



# SAMBALPUR

An Emotion....

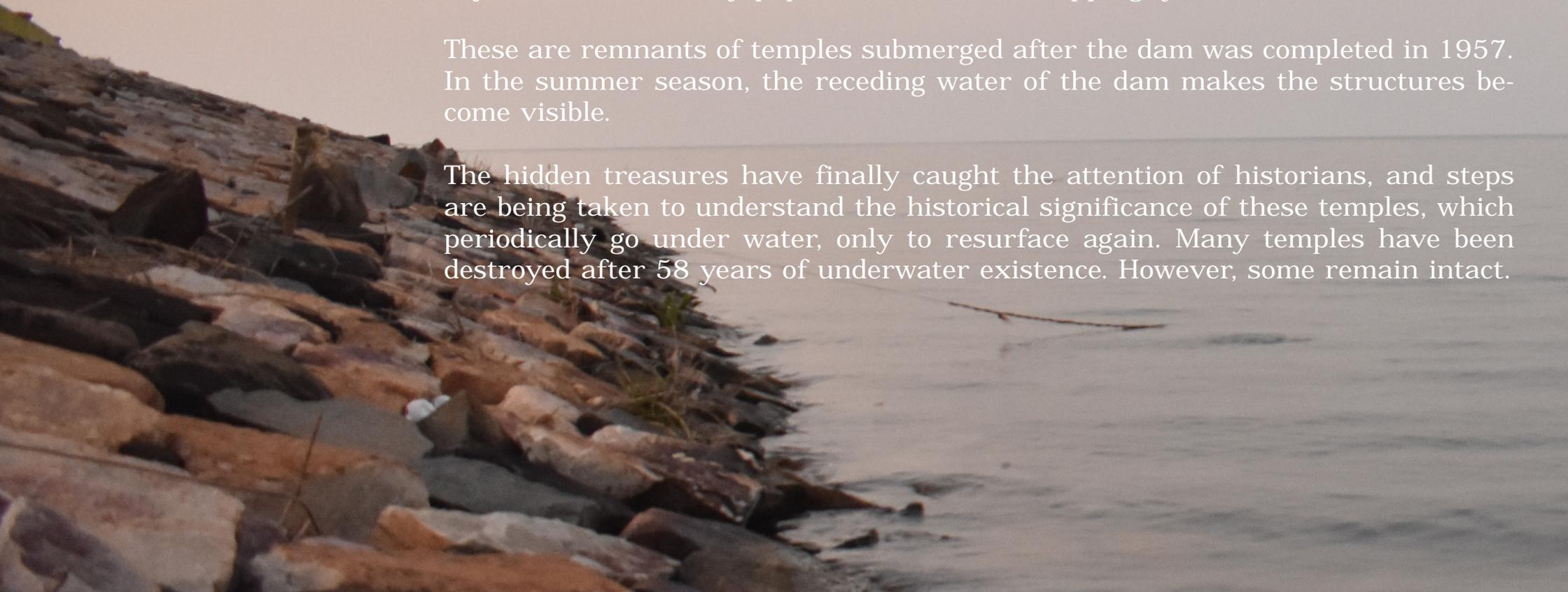
# INTRODUCTION

Officially the region came under the sway of the British in 1849 after the demise of the Last Chouhan King Raja Narayan Singh. The death of the King heralded a new chapter in the history for the people of Sambalpur, who till now were oblivious and cocooned from the turbulent times that the country was going through.

Sambalpur apart from its rich history is also known for its vibrant culture and home of the world famous Sambalpuri Sarees. The folk songs and dance popularly known as Sambalpuri Songs and Sambalpuri Dance has their own distinct identity and are extremely popular for their feet tapping lyrics and music.

These are remnants of temples submerged after the dam was completed in 1957. In the summer season, the receding water of the dam makes the structures become visible.

The hidden treasures have finally caught the attention of historians, and steps are being taken to understand the historical significance of these temples, which periodically go under water, only to resurface again. Many temples have been destroyed after 58 years of underwater existence. However, some remain intact.



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Swastik Sahu, BMCOMM1914



# MAA SAMLESHWARI TEMPLE

Samaleswari temple was built some time in the middle of 16th century. It was rebuilt by the 7th independent king of Sambalpur namely Chhatra Sai Deo who reigned during 1657 to 1665 AD. and endowed vast landed property for seva and Puja of the deity to a group of sevayats. Some historians say that, the idol of goddess Samaleswari under the simli tree was worshipped by tribals since third century A.D. till the temple was built by Balaram Dev. Legend of Kalapahar According to legend Kalapahar, military commander of the nawab of Bengal, in course of one of his visits to Sambalpur camped with a huge army at a place near Durgapali on the bank of Mahanadi beyond the temple Samaleswari.

The benevolence of the Goddess spreads across Western Odisha up to Chhattisgarh. The goddess is worshipped in various forms across the region.

Though the origin of the Goddess is still shrouded in mystery, one thing has been ascertained that Goddess Samaleswari was appropriated as the deity



of Sambalpur by the Chouhan King Balaram Dev, who became the King of the region in 1542 AD.

King Balaram Dev didn't stop at according the title of Ista Devi (Goddess of the region), his own veneration and devotion to the Goddess Samaleswari was instrumental in creating the cult of Goddess Samaleswari that we see today.

### LEGEND

According to a popular legend, one day while on a hunting expedition King Balaram Dev saw his hunting dogs being repulsed by a hare, stunned by the boldness of an otherwise submissive animal, the King was convinced that there is a divine power which holds sway in his Kingdom and that divine power comes from Goddess Samaleswari.

The main priest of the Samaleswari Temple are the descendants of the Chouhan dynasty. Apart from tribal influence, the rituals of the temple has an element of tantra as well. She is offered both vegetarian and non-vegetarian offerings on specific days.

Balaram Dev returned to his camp and had a strange dream at night. Goddess Samaleswari manifested herself before him and said that she was residing in gumadarha inside the river and that he should establish her at the foot of the simli tree and build a temple. She blessed the king and vanished. Next morning Balaram Dev made up his mind and considering the importance of the left bank of Mahanadi on the ground of religion and administration he established his fort. He installed Goddess Samaleswari under the of Kalapahar According to legend Kalapahar, military commander of the nawab of Bengal, in course of one of his visits to Sambalpur camped with a huge army at a place near Durgapali on the bank of Mahanadi beyond the temple Samaleswari. He had a huge drum made of cow hide and had oversized bells (Hulgulas). It is said that with the beating of the drum and the confusing noise made by the bells (Hulgulas), the limbs of deities of the temple automatically disappeared.

The intention of Kalapahar was to destroy the temple of Samaleswari and other temples in the historic town of Sambalpur and deities installed therein. Before Kalapahar could start the depredation, in a fine evening, a beautiful milk-maid dressed up in gold jewellery with a basket of milk, curd and cheese on her head, reached the camp of Kalapahar. She sold the articles to Kalapahar and his army. Next morning it is said that the entire army including Kalapahar suffered rom cholera and other allied diseases causing total chaos. Kalapahar abandoned invasion of the temple and left the territory with survivors of his army leaving most of his armoury, the huge drum and the brass bells (Hulgullas).





It is believed that the Goddess Samaleswari manifested herself in the form of a milk-maid and caused devastation in the army of Kalapahar. Whether this is a fact or fiction no one can say, but for many years, a huge drum and a large number of bells used to be kept at the Mukhashala of the Samaleswari temple. Even a large number of tombs believed to be those of the dead soldiers of Kalapahar are found in a mango grove near Samaleswari College building on the bank of river Mahanadi. There are many legends in connection with the temple and in reality the devotees feel the presence of such power in the day to day affairs.

It is known that one person namely Krupasindhu Panigrahi and his wife were buried in the foundation of the temple during construction. In course of time human sacrifice was discontinued and the practice of sacrificing buffalo was adopted. Again in course of time this practice was also abandoned. The last buffalo sacrifice in the temple was within a couple of decades which is in public memory. It is heard that in ancient times human sacrifice was offered once in a year. Human sacrifice was stopped following a miracle of Maa Samaleswari with a saint from Amritsar, who became the Mahanta of Gopaljee Math later on.

# HIRAKUD DAM



Hirakud Dam is built across the Mahanadi River, about 15 kilometres (9.3 mi) from Sambalpur in the state of Odisha in India. Behind the dam extends a lake, Hirakud Reservoir, 55 km (34 mi) long. It is one of the first major multipurpose river valley projects started after India's independence. It is India's largest dam. It is also on fourth largest dam in the world.

