* is renowned as one of the eminent (great) dramatists of Sanskrit literature. His period is believed to be the 8th century CE, since Vamana of the 8th century and Rājaśekhara of the 9th century have mentioned him in their works. Bhavabhuti was born in a place called Padmapura. His father's name was **Nilakantha***** and his mother's name was ***Janakarṇi***. He received his education under the guidance of his teacher ***Jnananidhi***. Some scholars also consider Bhavabhuti to have been a disciple of ***Kumarila Bhatta***. It is believed that his original name was ***srikantha***, while in philosophical circles he was known as ***Ambek***. According to Kalhaṇa, Bhavabhuti enjoyed the patronage of ***Yashovarman***, the ruler of Kannauj, and he is regarded as a resident of ***Ujjayini (Ujjain)***. Considering his contribution to Sanskrit literature, he is also known as the **"Milton of India."**

भवभूति [MPPSC (Civil Main) GS-I 2017 | 3 M]



Literary Work : The great Sanskrit playwright Bhavabhuti composed three famous plays : **Mahaviracarita**, **Malatimadhava*****, and **Uttararamacarita**. The style of these dramas is quite distinct and different from that of other plays. Among them, the most popular is *Malatimadhava*. This drama depicts the love story between ***Malati***, the daughter of a minister in the court of Ujjain, and ***Madhava***, a noble student.

- ***Banabhatta*** : ***Banabhatta*** was one of the most renowned prose writers of Sanskrit. His ancestors were residents of *Pritikuta village*, situated on the banks of the Son River. His mother's name was *Rajadevi*, and his father's name was *Chitrabhana*. It is believed that in his work *Kadambari*, he described his own life through the words of a parrot's chick.



In his childhood, both his parents passed away, due to which his upbringing could not take place properly. As a result, at a very young age, he set out on travels. He visited various places and gained numerous experiences of life.

Banabhatta's nature was extremely humble yet self-respecting. He was present in the court of Emperor Harṣavardhana as the chief writer and described the valor of *Harṣavardhana* in a highly impressive manner. He took pride in being born into the illustrious Vatsyayana lineage. During his lifetime, he broke many social conventions and, even while living in the royal court, never compromised with his self-respect.

Literary Work : Banabhatta has two authentic works. The first is *Harṣacarita*, a historical novel in which he has provided some accounts of the life of Harṣavardhana. It also contains certain autobiographical elements, which are rare in Sanskrit literature. The second is *Kadambari*, which narrates the destiny of a princess. The plot of ***Kadambari*** is highly complex, with stories within stories, and again within those stories. The main portion of the story is told through a parrot, who later turns out to be Puṇḍarika in human form. He is the secondary hero of the tale, while the heroine is *Kadambari*. The listener of the story is King Sudraka, who himself turns out to be the story's hero, Candrapiḍa. These works, written in refined Sanskrit prose, hold immense significance as love stories.

- ***Keshavdas*** : Keshavdas, the first Acharya (preceptor) and great poet of the ***Ritikal period*** of Hindi literature, was born in 1555 CE in a *Sanadhya Brahmin family*. He was the son of Kashinath Mishra. Keshavdas served as a court poet in the court of *Indrajit Singh, the brother of the ruler of Orchha*, where he was respected as a teacher. He composed his famous work *Kavipriya* with the objective of instructing Indrajit Singh's devoted singer-wife, Rai Praveen. This composition is regarded as a treatise on poetics. Keshavdas passed away in 1617 CE. It is also noteworthy that the renowned *Hindi poet Bihari was his son*.

  Literary Work : Nine authentic works composed by Keshavdas are available. Their names are *Ramachandrika, Rasikpriya, Veer Singh Charit, Kavipriya, Vigyan Gita, Ratan Bamni, Jahangir Jas Chandrika, Nakhsikh,* and *Chhandmala.* His poetry is characterized by complexity and an abundance of metres, and his style is marked by intricacy. For this reason, he was also called the "***Ghost of difficult poetry***" and a "***Heartless poet***."

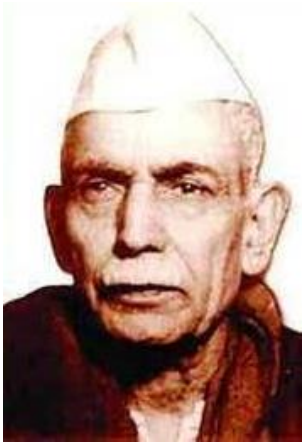
- ***Padmakar*** : Padmakar Tailang was a Brahmin. He was born in 1773 CE in Sagar. His father, Mohan Lal Bhatt, had come to Sagar from Banda. Padmakar lived under the patronage of *Sagar*, *Jaipur*, *Jaitpur*, *Sugra*, *Datia*, *Sitara*, *Udaipur*, *Gwalior*, and the feudal lord Gosai Anupgiri (also known as Himmat Bahadur). He passed away in Kanpur in 1833.

  Literary Work : Padmakar composed 9 notable works— *Padmakaran, Jagadvinnod, Himmat Bahadur Virudavali, Pratap Singh Virudavali, Jai Singh Virudavali, Prabodh Pachash, Ram Rasayan, Ganga Lahari, Alijah Prakash, Hitopadesh,* and *Kali Pachisi.*

- ***Bhushan*** : Bhushan was the brother of the famous poets Chintamani and Matiram. His father's name was Pandit Ratnakar Tripathi. In the *Riti* period of Hindi literature, he created a distinct place for himself by making ***Veer Rasa*** (the heroic sentiment) the central theme of his poetry. He lived under the patronage of many kings, and it was from Rudra Solanki, the king of Chitrakoot, that he received the title *Bhushan*. Among his various patrons, Shivaji and Chhatrasal were the ones most to his liking. Bhushan was a poet of ***national pride and radiant personality***. That is why he made heroic leaders like Shivaji and Chhatrasal the subject of his poetry. Even though he praised the protectors of Hindutva, he is still regarded as one of the national poets.

  Literary Work : His major works include Shivraj Bhushan, Shivabavani, Chhatrasal Dasak, as well as Bhushan Ullas, Bhushan Hazara, and Dushan Ullas. In his compositions, he also referred to many historical facts.

- **Pt. Makhanlal Chaturvedi** : Known as the *"Soul of India"*, Pt. Makhanlal Chaturvedi was born in 1899 in the ***village of Bavai*** (present-day Makhan Nagar) in Hoshangabad district of Madhya Pradesh. After completing his education, he worked as a teacher for a few years. During this period, he also began his journey of literary creation.



Apart from Hindi, he also studied Sanskrit, Bengali, Marathi, English, Gujarati, and the literature of these languages. His first composition was published in Braj language in the magazine ***Rasik Mitra***. He was a member of the editorial board of *Prabha* magazine and was also appointed editor of *Karmaveer*.

He actively participated in the ***Indian National Freedom Movement***. For his involvement in the **Non-Cooperation Movement**, he was imprisoned. His famous poem *"**Pushp ki Abhilasha**"* ("The Desire of a Flower") was written in Bilaspur Jail.

Alongside patriotic poems, he also composed poems based on ***love and nature***. For his contribution to the freedom struggle, he was honored with the ***Padma Bhushan*** in independent India. He passed away on **30 *January 1968*** in Khandwa, Madhya Pradesh.

Literary Work : The complete works of Makhanlal Chaturvedi were published in 10 volumes. His main writings include :



- **Poetry :** *Him Kiratini, Him Tarangini, Maran Jwar, Ghumvalaya, Bijuri, Kajal aur Rahin, Yugcharan, Samarpan*
- **Prose-poetry :** *Sahitya Devta*
- **Drama :** *Krishnarjun Yuddha*
- **Story/Collection :** *Vanvasi*
- **Story Translation :** *Kala ka Anuvad*
- **Memoir :** *Samay ke Paanv*
- **Speech :** *Chintak ki Lachari*
- **Essay :** *Rangon ki Boli Hai*

- **Subhadra Kumari Chauhan** : She was born in 1904 in the city of poets, Allahabad (*Prayagraj*). From childhood, she had a deep interest in literature. She was married to Thakur Lakshman Singh Chauhan of Khandwa. After marriage, her life took a new turn. Inspired by Mahatma Gandhi's movements, she began writing poems related to patriotism.

Due to her participation in the freedom movement, she was imprisoned several times. She also served as a member of the Madhya Pradesh Legislative Assembly. For her literary works, she was honored twice with the Saraswati Samman (*Sahitya Akademi's Saksaria Award*)

On the day of Basant Panchami in 1948, she tragically died in a road accident. The inspiration for her poetic creations came from her family itself. Her early works were published in magazines named Saraswati and Madhuri.

सुभद्रा कुमारी चौहान
[MPPSC (Civil Main) GS-I 2017 | 3 M]

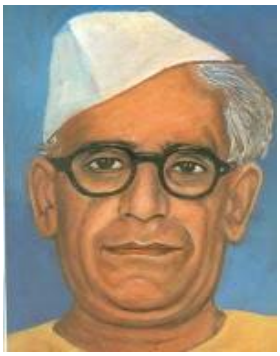
Literary Work : *Mukul, Tridhara, Sidhe-Sade Chitra, Bikhre Moti, Unmadini, Jhansi Ki Rani, Sabha Ke Khel, Rakhi Ki Chunauti, Bachpan. Mukul. Sabha Ka Khel* (for children), while *Bikhre Moti* and *Unmadini* are her short story collections.

- ***Gajanan Madhav Muktibodh*** : *Gajanan madhav Muktibodh* was born on 14 November 1917 in Sheopur Kalan. He passed away on 11 September 1964. By embracing communist ideology, Gajanan Muktibodh gave *post-Chhayavad* Hindi poetry an entirely new direction and became renowned as a progressive poet. He completed his schooling in Ujjain and his graduation from Indore. He contributed his services to the newspaper *Samata* (Jabalpur). In various roles—poet, journalist, critic, storyteller, and teacher—he earned recognition and respect. Among his entire generation, Muktibodh's personality stands out as unique.



