

KINSHIP, CASTE AND CLASS

Early Societies

(C.600 BCE-600 CE)

SANSKAR
SCHOOL

The Revival of Tradition

(Affiliated to CBSE)



मागधानां सुरुचिरं चैत्यफान्तं समाद्रवन् ।
शिरसीव जिघांसन्तो जरासंधजिघांसवः ॥
स्थिरं सुविपुलं शृङ्गं सुमहान्तं पुरातनम् ।
अर्चितं माल्यदामैश्च सततं सुप्रतिष्ठितम् ॥
विपुलैर्बाहुभिर्वीरास्तेऽभिहत्याभ्यपातयन् ।
ततस्ते मागधं दृष्ट्वा पुरं प्रविविशुस्तदा ॥



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GRAPHIC
NOVEL

SANSKAR SCHOOL, JAIPUR

**SANSKAR
SCHOOL**

The Revival of Tradition

SUBJECT- HISTORY

CLASS-XII

CHAPTER-3

KINSHIP, CASTE AND CLASS

EARLY SOCIETIES

(C.600 BCE-600 CE)



ACKNOWLEDGMENT

A true work of substance needs the involvement of a dedicated team led by a visionary leader. The combined efforts and supportive teamwork of the History, Art, Language and IT subject teachers, along with committed students, has given this creative learning material the shape of a content-driven Graphic Novel. This was made possible due to the able guidance and supervision of the visionary & advisory body who brought this exciting novel to life. The entire team from Sanskar looks forward to the students making the most of this Graphic Novel in terms of developing ease in grasping concepts prevalent in the ancient times and also by experiencing joy in learning through the vibrant visuals presented in the novel.

ADVISORY BODY:

MS. RHEA THARYAMAL (DIRECTOR)
MS. NEELAM BHARDWAJ (PRINCIPAL)
MS. MANISHA CHANDRA (COORDINATOR)

TRAINING & IDEATION:

MR. SANDEEP SETHI (DIRECTOR EDUCATION,
M.S.M.S. II, MUSEUM TRUST)

SCRIPT & DIALOGUE:

MS. SUNITA SINGH SHEKHAWAT (PGT HISTORY)
MS. SONAM KATARIA (PGT ENGLISH)
MS. RAKHSHANDA HAFEEZ KHAN (PGT ENGLISH)
MS. SANGEETA VYAS (TGT)
MS. NAMITA CHOUDHARY (TGT)

ART DEPARTMENT:

MS. CHARU SHARMA (PGT COMMERCIAL ARTS)
MS. VANDANA SHARMA (ART TEACHER)

DESIGN & TECHNICAL TEAM:

MR. NAVEEN KHANNA (PGT)
MR. MANISH SETH (TGT)
MS. SHANU CHOUDHARY (PRT)
MR. DINESH SHARMA

STUDENTS:

AYONIJA CHOUHAN (CLASS XI)
MIHIKA CHIPPA (CLASS XI)
DILPREET KAUR (CLASS XII)
SIA KATARIA (CLASS XII)
KHUSHBOO MATHURIA (CLASS XII)
RIYA GARG (CLASS XII)
SHRUTI MATHUR (CLASS XII)
AADI JAIN (CLASS XII)
GAURI BHARGAVA (CLASS XII)
DISHA SHERON (CLASS XII)

DEVIKA SONI (CLASS XII)
SUHANI SAH (CLASS XII)
SARA YADAV (CLASS XII)
ADITI CHOUHAN (CLASS XII)
ADITI KAPOOR (CLASS XII)
ANANYA THAKAN (CLASS XII)
AVANTIKA SINHA (CLASS XII)
KEERTHANA SUKUMAR (CLASS XII)
OJASWI SINGH (CLASS XII)

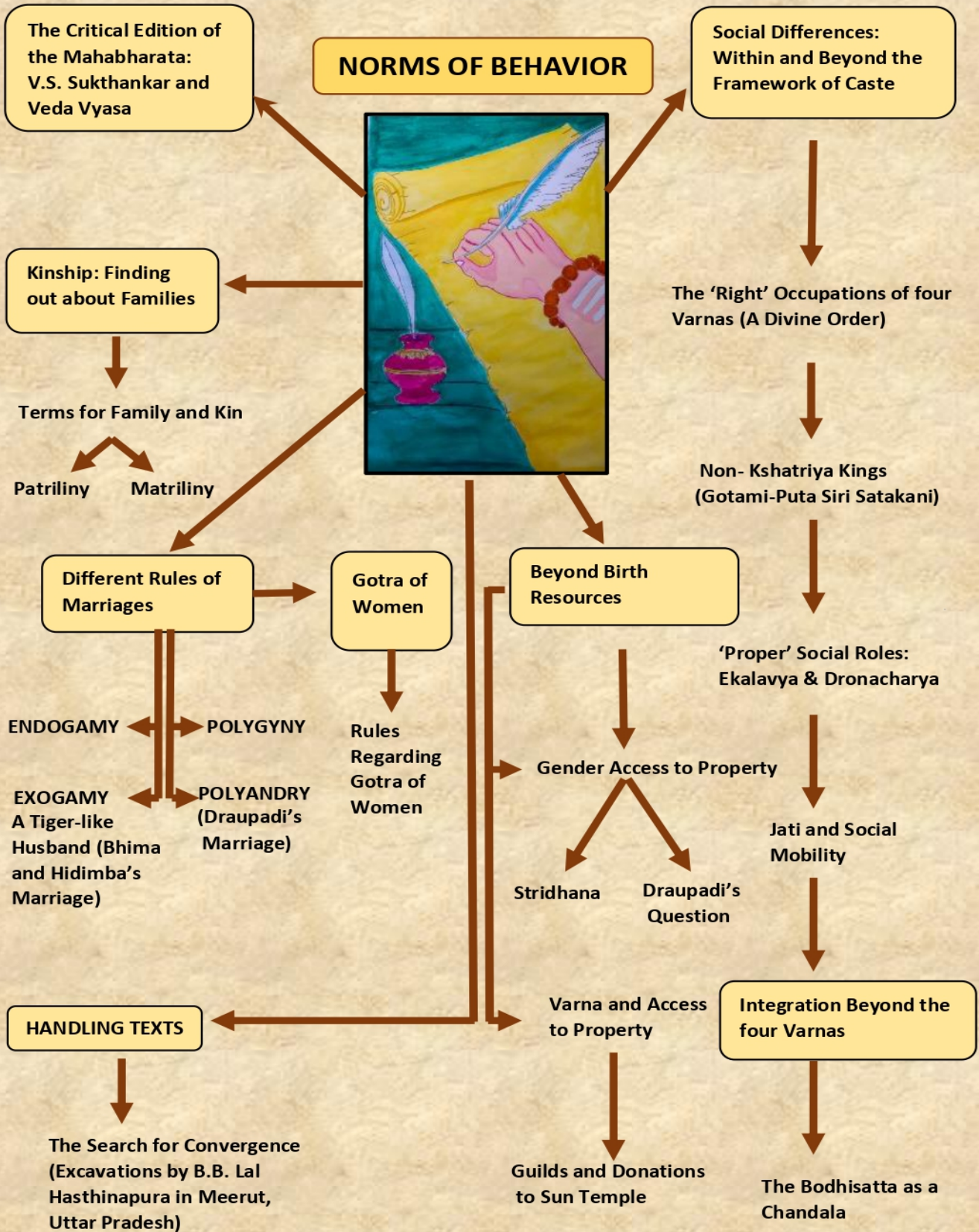


LEARNING OBJECTIVES

- Familiarize students with issues in social History of India with the help of excerpts from the Mahabharata.
- Synthesise the Critical Edition of the Mahabharata by V.S. Suthankar.
- Familiarize students with various rules and practices related to kinship, families, Patriline and marriages during c.600 BCE-600 CE.
- Introduce the strategies of textual analysis and their use in reconstructing social History with the help of short stories ('A tiger- like husband', 'Draupadi's question').
- Examine social differences within and beyond the framework of caste, 'jatis' and social mobility, according to Dharmasutras and Dharmashastras.
- Familiarize students with 'Gendered access to property', 'Varna access to property' and 'Sharing of wealth'.
- Analyze social norms in order to understand the perspectives of the society given in the scriptures of Ancient India.
- Students will examine varied dimensions explored by historians in order to understand a dynamic approach to the Mahabharata.
- Students can integrate unique pieces of information from a variety of sources and works of historians under 'Handling Texts'.
- Paraphrase information about the archaeological sites excavated at Hastinapura village in Meerut (Uttar Pradesh) by archaeologist B.B. Lal under the 'Search for convergence'.
- Interpret art integration with the historical texts and events to make it lucid and vivid.
- Understand and appreciate how to blend IT and its latest tools with History subject.



STORY BOARD



PREFACE

The Graphic Novel 'Kinship, Caste and Class (Early Societies)' revolves around the social values of ancient India taking Mahabharata, a representation of the evolution of India's social system, as its source. It encompasses the analysis of the text to the kin system and from the social structure to the norms followed at that time. Since our general philosophy in terms of education and learning is closely related to the cognitive theories of motivation, we believe that with new and innovative techniques, we can create an ideal environment for enhancing learning in our students. The use of such creative teaching material will undoubtedly increase the interest level in our students, thereby ensuring maximum retention of knowledge. This Graphic Novel is such an endeavour on our part to make certain concepts of History and Fine Arts more meaningful to the students. The novel has tried to depict various aspects analyzed by historians in a form attractive enough for the readers to help them understand history as a continuous and dynamic process.



GLANCE AT THE NOVEL

The Critical Edition of The Mahabharata



V.S. Sukthankar



Veda Vyasa



- **Beyond Birth, Resources and Status**
- **Gender wise access to Property**
 - Story of Draupadi and Yudhisthira
- **Varna and Access to Property**
 - Sharing of Wealth
 - Story of Guild

GLANCE AT THE NOVEL



- **Rules & Practices of Kinship and Marriage**
 - The Terms of Family
- **The Ideal of Patriliney**
 - The Family Tree of the Kauravas and Pandavas
- **Types of Marriages (Endogamy, Exogamy, Polygyny, Polyandry)**
 - Bhīma & Hidimba's marriage (Exogamy)
 - Draupadi's Marriage (Endogamy)



- **Social Differences: Within and Beyond the Framework of Caste**
 - The Right Occupation (Divine Order)
 - Jati and Social Mobility
 - Story of Ekalavya and Dronacharya
 - The Bodhisatta as a Chandala



- **Handling Texts**
 - The search for convergence
(Excavations by B.B.Lal)
 - A Dynamic Text

IMAGINARY CHARACTERS



GRANDFATHER

He is a Retd. Govt. officer with a lot of Vedic knowledge. History interests him and he likes reading scriptures.



GRANDMOTHER

She is an intelligent and wise lady. She is a housewife and is spiritual, warm, and affectionate.



AKSHAY

He is the elder grandchild and is quite enthusiastic by nature. He is full of knowledge and is a curious learner. He enjoys gathering information. He is fond of his sister and is a responsible brother and grandson.



MAITRI

She is the younger grandchild and sister to Akshay. She is an enthusiastic, inquisitive and humble learner. She is fond of her brother and tries to follow him in her life.

MODERN CHARACTERS



V.S. SUKTHANKAR

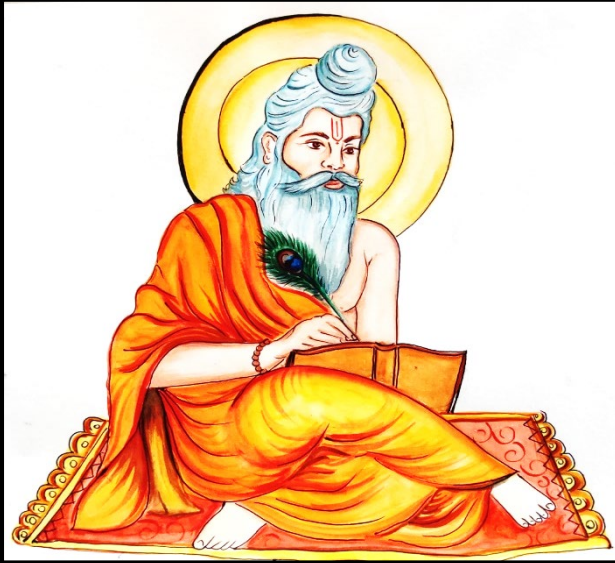
Vishnu Sitaram Sukthankar, also known as V.S. Sukthankar, was an eminent Ideologist and scholar of Sanskrit. He is principally known as the General Editor of the Critical Edition of the Mahabharata.



B.B. LAL

Braj Basi Lal, better known as B.B. Lal, is an Indian archaeologist. He was the Director General of the Archaeological Survey of India from 1968 to 1972 and has served as Director of the Indian Institute of Advanced Studies, Shimla. Lal also served on various UNESCO committees.

HISTORICAL CHARACTERS



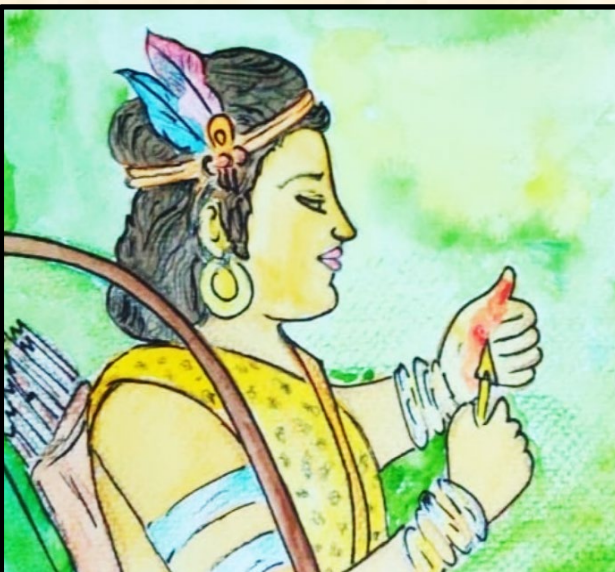
VEDA VYASA

Vyasa is the author of the Mahabharata and compiler of the Vedas and Puranas and some of the most important works in the Hindu tradition. He is also called Veda Vyâsa or Krishna Dvaipâyana. The festival of Guru Purnima is dedicated to him.