The dam helps control floods in the Mahanadi delta and irrigates land. With successful irrigation provided by the dam, Sambalpur is called the rice bowl of

Odisha.

Hirakud Dam has three canals, namely Bargarh Main Canal, Sason Canal and Sambalpur Canal. Bargarh Main canal Water from Hirakud Dam at a later stage was allocated to various industries, primarily for mineral processing and coal fired thermal power plants in Jharsuguda and Sambalpur districts.

#### LOST TEMPLES

These are remnants of temples submerged after the dam was completed in 1957. In

the summer season, the receding water of the dam makes the structures become visible. The hidden treasures have finally caught the attention of historians, and steps are being taken to understand the historical significance of these temples, which periodically go under water, only to resurface again. Many temples have been destroyed after 58 years of underwater existence. However, some remain intact.

Interest in these lost temples has been rekindled after two stones, etched with



writing ('Shila Lekha'), were recovered from what is believed to be the Padmaseni temple of submerged Padmapur village. The temples located inside the reservoir area were part of the then Padmapur, one of the oldest and most populous in the region prior to the dam construction.

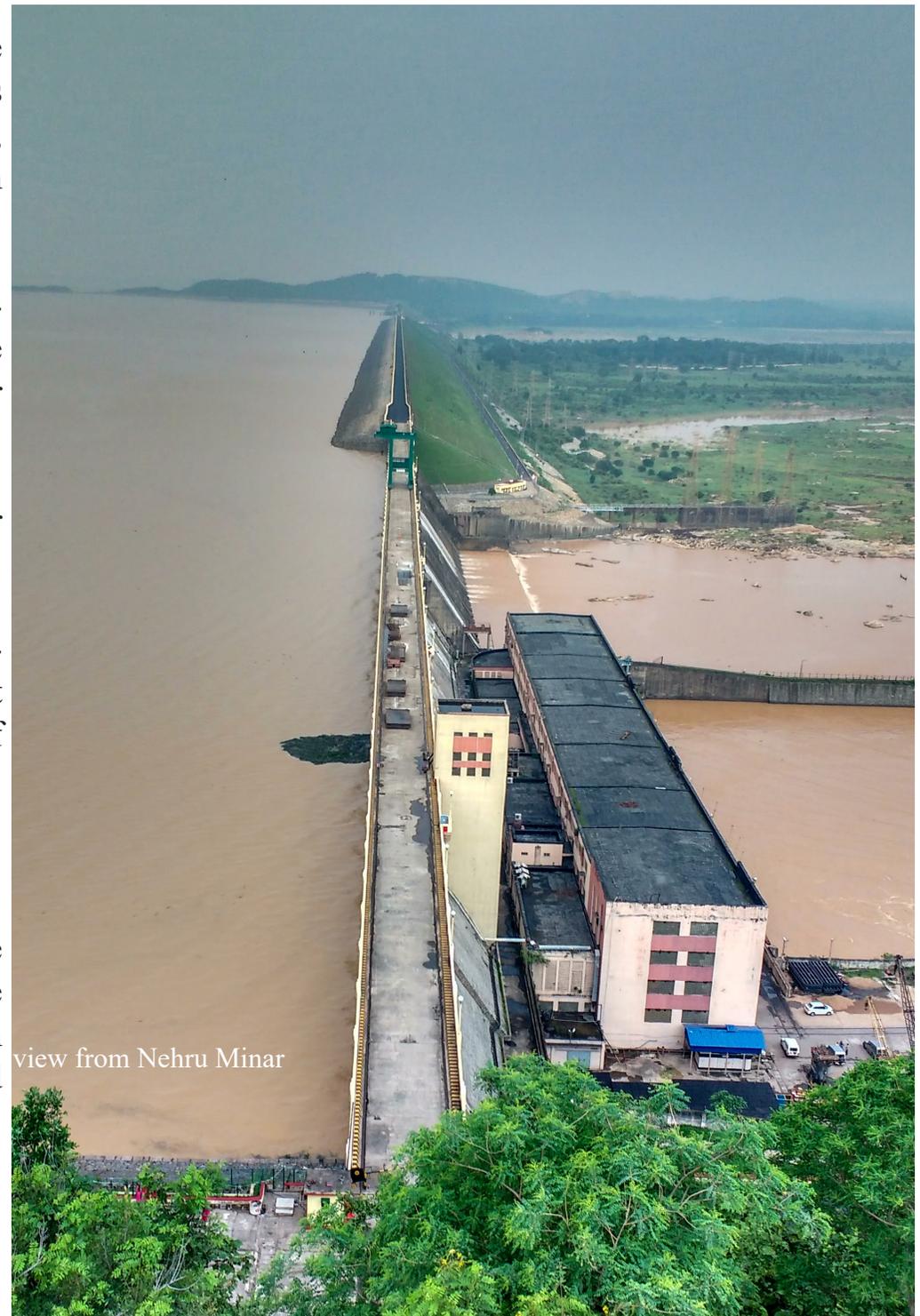
More than 200 temples were submerged by the dam, nearly 150 temples have either perished or are underwater and about 50 are visible during summer. The lost temples present excellent opportunities for scuba diving enthusiasts to explore the underbelly of Hirakud Dam.

The temple are visible to visitors on boat only during the summer months of May and June.

Cattle Island is located in one of the extreme points of Hirakud Reservoir, a natural wonder. Completely inhabited by wild animals, it is without any trace of humans. It is near Kumarbandh village of Belpahar-Banharpali range which is about 90 km from Sambalpur.

### **People affected by the dam construction**

The main purpose of the Hirakud Dam was to check the massive floods that were affecting a large part of coastal Odisha. But, the construction of the dam greatly affected the natives of the western part of Odisha. Nearly 150,000 people were affected by the Hirakud project and nearly 22,000 families were displace



## HIRAKUD: DIAMONDS UNDER A DAM

the name 'Hirakud' itself is quite revelatory, for it means 'diamond island. Odisha's diamonds were also mentioned by ancient Romans, such as Roman scholar Claudius Ptolemy (1st century CE), who in his text *Geographia* wrote of the city of 'Sambalaka' on the left bank of the 'Manada' river, where diamonds were found. Eighteenth-century British historian Edward Gibbon, in his authoritative book on the Roman empire, *The History of the Decline and Fall of the Roman Empire*, notes that 'Rome was supplied with diamonds from the mine of Sumelpur in Bengal.'

The 'Sambalaka' of Ptolemy and 'Sumelpur' of Gibbon was none other than Sambalpur of Odisha. These diamonds were found, not in a deep mine, but in the alluvial soil deposited by the Mahanadi river! Interestingly, the Mahanadi was literally a river of wealth, for apart from diamonds, pebbles of beryls, topaz, amethyst, carnelian, clear quartz and gold nuggets were also known to have washed downstream. These were deposited on a rocky bed, forming an 'island' in the Mahanadi, called 'Hirakud' or 'diamond island' by locals.

Today, few of the thousands of visitors to the dam are aware of its connection with the fabled diamonds, despite its obvious name 'Hirakud'. One wonders whether there are still diamonds under the Hirakud reservoir, just waiting to be discovered!



view from Gandhi Minar

A dirt path leads through a dense bamboo forest. The path is covered in fallen bamboo leaves and branches. The bamboo stalks are thin and numerous, creating a thick canopy overhead. Sunlight filters through the leaves, creating a dappled light effect on the path. The path leads towards a brighter area in the distance, possibly an opening in the forest.

# BUDHARAJA TEMPLE & HILL RESERVE

Budharaja is a small hill situated in the middle of the city. In the midst of the crowds, there lies a Shiva temple named as Budharaja on the Budharaja hill of Sambalpur. Where there are enough trees and it acts as a purifier, situated in the middle of the city.

Moreover the Hill top has a morning walk path where youngsters and senior citizens come for walk every morning and evening.

Budharaja hill played a major role in the freedom struggle of Veer Surendra Sai. The Secret tunnel connects to Raja Bakhri, Rani Bakhri, Gopalji Math, Rampad etc on the other ends. Earlier the stairs going down to the secret passage was instrumental for Freedom Fighters under the leadership of Veer Surendra Sai, for hiding themselves from Britishers and attacking strategically.

The secret Passage was cemented with a big stone now. The Saheed Stambh is erected in the memory of the freedom fighters near the tunnel.