Literary Work : *Chand Ka Munh Tedha Hai*, *Naye Nibandh*, *Bhuri-Bhuri Khaak Dhool*, *Ek Sahityik Ki Diary*, *Nayi Kavita Ka Aatma Sangharsh*, *Naye Sahitya Ka Saundarya Shastra*, *Kamayani Ek Punarvichar*, *Bharat Itihas Aur Sanskriti*, *Chambal Ki Chhati*.

- ***Balkrishna Sharma 'Naveen'*** : Balkrishna Sharma 'Naveen' was one of the prominent poets of the progressive and cultural stream of Hindi literature. He was born on **9 December 1897 in Shajapur**. He worked as the editor of *Prabha* and *Pratap*. Though primarily a poet, he had equal command over prose as well. His editorial remarks were highly impactful.



Balkrishna Sharma 'Naveen' wrote two poems on Ganesh Shankar Vidyarthi — *Pranarpan* and *Atmosarg*. He passed away on 29 April 1960.

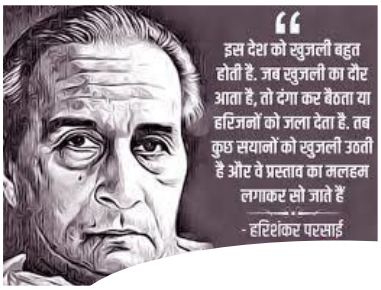
Literary Work : *Kumkum*, *Rashmirekha*, *Apalak*, *Vinoba Stavan*, *Urmila*, *Hum Vishpayi Janm Ke*, *Kwasi*, *Pranarpan*.

- **Bhawani Prasad Mishra** : Bhawani Prasad Mishra is regarded as an experimental poet. He was born on **23rd March 1914** in the village *Khiriya*, district *Hoshangabad*. From childhood, he stayed in the Wardha Ashram under the guidance of Mahatma Gandhi, and thus was naturally influenced by Gandhian philosophy. In 1942, he actively participated in the national movement and consequently faced imprisonment. Apart from editing the ***Mahilashram*** magazine published from ***Sevagram***, he also edited ***Kalpana***. He worked in *All India Radio* and was a member of the editorial board of the *Collected Works of Mahatma Gandhi*. He was also associated with the Gandhi Peace Foundation in New Delhi and the Sarvodaya movement. For his work *Buni Hui Rassi* (Woven Rope), he was awarded the ***Sahitya Akademi Award***. He passed away in **1985**.



Literary Work : His major works include *Geetfirosh*, *Chakit Hai Dukh*, *Andheri Kavitayein*, *Gandhi Panchashati*, *Buni Hui Rassi*, *Khushboo ke Shilalekh*, *Vyaktigat*, *Parivartan ke Liye*, and *Anam Tum Aate Ho*. His compositions were also included in *Dusra Saptak*. *Gandhi Panchashati* is considered his epic work.

- ***Harishankar Parsai*** : Harishankar Parsai, a renowned Hindi satirist and litterateur, was born on **22 August 1924** in ***Jamani***. He passed away on **10 August 1995** in ***Hoshangabad***. After completing his **M.A. in Hindi from Nagpur**, he worked as a teacher for some years and later began independent writing. He also published the magazine **Vasudha** from Jabalpur, which he continued for many years despite financial losses. He edited **Prahari** as well.



Parsai wrote satirical works and columns regularly for several Hindi newspapers and magazines. He was considered one of the leading satirical writers in Hindi literature. For his unforgettable contribution to Hindi literature, he was honored with the **Padma Shri**. In addition, he received the **Sahitya Akademi Award**, the **Shikhar Samman** of the Madhya Pradesh government, the *Bhavabhuti Alankaran* of the Madhya Pradesh Hindi Sahitya Sammelan, and was conferred with an *honorary D.Litt. degree by Jabalpur University.*

Literary Work : *Hansate Hain Rote Hain, Jaise Unke Din Phire, Rani Nagfani Ki Kahani, Tat Ki Khoj, Tab Ki Baat Aur Thi, Bhoot Ke Paon Peeche, Pagdandiyon Ka Zamana, Sadachar Ka Taabeez, Kant Mujhe Bhi Hai, Ant Mein, Viklang Shraddha Ka Daur, Poochiye Parsai Se (column writings).*

- **Mulla Ramuzi** : **Mulla Ramuzi**, a renowned litterateur famous for his distinctive satirical style and as the creator of "Gulabi Urdu," was born on **21 May 1896 in Bhopal**. His father, Mohammad Saleh, came from Afghanistan during the reign of Nawab Sultan Jahan Begum and was appointed in government service in Bhopal.

  At the age of twelve, Mulla Ramuzi memorized the **Qur'an (Hifz)**. He received his early education up to the sixth standard at **Madrasa Sulemania**, after which he worked as a clerk in the Bhopal State Office. Later, he went to Kanpur for higher education.

  In **1921**, Mulla Ramuzi's first book, *Gulabi Urdu*, was published. Due to its unique style, the book attracted everyone in the world of Urdu literature. He also wrote poetry and composed satirical verses against the British and their colonial rule.

  Literary Work : *Intikhabe Gulabi Urdu, Majmua Gulabi Urdu, Meqalat Gulabi Urdu, Khawateen Sawane Mulla Ramuzi, Angoora, Shadi, Aurat Jāt, Lathi aur Bhains, Musafir Khana, Subah ki Latafat, Mazameen Mulla Ramuzi, Khutoote Mulla Ramuzi, Deewane Mulla Ramuzi, Shifakhana, Zindagi, Mulla Ramuzi, Gulabi Urdu Gulabi, Shayari Jeg, Mashahire Bhopal, Tareekh.*

- **Sharad Joshi** : Mr. Sharad Joshi was born on **23 May 1931** in **Ujjain, Madhya Pradesh**. After a few days of his early education, he developed an interest in writing. Until 1956, he was a permanent writer of the satirical column **"Parikrama"** in *Nayi Duniya*. Joshi Ji worked in the Information Department for ten years. After that, he served as a **Public Relations Officer**.



  Literary Work : *Pichhle Dinon, Yathasambhav, Parikrama, Raha Kinare Baith, Jeep Par Sawar Illiyan, Phir Kisi Bahane, Andhon Ka Haathi, Ek Tha Gadha, Tilism* (short story collection), *Main aur Keval Main*, etc., are among the famous satirical works of Joshi Ji.

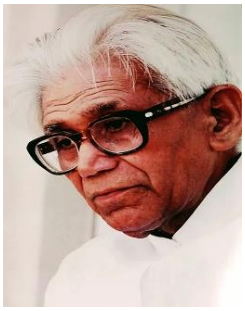
- **Acharya Nanddulare Vajpayee** : Acharya Nanddulare Vajpayee was born on **4 September 1906** in **Magarair village**, **Unnao district, Uttar Pradesh**. His father's name was **Shri Govardhan Vajpayee**. In **1923**, he was married to **Smt. Savitri Mishra**. After receiving his early education at home, he pursued his schooling in *Hazaribagh*. In **1925**, for higher education, he took admission in *Banaras Hindu University (BHU)*, where he came into contact with **Shri Suryakant Tripathi 'Nirala'** and began to participate with him in national activities. Consequently, national consciousness became the focal point of his thinking.



Vajpayee Ji edited the journal Surasagar continuously for four years. In 1941, he was appointed as a Professor in the Hindi Department at Banaras Hindu University.

Literary Work : *Hindi Sahitya : Beesvin Shatabdi, Adhunik Sahitya, Naye Prashna, Rashtrabhasha ki Kuchh Samasyaen, Rashtriya Sahitya tatha Anya Nibandh, Prakirnika, Hindi Sahitya Srijan aur Sameeksha, Reeti aur Shaili and Hindi Sahitya ka Sankshipt Itihas.*

- ***Dr. Shivmangal Singh 'Suman'*** : Dr. Shivmangal Singh 'Suman' was born in Jhagarpur village on **14 August 1915**. This village is presently located in the ***Unnao district of Uttar Pradesh***. His early education took place in ***Rewa***. He obtained his ***B.A. from Victoria College, Gwalior***, and his ***M.A. and Ph.D. from Banaras Hindu University***. He taught at ***Madhav College, Ujjain*** and ***Holkar College, Indore***. He also served for a long time as the ***Vice-Chancellor of Vikram University, Ujjain***.



Sumanji had been writing poetry since his student life. In **1936**, his first poetry collection **"Hillol"** was published.

Literary Work : *Hillol, Jeevan ke Gaan, Pralay, Srijan, Vishwas Badhta Hi Gaya, Par Aankhen Nahin Bhari, Vindhya Himalaya, Mitti ki Barat, Yug ka Mol.* He received the **Dev Award** for *Vishwas Badhta Hi Gaya and* the **Sahitya Akademi Award** for *Mitti ki Barat.*

- ***Isuri*** : Isuri, the uniquely talented folk poet of Bundelkhand, was born on *Chaitra Shukla 10, Samvat 1998* (corresponding year in Gregorian calendar) in the village of ***Mendhki******. His father was Pandit Bholanath Tiwari. After losing his parents in early childhood, he was raised in the household of his maternal uncle, Bhudhar Nayak. The beauty of a very attractive woman, Rajau—his love for her and the pangs of separation from her—became the main inspiration behind Isuri's poetic creations. He spent most of his life in the village of Bagaura. He declined the offer to become the court poet of the ruler of Chhatarpur. Isuri is regarded as the standard poet of Bundeli. His poetic talent was extraordinary, and his spontaneous poetic ability was remarkable.