HIDIMBA

Hidimbi, or Hidimba, was the wife of the Pandava Bhima and mother of the great warrior Veer Ghatotkacha in the Mahâbhârata. She meets Bhima in the 9th sub-parva of the Adi Parva.



EKALAVYA

Ekalavya was a young prince of the Nishadha, a confederation of jungle tribes in Ancient India. Though he didn't have his right thumb, he was noted as a very powerful archer and warrior.

HISTORICAL CHARACTERS



THE KAURAVAS

Kaurava is a Sanskrit term for the descendants of King Kuru, a legendary king who was the ancestor of many of the characters of the Mahâbhârata. The well-known Kauravas are Duryodhana, Dushasana, Vikarna, Yuyutsu and Dussala.



THE PANDAVAS

The Pandavas are the central characters of the longest Hindu epic Mahabharata who fought the Mahabharata War against their cousins Kauravas for the throne of Hastinapur in Kurukshetra.



DRONACHARYA

In the epic Mahabharata, Dronâchârya or Drona, was the royal preceptor to the Kauravas and Pandavas. In an interesting incident, Drona asked Ekalavya to pay guru dakshina to him in the form of his right thumb.

HISTORICAL CHARACTERS



DRAUPADI

Draupadi, meaning daughter of Drupada, was known by several other names as well. As the princess of the kingdom of Panchal, she was known as Panchali. The wife and queen of the five great Pandavas was renowned alike for her loveliness and her granite will. Yudhishtira pledges her like chattel at a game of dice.



BHIMA

In Indian epic Mahabharata, Bhima is the second among the five Pandavas. The Mahabharata relates many events which portray the might of Bhima. Bhima alone killed hundred Kaurava brothers in the Kurukshetra war.



YUDHISTHIRA

In the Hindu History of Mahabharata, Yudhishtira is regarded as the eldest son of King Pandu and his first wife, Kunti. He was the king of Indraprastha and later, of Hastinapura (Kuru). He was the leader of the successful Pandava side in the Kurukshetra War.



A CHANDALA

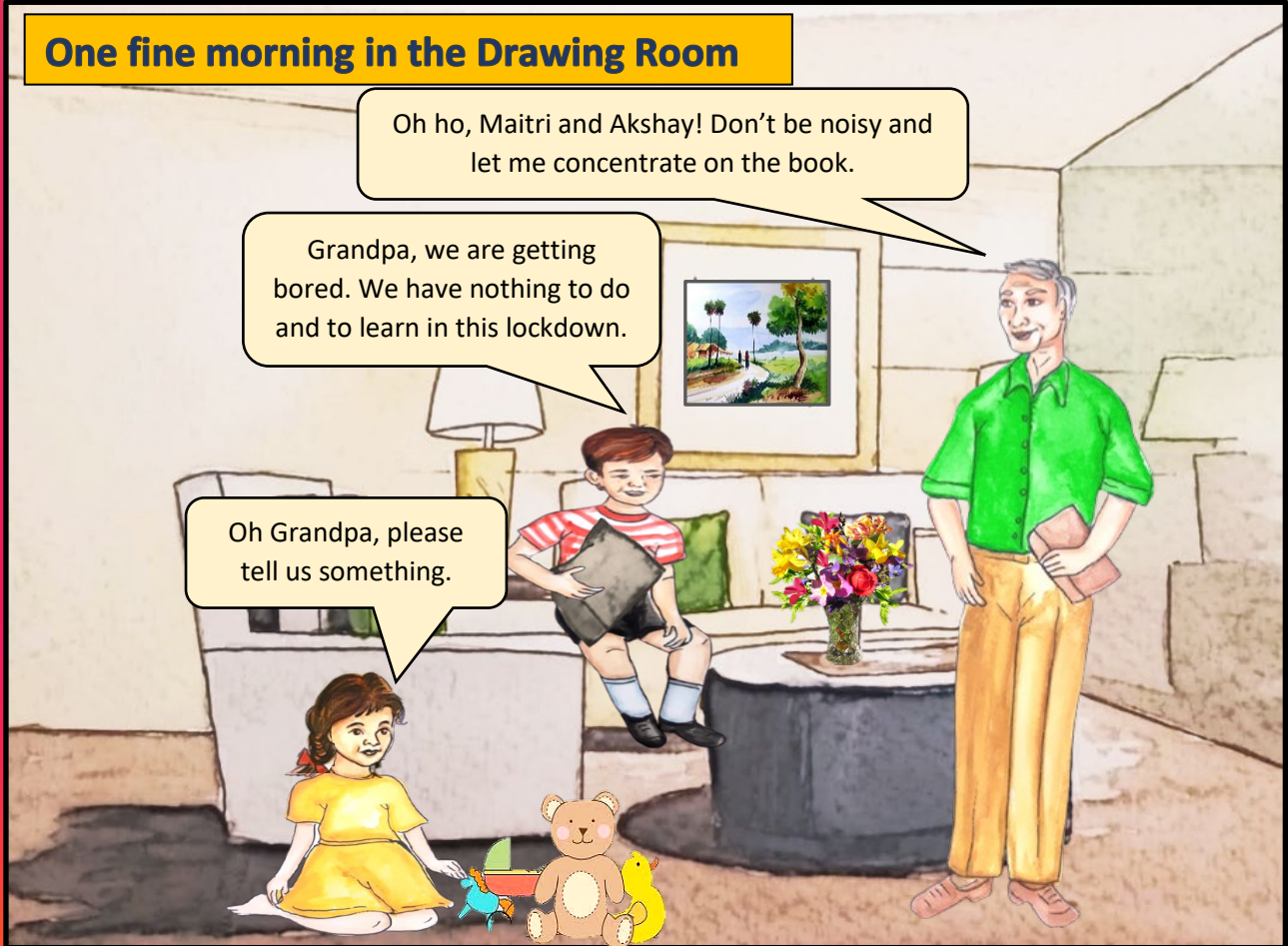
Chandala is a Sanskrit word for someone who deals with disposal of corpses and is a Hindu lower caste, traditionally considered to be untouchable.

One fine morning in the Drawing Room

Oh ho, Maitri and Akshay! Don't be noisy and let me concentrate on the book.

Grandpa, we are getting bored. We have nothing to do and to learn in this lockdown.

Oh Grandpa, please tell us something.



You want to learn something new and interesting?



Yes Grandpa!

Yes Grandpa!





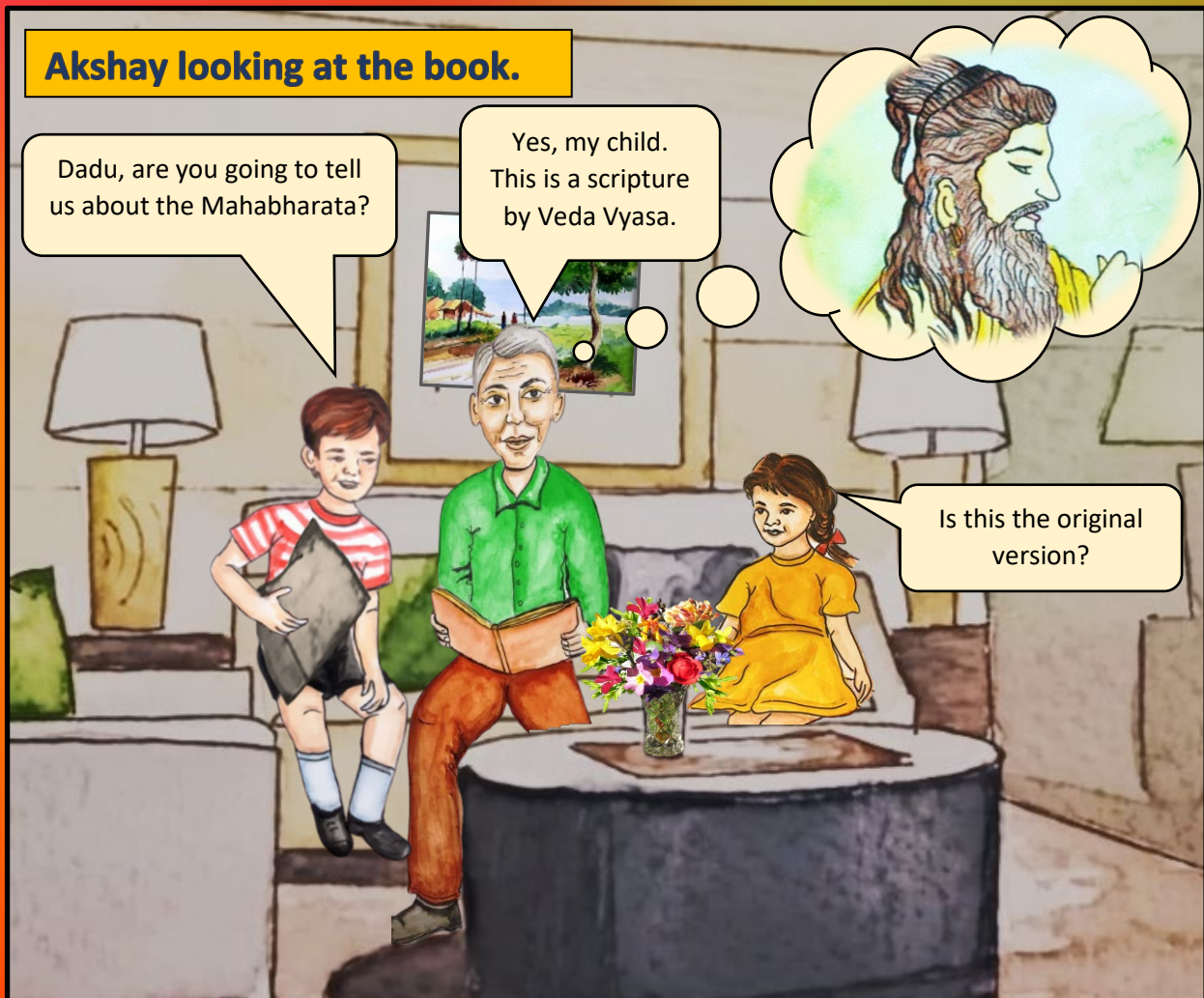
Akshay looking at the book.

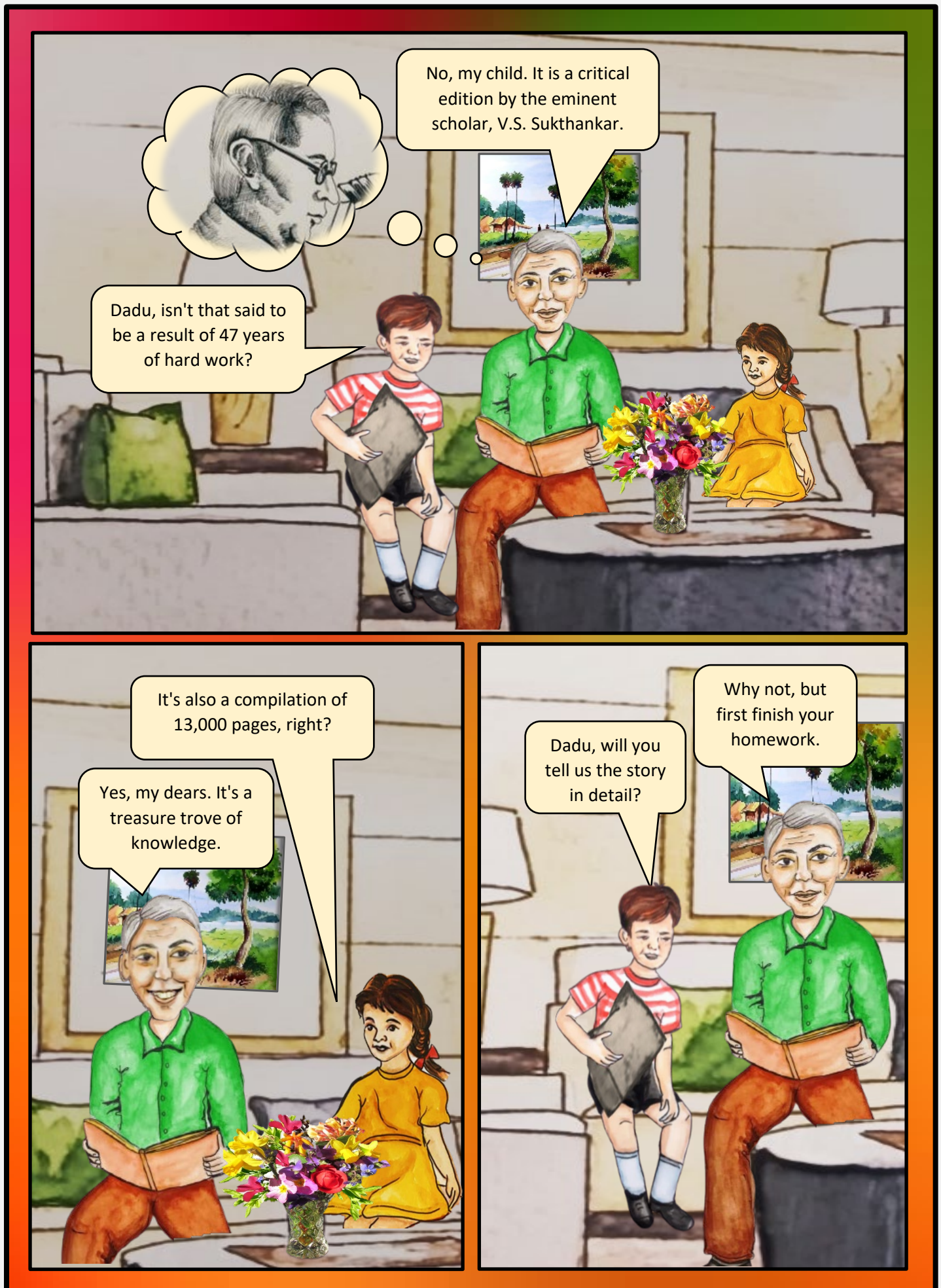
Dadu, are you going to tell us about the Mahabharata?