“Sangramee Saheed, Satasta Pranam”



Path to the cave from Budharaja temple



Budharaja temple



# SARSATIA

Is there a delicacy that can be had as a dessert and a delicious accompaniment for the main course Indian meal? Well, if you visit Sambalpur in Odisha, Sarsatia, a local savoury made with a special ingredient, is the dessert that you should sample before it goes extinct.

## All about Sarsatia

Sarsatia is a mildly sweet delicacy that was made by a lot of local homes in Sambalpur until a few decades ago. However, due to the depleting greenery, it has become a sort of rare thing. Ask how? Well, the main ingredient that goes into making Sarsatia is the resin of twigs of Ganjer tree. The twigs of Ganjer are gathered from Barapahad hill range, and the tree number has decreased in number significantly due to excessive deforestation.

## How Sarsatia is made?

The dwindling population of Ganjer twigs have also inflated its market price from INR 100 to INR 400-500 for a bunch. Ideally, the harvesting season of Ganjer twigs is from October to March. It is the season when the twigs discharge resin due to the dew. The bark of the twigs is peeled and then fermented in water for a few days. By then, the resin gets dissolved in water and then strained by mixing it with raw rice powder (locally known as Arua), sugar and water. Once the batter is prepared, it is fried in the form of odd-



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Mintu kaka's sarsatia shop in kunjel para



shaped mildly sweet and crispy vermicelli.

Nowadays, there are barely three sweetmeat shops in Sambalpur that take the pain of making and selling Sarsatia. Of the three, Sahu Sweets is a place that has been selling authentic Sarsatia for more than a century.

### **The trick of the trade**

Wondering if there is a technique to master the making of Sarsatia? Yes, there is. Dhenki, a local wooden crusher, is employed to ground Arua rice that renders the special flavour to the dish. Sarsatia can be eaten with milk pudding and even curry.

### **Interesting fact**

Sarsatia is also made in Khamgaon, Bargarh in Odisha as prasada at the Ramachandi Mandir during the Dussehra festival.

When in Sambalpur Do Visit Mitu kaka's Sarsatia Shop in Budhima Gali, Kunjelpara. Sit, have a chat with him, and have sarsatia which you want to take home for sure.



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# GHANTESWARI TEMPLE

Maa Ghanteswari Temple is one of the most holiest and beautiful place in Sambalpur. As the name indicates, there are bells (Ghanti) everywhere. People offer bell to Maa after their the fulfillment of their wishes. A large number of pilgrims visit this place everyday from acrooss the state.

This is treated as Heart of Chipilima (a beautiful picnic spot). The specialty of this temple area is, thousands of bells hanging all around, the only place of its kind in Orissa. Maa Ghanteswari Temple is located at 33 kms south-west of Sambalpur and on the bank of river Mahanadi. The place got its name from goddess Ghanteswari.

It was playing an important role for navigation in the past. It was called a light house without light.

Earlier there were some big size bells on this spot and with the help of wind those were creating enormous sound which made the navigators aware of this trechorous spot and they never came near it. This area being the conglomeration of three



the bridge to ghanteswari

streams of water of river Mahanadi, the water current here is very trechorous forming a whirlpool. Due to this many boats were drowned while nearing this spot. Here the wind blows quite heavily and with the help of it the bells were producing sound. The interesting legend about this temple says that those visitors whose wishes are fulfilled by maa ghanteswari they revisit the shrine present bells to the goddess as a form of gratitude.





Ghanteswari Temple, people seeking blessings



“I am writing a letter to you, O Haldhar. Son of the soil of Sambalpur, this Adivasi poet writes in the Kosli language. His language is known as Kosli. In 2016, he was bestowed the Padmashri award. When the poet steps on the earth in his village, it feels like he is working across the globe and when he speaks to himself, it feels as if he were speaking to every individual living on this globe....”

# SYPHON

bridge



# LOK MAHOTSAV

The songs, clothing, dances, language and festivals celebrated in Sambalpur are unique. This distinct cultural identity arises from the strong association of the tribal and folk communities which have been coexisting in Sambalpur for centuries.

The grand festival of “Lok Mahotsav” is a Folk and Tribal Arts and Culture Festival which aims at showcasing the socio-cultural aspects of the region of Sambalpur, and the strong association between the tribal and folk (mainstream) communities that coexist in the region. This festival is a reflection of the socio-anthropological evolution of the people of this area. Here “Lok” means people, and “Mahotsav” means festival.

Prior to the main event, a cultural procession is organised in the morning to mark the folk festival’s opening. The procession starting from Samleswari Temple, moving around the old town area.

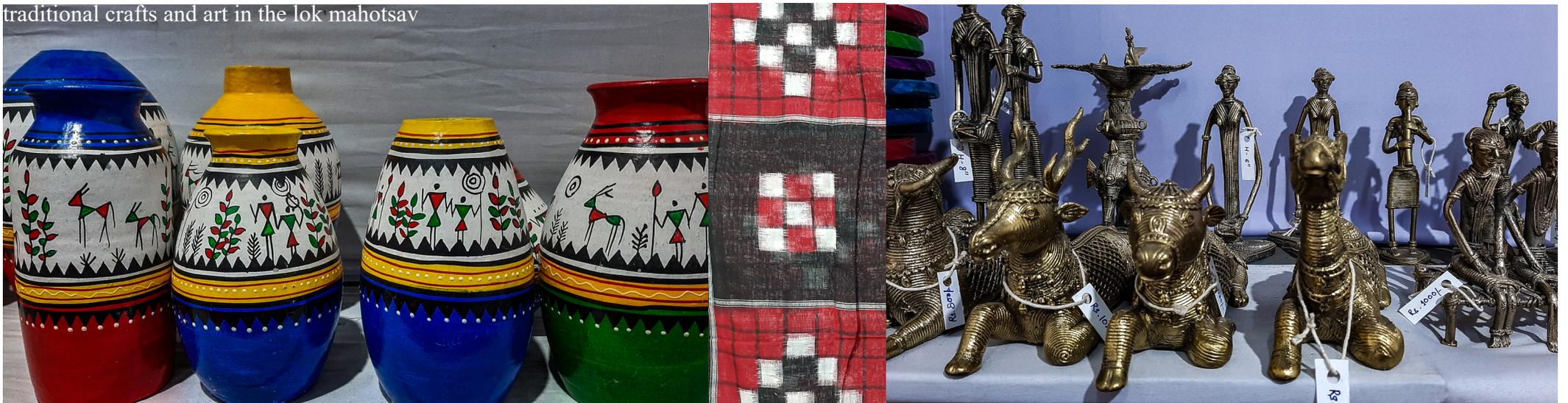


traditional musical instruments



The festival is celebrated for 2–3 days. The organizers attempt to bring the cultural associations from every part of the district together as this festival aims to popularize the traditional culture, songs, dances and musics. Several tribal and non tribal communities showcase their rich heritage in this festival.

traditional crafts and art in the lok mahotsav



art exhibition



In addition, various rural communities sell their products viz. handicraft, paddy-craft, hand loom, earthen designs and food items in the festival markets. Such markets provide ample opportunities for the exchange of art and culture.

Even art and photography exhibition is organized.

Also a food fair is held side by side for the people to enjoy the festival with delicious food from from and around India.

Artistes from various districts like Sambalpur, Mayurbhanj, Koraput, Subarnapur, Malkangiri and Deogarh enthralled audience with Sambalpuri, Chhau , Deshia, Parva, Dhemsa and Jaiphula performances respectively.





# HUMA TEMPLE

leaning temple of huma

The abode of Lord Shiva worshipped as Vimala Swara is located on the banks of River Mahanadi, 23KM from Sambalpur and is a revered place of worship in the region. The highlight of the temple is its leaning structure, not only the main sanctum sanctorum is in an inclined position, but all the other shrines including the boundary wall are in a leaning position within the temple premises.

As per the records of the British era, the temple can be dated somewhere around the middle of the 16th Century AD. The legend of the leaning nature of the temple has many theories attached to it. However if one goes by science, the structure of the temple is based on the simple principle of “Centre of Gravity” for a leaning structure to remain stable- its center of gravity should be located as low as possible & secondly the foundation area should be broad. The temple structure conforms to both.

The reason for constructing a leaning structure according to a section of historians is deliberate and has been done to safe guard the temple from the vio



lent currents of Mahanadi and Dhulijore. So while the main temple leans in one direction, the smaller shrines within the premise tilt in the other direction. Unlike its famous counterpart the Leaning Tower of Pisa, the degree of inclination has remained constant, a point which suggests that the leaning structure was more by design than by default.