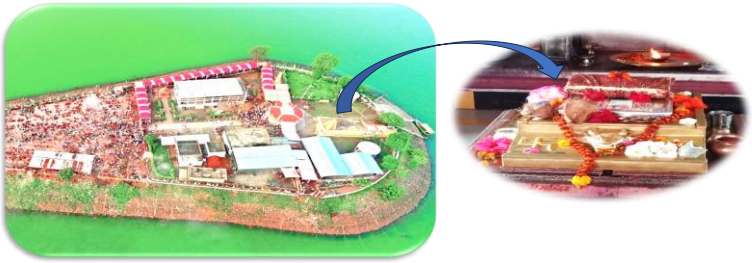
  Literary Work : throughout his life, Isuri worked as an employee (Karinda) under different landlords, traveling from village to village, which kept him directly connected with rural traditions and the common people. His *Phags* (seasonal songs of Holi) were compiled by Krishnanand Gupta, his collected works were compiled by Gaurishankar Dwivedi, and *Isuri Satsai* was edited by Gunsagar Satyarthi. Among Bundeli poets, Isuri holds a preeminent position, and he is credited with introducing the *Chaukadiya* style in Bundeli Phag. His *Phags* are immensely popular. Two other contemporary and talented poets were Gangadhar and Khyalram, but Isuri was considered senior and superior among them.

  In his memory, a fair is organized every year on *Sharad Purnima* at his memorial site in the village of Pipalya.

- ***Singaji*** : Singaji was a saint in the tradition of Kabir. Just like Kabir's concept of *Ram*, Singaji's *Ram* was also the formless and attribute-less *Brahman* (*Nirguna Nirakara Brahma*). He too opposed polytheism. He was against external rituals such as worship practices, caste and class divisions, varna discrimination, ritualism, idol worship, as well as religious formalities like *roza* and *namaz*.

  Singaji's compositions have been preserved in the oral tradition. It is said that he composed about **1,100 works**. Apart from devotional hymns (*bhajans*), much of his literature has been published.

  Literary Work : *Sakhi Bhajan*, *Upadesh* (teachings), *Atmadhyan* (self-meditation), *Dopbodh*, *Narad*, *Sharad*, *Desh ki Vani*, *Banavali*, *Satwar*, *Pandrah Tithi*, and *Barahmasi*.



खंडवा से 45 किमी दूर संत सिंगाजी की समाधी स्थित है। जो 458 साल पुरानी है,यह इंदिरा सागर बांध के बेकवाटर क्षेत्र के बीच मौजूद हैयह प्रदेश का पहला मानव निर्मित टापू है। इस टापू पर हर साल शरद पूर्णिमा पर मेल लगता है।

19.3 *Music and Dance Tradition*

- ***Tansen*** : Factual information about the life of the music emperor ***Tansen*** is not fully available. He was a Brahmin, and his childhood name was ***Ramtanu Pandey***[***]. The title of *Tansen* was bestowed upon him by ***King Ramchandra***. His early education was completed under the guidance of renowned musicians of ***Gwalior***. From Gwalior, he went to ***Vrindavan***, where he studied under ***Swami Haridas***.

  Tansen first received the patronage of ***Daulat Khan***, son of Sher Shah Suri. Later, he entered the court of ***King Ramchandra*** of Rewa. From there, his fame spread widely and eventually reached ***Delhi***. In ***Samvat 1619–20*** (1562–63 CE), Tansen arrived in Delhi, and seeing his fame, ***Emperor Akbar*** included him among the *Navaratnas* (Nine Gems) of his court.

  It is popularly believed that by singing ***Raga Deepak***, lamps would ignite, and by singing ***Raga Megh***, rain would begin to fall. He was the greatest singer of the ***Dhrupad*** style. He composed many *dhrupads*, which are still found in music treatises today. Two music texts associated with his name are ***Sangeet Saar*** and **Ragmala**. In the history of Indian music, his name holds the highest place.

  - ***Gurus (Teachers)*** **:** Swami Haridas, Govind Swami, Mohammad Ghaus, Baiju, Bakshu, Karna, Mahamul, Makarand
  - ***Patrons*** **:** Daulat Khan, King Ramchandra of Rewa, and Mughal Emperor Akbar
  - ***Texts*** : *Sangeet Saar* and *Ragmala*

- ***Alauddin Khan*** : Alauddin Khan, the renowned sarod player who brought worldwide fame to Madhya Pradesh, was born on October 1, 1862 in ***Shivpura village of Tripura***. His father's name was Sadhu Khan and his mother's name was Harsundari Devi. In his childhood, he was called Alam. From an early age, he developed a deep interest in music, due to which he left formal schooling and moved to Calcutta.

  He learned to play pakhawaj, violin, clarinet, flute, and shehnai under different masters. He studied sarod under Ustad Ali Ahmad Khan and the eminent musician of Rampur, Ustad Wazir Khan. He also learned dhrupad from Rabab and Moh Rawan. At the invitation of ***Maharaja Brijnath Singh***, Alauddin Khan came to Maihar (Madhya Pradesh) and made it his lifelong workplace.

  After the First World War, epidemics spread across India, causing thousands of deaths and leaving many children orphaned. Baba Alauddin Khan sheltered 28 such orphans, trained them in music, and formed the famous Maihar Band.

  He received several prestigious honors:

  - "***Aftab-e-Hind***" from the Tansen Music Society,
  - "***Bharat Gaurav***" from the Calcutta Music Institute,
  - The title of "***Sangeetacharya***" from Bhatkhande Music College, Lucknow.

In 1958, he was awarded the Padma Bhushan, and in 1971, the Padma Vibhushan. To immortalize his contribution to Indian classical music, the ***Alauddin Khan Academy of Music was established in 1979,*** which continues to work for the preservation, promotion, and expansion of classical music and dance.

His only son, Ali Akbar Khan, carried forward his legacy. His daughter Annapurna Devi was married to Pt. Ravi Shankar, who himself used to come to Baba to learn sitar. He truly upheld the Guru-Shishya Parampara (teacher-disciple tradition) and trained several generations of disciples. Among his eminent disciples were Ravi Shankar, Pannalal Ghosh, Nikhil Banerjee, Jyotin Bhattacharya, and many others.

This great maestro of Indian music passed away on September 6, 1972.

- ***Gurus*** : Neelu Gopal, Nandbabu, Habudutt, Ahmad Ali Khan, Ustad Wazir Khan (Sarod), Rabab and Moh Khan (Dhrupad)
- ***Patronage*** : Maharaja Brijnath Singh of Maihar
- ***Titles*** : Bharat Gaurav, Aftab-e-Hind, Sangeetacharya, Sangeet Nayak
- ***Honors*** : Padma Bhushan (1958), Padma Vibhushan (1971)

- ***Kumar Gandharva*** : In the world of Indian classical music, Pt. Kumar Gandharva is recognized as a revolutionary musician. He was born in 1924 in Sulebhavi village (Karnataka). His original name was ***Shivaputra***, and his father's name was ***Shri Siddhar Maida***. At the age of just six, he amazed everyone by imitating the recording of Shri Vazhe Bua. He received formal training in music from ***Prof. B.R. Deodhar*** and ***Ms. Anjanibai Malpekar*** in Mumbai.

  Due to tuberculosis, he moved from the far South to **Dewas** for recovery, where he developed a deep interest in **Malwi folk songs**.

  To honor his unparalleled contribution to the field of music and to encourage new musicians, the Government of Madhya Pradesh instituted the **Kumar Gandharva Award** in his name. On **12 January 1991**, this great musician bid farewell to the world.

  - ***Gurus*** **:** B.R. Deodhar, Anjanibai Malpekar
  - ***Compositions*** **:** *Anoop Raag Vilas*
  - ***Honors*** **:** Kalidas and Shikhar Samman (by M.P. Government), Sangeet Natak Akademi Award, and Padma Vibhushan

- ***Raja Chakradhar Singh*** : Raja Chakradhar Singh was born in 1905. His father was Raja Natwar Singh. He received inspiration in music from his uncle Narayan Singh and was trained in tabla playing by Bhupdev Singh and Laxman Singh. He became one of the foremost tabla players of the country. He was also skilled in playing the sitar.

  As a musician, he authored books such as *Taal Toyanidhi*, *Ragaratna Manjusha*, and others. In *Ragaratna Manjusha*, he compiled a genealogical tree of ragas and raginis, while in *Taal Toyanidhi* he described rhythmic cycles (taals) extending up to 380 beats. The famous dancer Pt. Kartik Ram was his disciple, and under his patronage, the ***Raigarh Kathak Gharana*** was established. He was honored with the title ***"Sangeet Samrat"*** **(Emperor of Music).**

  - ***Gurus*** **:** Lal Narayan Singh, Bhupdev Singh, Laxman Singh
  - **Works :** *Ragaratna Manjusha*, *Taal Toyanidhi* (on music), *Mooraj Varn Pushpakar Nartan Sarvasya* (on dance), *Alkapur Mayachakra*, *Rasmaras* (literary works)
  - ***Title*** **:** Sangeet Samrat

- ***Pt. Kartik Ram*** : Kartik Ram was born in 1912 in Bhavartan village of Bilaspur. Seeing his keen interest in dance from childhood, his father Kunjram entrusted him to Makhanlal, a renowned artist proficient in Chhattisgarhi dance ***Gammat*** During the Ganesh festival, Raja Chakradhar Singh saw Kartik Ram performing ***Gammat*** dance, and being deeply impressed, took him to his ashram and arranged for his training in Kathak dance. Pandit Jaylalji, Lachhu Maharaj, Sundar Prasad Ji, and Shambhu Maharaj trained Pt. Kartik Ram.
  In 1936, at the All India Music Conference held in Delhi, he gave a challenging dance performance, where his extraordinary dance skills won him great honor and the title of **"Nritya Samrat" (Emperor of Dance)**.
  In 1970, after teaching dance for a year at Kamla Nehru Sangeet Mahavidyalaya, Raipur, he continued his work of dance education at the Tata Nagar Dance Art Centre.
  - ***Gurus*** **:** Lakhanlal, Pt. Jaylal, Lachhu Maharaj, Sundar Prasad, Shambhu Maharaj
  - ***Patronage*** **:** Raja Chakradhar Singh
  - ***Honors & Titles*** **:** *Nritya Samrat*, Madhya Pradesh Government's *Shikhar Samman*, *Sangeet Natak Akademi Award*, and recognition from *Sur Singar Samsad, Bombay*.
  - ***Specialties*** **:** One of the finest *Gammat* artists, an extraordinary dancer of his time, mastery over the unique and rare *Ati-vilambit* (ultra-slow tempo) rhythm of the Raigarh Gharana, and also proficient in singing *bhajans*, *ghazals*, and *thumris*.