Yes, my child.
This is a scripture
by Veda Vyasa.



Is this the original
version?





In the evening

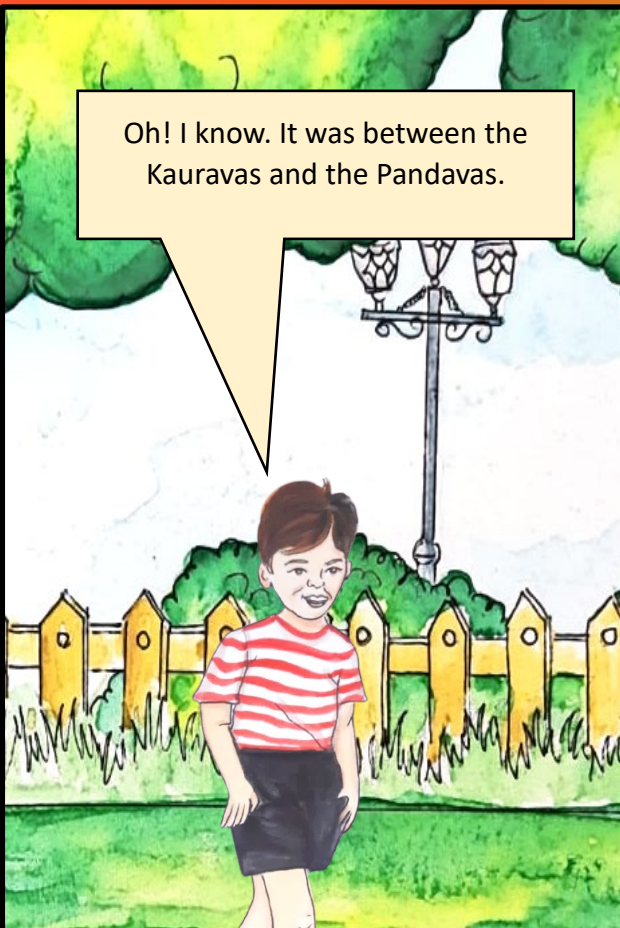
So, Grandpa, tell us about this treasure house of knowledge.

Son, many scholars researched hard to compile the final scripture.

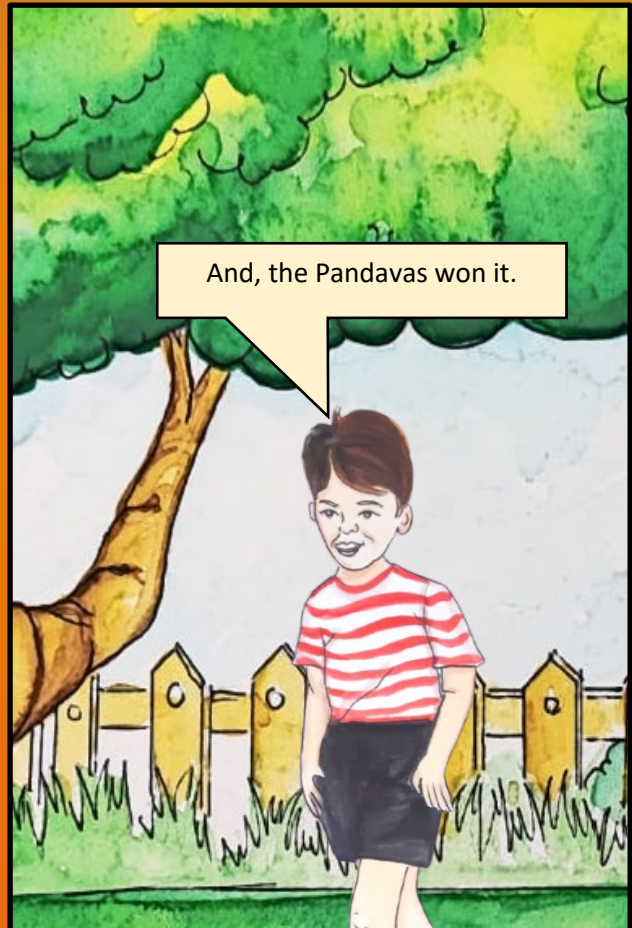
Grandpa, who fought the war of Mahabharata and who won it?



Oh! I know. It was between the Kauravas and the Pandavas.



And, the Pandavas won it.



WAR BETWEEN THE KAURAVAS AND THE PANDAVAS



(Pattachitra Painting)



Beta, women only had rights on gifts given to them at the time of their marriage, according to the Manusmriti.



There are some exceptions like Prabhavati Gupta, hailing from the higher sections of society, who were given the right to property. She was the daughter of a Gupta ruler.



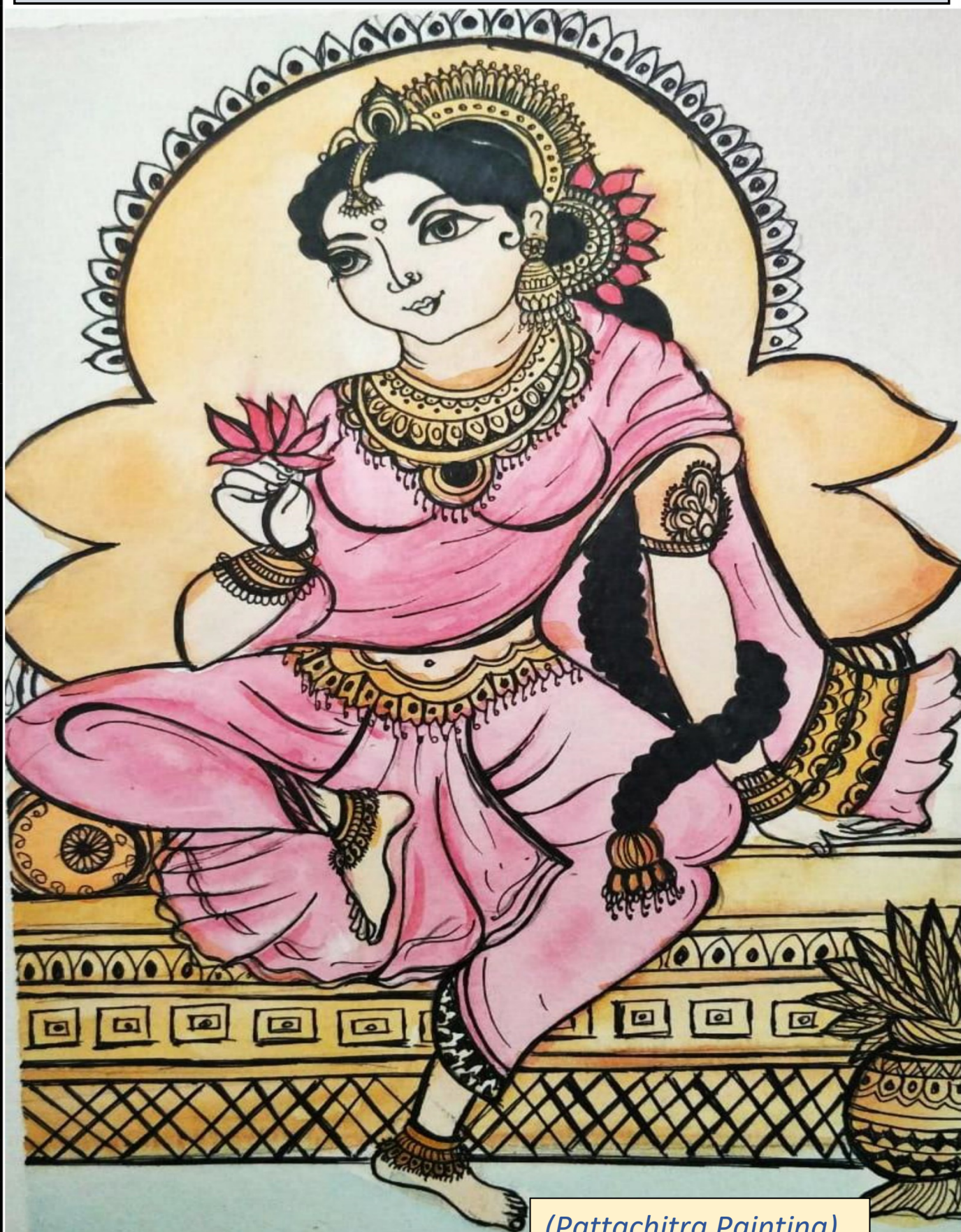
Grandpa, please elaborate.

Can you tell us something more about her?

First, finish your dinner. Later, I will tell you more.



PRABHAVATI GUPTA

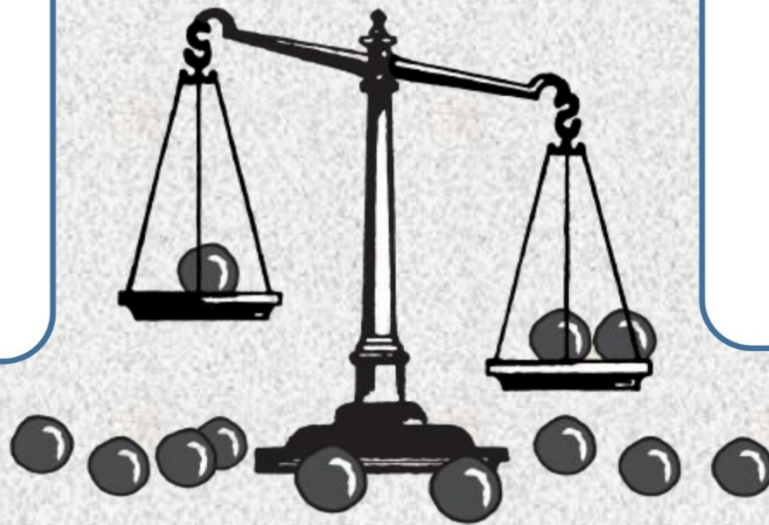


(Pattachitra Painting)