Lord Vimala Swara is regarded as one of the Asta Sambhu's of the region and hundreds of devotees flock the temple to seek his blessings every day.

Whoever may be the reason for the leaning structure of the lord Vimala Swara Temple at Huma, it is a unique architectural feat at the fag end of the Odisha Temple Architecture and over the years has become the temple's identity.

The Huma temple has been declared state protected under the ancient monuments preservation act 1956.



## THE LEGEND

The legend behind the erection of the temple is that of a milkman who used to worship Lord Shiva ardently and also was in the habit of presenting milk to a causal rock as his offering to the God.

To his surprise once, the milk was drunk by the rock which eventually led to the construction of the Lord Shiva Temple here. Every year on Shivratri, a huge fair is arranged and here you will also find different kind of fishes in the riverside which are believed to be docile and are fed by the devotees as well.

The Huma Temple is more of a pilgrimage for the avid devotees of

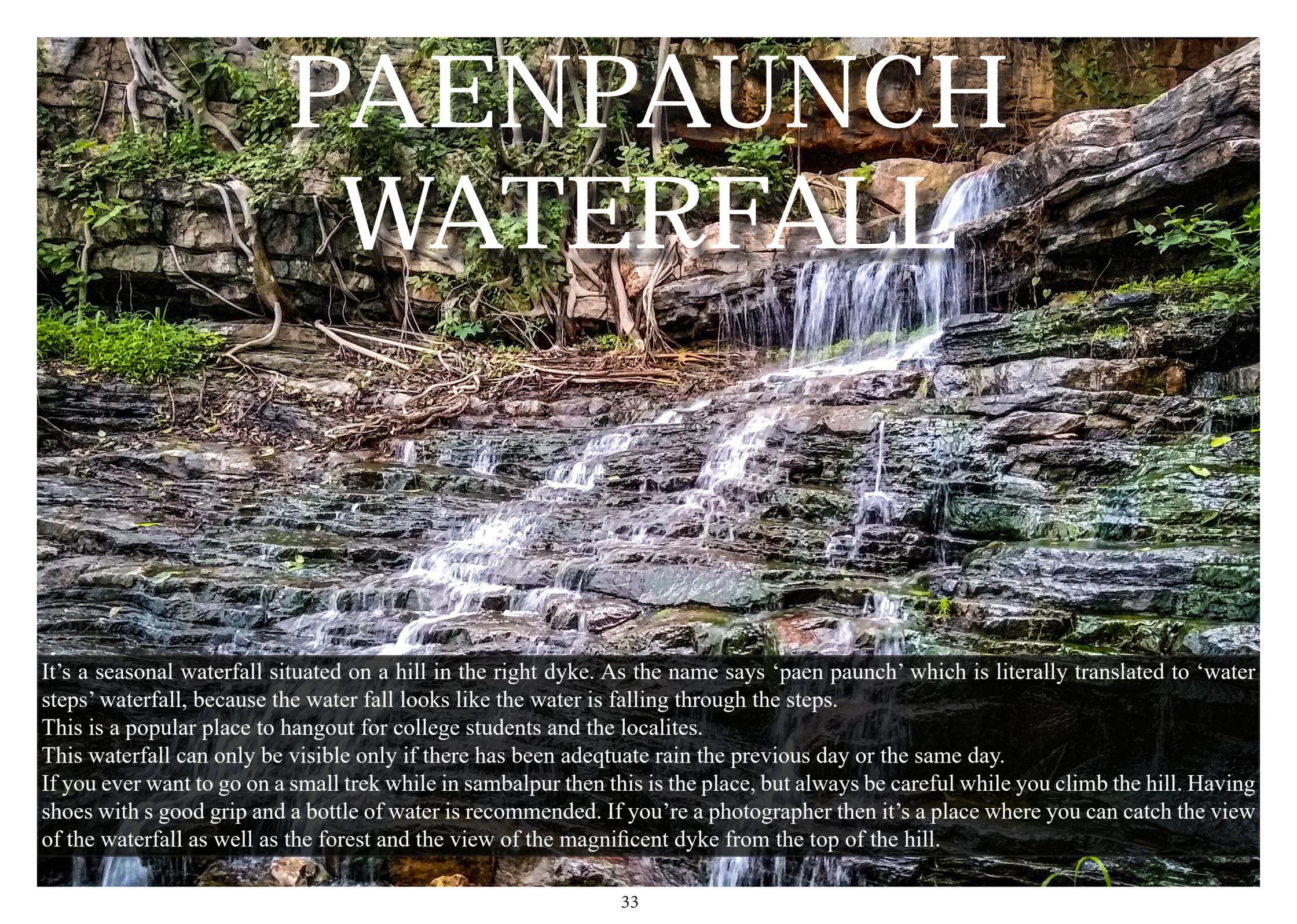


people travelling in the boat to the island



Lord Shiva and the speculations for the temple's.

There is another legend that once a fisher woman caught a fish from the mahanadi near the temple, and then when she started cutting the fish she turned into stone. However it is said that the original sculpture of the woman cutting a fish was there but later destroyed due to flood in the river. There is a replica of the stone sculpture in the Island near the temple where a Kali temple is also there. People travel there by boat to seek the blessings of maa kali and to see the stone sculpture of the women.



# PAENPAUNCH WATERFALL

It's a seasonal waterfall situated on a hill in the right dyke. As the name says 'paen paunch' which is literally translated to 'water steps' waterfall, because the water fall looks like the water is falling through the steps.

This is a popular place to hangout for college students and the localites.

This waterfall can only be visible only if there has been adeqtuate rain the previous day or the same day.

If you ever want to go on a small trek while in sambalpur then this is the place, but always be careful while you climb the hill. Having shoes with s good grip and a bottle of water is recommended. If you're a photographer then it's a place where you can catch the view of the waterfall as well as the forest and the view of the magnificent dyke from the top of the hill.



# DEBJHARAN

Another beautiful waterfall destination, Debjharan. The waterfall is located about 30 km away from western Odisha's Sambalpur. The scenic surrounding and flowing jharan presents an inviting atmosphere during winter.

The waterfall destination is known as a picnic site, where thousands of tourists come every year, especially from November to January.



# GOLEBAZAR



durga temple at Golebazar

Golebazar is the municipal market of Sambalpur. It's name as it says gole bazar which literally translated to 'round market'.

This is the place where all the chaos happens. It sleeps late and wakes up way early than the whole city.

And you'll find everything from groceries to meat to ayurvedic herbs here. It's the most crowded place in the whole city. The Durga Temple's aarti in the Golebazar chowk is a must watch where in the chaos, people will try to find some faith and peace.