- ***Ustad Hafiz Ali Khan*** : Ustad Hafiz Ali Khan was a staunch purist in the field of music and the guru-brother of Ustad Allauddin Khan. He was born in **1892 (Samvat year)** in Gwalior. He received training in *sarod* from his father, Nanhe Khan. The introduction of the *sarod* in India was done by his ancestors, who had come from Afghanistan to the court of Rewa. Ustad Hafiz Ali Khan also received training in music from Ustad Wazir Khan of Rampur, and he became the true successor of the ***Beenkar tradition*** of the ***Senia Gharana***. Ustad Allauddin Khan was his guru-brother.
  He learned *Dhrupad* from Brindavan's Chukalal and Ganeshi Lal, and *Thumri* from Ganpat Rao. The Maharaja of Gwalior, Madhavrao Scindia, honored him by appointing him as a court musician. He was also appointed at the ***Madhav Sangeet Mahavidyalaya, Gwalior***.
  He was adorned with the titles *'Aftab-e-Sarod'* (Sun of the Sarod) and *'Sangeet Ratnalankar'*. He was also awarded the highest honor of the ***Sangeet Natak Akademi***, and in 1960, he was conferred with the title of ***Padma Bhushan***. The world-renowned sarod maestro ***Amjad Ali Khan*** is his son. Among his disciples were Amjad Ali Khan, Mubarak Ali Khan, and Rahmat Ali Khan. His son Amjad Ali Khan, in memory of his father, established a *Sarod Ghar* (museum) in Gwalior.In **1972 (Samvat year)**, at the age of about 80 years, he departed from this mortal world and merged with eternity.

- ***Krishna Rao Pandit*** : Krishna Rao Pandit was born on ***26 July 1893***. He received his musical training from his father ***Shankar Rao Pandit*** and ***Nisar Hussain Khan***. In 1907, he gave his ***first performance***. In 1913, he served as a ***music teacher at the court of the Maharaja of Satara***, and later spent ***five years at the Gwalior Court***. In memory of his father, he laid the foundation of the ***Gandharva Mahavidyalaya in Gwalior***.
  - ***Gurus*** : Father – Shankar Rao Pandit, Nisar Hussain Khan
  - ***Literary Work*** : He wrote numerous books for systematic music education, such as : *Sangeet Sargam Saar, Sangeet Pravesh, Sangeet Alap Sanchari, Tabla Vadan Shiksha, Sitar Jaltarang Vadan Shiksha, Harmonium Vadan Shiksha*
  - ***Titles Conferred*** : Gayak Shiromani (by Sardar Patel), Sangeet Ratnalankar (Gwalior Court), Sangeet Shiromani (Multan Sangeet Sabha), Gayan Visharad, Sangeet Martand, Taal Samrat (Patiala Court), Gayan Maharshi (Shankaracharya of Sankeshwar Peeth)

- **Honours** : Tansen Samman, Padma Bhushan
- **Special Contribution** : As an **independent vocalist**, he created a distinct identity for himself. The **complexity of his singing** was his hallmark. He established a **music institution in Gwalior**, organized numerous **radio broadcasts** and **music conferences**.

- **Shankar Rao Pandit** : Among the singers of his generation, the *Khayal* vocalist **Shankar Rao Pandit** holds a distinguished place. He was born in **1862** in **Gwalior**. From childhood, he used to accompany his father **Vishnu Pandit** to the gatherings of Ustad Haddu–Hassu Khan, which inspired him to become a great musician. He received his initial training in music from **Balkrishna Bua**. Impressed by Pandit Shankar Rao's singing, **Nissar Hussain Khan** accepted him as his disciple.

  For his service in the field of music, he was awarded the **President's Medal** and honored with the title of **"Best Vocalist."** He passed away in **1917**. His son, **Dr. Krishnarao Pandit**, is regarded among the finest musicians of India.

  - **Guru(s) :** Nissar Hussain Khan, Bade Balkrishna Bua; inspired by the singing of Haddu Khan.
  - **Honors :** President's Medal, *Sangeet Nayak* (Leader of Music).
  - **Specialty :** Highly accomplished in *Khayal* singing, also an eminent music teacher. He served music selflessly. His son was Krishnarao Pandit.

- **Raja Bhaiya Poonchwale** : **Raja Bhaiya Poonchwale** was born on **12 August 1882** in Gwalior. His original name was **Balakrishna Anand Rao Aptekar**. His father's name was **Anandrao**. Since their family held the jagir (estate) of a village named *Poonch* in Bundelkhand, they came to be known by the title *Poonchwale.*

  He learned the **sitar** from his father and received training in singing from **Vamanrao** and **Baldevji**. He studied **Dhrupad** under **Vaman Bua**, and through his dedication and commitment, he became a disciple of **Pandit Shankar Rao Pandit**.

  When Raja Bhaiya went to Bombay to learn the **notation system (swarlipi paddhati)**, he came into contact with **Pandit Vishnu Narayan Bhatkhande**, who, being impressed with his devotion and musical qualities, brought him recognition beyond Gwalior, giving him an **all-India reputation**. Raja Bhaiya was also deeply influenced by Bhatkhande's notation system.

  After returning from Bombay, he served as a teacher at the **Madhav Sangeet Vidyalaya**. His son, **Balasaheb Poonchwale**, was also honored with the **Tansen Award**.

  - **Gurus** : Learned singing by listening to **Baldevji, Lala Bua, Vaman Bua,** and **Shankarrao ji,** Learned the *sitar from his father*
  - **Literary Work** : Tan Malika Sangeetopasana, Tumri Tarangini, Mastery in **Dhrupad** and **Dhamar** singing
  - **Titles and Honors** : *Sangeet Ratnakar*, *Sangeetacharya*, Best Vocalist and **Presidential Medal**
  - **Special Contributions** : Exceptional expertise in Khayal, Thumri, and Tappa, Pioneer in the field of school music education, Major contribution in the establishment of Madhav Sangeet Vidyalaya, Authentic exponent of the traditional Gwalior gharana style of singing, Prepared a large collection of notations, leaving them for future generations

- **Ustad Amir Khan** : **Ustad Amir Khan** was born in **1913 in Indore**. He inherited his inspiration for music from his ancestors. His father, Samir Khan, was a renowned player of the Sarangi and the Veena. Under his father's guidance, he absorbed the musical traditions of the Indore Gharana, the Bhendi Bazaar Gharana from Aman Ali Khan, and the Kirana Gharana from Abdul Wahid Khan.

His slow and meditative style of singing was his distinctive contribution to the field of Khayal singing. Along with classical music, he also turned his attention towards film music. He lent his voice to films such as ***Baiju Bawra, Jhanak Jhanak Payal Baaje, Goonj Uthi Shehnai***, and ***Tansen***.

As a visiting professor of Hindustani vocal music, he travelled to countries like the United States and England, where he showcased his art. Among his prominent disciples, Amar Nath and Hridaynath Mangeshkar are particularly notable.

The Government of India honored him with the ***Padma Bhushan***, and the Government of Madhya Pradesh conferred upon him the ***Madhya Pradesh Academy Award***. He passed away in 1974.

Prominent Musicians of Madhya Pradesh						
S.N.	***Name***	***Division / Place***	***Singing / Instrumental Music***	***Birth***	***Death***	***Special Achievement***
1.	***Tansen***	Gwalior		1506	1585	*Akbar's Navaratnas*
2.	***Ustad Allauddin Khan***	Satna	Sarod	1881	1972	*Honored with the title of* ***Mridangacharya****, dedicated to the development of the art of life, and recognized by the* ***Gandharva Mahavidyalaya***
3.	***Mridangacharya Govind Rao Burhanpur***	Indore	Mridangist			
4.	***Amir Khan***	Indore	Khyal Singing	1913		
5.	***Kumar Gandharva***	Dewas	Khyal Singing	1924	1995	*Gained fame in* ***Kabir Bhajans*** *and published the book Anuparag Vilas*
6.	***Ali Akbar Khan***	Satna	Khyal Singing	1922		
7.	***Amir Khan***	Gwalior	Sitar Player		1919	
8.	***Hafiz Khan***	Gwalior	Sarod Player		1998	
9.	***Raja Bhaiya Poonchwale***	Gwalior	Sarod Player	1882		*Wrote* ***seven books on music***
10.	***Shankar Rao Pandit***	Gwalior	Khyal Singing		1917	
11.	***Narayan Rao Pandit***	Gwalior	Khyal Singing	1917		*Worked as a* ***music teacher***
12.	***Amjad Ali Khan***	Gwalior	Khyal Singing	1945		*A renowned* ***sarod player***