**UNEQUAL DISTRIBUTION
IN
RIGHT OVER PROPERTY**

WOMEN

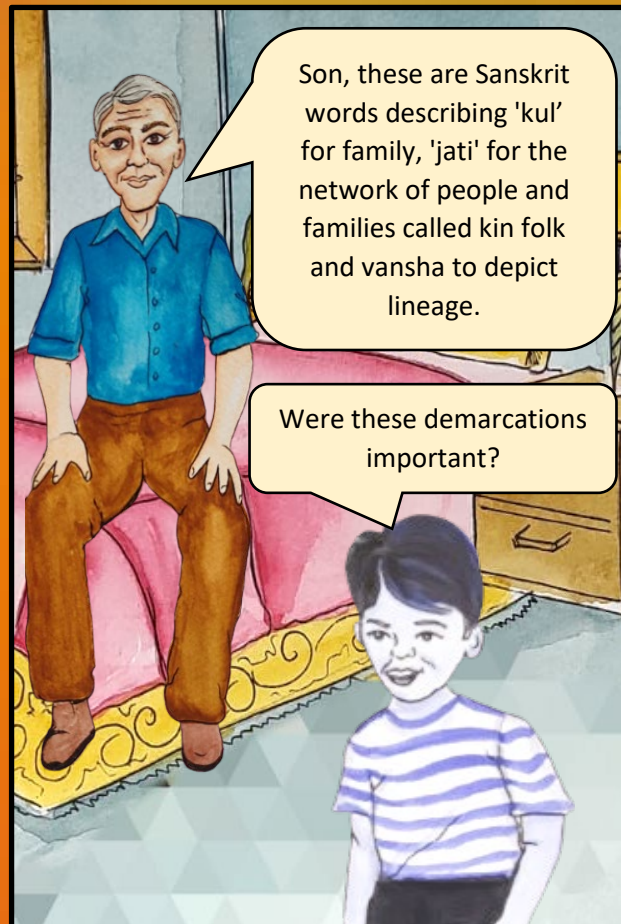
MEN



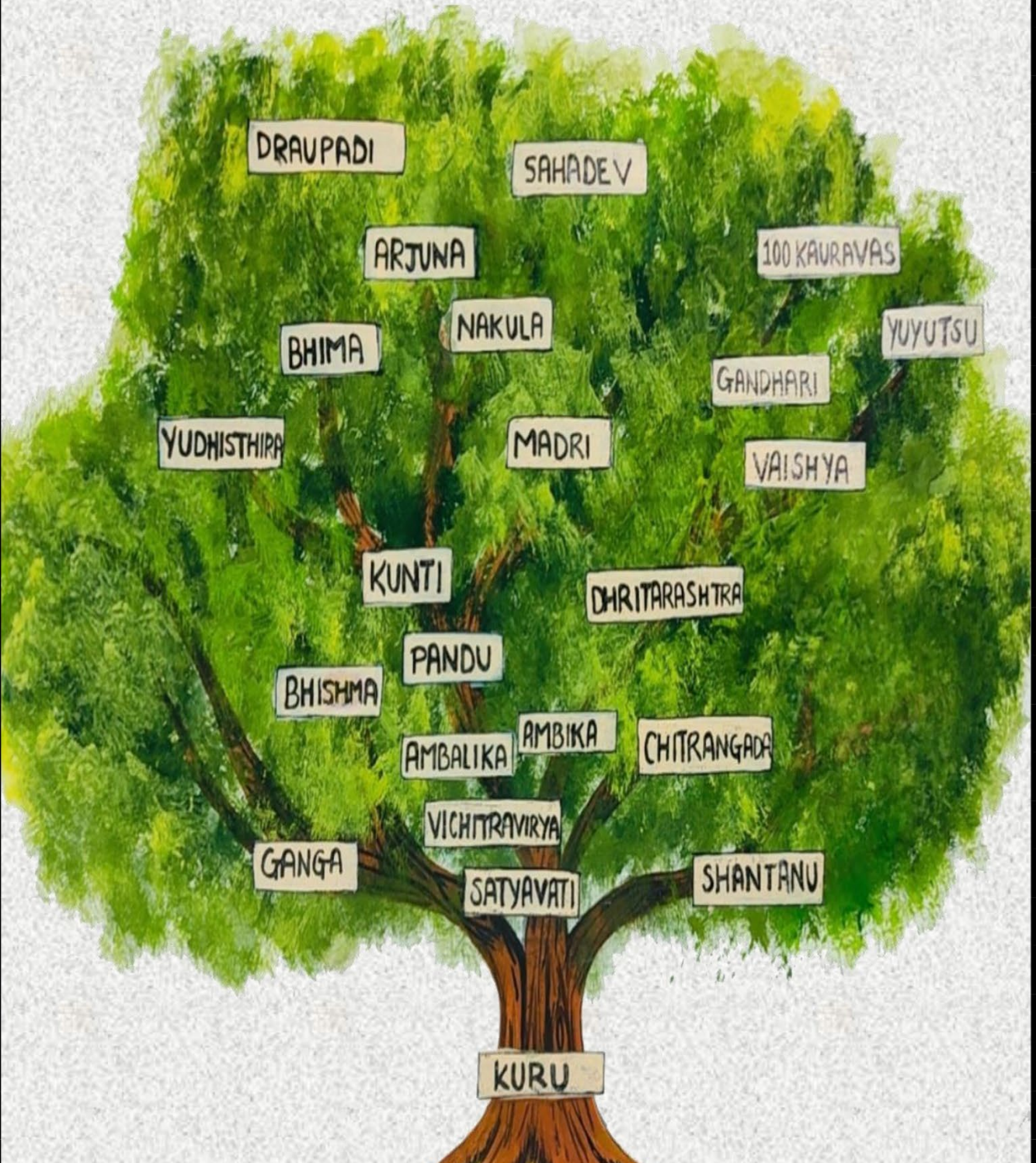
Put the following under the right heading:

1. Could only receive gifts from their father
2. Had complete rights to the parental property without any share given to the female siblings
3. Had no right in parental property
4. Only few girls from high class families could access the right to their parent's property

Maitri & Akshay entering the room after sometime.



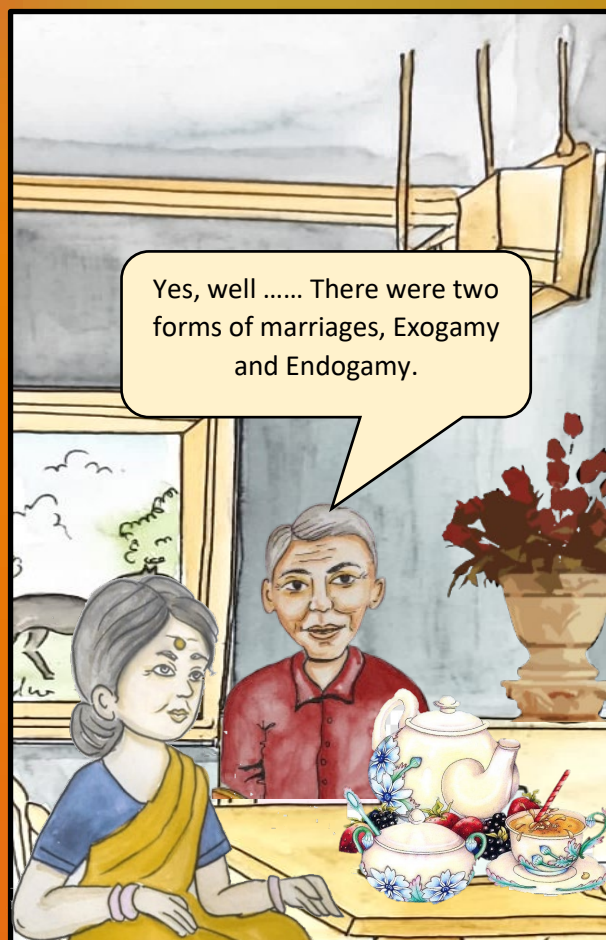
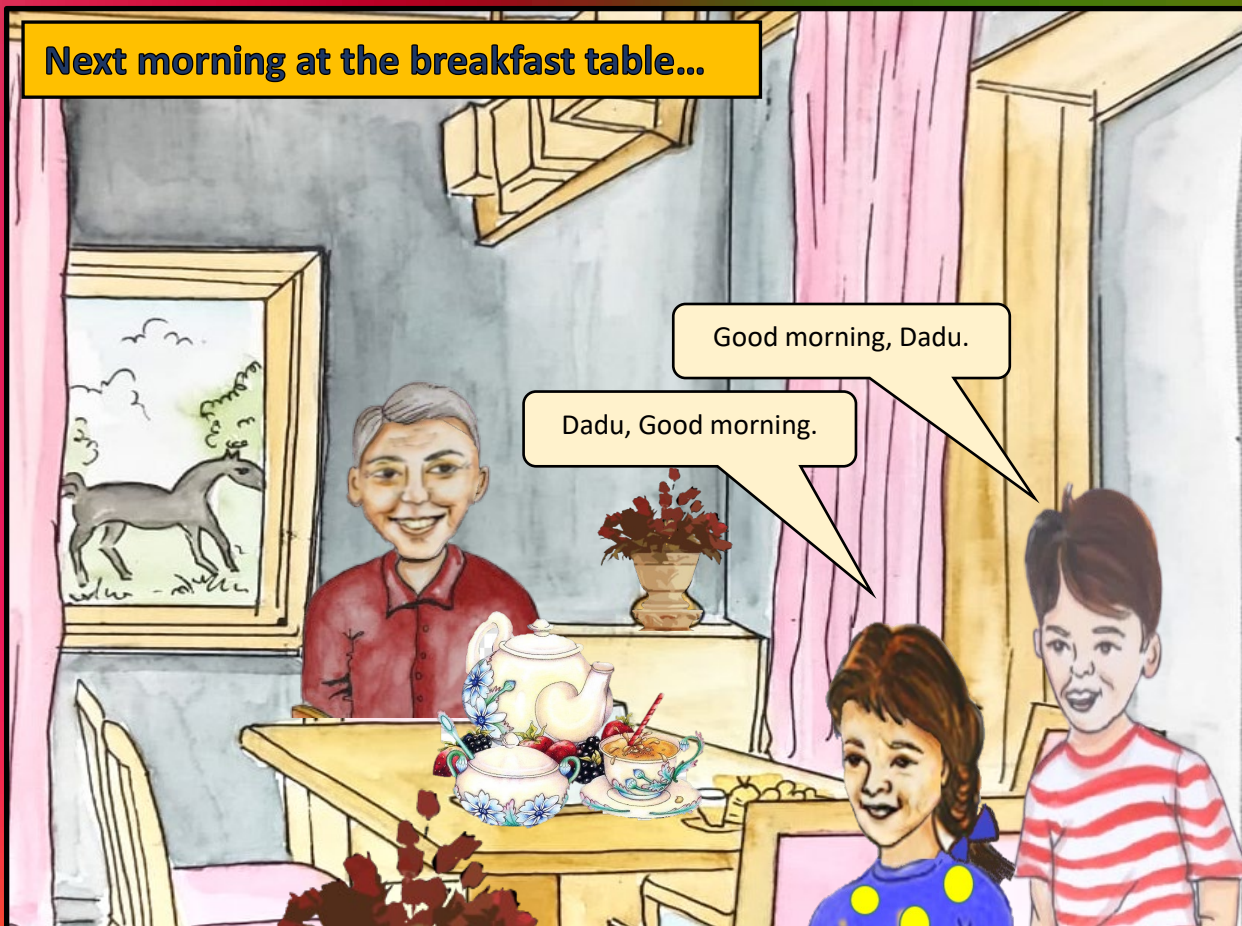
FAMILY TREE

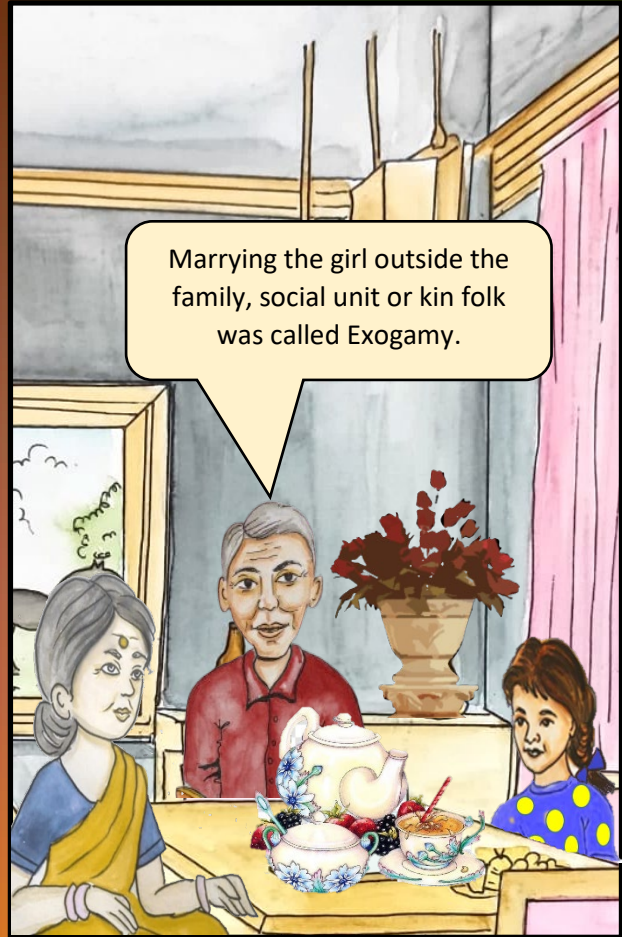


According to Sanskrit texts, the term 'kula' was used to designate families while 'jati' was used for the larger network of kinfolk. The term 'vansha' was used for lineage. Families are usually parts of larger networks of people defined as relatives, or to use a more technical term, kinfolk. Familial ties are often regarded as 'natural' and based on blood. (Classical Indian Painting)

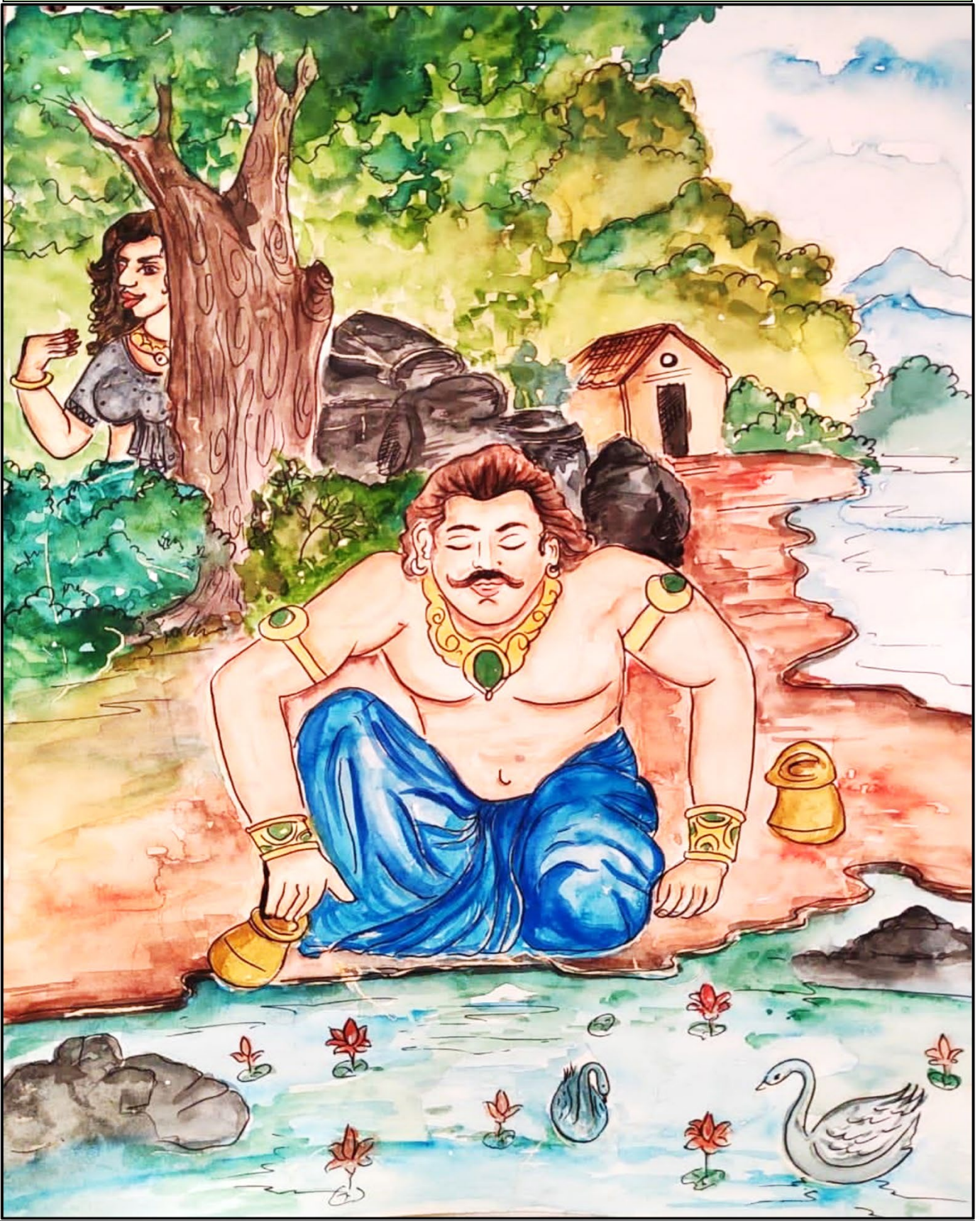


Next morning at the breakfast table...