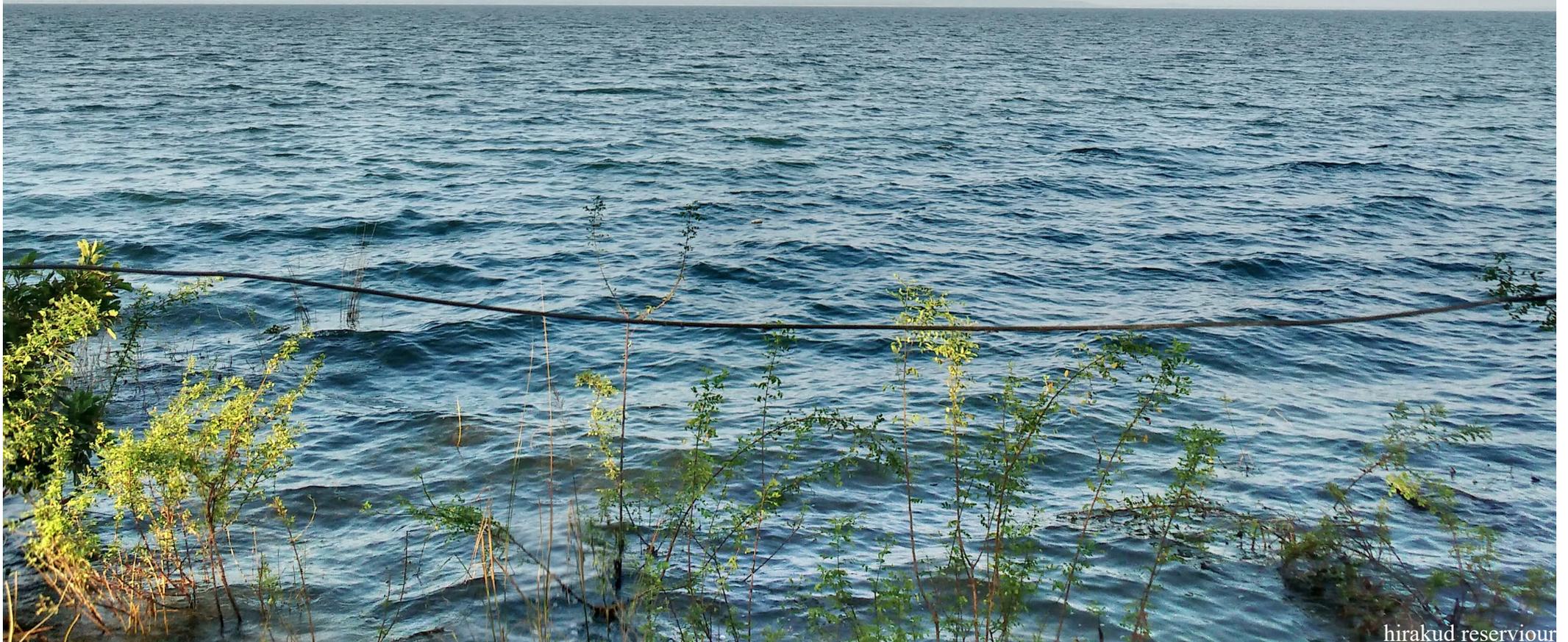




Entering into  
DEBRIGARH

The Debrigarh Wildlife sanctuary finds a special place in the national map because of its historic association with the state's renowned freedom fighter, Surendra Sai. It is believed that he took shelter in this dense jungle while planning his rebellion against the British.

The sanctuary is home to tigers, leopards, bison, hyena, spotted deer, Indian hare, monitor lizard and chameleons, among other animals. There are a large number of migratory birds that visit the sanctuary as well. Diving ducks are a common sight in the sanctuary. The sanctuary is also home to the endangered species of four-horned antelope. A third of the sanctuary's area is bound by the Hirakud Dam, thus forming a mini catchment for the reservoir. While most wildlife sanctuaries in Orissa comprise of wet deciduous forests, the Debrigarh Wildlife Sanctuary is a dry forest. Today, the sanctuary is a popular tourist destination attracting a lot of tourist round the year especially from neighbouring areas. While the winter months attract the maximum number of tourists, summers are moderately less crowded. As the sanctuary has started becoming popular with tourists, the forest authorities have ensured proper accommodation facilities at strategic locations. Departmental motor boats are also available to facilitate tourist movement in water bodies of





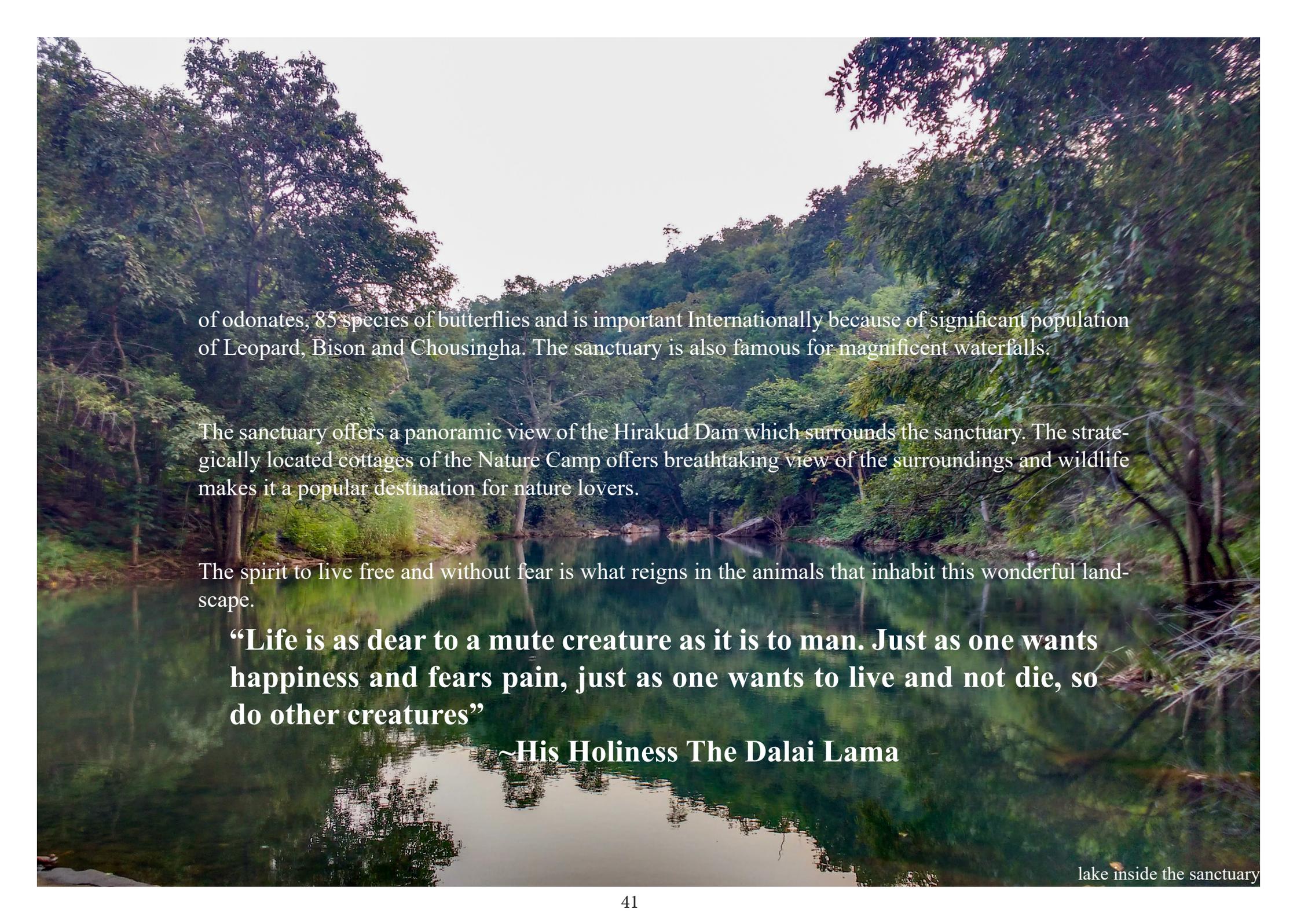
the protected area. You have to take prior permission from the forest department for accommodation facilities within the sanctuary.

Nestled between the Hirakud Dam and Reservoir makes for a picturesque setting, the sanctuary finds a special mention because of noted freedom fighter Veer Surendra Sai. During his rebellion against the British Veer Surendra Sai made his base at ‘Barapathara’ located within the sanctuary.

Spread over 347 Sq KM, the beautiful sanctuary is known for its easy sightings of animals particularly Indian Bison’s, Wild Boars, Sambhar and Peacocks to name a few. The dry deciduous forest attracts a host of winged visitors during the winters.

The four-horned antelope or Chousingha as it’s called is one of the endangered animals also inhabits this sanctuary. The sanctuary is home to more than 40 species of mammals, 234 species of birds, 41 species of reptiles, 12 species of amphibians, 42 species of fishes, 39 species





of odonates, 85 species of butterflies and is important Internationally because of significant population of Leopard, Bison and Chousingha. The sanctuary is also famous for magnificent waterfalls.

The sanctuary offers a panoramic view of the Hirakud Dam which surrounds the sanctuary. The strategically located cottages of the Nature Camp offers breathtaking view of the surroundings and wildlife makes it a popular destination for nature lovers.

The spirit to live free and without fear is what reigns in the animals that inhabit this wonderful landscape.

**“Life is as dear to a mute creature as it is to man. Just as one wants happiness and fears pain, just as one wants to live and not die, so do other creatures”**

**~His Holiness The Dalai Lama**

A wide-angle photograph of a sunset over a large body of water. The sun is a bright, glowing orb in the upper left quadrant, casting a shimmering path of light across the water's surface. The sky is a pale, hazy grey. In the distance, a dark silhouette of a forested shoreline is visible. On the right side of the water, a small boat with a person inside is visible. The word "DYKE" is overlaid in the center in a large, white, serif font with a subtle drop shadow.