EXERCISE – 19

1. Alhakhand poetry of Bundelkhand is the creation of which famous writer? [MPPSC Computer Programmer 2021]
   (a) Jagnik
   (b) Surdas
   (c) Chand Bardai
   (d) None of these
2. Which of the following academies organizes the 'Tansen Music Festival' in Gwalior?[MPPSC Assistant Professor (Music) 2024]
   (a) Ustad Allauddin Khan Academy of Arts and Music
   (b) Academy of Music and Dance
   (c) Sahitya Kala Parishad
   (d) Swarānjali Music Academy
3. *Who was the founder of the Maihar Band?* [MPPSC Assistant Professor (Music) 2024]
   (a) Ustad Hafiz Ali Khan
   (b) Ustad Amjad Ali Khan
   (c) Ustad Ali Akbar Khan
   (d) Ustad Allauddin Khan
4. Krishnarao Shankar Pandit was a resident of? [MPPSC Assistant Professor (Music) 2024]
   (a) Bombay
   (b) Dewas
   (c) Akola
   (d) Gwalior
5. Which of the following works of Kalidasa has been translated into the English language? [MPPSC Computer Programmer Exam 2021]
   (a) Kumarasambhava
   (b) Meghaduta
   (c) Raghuvamsha
   (d) Abhijnanashakuntalam
6. Who translated Kalidasa's Abhijnanashakuntalam into English? [MP Forest Service (Main) 2023]
   (a) Charles Wilkins Sir
   (b) William Jones
   (c) Warren Hastings
   (d) Jonathan Duncan
7. Which of the following is associated with the traditional *Maach* singing style? [MPPSC Civil/Forest (Prelim) 2024]
   (a) Kaluram Bamnia
   (b) Satyendra Singh Lohia
   (c) Bhagwatilal Rajpurohit
   (d) Om Prakash Sharma
8. Who wrote the play "Anand Raghunandan" based on the Ramkatha? [MPPSC Assistant Professor Exam 2022; MPPSC Forest (Main) 2024]
   (a) Vishwanath Singh
   (b) Rajshekhar
   (c) Umesh Kumar
   (d) Padan Bhatnagar
9. Ustad Hafiz Ali Khan was a famous _____. [MPPSC Assistant Veterinary Surgeon 2023; MPPSC Principal Assistant Director (Technical) Exam 2023]
   (a) Singer
   (b) Tabla Player
   (c) Shehnai Player
   (d) Sarod Player
10. Shankar Rao Pandit was associated with which art form? [MPPSC Civil / Forest (Prelim) 2024]
    (a) Sitar Playing
    (b) Mridang Playing
    (c) Khayal Singing
    (d) Kathak Dance
11. Where did Pt. Kumar Gandharva pass away? [MPPSC Assistant Professor music 2024]
    (a) Dewas
    (b) Ujjain
    (c) Dhar
    (d) Indore
12. "Mukul" is a famous literary work of whom? [MPPSC Civil / Forest (Prelim) 2023]
    (a) Makhanlal Chaturvedi
    (b) Bhawani Prasad Mishra
    (c) Mukutdhar Pandey
    (d) Subhadra Kumari Chauhan

Chapter 20

Institutions, Festivals, and Major Fairs Established in the Fields of Literature, Music, and Art

20.1 Institutions Established in the Fields of Literature, Music, and Arts

- ***Bharat Bhavan, Bhopal*** : Bharat Bhavan was established in Bhopal on **13 February 1982**. Its objective was the development, preservation, exploration, dissemination, and promotion of creative arts. This institution was set up under the **Bharat Bhavan Trust Act, 1982**. The architectural design of this building was done by the renowned architect ***Charles Correa***.

  Bharat Bhavan is divided into various sections, and each section is dedicated to activities related to different forms of art. The main sections are as follows—

  - ***Roopankar*** : This section houses beautiful specimens of tribal folk art and its refined forms. Here, one can find examples of both the *sughadh* (traditionally trained) and the *angadh* (naturally creative) styles. Several national and international exhibitions have also been organized in this section.
  - ***Vagarth*** : This section is renowned for its collection of written, printed, and oral forms of poetry in Indian languages. Seminars, discussions, and dialogue programs are organized here from time to time.
  - ***Anhad*** : This section is a major center for folk music and classical music. Special musical programs are held here, in which the use of rare musical instruments is a special attraction.
  - ***Rangmandal*** : This section is related to *theater* and consists of three subsections—*Antarang*, *Bahirang*, and *Abhirang*. Many renowned playwrights from India and abroad have staged their plays here. A library related to the art of theater is also located in this section.
  - ***Aakar*** : In the Aakar section, workshops related to graphics, sculpture, and painting are conducted. This section is a major center for the training and experimentation of young artists.
  - ***Publications*** : From Bharat Bhavan, two periodicals are published: Poorvagrah, a monthly magazine related to literature, art, and criticism, and Bahuvachan, an occasional English periodical on fine arts.

- ***Madhya Pradesh Art Council*** : The Madhya Pradesh Art Council was established in 1952. Its main objective is to promote, preserve, and develop various art forms in the state, including music, dance, fine arts, and theatre. The council's programs began with the National Drama Festival. Under its initiatives, exhibitions of sculptures, the Khajuraho Dance Festival, the ***Tansen Festival in Gwalior***, and cultural programs and exhibitions on woodcraft are organized.

- ***Madhya Pradesh Literature Council*** : The Madhya Pradesh Literature Council was ***established in 1954*** by the Madhya Pradesh Sahitya Academy. The primary objective of this institution is to play a catalytic role in the advancement and development of literature in the state. Along with this, the institution also honors litterateurs and awards their outstanding literary works.

Major Activities :

- Establishment of literary awards and their conferment
- Organization of felicitation ceremonies
- Organization of literary discussions and seminars
- Publication of literary books and writings

- ***Madhya Pradesh Tribal Folk Art Council*** : The Tribal Folk Art Council was established in the ***year 1980***. The main objective of this council is to preserve, document, and promote tribal folk music, folk dance, folk theatre, and tribal literature. The council not only bears the responsibility of safeguarding these folk arts but also organizes various programs and events for their performance. Under its aegis, major events such as *Sampada, Lokarang, Lok Ranjan, National Ramlila Fair, Jagar, Lokotsav, Dance Festival, Kabir Festival*, and others are conducted.

- ***Kalidas Academy, Ujjain*** : This *academy was established in the year 1977*. Its primary objective is to provide training in dance and music, organize art exhibitions, conduct research related to music and dance, and preserve and promote folk arts. In addition, the academy also conducts seminars, council conferences, orientation programs, and publication activities. Every year, the academy organizes the renowned *Kalidas Festival*, which is a major event reflecting the cultural grandeur of the state.

- ***Ustad Alauddin Khan Sangeet Academy*** : This academy was ***established in 1979*** in memory of the great musician Ustad Alauddin Khan. Its objective is the preservation, promotion, and expansion of Indian classical music. The institution not only promotes music but also provides training in the fields of classical music and dance. Every year, the academy organizes the *Alauddin Khan Festival in Maihar.*

- ***Madhya Pradesh Sanskrit Academy*** : This academy was *established in 1984* with the objective of promoting and preserving Sanskrit literature. To encourage Sanskrit literature, the academy organizes various activities such as lectures, discussions, ceremonies, seminars, and award functions. Through these programs, awareness about Sanskrit language and literature is spread, and efforts are made to connect the new generation with it.

- ***Madhya Pradesh Tulsi Academy*** : The Tulsi Academy was ***established in 1987***. Its primary objective is the research, promotion, and preservation of the literary works of Goswami Tulsidas. To achieve this aim, the academy regularly organizes lecture series, discussions, seminars, and other programs. Under this academy, the Tulsi Research Institute functions in Chitrakoot, which conducts in-depth research on Tulsi literature.

- ***Madhya Pradesh Urdu Academy*** : This academy was ***formed in 1976*** with the aim of developing and promoting Urdu literature in Madhya Pradesh. The academy organizes various literary programs from time to time across the state to encourage the Urdu language and its literature.

- ***Madhya Pradesh Sindhi Sahitya Academy*** : The Sindhi Literature Academy was ***established in 1983***, with its headquarters located in Bhopal, the capital of Madhya Pradesh. The academy organizes various activities for the promotion and propagation of Sindhi language and literature, such as discussions, literary meetings, lecture series, and Sindhi theatrical performances. In addition, the academy also regularly publishes a magazine titled *Sindhi Pratinidhi*, which is dedicated to Sindhi language and literature.

- ***Madhya Pradesh Hindi Granth Academy*** : The Hindi Granth Academy, working under the Department of Higher Education of the state government, was *established in 1969*. This academy writes, translates, and publishes university-level books in Hindi. In addition, the academy also regularly publishes a bimonthly magazine *Rachna*, which presents content related to literature, education, and higher studies.

- ***Archaeology, Archives, and Museum, Madhya Pradesh*** : This museum was ***established in 1956***. Later, in 1975, the Directorate of State Archives was established, which was merged into this museum on 16 August 1994. The primary function of this directorate is the survey, identification, preservation, exhibition, and research of scattered archaeological treasures across the state. The directorate plays a vital role in safeguarding and preserving the cultural heritage of Madhya Pradesh.

- ***Ravindra Bhavan, Bhopal*** : This building is considered not only one of the most prominent and finest theatres of Madhya Pradesh but also of the entire country. Administratively, it functions under the Directorate of Rajbhasha (Official Language) and Culture. Ravindra Bhavan has two stages—an indoor auditorium stage and an open-air stage. The auditorium has seating arrangements for a total of 728 spectators, while the open-air stage can accommodate around 5,000 spectators in front of it.

- ***Srujanpeeth (Creative Chairs)*** : The major creative chairs of the state are as follows:
  - ***Nirala Srujanpeeth***, Barkatullah University, Bhopal
  - ***Premchand Srujanpeeth***, Vikram University, Ujjain
  - ***Muktibodh Srujanpeeth***, Hari Singh Gour University, Sagar
  - ***Subhadra Kumari Chauhan Srujanpeeth***, Jabalpur

20.2 *Cultural Program*

- ***Kalidas Festival, Ujjain*** : In Ujjain, the *Kalidas Festival* is organized every year with great enthusiasm and reverence in honor of Kalidasa, the great dramatist and poet of the Gupta period. Not only Indian scholars but also Sanskrit scholars from around the world participate in this festival. They present their views on Kalidasa's literature, drama, and poetry.
  - Former President of India, *Dr. Shankar Dayal Sharma*, made a special contribution in initiating this festival.