A TIGER-LIKE HUSBAND



Hidimba standing behind a tree as a maiden and watching Bheem affectionately.
(Classical Indian Painting)

EXOAMY (MARRIAGE OUTSIDE THE UNIT)



Hidimba introduced herself and declared her love for Bheema.



Ultimately, Kunti agreed to the marriage on the condition that although they would spend the day together, Bheema would return every night.

(Classical Indian Paintings)

FAMILY vs KINSHIP

Answer the following question in the box provided below:

**Family vs Kinship-
What's the difference?**



Hints: family, children, group of people, adoption, baby of the family



A large, empty rectangular box with rounded corners and a blue border, intended for the user to write their answer to the question.



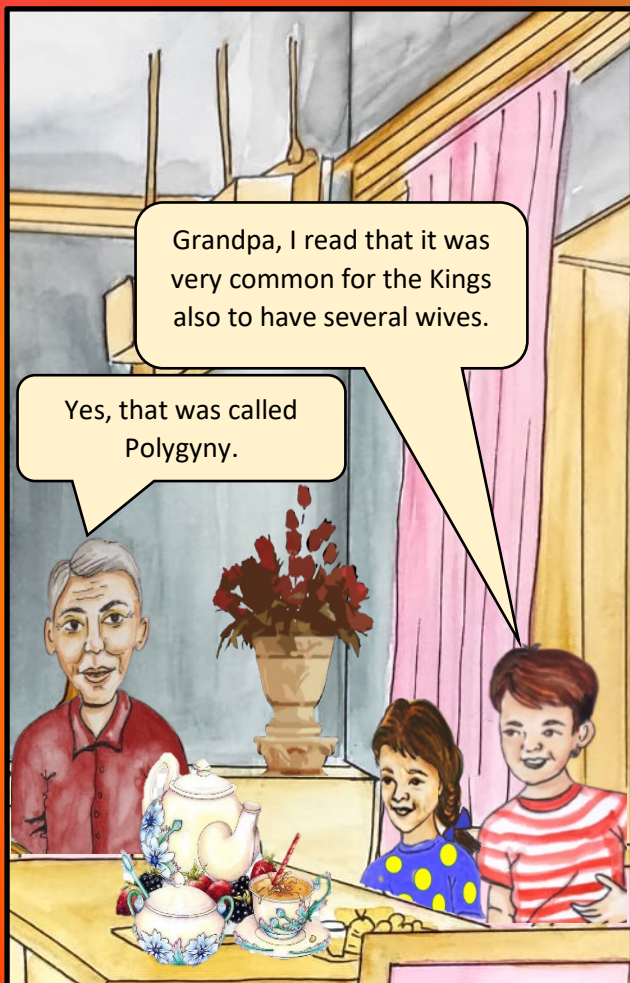
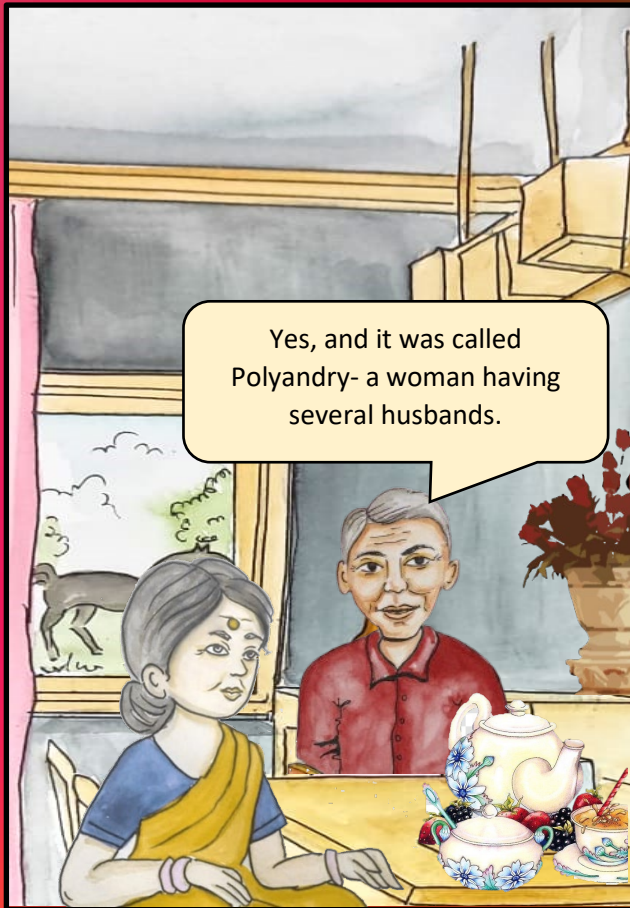
Grandma, what is kanyadaan?

The giving away of the bride by placing her hand in that of the groom's is called kanyadaan.



My child, it was the duty of a father to find a suitable husband for his daughter.

I read that Draupadi was married to all the Pandava brothers. Was that also a practice at that time?



MARRIAGE OF DRAUPADI



(Pattachitra Painting)

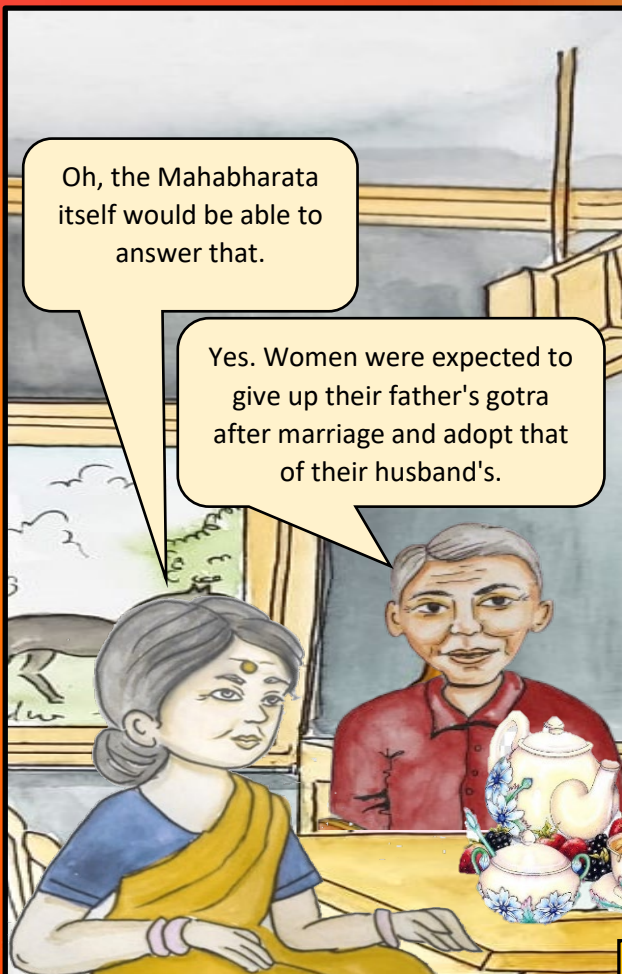
DIFFERENT FORMS OF MARRIAGE



POLYANDRY FORM OF MARRIAGE



POLYGyny FORM OF MARRIAGE (Pattachitra Paintings)

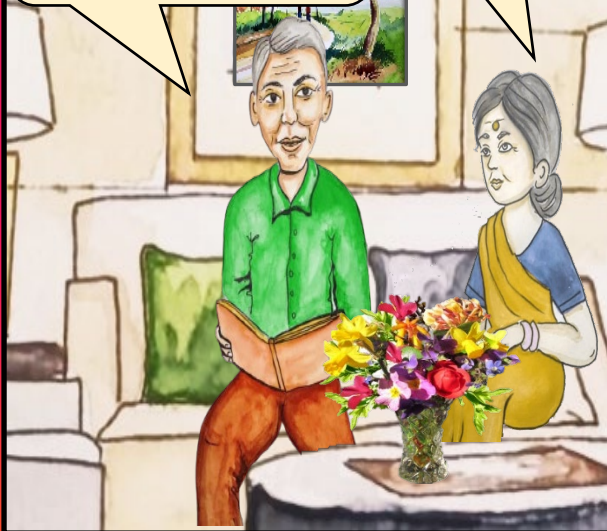


They all went to the Drawing Room.

In the Drawing Room after lunch.

There were instances of lineages where the kings adopted the gotra of their mother.

Yes, like the Satavahana rulers of Western India and the Deccan region.



Really?



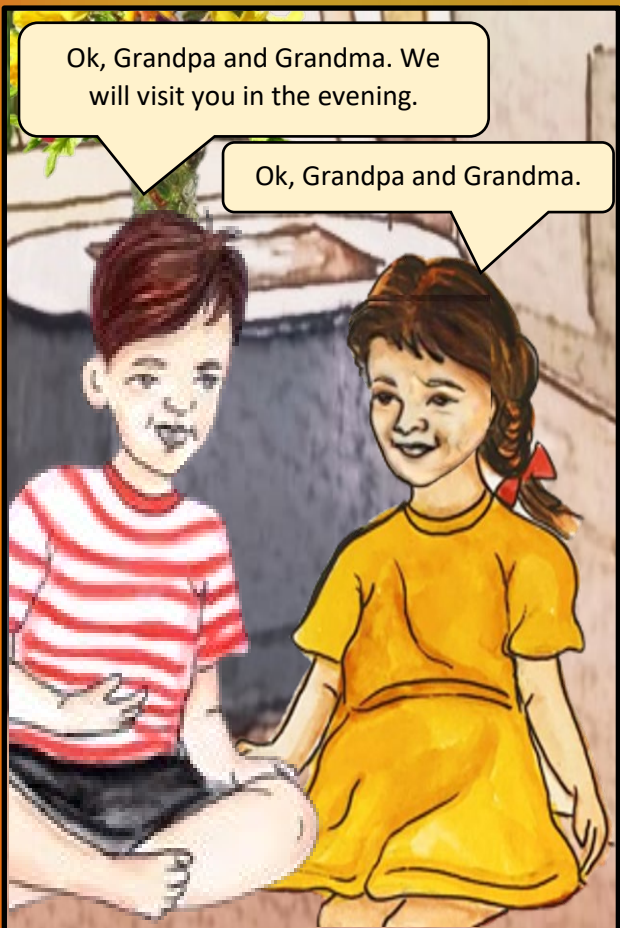
Now you both go and let your Grandma take some rest.

Your Grandpa will tell you more later in the evening.



Ok, Grandpa and Grandma. We will visit you in the evening.

Ok, Grandpa and Grandma.



SATAVAHANA KING



(Pattachitra Painting)

APPROVED TYPES OF MARRIAGES ACCORDING TO THE SHASTRAS

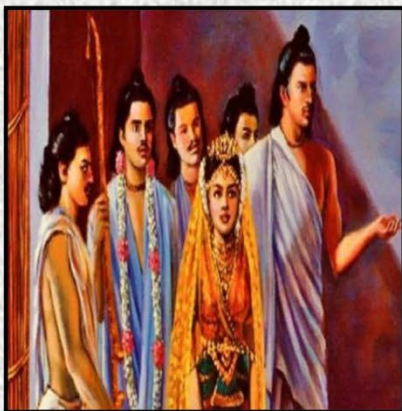
Complete the boxes using the details given below:



Marrying a woman outside the kin and giving her in kanyadaan as gift.



Men could have several wives.

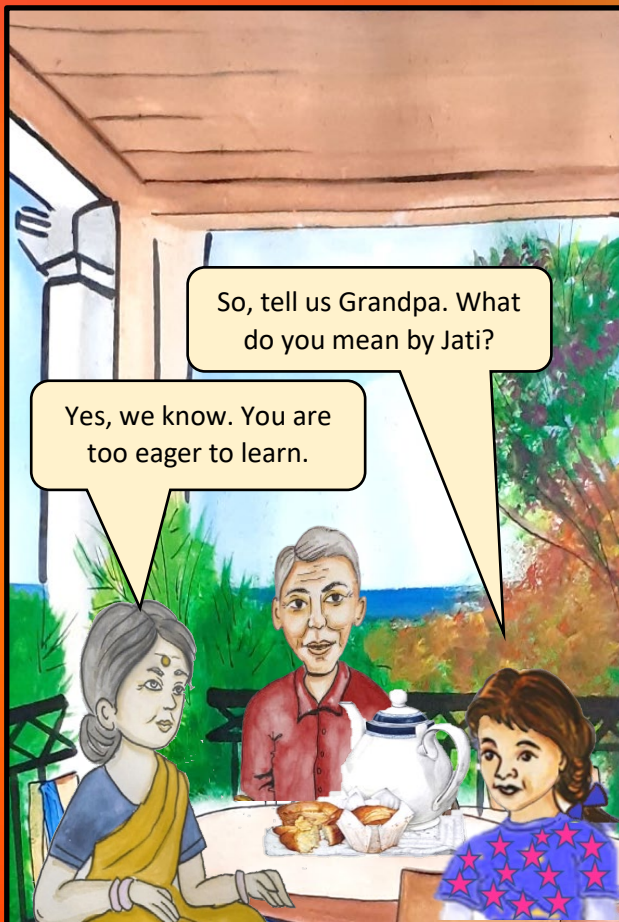


Women could have several husbands.



Marrying within the kin group living in the same locality.

In the evening...