# DYKE

The Hirakud Dam is a composite structure of earth, concrete and masonry. 10 km north of Sambalpur, it is the longest major earthen dam in India, measuring 25.8 km including dykes, and stands across the river Mahanadi. The main dam has an overall length of 4.8 km spanning between two hills; the Laxmidungri on the left and the Chandili Dunguri on the right. The dam is flanked by 21 km of earthen dykes on both the left and right sides, closing the low saddles beyond the adjoining hills. The dam and dykes together measure 25.8 km. It also forms the biggest artificial lake in India, with a reservoir holding 743 km at full capacity, with a shoreline of over 639 km. There are two observation towers on the dam one at each side. One is “Gandhi Minar” and the other one is “Jawahar Minar”. Both the observation towers present extensive views of the lake.



It also stays in another place for the localites as well as the tourist. The scerenic beauty of the dyke both left and right catches everyones attention. Hence if you visit Sambalpur, then ask any one they'll recommend dyke for sure. It's a place where people chill out. Even you can go out for picnic in the winters.

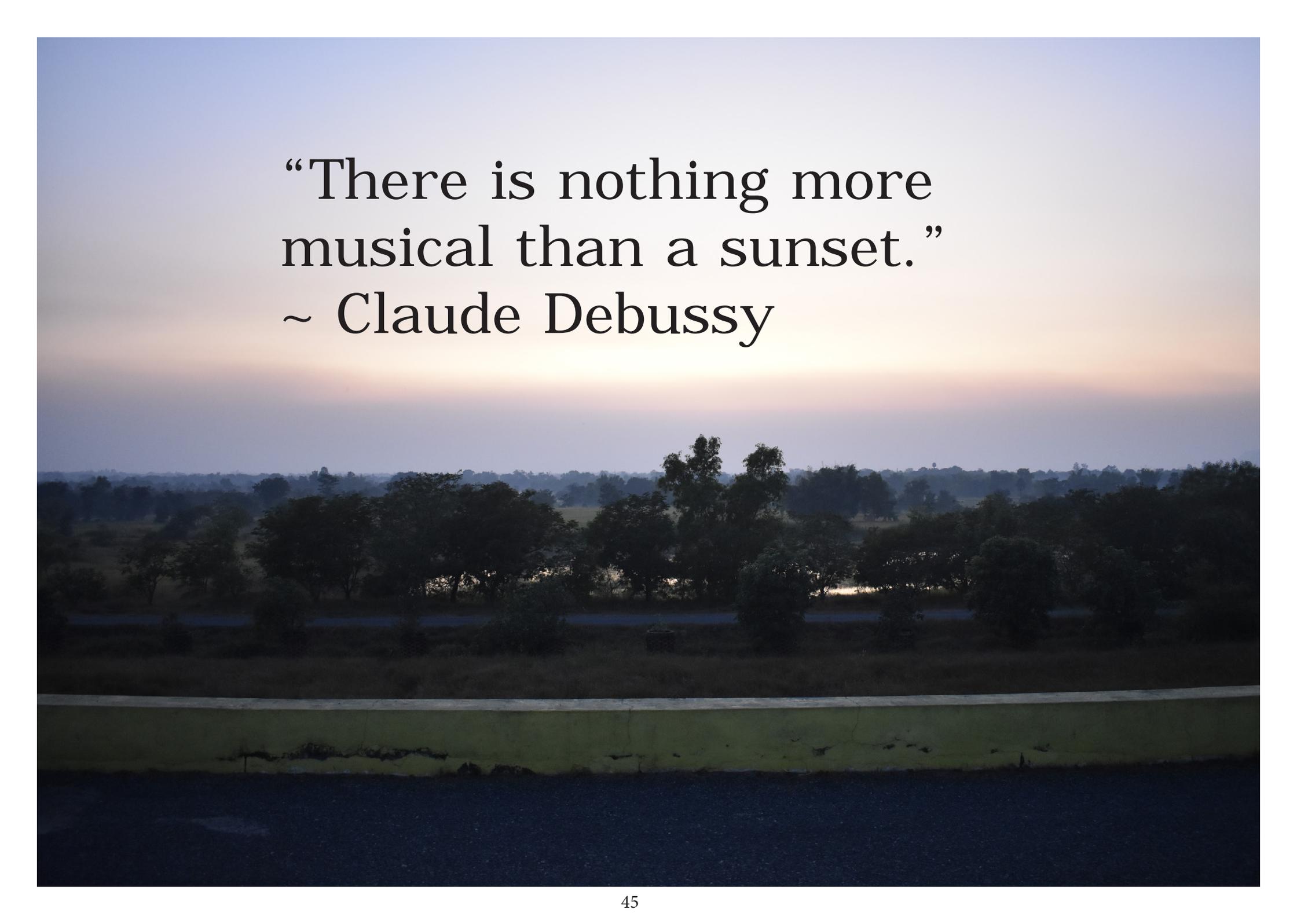
It's a place to relax, if you are too hasseled with the noise and smell of the city, then dyke is a perfect place to visit to make your mind and body relaxed and have plenty of fresh air before you come back to the city.

Also it is advisable to come back to the city before it gets dark, because the Debrigarh Wildlife Sanctuary is nearby hence there are chances that wild animals may get disturbed. It is just to avoid any disturbances to the wildlife.

The Hirakud Reservoir is the best place to catch Freshwater Fishes. People of Sambalpur love fishes. The Fishermen of Sambalpur catch plenty of fishes and sell it in the morning bazaar either in Golebazaar, Kamlibazaar or Ainthapali Haat.



boats of the fishermen

A landscape photograph capturing a sunset. The sky is a gradient of colors, from a pale blue at the top to a warm orange and yellow near the horizon. The sun is just below the horizon, creating a soft glow. In the foreground, there is a dark, textured surface, possibly a road or a field. A concrete curb runs across the middle ground, above which is a green field. In the background, a line of trees is silhouetted against the bright sky.

“There is nothing more  
musical than a sunset.”  
~ Claude Debussy

# CHAUL BARA



chaulbara with mahipani

In this country every city is identified either for a historical monument, for a temple, for a famous living personality or for a special kind of local culinary. When you think of Kolkata it reminds you of Rosgola; think of Hyderabad it would be Biryani; think of Mumbai it is Vada paun; likewise when you talk about Sambalpur only one thing will pump your adrenal and that is Chaul Bara.

For Rs.10/- you would be served a dana full of 20 pieces of these mouth-watering chaul bara. So you can work out a unit of it cost you roughly 50 Paise. Could you imagine to get anything else at such a cheaper price on this Earth, while the inflationary index is keep on soaring all time high. It is a contemporary food, hence no need of tracing back to its origin.

This is mostly popular in Western Odisha unlike the eastern Odisha has Aloo Dum Dahi Bara, here we have Chaul Bara. The Shop below is known as 'Lukei Chaul Bara', and has served for generations. It is a popular stop amongst the local as well as tourist. In the evening you'll get to eat 'chaul bara' with 'mahi pani' which acts as a chutney. In most of the places you'll find 'mircha chatni' which is a mixture of chilli and tamarind with a pinch of hing and other spices.



famous lukei chaulbara shop at mohantypara

If you happen to be at Sambalpur, you will find the way-side cart-vendors selling chaul bara at every corner of the street.

Chaul bara is a deep-fried Western Odisha Snack made of rice. Each of these are of one quarter of a table tennis ball size, with yellow in its appearance.

Chaul bara is served along with any chutney that the shop offers whether it is 'mircha chutney' or 'mahi pani' or 'chana tarkari' depends upon the consumer's taste.



chaulbara being prepared

### THE RECIPE :

Take 1 kg of usna chaul and mix 100 gms of biri dali (urad dal or black gram) in it. Soak both of it in fresh water for three hours. Filter out the water and mince it in a grinder or mixer. You are advised to grind it in a thick form. You could mince it in a shila, the hand operated stone crusher to get the best results. However you need to be from the old school to undertake this herculean task. In the dough add onion, garlic and ginger thinly crushed. Add a pinch of soda and 50 gms of besan in the thick dough to get the needed form and colour when fried. Beside this add a spoon of juani and cumin seeds, which acts as a digestive enzyme.

When the oil is warm, you need to put the dough in the oil with fingers. There is no modern tools or the machines to put it in oil. All this need hands-on experience to do it. However all the way you need to maintain the needed temperature of the oil to get the best form of the chaul baras. Let me share a secret with you. To make your chaul bara crunchy and red, you need to fry it for the second time.