- ***Tansen Festival*** : The Tansen Festival is held annually at the tomb of Tansen in Gwalior. This event is considered one of the most prestigious festivals of Indian classical music. Eminent and renowned classical musicians from across the country participate in it. During this festival, the Tansen Award is also conferred by the Government of Madhya Pradesh to artists who have made outstanding contributions in the field of classical music. This *festival was first started in 1924*. Recently, the festival completed 100 years, reflecting its rich tradition and cultural importance.

- ***Khajuraho Dance Festival*** : This festival has been organized *every year since 1976* with the aim of attracting both domestic and foreign tourists. The week-long cultural celebration features performances by renowned artists of classical dance forms such as Kathak, Kuchipudi, Odissi, Bharatanatyam, Manipuri,



and Mohiniattam. This year, the 50th anniversary of the festival was celebrated with great pomp. The event beautifully showcases India's cultural diversity and the grandeur of its dance traditions.

- ***Madhya Pradesh Folk Art Festival* :** Under this festival, all selected folk artists are brought together on one stage to perform. Artists are chosen for this event through regional folk art festivals. This provides them with an opportunity to showcase their talent and also promotes the exchange of diverse folk traditions.

- ***Allauddin Khan Festival, Maihar*** : In memory of the great musician of the century, *Baba Allauddin Khan of Maihar*, the Ustad Allauddin Khan Music Academy organizes a grand festival of music and dance every year. This festival has been held continuously since 1974. The aim of the event is to preserve the rich tradition of Indian classical music and dance and to connect the younger generation with it.

- ***Amir Khan Festival, Indore* :** To perpetuate the memory of the renowned vocalist Ustad Amir Khan, the Allauddin Khan Music Academy of Madhya Pradesh organizes the *Amir Khan Festival every year in Indore.*

- ***National Ramleela Festival* :** With the, participation of Ramleela troupes from various states, this festival was earlier held only in Bhopal but is now organized in different cities across the *state every year*.

Major Cultural Program of Madhya Pradesh	
Khajuraho Dance Festival	Khajuraho
Kalidas Festival	Ujjain
Ustad Allauddin Khan Music Festival	Maihar
Malwa Utsav	Indore / Ujjain
Dhrupad Festival	Bhopal
Ustad Amir Khan Festival	Indore
Makhanlal Chaturvedi Festival	Khandwa
Padmakar Festival	Sagar
Subhadra Kumari Chauhan Festival	Jabalpur
Orchha Utsav	Tikamgarh
Nimar Festival	Khandwa,Khargone
Lok Rang Festival	Bhopal
Tribal Film Festival	Indore
Kishore Kumar Memorial Festival	Khandwa
Tansen Award Ceremony	Gwalior
Tepa Festival	Ujjain

- ***Tulsi Festival****** : From *Dhanteras to Diwali*, countless tribal and rural devotees gather in Chitrakoot, singing and celebrating Diwali with their revered Lord Rama. During the same period, the Madhya Pradesh Tulsi Academy organizes the *Tulsi Festival* on the banks of the Mandakini River from Dhanteras to Diwali every year.

20.3 *Major Fairs*

- ***Simhastha*** : This planetary position occurs every twelve years. For this reason, the Kumbh held in Ujjain is called Simhastha. The Simhastha Kumbh Mela, held on the banks of the Shipra River, lasts from the full moon of the month of Chaitra to the full moon of Vaishakha. This festival is considered one of the holiest bathing rituals in India. Millions of devotees from across the country and abroad come to Ujjain to participate. Ujjain is the only place in Madhya Pradesh where the Kumbh Mela is organized. When the planet Jupiter enters the zodiac sign Leo, the Kumbh Mela is held here.

- ***Ramleela Fair*** : This fair is held in *Bhander tehsil of Datia district*. It has been continuing for more than 100 years and is organized in the months of January-February.

- ***Hira Bhumiya Fair*** : The name of Hiramana Baba is very *famous in Gwalior and nearby areas*. According to popular belief, with the blessings of Hiramana Baba, women are freed from infertility. This centuries-old fair is organized every year in August and September, and because of the deep faith in Hiramana Baba, devotees from far and wide participate in large numbers.
- ***Nagaji Fair*** : This fair is organized in memory of Saint Nagaji. It is held for one month in Porsa town of Morena district. Earlier, monkeys were sold here, but now all domestic animals are sold.
- ***Tejaji Fair*** : Tejaji was a righteous man. He had a power that could neutralize snake venom from the body. For the last 70 years, this fair has been held in *Bhamavada of Guna district on the occasion of Tejaji's birth anniversary.* This fair is also celebrated in the Nimar region.
- ***Kaluji Maharaj Fair*** : This month-long fair is organized in *Pipliya Khurd of western Nimar.* It is said that about 200 years ago, Kaluji Maharaj used to heal humans and animals from diseases through his divine powers.
- ***Jageshwari Fair*** : This fair has been continuing for thousands of years at *Chanderi in Ashoknagar district.* It is said that the rulers of Chanderi were devotees of Goddess Jageshwari. They suffered from leprosy, but after visiting the Goddess's shrine, they were cured. Since then, the fair has been held at this place.
- ***Amarkantak Shivratri Fair*** : This fair is held in *Amarkantak, located in Shahdol district* of Madhya Pradesh, on the occasion of Shivratri.
- ***Mahamrityunjay Fair*** : The Mahamrityunjay temple is situated in *Rewa district of Madhya Pradesh*. It is considered highly significant from religious and cultural perspectives. Every year, a grand fair is organized here on Basant Panchami and Maha Shivratri.
- ***Chandi Devi Fair*** : At *Ghoghra in Sidhi district*, Goddess Chandi is considered an incarnation of Saraswati. A fair is held here in March-April.
- ***Kana Baba Fair*** : This fair is held at the shrine of Kana Baba in *Sodhalpur village of Harda district.*
- ***Shahabuddin Auliya Urs*** : This Urs is organized in *Neemuch during the month of February* and lasts for four days. It is held at the shrine of Baba Shahabuddin.
- ***Math Ghoghra Fair*** : At *Mauranthan in Seoni district*, a 15-day fair is held on Shivratri. There is also a natural lake and cave at this place.
- ***Singaji Fair*** : Singaji was a great saint. A week-long fair is organized in *Pipliya village of western Nimar* during August-September.
- ***Barman Fair*** : At the famous Brahman Ghat in *Narsinghpur district,* a 13-day fair is held on Makar Sankranti.
- ***Dhamoni Urs*** : This Urs is organized at the shrine of Baba Mastan Ali Shah in *Dhamoni, Sagar district*, during April-May.
- ***Deori Fair*** : This fair is held at the Khanderao Temple in *Deori, Sagar district.*
- ***Charan Paduka Fair*** : This fair is organized on Makar Sankranti in *Charan Paduka, Chhatarpur district.* People also call it the Martyrs' Fair. It is believed that on a large rock near the Urmil River, the footprints of Lord Rama are engraved. It is said that Lord Rama visited this place during his exile, and these footprints are his.

- ***Jatashankar Fair*** : At the Jatashankar pilgrimage site in *Chhatarpur district,* a fair is held every new moon day. Jatashankar is a beautiful natural site not only of Chhatarpur but of the entire Bundelkhand region.
- ***Jalvihar Fair*** : In *Chhatarpur itself*, a 15-day fair is called Jalvihar organized between Dussehra and Diwali during October-November.
- ***Nandchand Fair*** : Near the village Bagwar in Patra district, the Nandchand fair is held. This week-long fair is famous, and the stone carvings at this site are also well known.
- ***Kundeshwar Fair*** : In Tikamgarh district, fairs are held at Kundeshwar on the occasions of Makar Sankranti, Shivratri, and Dol Gyaras, which continue for several days.
- ***Bade Baba Fair*** : About 35 km from *Damoh, Kundalpur is an important pilgrimage site for Jains*. The Bade Baba Fair is organized here every year on Magh Shukla.

20.4 *Major Museums*

The buildings constructed in Madhya Pradesh to preserve archaeological remains are called museums. These museums have been established in different districts of the state with the objective of conserving sculptures and other historical objects created during the periods of various dynasties

- ***Government Museum, Bhopal*** : This museum was established in 1887 during the British period. Initially, it was known as the *Edward Museum*. Later, in 1964, the Government of Madhya Pradesh took it under its control, and since then it has been famous as the *State Museum*. This museum is an important center for the preservation of the state's art, culture, and historical heritage.
- ***Central Archaeological Museum, Indore*** : This *museum was established in 1931.* It houses handmade tools dating back around 5000 years before Christ, such as axes, levers, scrapers, spears, sickles, etc. The museum provides a glimpse into ancient history and human civilization. It also has a collection of more than 2,500 ancient coins.
- ***Government Museum, Dhubela*** : The Dhubela Museum was established in 1955 in ***Dhubela village of Chhatarpur district, Madhya Pradesh***. This museum preserves many works related to regional history. Jewelry, garments, and weapons associated with various kings are also exhibited here.
- ***Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal*** : The Indira Gandhi National Museum of Mankind was established in 1985 in the Shyamla Hills area of Bhopal, the capital of Madhya Pradesh. Spread over nearly 235 acres of land, this museum is considered the largest anthropological museum in India that depicts the story of human civilization in the country through paintings, models, folk arts, and lifestyle-related objects. Special exhibitions—both permanent and temporary—are organized here to showcase the development of tribal society, their folk arts, traditional houses, life patterns, and cultural heritage. Model houses of different tribes are also constructed here.



- ***District Museum, Shivpuri*** : This museum was established in 1930. Later, in 1962, it was taken over by the Government of Madhya Pradesh. Around 880 sculptures are preserved here.