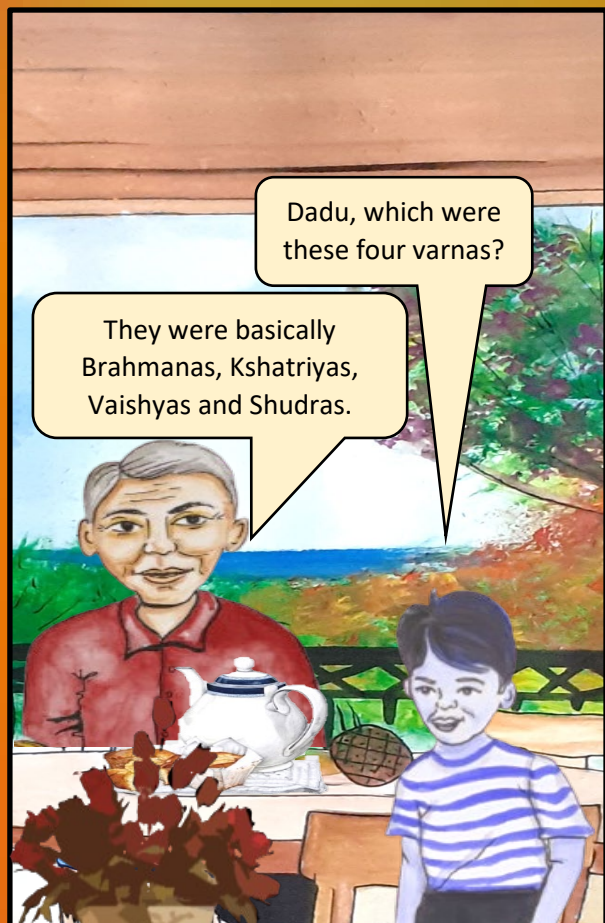




Jatis which shared a common occupation or profession were sometimes organised into shrenis or guilds.



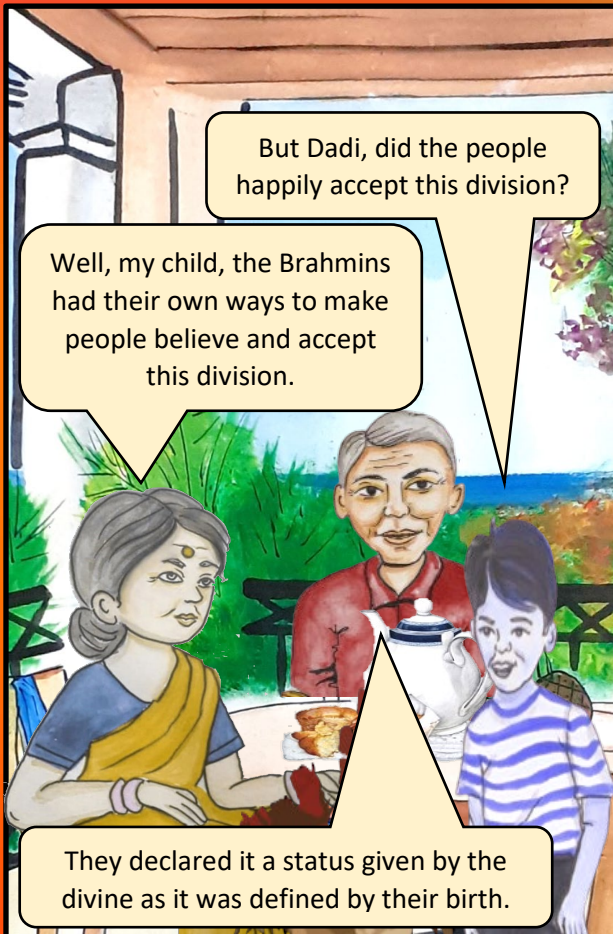
Shrenis' or guilds' donation to the Sun Temple.
(Classical Indian Paintings)





But Dadi, why did we need the Varnas?

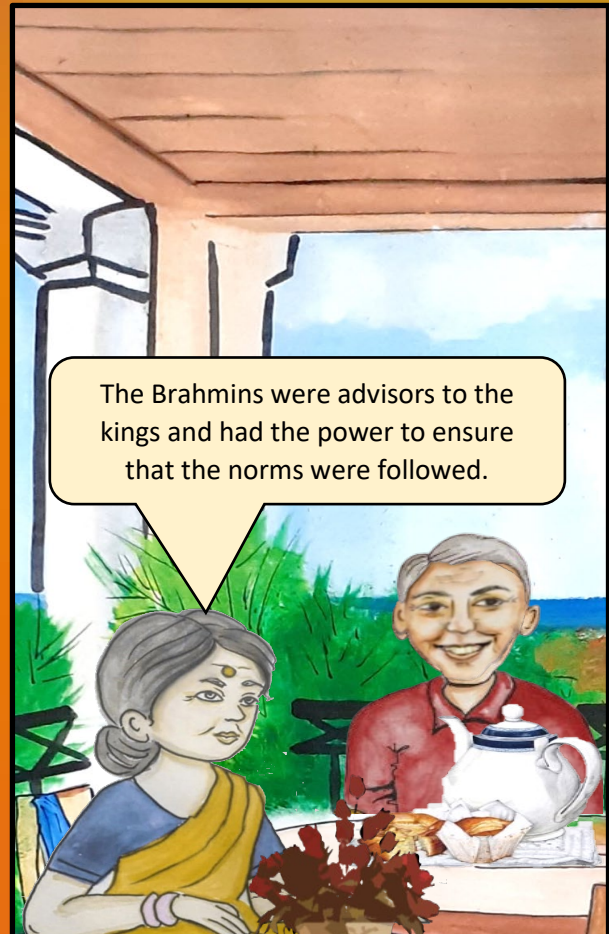
Well sweetie, it was to define the role of each individual in society.



But Dadi, did the people happily accept this division?

Well, my child, the Brahmins had their own ways to make people believe and accept this division.

They declared it a status given by the divine as it was defined by their birth.



The Brahmins were advisors to the kings and had the power to ensure that the norms were followed.

VARNA SYSTEM

BRAHMANA KSHATRIYA VAISHYA SHUDRA



(Classical Indian Painting)

The next morning.

Ok, children. Sit straight and pray silently.

Will you tell us more about varna later?



Yes, we will continue our talk after breakfast.

Do not speak while praying.

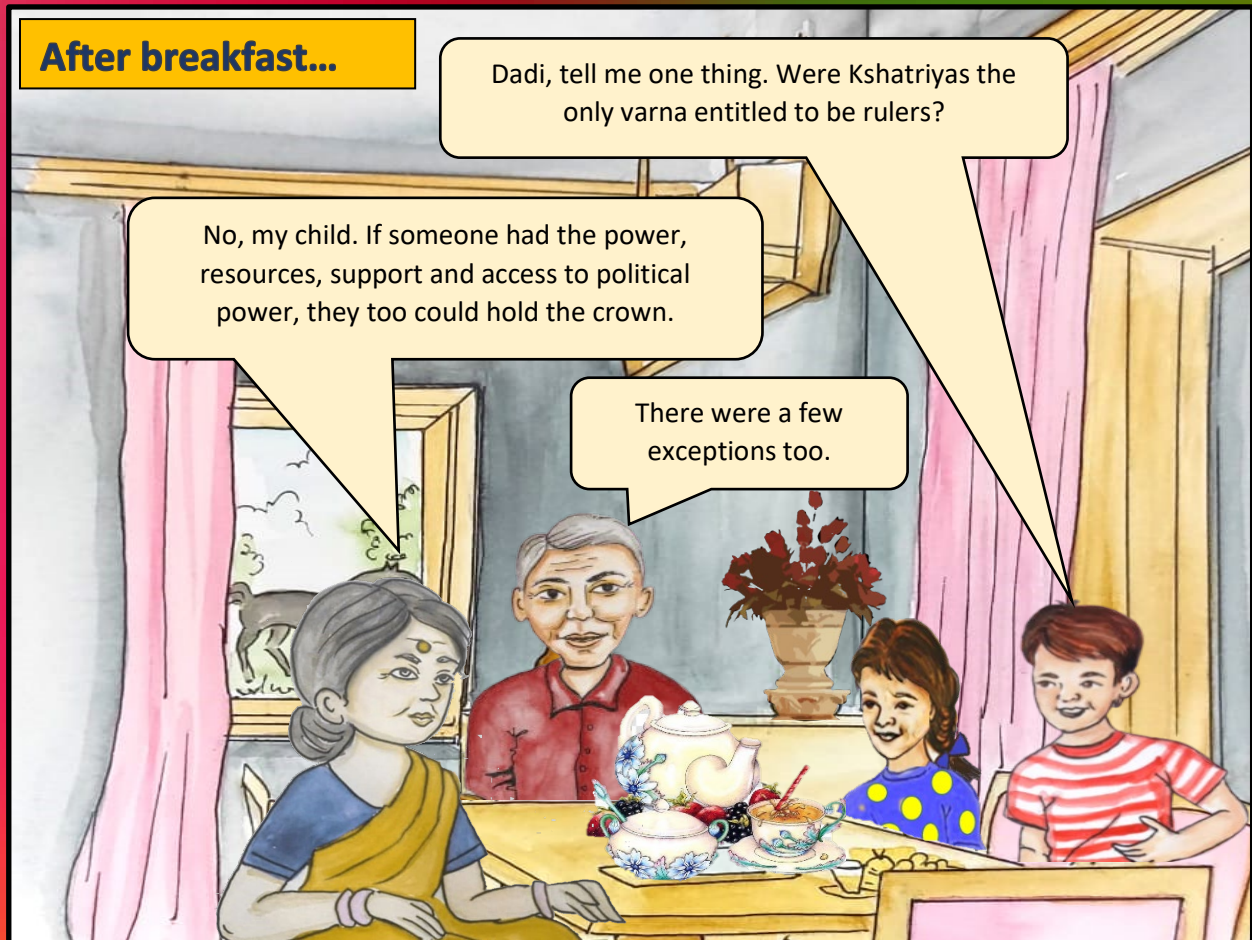


After breakfast...

Dadi, tell me one thing. Were Kshatriyas the only varna entitled to be rulers?

No, my child. If someone had the power, resources, support and access to political power, they too could hold the crown.

There were a few exceptions too.



The Mauryas, Kanvas, Shungas and Shakas were few of the non-Kshatriya rulers.

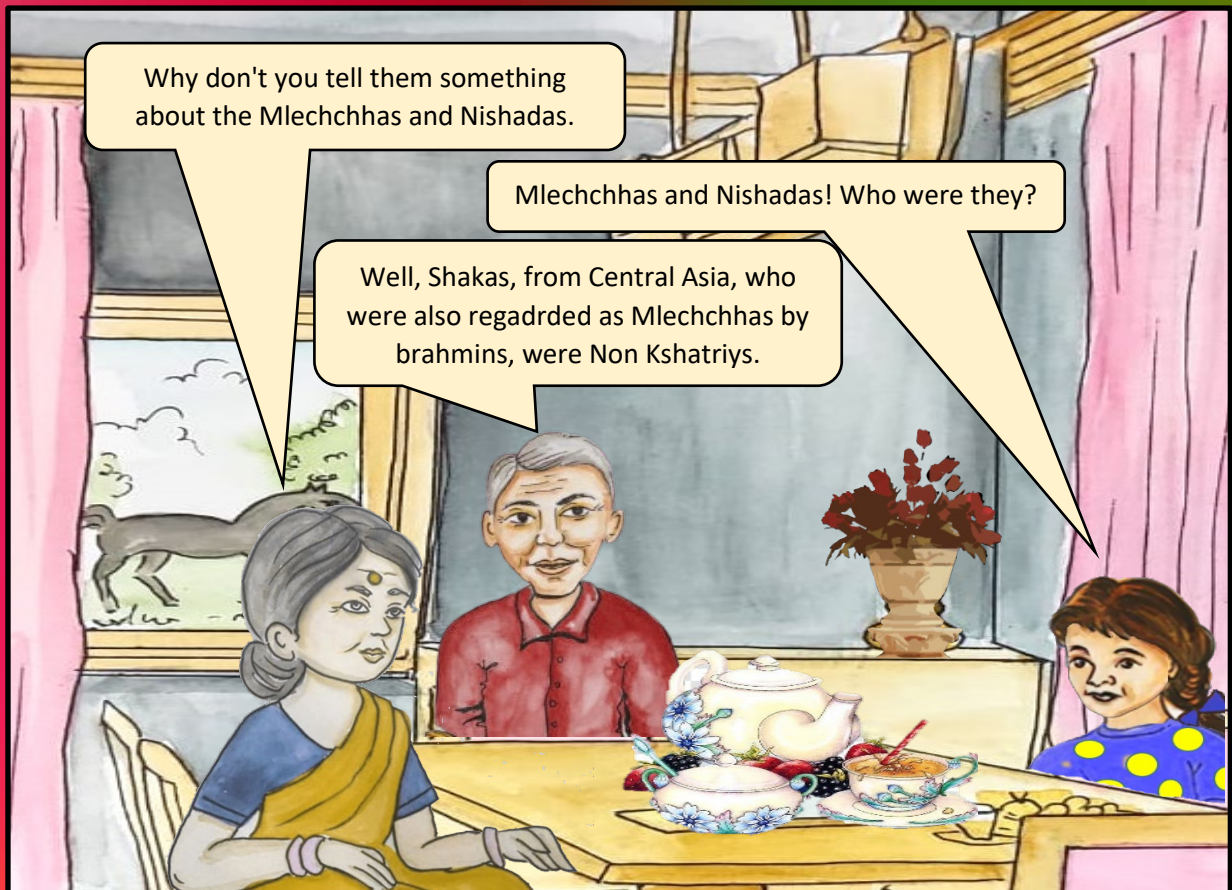


Grandpa, how was the life of the shudras in those times?



My child, they lived under miserable conditions with no respect and acknowledgement.





Why don't you tell them something about the Mlechchhas and Nishadas.

Mlechchhas and Nishadas! Who were they?