# SAMBALPURI FOLK DANCE



NATIONAL LEVEL  
Pallishree Me  
2019  
SAMBALPUR  
20<sup>TH</sup> NOV TO 2<sup>ND</sup> DEC 2019

Over the centuries, the blend of 14 diverse communities has led to a distinct variety of colourful folk dance tradition. Purely indigenous, it creatively blends both traditional and modern steps. Among the popular dances are Sambalpuri, Ghoomra, Sua dance, Danda Nata, Koisabadi dance, Humo and Bauli besides Karma and Dalkhai. The ceremonies like Sitalsasti (the celebration of the marriage ceremony of Lord Shiva and Goddess Parvati), Nuakhai (cooking of new rice with milk and sugar), Mahul gundi (new gram, mango and mahua offered to family deity) and other festivals like the rathayatra (car festival) and Sivaratri (Shiva's birthday) are the melting pots in which the recreation and reformation of dance take place.





Over the years, Sambalpuri dance has undergone many changes to suit the climatic, dialectic, cultural and behavioural diversity of the people of Sambalpur. Initially, the performance of this dance was to propitiate the gods, to fight against evil, and to pacify the invisible tiny atman (soul). It was performed during fairs, festivals, marriages and around the time of harvest.

The most exciting and popular presentation in the form of ‘Rasarkeli’, ‘Dalkhai’, Maelajad’, ‘Bayar man’ and ‘Chutuku Chuta’ has made this dance a memorable one. Scintillating movements of feet, punctuated with

teaming pauses, are its striking features. The rhythm of dhol, drum, flute and dholak, coupled with the tinkling of ghungroos can thrill one's heart.

Sambalpur Kala Parishad, the pioneering organisation for the promotion of this dance, has been responsible for the revolutionary growth of this dance.

This form of dance has become synonymous with the traditional attire of the people of the region. The designs are varied — Bichitrapuri, Nakshatramala, Saptapadi and Payola and the methodology is the tie and dye process, imparting elegance. The harmonious blend and interlacement of dyed yarns of different materials, coupled with floral and animal motifs, make this sari befitting for this folk dance. Along with the sari, the red coloured blouse and handkerchief the danseuse wears, add colour to the dance.

The ornaments and jewellery the danseuse wears include traditional bangles, armlets, bracelets, thread khagala on the neck, pan petri and flowers on the head, earrings, nose ring and anklets. The red alta around the dancer's feet makes the dance very lively.

The male dancer wears a simple khadi cloth and a Sambalpuri hawaii shirt, and ties a red towel round his waist. His ornaments include a herbal root necklace and a turban with peacock feathers on it. The Sambalpuri dance is definitely the pride of Odisha





# SAMBALPURI SAREEE



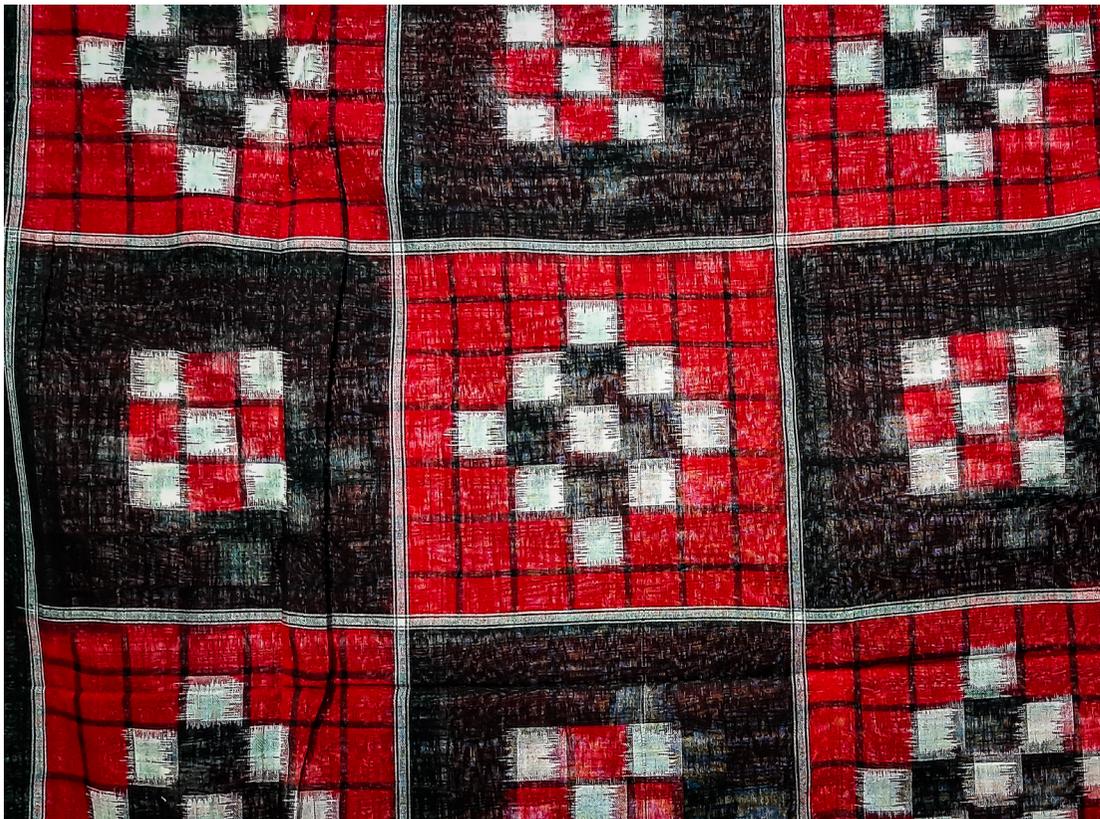
The Sambalpuri sari is made from fabric woven on a hand-loom and is popular throughout India.[5] Varieties of the Sambalpuri sari include Sonepuri, Pasapali, Bomkai, Barpali, and Bapta saris, which are in high demand. Most of them have been named after their places of origin and are popularly known as Pata. Paintings on Tussar saris depicting Mathura Vijay, Raslila and Ayodhya Vijay owe their origin to 'Raghurajpur patta paintings'.

displaying his work



A Sambalpuri saree is a traditional handwoven ikat or sari (locally called sadhi) wherein the warp and the weft are tie-dyed before weaving. It is produced in the Bargarh, Sonepur, Sambalpur, Balangir district, Boudh District of Odisha. The saree is a traditional female garment in the Indian Subcontinent[1] consisting of a strip of unstitched cloth ranging from four to nine metres in length that is draped over the body in various styles.

Sambalpuri sarees are known for their incorporation of traditional motifs like shankha (shell), chakra (wheel), phula (flower), all of which have deep symbolism with the native Odia colour red black and white represent true Odia Culture along with Lord Kaalia(Jagannatha)'s face colour,



Two versions of Jagannath iconography but the highpoint of these sarees is the traditional craftsmanship of the 'Bandhakala', the Tie-dye art reflected in their intricate weaves, also known as Sambalpuri "Ikkat". In this technique, the threads are first tie-dyed and later woven into a fabric, with the entire process taking many weeks. These sarees first became popular outside the state when the late Prime Minister Indira Gandhi started wearing them. In the 1980s and 1990s they became popular across India.

Sambalpuri fabrics reflect an original style of craft known as Baandha. Traditionally, craftsmen created Baandhas with images of flora or fauna or with geometrical patterns.

Today the Baandha fabric is popularly known by its geographical and cultural name Sambalpuri owing to the pioneering efforts of Sri Radhashyam Meher, who brought about a radical improvement in the skills of the craftsmen and the quality of the products. Other master craftsmen who contributed to the development of Sambalpuri textiles were Padmashree Kailash Chandra Meher, Padmashree Kunja Bihari Meher, Padmashree Chatrubhuj Meher and Padmashree Krutharth Acharya. Sambalpuri textiles today include furnishing materials, dress materials and sarees in silk, cotton and mercerised cotton in a variety of colours and many different designs.

To provide protection to the weavers practicing this art, the handloom silk sarees manufactured in Sambalpur and Berhampur (Berhampur Pattu) in Odisha were included in the Government of India's Geographical Indications (GI) registry.

sambalpuri saree





# SITAL SASTI

Sitalsasthi is an important event in the cultural calendar of western Odisha. In the month of May, Sambalpur town hosts the week-long Sitalsasthi festival, which marks celestial wedding of Lord Shiva and his consort Parvati in three Shiva temples across the town.

The marriage ceremony is held at Jharuapada, Nandapada and Mudipada that house temples of Baba Loknath, Baba Balunkeswar and Baba Jageswar (all various names of Lord Shiva) respectively. The most interesting feature of the festival is that it is conceived as real marriage of a man with a woman from two different families of the town playing the role of parents, one of them as the Barapita (groom's father) and the other as Kanyapita (bride's father).