- ***Government District Archaeological Museum, Vidisha*** : This museum in Vidisha was established in 1940. In 1962, it was acquired by the Government of Madhya Pradesh. The statues of Jain Tirthankaras here are particularly interesting. The museum also houses 133 sculptures and a good collection of coins.
- ***Archaeological Museum, Sanchi, Raisen***
- ***Archaeological Museum, Chhatarpur***
- ***Central Archaeological Museum, Gwalior***
- ***Rewa Maharaja Museum, Venkat Bhavan, Rewa***
- ***Scindia Museum, Gwalior***
- ***Birla Museum, Bhopal***
- ***Madhavrao Sapre Journalism Museum, Bhopal***
- ***Telecommunications Museum, Bhopal***

EXERCISE – 20

1. In which year was the Madhya Pradesh Tulsi Academy established? [MP Police Constable 2022, MPPEB Police Constable 2022]

(a) 1980 (c) 1987

(b) 1983 (d) 1991

2. In which place of Madhya Pradesh is the Simhastha (Kumbh Mela) organized? [MPPEB Police Constable 2022]

(a) Chitrakoot

(b) Omkareshwar

(c) Ujjain

(d) Orchha

3. In which of the following districts of Madhya Pradesh is the Ramleela fair held? [MPPEB Police Constable 2022]

(a) Bhopal (c) Katni

(b) Gwalior (d) Khandwa

4. In which district of Madhya Pradesh are the maximum number of fairs and festivals organized? [MP Group-2 (Sub-Group-4) 2017, MP High School TET (Political S.) 2019]

(a) Ujjain

(b) Shajapur

(c) Hoshangabad

(d) Guna

5. Which of the following districts of Madhya Pradesh is famous for the 'Gotmar Fair'? [PEB ANM 2018]

(a) Alirajpur

(b) Betul

(c) Khargone

(d) Chhindwara

6. How often is the Maha Mrityunjay fair organized in Rewa? [M.P. SI 2017, MP VYAPAM Sub Engineer 2017]

(a) Every 2 years

(b) Every 3 years

(c) Every year

Every 5 years

7. The Panchayat of the Korba tribe is called — [MP Dairy Federation Exam 2016]

(a) Maiyari (c) Rokri

(b) Max (d) Rasa

8. The Pandit Kumar Gandharva Festival is organized in — [MP High School TET (SOCIOLOGY) 2019]

(a) Dewas

(b) Indore

(c) Dhar

(d) Maheshwar

1. (c), 2. (c), 3. (b), 4. (a), 5. (d), 6. (c), 7. (a), 8. (a)

Chapter 21

Major Painters of Madhya Pradesh & Folk

21.1 Painter

- **Vishnu Chincholkar** : Vishnu Chincholkar was born in 1917 in a village near Dewas, Madhya Pradesh. He formally studied painting at the Indore School of Arts. He also received guidance from the renowned painter Shri Deolalikar, which gave a new direction to his art. He is counted among the leading painters of Madhya Pradesh and is especially recognized for his expertise in creating landscapes and portraits. *Chincholkar* conducted many innovative experiments in the field of painting. Along with traditional tools, he made artistic use of tree branches, leaves, bamboo pieces, stone fragments, and mango seeds to create beautiful artworks. For some time, he also worked with painter Michael Brown. In 1960, he established a group of artists named **"Group Friday"** with the aim of providing a platform to budding artists and promoting innovation in the field of art.

- **Syed Haider Raza***** : Syed Haider Raza was born in 1922 in Babaria village of Narsinghpur district, Madhya Pradesh. In 1939, he passed his matriculation from Damoh. During this period, he also studied the *Ramayana* and the *Gita*. In the same year, he was admitted to the School of Art in Nagpur, and later studied at the **J.J. School of Arts**, Mumbai. In 1950, he was awarded a scholarship by the French government. Initially, his paintings depicted natural landscapes, but gradually he began to portray his inner emotions on canvas. His art shows a remarkable synthesis of Eastern and Western sensibilities. The acoustic effect of deep velvety colors is a hallmark of his work. He made striking use of vivid and rich color schemes. Some of his notable works include *The Infinity of the* Eternal Void, Bindu, The Unheard Voice, Mother, Rajasthan, White Flower, Fertility, Nag Ankurana, Spandan, among others. In 1956, he received the Pro de la Critique, becoming the only non-French artist to receive this award. In 1959, he married French artist Janine Mongillat and settled permanently in France, where he was considered among the foremost French artists. He also served as a visiting lecturer in the Department of Art at the University of California, Berkeley.



  Raza held exhibitions not only in India and Paris but also in the USA, Germany, Italy, Switzerland, and France. The Government of India honored him with the **Padma Shri in 1981**, and in 1983, the Lalit Kala Akademi elected him as a Fellow. In 1992, the Government of Madhya Pradesh awarded him the **Kalidas Samman**.

- **Devyani Krishna** : Devyani Krishna was born in Indore. She initially studied under Shri Deolalikar and later obtained a diploma from the J.J. School of Arts in 1940. In 1942, she, along with her husband, organized a joint exhibition at Banaras Hindu University. Devyani created beautiful paintings based on the nature and life of Tibet, which were highly appreciated. In 1946, she won the ***first prize in an international painting exhibition***, which was considered a



major recognition of her artistic talent. Thereafter, she organized solo exhibitions in countries such as Norway, Stockholm, Czechoslovakia, Romania, Hungary, Sweden, Denmark, the Netherlands, Germany, Italy, and Miami. Besides being a painter, she also made toys, which had a visible influence on her paintings.

- **Narayan Shridhar Bendre** : Narayan Shridhar Bendre was *born in 1910 in Indore*. He completed his graduation from Agra and initially received artistic guidance from the renowned painter Deolalikar. Later, he studied at the Indore School of Art Education and obtained a diploma from the J.J. School of Arts, Mumbai, in 1934. He then worked for three years as an artist-reporter in the Kashmir Government's Visitors' Bureau, and later as a guest artist at Shantiniketan. To deepen his study of art, he traveled to the USA, England, France, and Holland. In New York, he formally learned painting techniques from the famous artist Armin Landeck.

  Bendre worked in almost all mediums of painting, but oil painting remained his special interest. His oil paintings displayed the freshness and vibrancy of watercolors. He used the color black with great balance and effectiveness. During his lifetime, he received around 30 awards. In 1969, the Government of India honored him with the *Padma Shri.*

- **Maqbool Fida Husain** : Maqbool Fida Husain was *born in 1916 in Pandharpur village, Solapur district, Maharashtra*. His life was extremely struggle-filled, and he spent most of it in Indore, where he studied painting under the famous artist Deolalikar. Later, he moved to Mumbai and began painting film hoardings. Although active in commercial work, he remained connected with the mainstream of painting. His first solo exhibition in 1950 brought him fame.

  The central theme of Husain's artistic career was the Indian woman, through whom he depicted compassion, love, and beauty. He painted numerous beautiful portraits and landscapes. He became particularly famous for his depiction of horses and was also fond of painting Lord Ganesha. His series of paintings titled **"Gajagamini"** also inspired a film of the same name, which he produced. Known as a whimsical and unconventional artist, he did not confine himself to any single style but worked with complete individuality and freedom.

  He received several prestigious national and international honors including the *Padma Shri, Padma Bhushan, and Kalidas Samman*. His paintings have been exhibited in China, the USA, Iraq, and many European countries. He also founded an institution in Hyderabad to train new artists.

- **Devkrishna Jaishankar Joshi** : Devkrishna Jaishankar Joshi was *born in 1911 in Maheshwar, Madhya Pradesh*. He studied art at Indore Art School under the guidance of Deolalikar. Joshi is considered a master creator of the Impressionist style of painting. During his lifetime, he produced nearly 3,000 paintings and sculptures. Some of his renowned works include *The Bride Buying Bangles, The Red Turban, Weekly Market,* and *Gauri Festival*. He passed away in 1984, but his artworks remain preserved in several government and private museums and continue to attract viewers.

- **Laxmi Shankar Rajput** : Laxmi Shankar Rajput *was born in 1919 in Indore, Madhya Pradesh*. He initially studied under Shri Deolalikar in Indore and later pursued advanced studies at the J.J. School of Arts, Mumbai. In the early phase of his career, he painted in the academic style but later adopted the Impressionist style. His famous painting *"Varsha Aagaman" (Arrival of Monsoon)* is not only aesthetically captivating but also earned him the **Barda Ukil Award**. He also received awards for his contribution to Madhya Pradesh tableaux, affirming his artistic excellence.

21.2 Folk Painting

- ***Bundeli Folk Painting Tradition*** : The folk painting tradition of Bundelkhand has its own distinctive identity. On festivals and special occasions, Bundeli women create drawings related to these events and simultaneously narrate associated stories and perform rituals. Throughout the year, there is a prevailing custom of making some form of painting, which is deeply connected with the *cultural life of Bundelkhand*. This tradition is considered a symbol of both the religious faith and artistic expression of rural society.

  - ***Surti*** : *Surti* (also called Suraiti) is the traditional mural art of Bundelkhand, especially created by Bundeli women during Diwali on the occasion of Goddess Lakshmi's worship. In this art form, a net-like drawing pattern is made, which beautifully reflects the imagination and artistry of Bundeli women. The mural usually depicts Goddess Lakshmi and Lord Vishnu. Traditionally, the drawings are made with *geru* (red ochre clay). After the ritual worship, the story of Goddess Lakshmi is narrated. From the perspective of popular folk art, Surti is regarded as an elegant and significant cultural symbol of *Bundelkhand*.
  - ***Naurta*** : During Navratri, unmarried girls of the Gond tribe create a special kind of mural painting known as *Bhitti Udrekhan Chitra* (wall incised paintings). These murals are prepared using natural colors and elements like clay, *geru* (red ochre), turmeric, and *chuhi* (white chalk). While making these paintings, the girls sing traditional *Suata* songs, which make the cultural practice more joyful. Alongside, *Mamuliya*—a form of traditional folk art created using cow dung—also represents a fine example of indigenous creativity.
  - ***Morte*** : *Morte* is a type of wedding mural painting made on house walls during marriage ceremonies. These paintings are typically drawn on the walls on both sides of a doorway. The central figure of the *Putri* (female form) is prominent in the design. During the wedding rituals, the bride and groom imprint turmeric hand marks (*haldi ke thape*) on this mural. This practice is considered a symbol of auspiciousness and sanctity.
  - ***Godan Govardhan*** : Govardhan is celebrated on the *second day of Diwali*. On this occasion, figures of Govardhan are made from cow dung and worshipped. This festival holds special significance in rural culture.
    Similarly, on *Bhai Dooj*, cow dung is also used to create two small figurines, which are traditionally worshipped. These figures symbolize the sacred bond between brother and sister as well as the cultural faith associated with it.