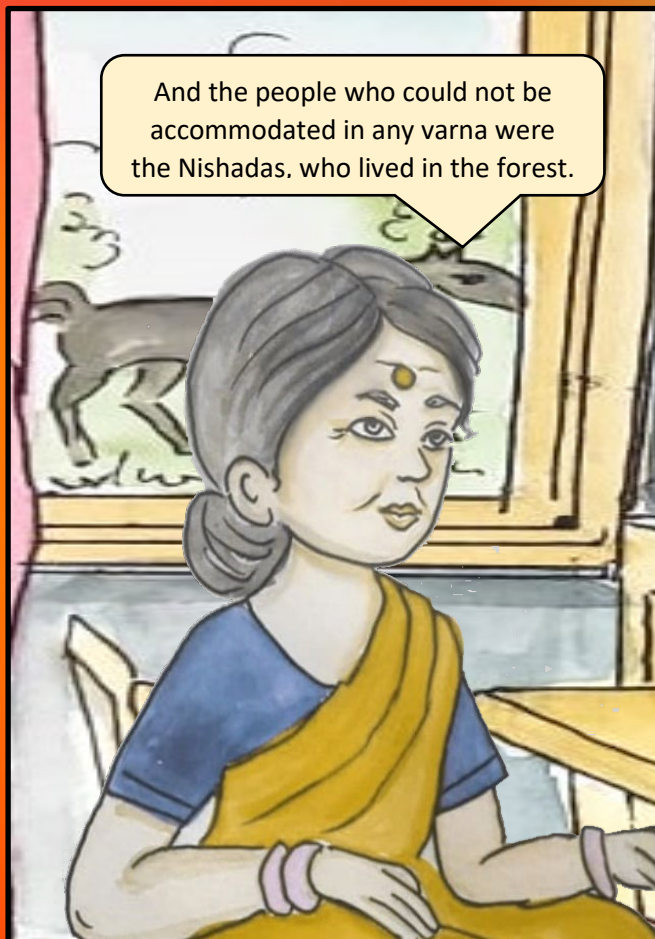
Well, Shakas, from Central Asia, who were also regarded as Mlechchhas by brahmins, were Non Kshatriys.

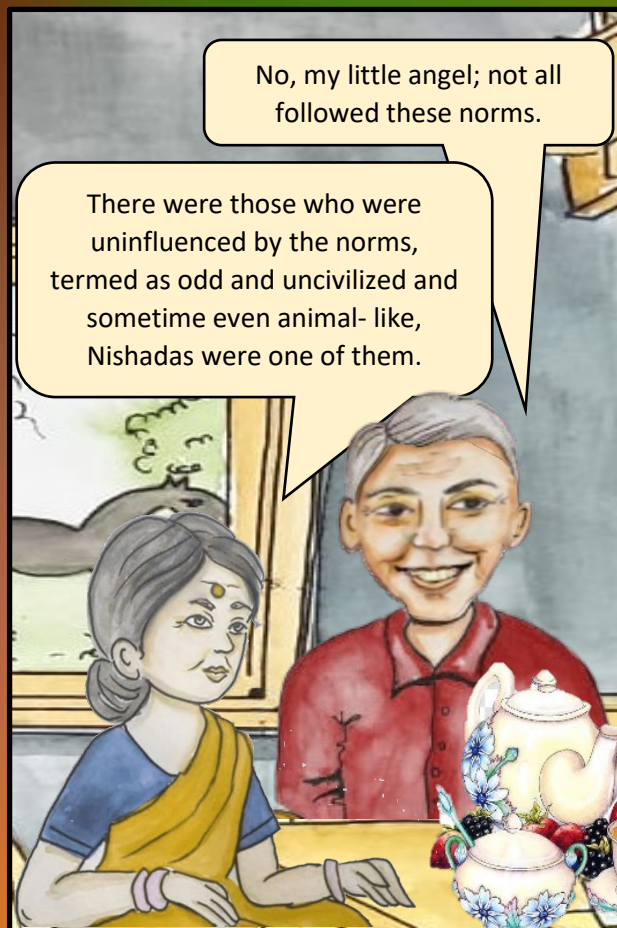


They knew sanskritic traditions like how Gotamiputa Siri Satakarni destroyed the pride of a Kshatriya and claimed to be a Brahmin.



He also married the kin of Rudradaman and set an example of Exogamy.





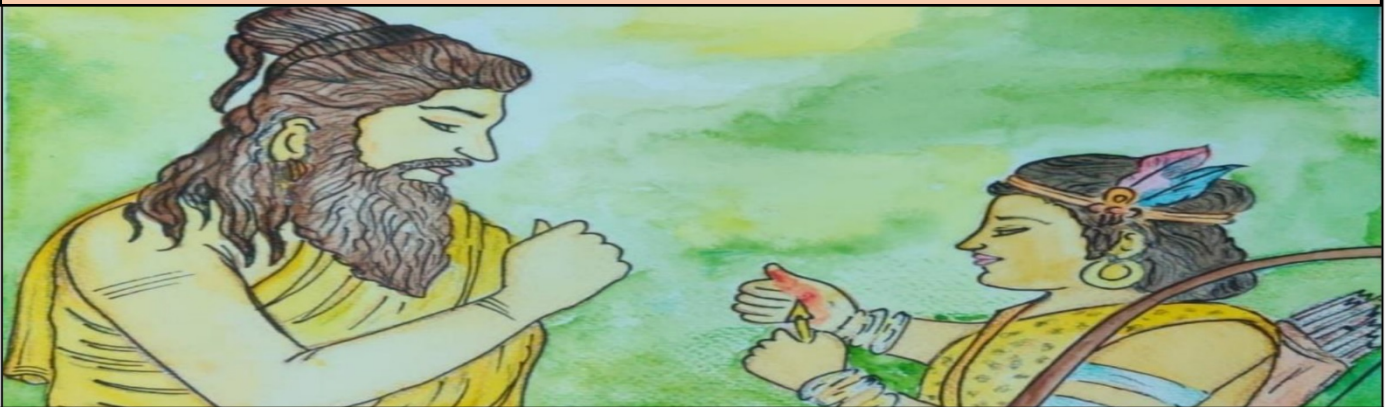
EKLAVYA - A NISHADA



Drona was a Brahmin. He taught archery to the princes of the Kuru Dynasty. As per the Dharmashastras, it was the duty of the Brahmins to impart education. It was considered a pious deed by the Brahmins.

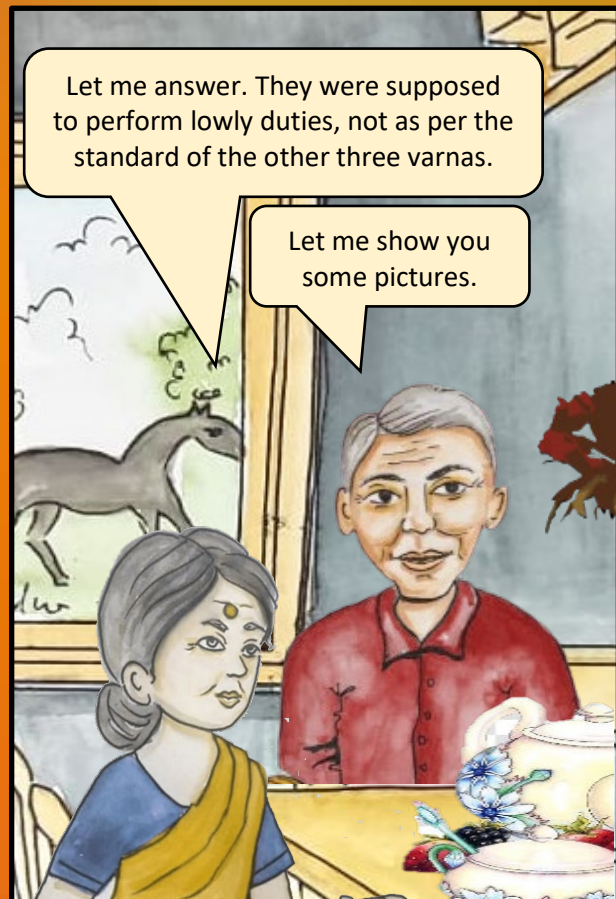


In those days, people of low caste were not entitled to get education, Drona refused imparting education to Ekalavya. But in the course of time, Ekalavya learnt archery and acquired great skill.

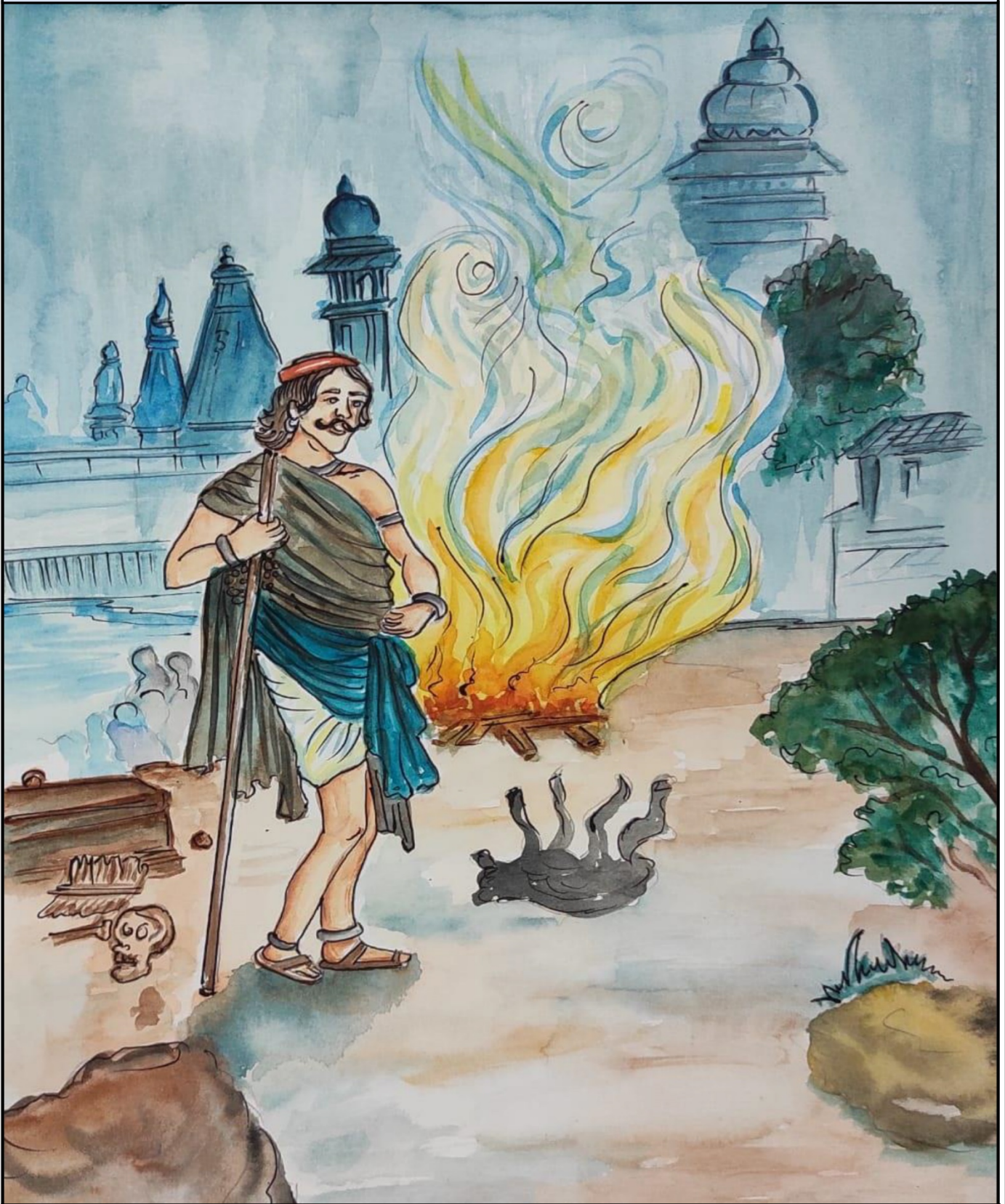


Drona demanded the right thumb of Ekalavya as his teaching fee. This was against religious norms. Infact, Drona did this just to ensure that no one could be a better archer than Arjuna in the field of archery.

(Classical Indian Paintings)



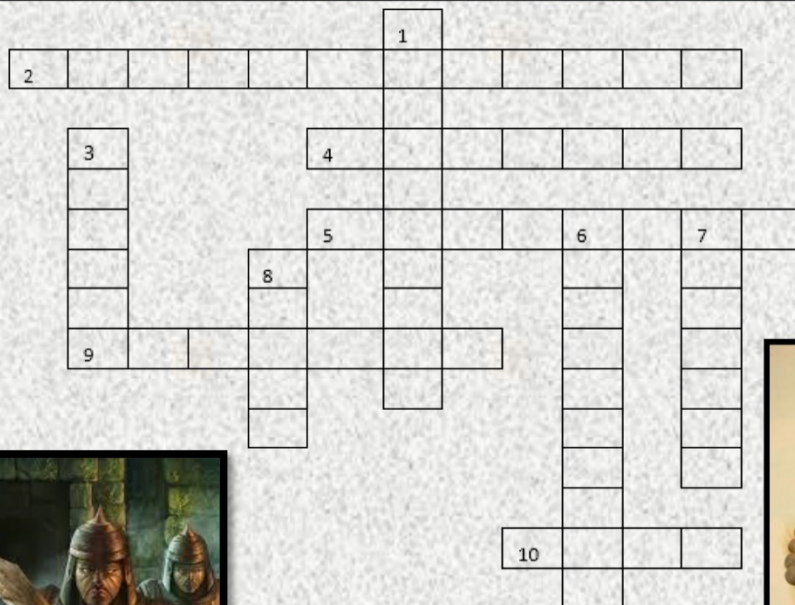
CHANDALAS OR 'UNTOUCHABLES'



Chandalas or 'untouchables' were placed at the very bottom of the hierarchy. They had to live outside the village, use discarded utensils, wear clothes of the dead and ornaments made of iron. They served as executioners and had to dispose off the bodies.