Preparation for the Sitalsasthi begins on the auspicious Akshaya Tritiya day with the completion of 'Thala Utha' ritual in Shivalayas of Sambalpur town. As per the tradition, the parents of Goddess Parvati, entrusted to solemnise the marriage are selected on the day from a list of those who apply for the coveted role.

During the 'Thala Utha' ceremony, puja for the peaceful conduct of marriage is performed in the temples amid presence of senior members of the respective localities. The ceremony also marks beginning of fund raising for the festival with senior members of the three localities going from door to door in their respective areas for collection of funds.



idol of nrusingh nath



the idols of shiva and parvati

After the marriage of the divine couple, a homecoming procession of Lord Shiva and his consort Goddess Parvati to their respective temples is held and this is known as Sital Sasti Carnival.

The carnival sees participation of people from different walks of life and folk artistes who perform in the processions that are taken out by the Jharuapada, Nandapada and Mudipada organising committees.

Apart from Western Odisha, people from neighbouring Madhya Pradesh, Chhattisgarh and Jharkhand through Sambalpur to participate in the festival.

The Sital Sasti festival is said to have started in the 16th century under the patronage of the then Chauhan ruler of



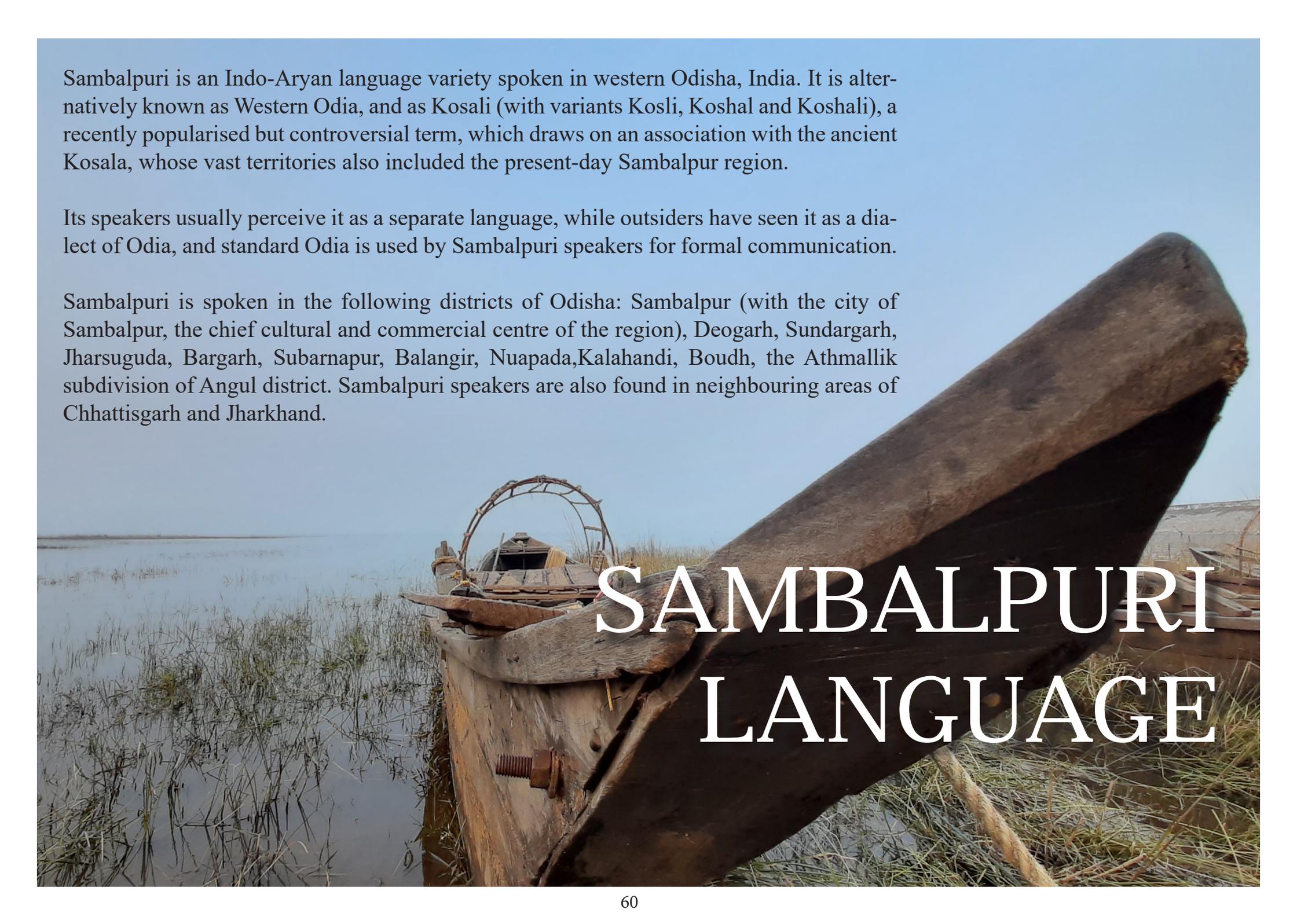
Sital Sasti in the 1970's

Sambalpur to usher rains after the months of blistering heat. Originally, the festival began at Somnath Temple at Balibandha and later organised at the temple of Balunkeswar Baba at Nandapada. In due course, the marriage of Loknath Baba of Jharuapada temple was also solemnised and the temple of Jageswar Baba at Mudipada joined the celebrations in 1978.

Sambalpuri is an Indo-Aryan language variety spoken in western Odisha, India. It is alternatively known as Western Odia, and as Kosali (with variants Kosli, Koshal and Koshali), a recently popularised but controversial term, which draws on an association with the ancient Kosala, whose vast territories also included the present-day Sambalpur region.

Its speakers usually perceive it as a separate language, while outsiders have seen it as a dialect of Odia, and standard Odia is used by Sambalpuri speakers for formal communication.

Sambalpuri is spoken in the following districts of Odisha: Sambalpur (with the city of Sambalpur, the chief cultural and commercial centre of the region), Deogarh, Sundargarh, Jharsuguda, Bargarh, Subarnapur, Balangir, Nuapada, Kalahandi, Boudh, the Athmallik subdivision of Angul district. Sambalpuri speakers are also found in neighbouring areas of Chhattisgarh and Jharkhand.



# SAMBALPURI LANGUAGE

A night view of a road with decorative streetlights. The streetlights are tall, thin poles with curved tops, illuminated with a green and white striped pattern. The road is dark, and the sky is black. The overall scene is a long, straight road stretching into the distance, flanked by concrete barriers with yellow and black diagonal stripes. The streetlights create a rhythmic pattern of light and shadow along the road.

S A M B A L P U R

An Emotion...

# What Have I Learnt

Lessons are from many adventures, experiences and subjects. There is a lot to learn in Photography than any other course. The first one is you get to learn about the camera. How it works and how to capture image. Then you get to learn about the core concepts of photography. You get to know how changing your aperture changes the look of your photo, how to set your shutter speed to get the results you want and you are able to make descisions with your ISO that fit your situation.

A good exposure is how bright you want the image to be. Also the different techniques, framing, rules of third, getting a crisp image Metering and Bracketing, Different shot mode, Different shot type, Slow shutter speed Exposure meter, Digital Photography Composition rules, Basic of digital color theory, Basic Color Wheel.

The Difference between Raw Vs JPEG and Photography Vs photo journalism. Also learnt about the different genres of Photography.

The core aspects of photography that every shooter should be studying and developing. Like Some of them can be understood in a short period of time, and others will take a lifetime to master. If you pay attention, you will find that you can learn life lessons from many adventures, encounters, and experiences. Some of the lessons learned from photography are some of the most meaningful and profound.

There is a lot to learn in photography and life in general. Patience and Perseverance is the key. Photography has taught me to be prepared for the worst, because you never know what will happen next. Making this book took me more than 3 months. Photography has taught me that you're not the best, there are thousands of people who are way better than you but everytime you capture an image you can create history that all depends upon your creativity and knowledege you have on photography. Photography has also taught me to focus and to make myself better.

Everytime you click you are better than before you constantly improve your skills.

The most important thing that photography has taught me is to be a good human and make connections to people and tell stories of the unknown.

Photography is an essential skill one should have, for a storyteller, or a journalist or any one. Because you just don't make memories with photographs you conect with people.