  - ***Moreila*** : *Moreila* (also called *Mor-Muraila*) refers to paintings related to peacock motifs and is associated with wall decoration. In this art form, the walls are first cleaned and coated with a special plaster of clay. Then, with wet soft clay, paired figures of peacocks are modeled. Once dried, they are painted with natural colors like *geru* (red ochre), *neel* (indigo), and *khadiya* (chalk).

- ***Folk Painting of Nimar*** : In the *Nimar region*, the tradition of painting has been carried forward for centuries. On the walls of houses, some form of line-drawing is always found, which continues to be made and erased as part of tradition. Throughout the year, wall paintings associated with festivals and occasions are drawn, accompanied by worship, rituals, discussions, or related folk songs, stories, and narratives. For example:



  - ***Hariyali Amavasya*** – *Jiroti* drawings,

- ***Nag Panchami*** – *serpent wall paintings*,
- ***Kunwar month*** – *Sanjaphuli*,
- ***Navratri*** – *Navrat* motifs,
- ***Dussehra*** – *depiction of Dussehra scenes*,
- ***Seli Saptami*** – *handprints* (thapa),
- ***Diwali Padwa*** – *Govardhan depiction*,
- ***Diwali Dooj*** – *Bhai Dooj wall paintings*,
- On ***Diwali***, traders draw Ganesh and Saraswati with turmeric and vermilion during auspicious *Lakshmi Puja*,
- On ***Devprabodhini Gyaras*** – *Khopdi Puja*,
- During ***marriage ceremonies*** – murals of the family goddess (*Kuldevi*),
- ***On doorways*** – *Sati* figures, Ganesh motifs at the main entrance,
- ***For the bride and groom*** – henna designs on hands, forehead decoration (*kanchali*),
- ***On the birth of the first child*** – auspicious drawings of *Paglya* (footprints),
- ***At fairs and marketplaces*** – tattoo-style motifs (*gudna*) on walls, courtyards, and marketplaces.

▶ ***Folk Painting Art of Malwa*** : In the Malwa region, two major traditions of folk paintings are found. The first tradition is practiced during festivals and religious occasions, when women of the household create paintings on the walls as part of rituals and vows. They use natural materials like *geru* (red ochre), *khadiya* (chalk), and *rice flour* paste to make these drawings. The second tradition is carried on by professional painters. This form of painting is called **"Chitravan"**. Chitravan is mainly executed on the outer walls of houses or within the courtyards of temples. Malwa has a rich tradition of mural paintings. *Divasa, Nag, Bheru Ji, Sarvan Janmashtami, Sanja, Mayamata*, etc., are excellent examples of this art. Among these, **Sanja** is a special festival, celebrated by the young girls of Malwa for a period of sixteen days during the *Shraddha Paksha* (a fortnight dedicated to ancestors).



Every day, these girls create traditional figures of Sanja using cow dung, flowers, leaves, or shiny foliage. On the final day, a beautiful fort (*kot*) is made. In the evening, they perform the *aarti* (ritual worship) of Sanja and sing songs in groups.

The artists who create Chitravan paintings belong to a particular community. They are invited on auspicious occasions such as weddings to decorate the outer walls of houses (*Vishrawan* – decoration). They are invited with honor and are given *neg* (offerings/dakshina) as remuneration. The Chitravan artists determine their fees based on the number of eyes drawn in their paintings, in addition to the separate *neg*.

They paint colorful depictions of auspicious symbols such as:

- *Mangal Kalash* (sacred pot)
- Decorations of the main entrance
- Women carrying pots
- Bride and groom in a decorated chariot
- Wedding procession on elephants and horses
- Palanquins, floral patterns, animals and birds
- Scenes of married couples (*Byahi-Byayan*)
- Deities like Lord Ganesha and Shiva-Parvati

In temples, paintings related mainly to gods and goddesses are predominant. Chitravan employs bright, earthy colors made from natural soil. A unique feature of these artists is that they paint directly on the wall without making preliminary sketches.

In Ujjain, *Shri Dhoolji Maharaj* is considered the most senior and eminent painter of the Chitravan style. His works have been collected and displayed in *Bharat Bhavan, Indira Gandhi Rashtriya Manav Sangrahalaya (Museum of Man), Madhya Pradesh Tribal Folk Art Council, Bhopal Handicrafts, Delhi*, and even abroad.

- ***Naga Wall Painting*** : On the day of *Nagapanchami*, the women of the *Bagheli community* draw a picture of a pair of snakes (male and female) drinking milk on the inner wall of the house using a mixture of red ochre or cow dung. Afterward, they worship them with devotion. This tradition reflects respect for snakes and the sentiment of maintaining harmony with nature.

  In **ground paintings**, *Kondar* and *Chauk* designs are common. **Stamps or imprints** (*Chhapa* or *Chhape*) are also applied on walls during various occasions. Similarly, in the **bride's pavilion (wedding mandap)**, the art of decorating with *Barayan*, *Dahengra*, and *Agarohan* is practiced.

❖ ***Madhya Pradesh : Folk Painting Art***

Folk Painting Art	***Region / Area***	***Specialty / Characteristic***
Suraiti	Bundelkhand	Wall painting made during Lakshmi Puja on Diwali.
Naurata / Navrat	Bundelkhand, Nimar	Wall painting made by unmarried girls using clay, red ochre, and turmeric during Navratri.
Mamuliya	Bundelkhand	Wall painting made by unmarried girls with cow dung during Navratri.
Morte	Bundelkhand	*Putri* wall painting made at the main entrance during marriage.
Godan Govardhan	Entire Madhya Pradesh	On Diwali Padwa, wall paintings are made with cow dung.
Morailla	Bundelkhand Baghelkhand	Peacock wall paintings are drawn on the walls with different colors.
Naag Wall Painting	Entire Madhya Pradesh	On Nag Panchami, a wall painting of serpent and serpentess is made with red ochre on the walls.
Barayan/Dahengra/ Agrauhan	Bundelkhand Baghelkhand	Created in the bridal pavilion during wedding ceremonies.
Mandana	Malwa, Nimar	As a form of floor decoration, *Mandana* is made in the courtyard of the house during festivals, especially Diwali.
Chitrawan	Malwa	Wall painting made on the main wall of the house at the time of marriage.

Gudna / Mehndi	Entire Madhya Pradesh	Tattooing (*Gudna*) is done on hands, feet, and different parts of the body.
Kohbar	Baghelkhand	These are marital and ritual wall paintings.
Tilanga	Baghelkhand	*Tilanga* wall painting is made by mixing linseed oil with charcoal.
Chhathi Chitra	Baghelkhand	On the sixth day after the birth of a child, a wall painting of *Chhathi Mata* is made with red ochre.
Neura Name	Baghelkhand	On the ninth day of the month of Bhadon, married women make traditional wall paintings and perform worship.
Jiroti	Nimar	Wall paintings are made on Hariyali Amavasya.
Sanjaphuli	Entire Madhya Pradesh	Wall painting made by unmarried girls in the month of Kwar (Ashwin).
Thapa	Nimar	Hand imprints are applied on *Seli Saptami*.
Khopadi poojan	Nimar	On *Dev Prabodhini Ekadashi*, skull worship is performed.
Eerat	Nimar	During marriage, a wall painting of the clan goddess (*Kuldevi*) is made and worshipped.
Paglya	Nimar	On the birth of the first child, auspicious symbolic drawings are made.
Filling the Kanchaali	Nimar	On the occasion of marriage, *kanchali* is applied on the foreheads of bride and groom.

EXERCISE – 21

1. In which place of Madhya Pradesh is the Nimar Festival organized every year? [MPPSC Civil/Forest (Prelim) 2014]

(a) Khajuraho
(b) Maheshwar
(c) Omkareshwar
(d) Mandu

2. Which of the following is **not** a prominent painter of Madhya Pradesh? [MPPSC Civil Prelims 2022]

(a) Narayan Shridhar Bendre
(b) Vishnu Chinchalakar
(c) Nana Saheb Pense
(d) Amritlal Begad

3. In which year was the Kala Parishad (Art Council) established in Bhopal? [MPPSC Assistant Quality Controller & Other Equivalent Posts 2018]

(a) 1952 (c) 1953
(b) 1950 (d) 1951

4. In which year was the **Kala Parishad (Art Council)** established in Bhopal? [MP Group-2 - 2018, MP VYAPAM Draftsman Civil Surveyor 2018]

(a) 1952 (c) 1953
(b) 1950 (d) 1951

5. Which organization conducts the survey and documentation of tribal art and cultural traditions in Madhya Pradesh? [MPPSC Assistant Quality Controller & Other Equivalent Posts 2018]

(a) Kala Parishad (Art Council)
(b) Lok Kala Parishad (Folk Art Council)
(c) Bharat Bhavan
(d) Kalidas Academy

6. _____ of Madhya Pradesh is famous for **nail art and nail painting**, and has also received a patent for the same. [MP Patwari 2017, Primary School Teacher Test 2020]

(a) Wajid Khan
(b) M.F. Husain
(c) Raja Ravi Varma
(d) Satish Gujral

7. Every year, a national festival called 'Lokranjan' is organized in Khajuraho. It is associated with which of the following? [MP Patwari 2018, MP PEB Plant Assistant Electrical 2019]

(a) Classical Dance
(b) Classical Music
(c) Folk Dance and Art
(d) Hindi Film

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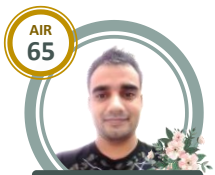
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