(Classical Indian Painting)

CASTE SYSTEM



Down:

1. Were responsible for engaging in warfare to protect the people.
3. The four social categories were called _____.
6. Rulers like Shakas were regarded outsiders or _____ by the Brahmins.
7. A category of forest dwellers which was described odd or uncivilised.
8. Brahmins were supposed to study and teach from these.



Across:

2. The ideal social order was laid down in _____.
4. As they were considered to be of 'low origin', the social background of this empire was much debated.
5. Were at the top of the social order.
9. The only occupation of the _____ was to serve the higher social order.
10. A group which could not fit into any of the four categories of the social order was classified as _____.



The next morning.



Namaste, Dadu.
Namaste, Dadi.

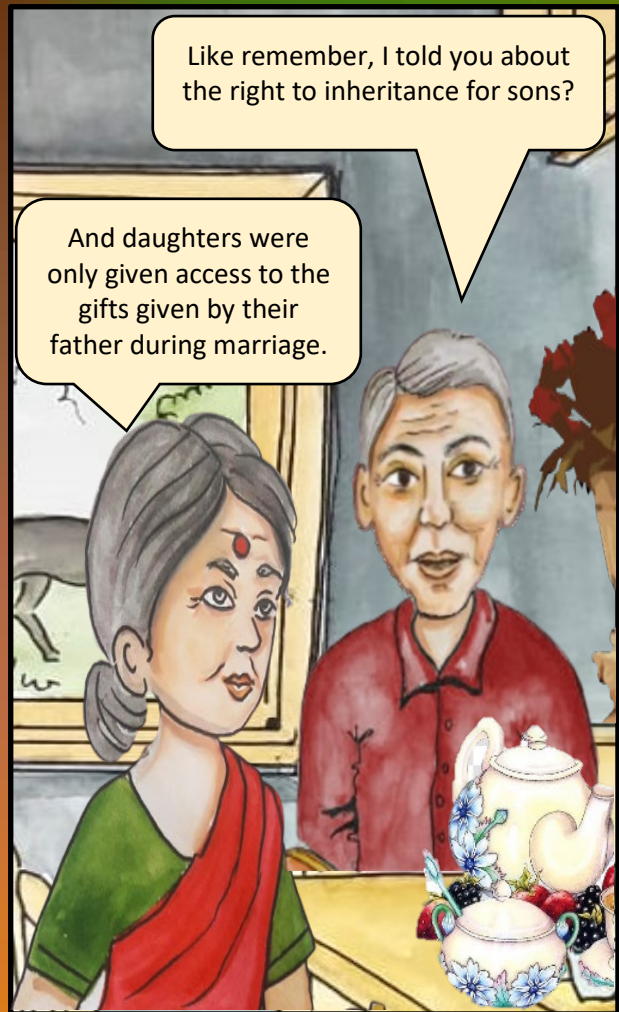
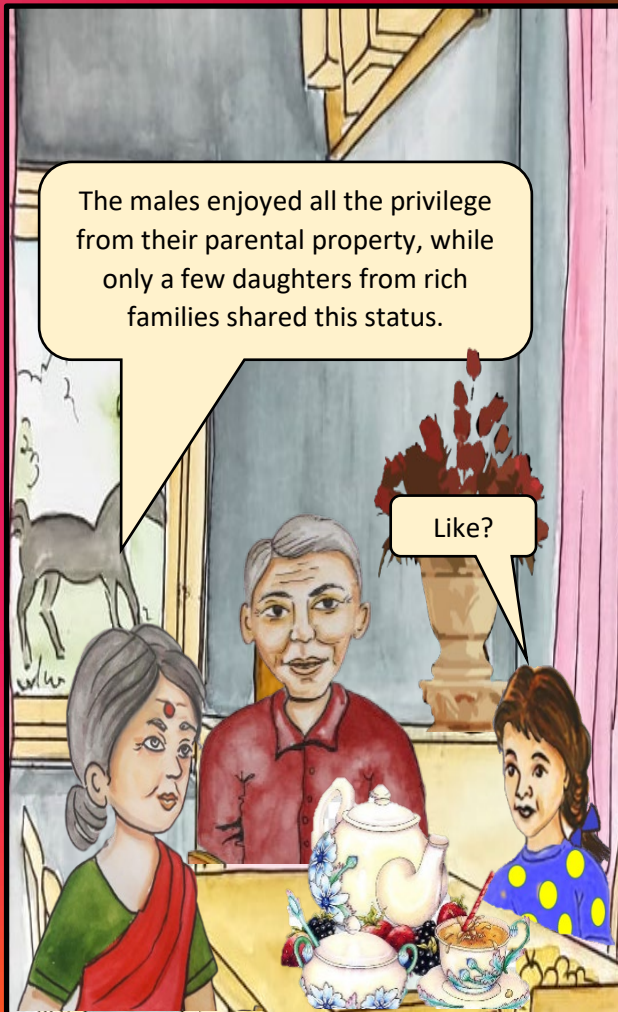
Namaste, Dadu.
Namaste, Dadi.

Namaste, dears.

Namaste, lovelies.









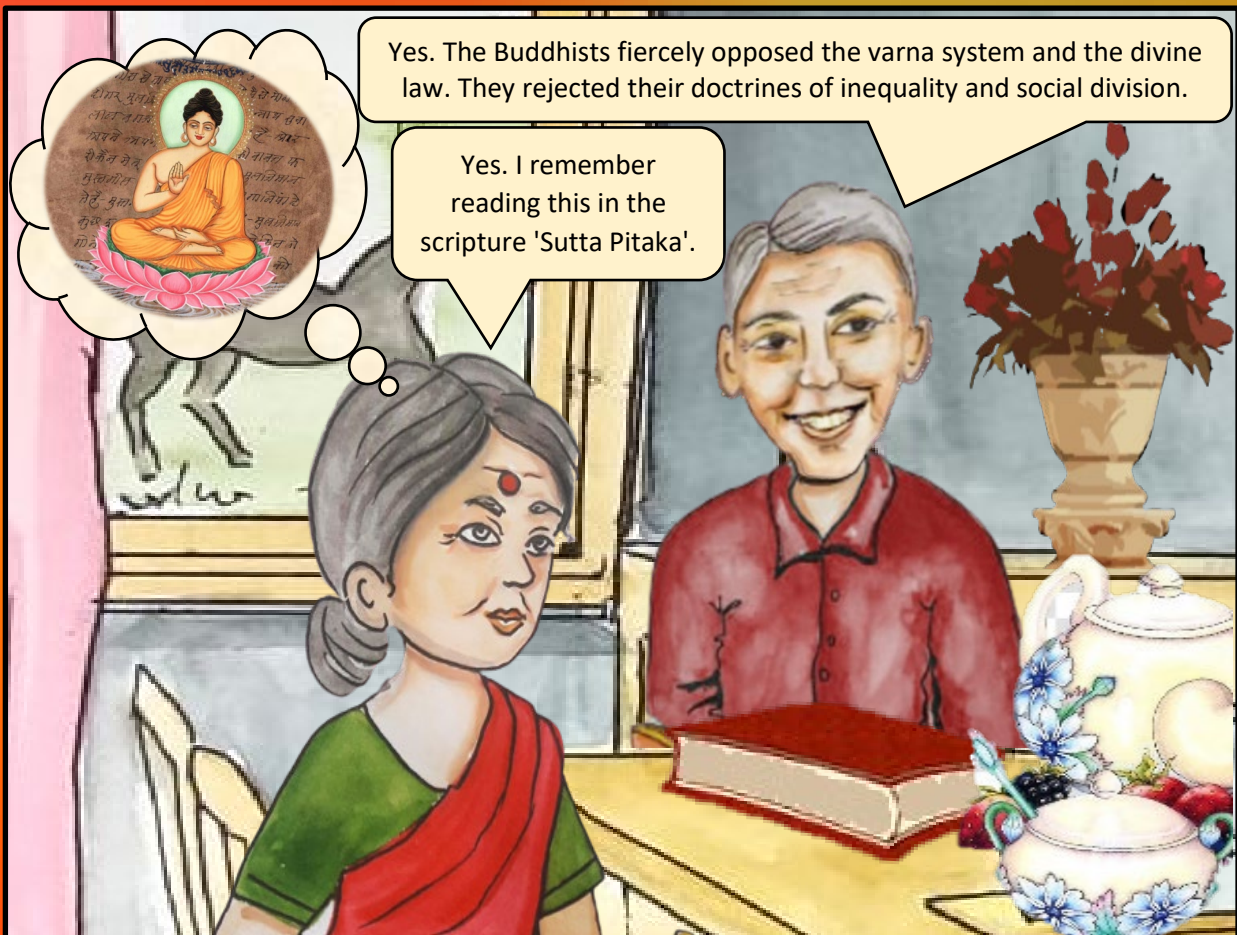
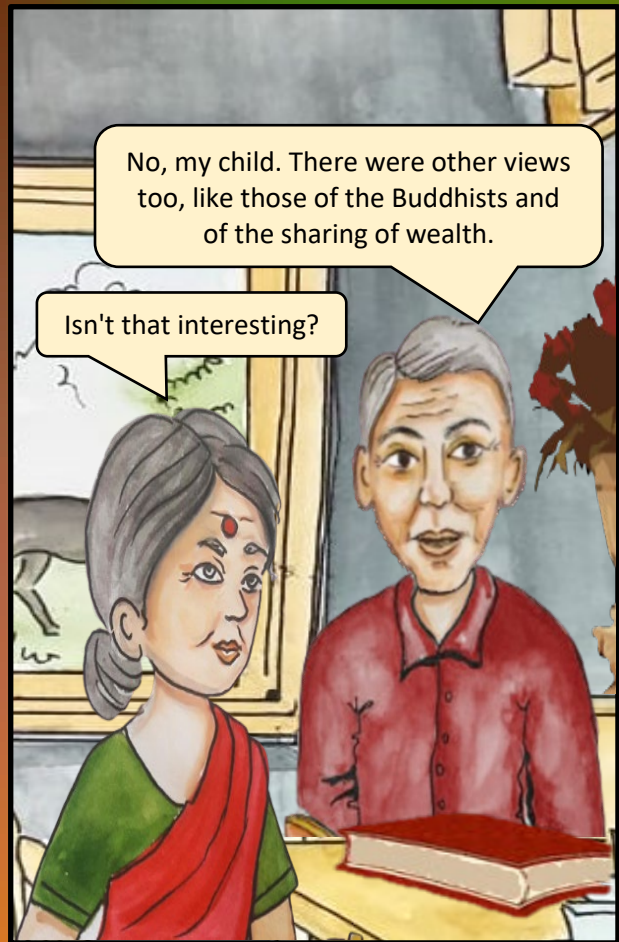
QUESTION POSED BY DRAUPADI



Draupadi is supposed to have asked Yudhishthira whether he had lost himself before staking her.



Dhritarashtra restored to the Pandavas and Draupadi their personal freedom.
(Madhubani Paintings)



I also remember Dadu telling about how these people considered sharing wealth as a noble act and condemned those who acted selfishly by not uplifting the needy.

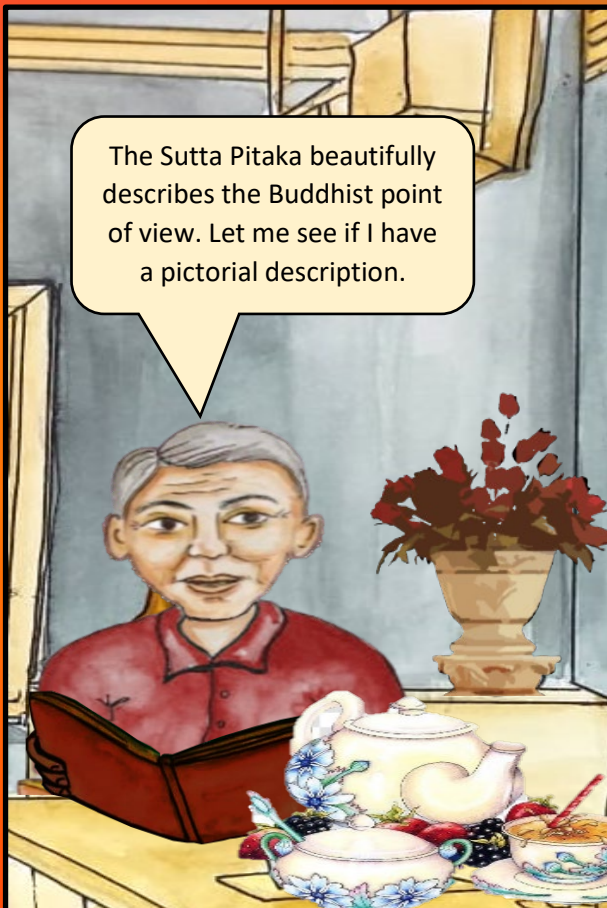
So, I guess this was another way of looking at things and referring to social norms.



Yes, you can say that.



The Sutta Pitaka beautifully describes the Buddhist point of view. Let me see if I have a pictorial description.



Found it. Here, take a look.

Dadu, you are great!



THE BODHISATTA AS A CHANDALA



Matanga was a Boddhisatta who was born in the family of a chandala. But he married Dittha Mangalika who was the daughter of a merchant. A son was born to them named Mandavya Kumara.

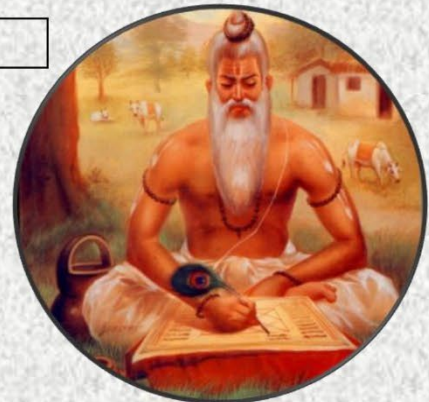
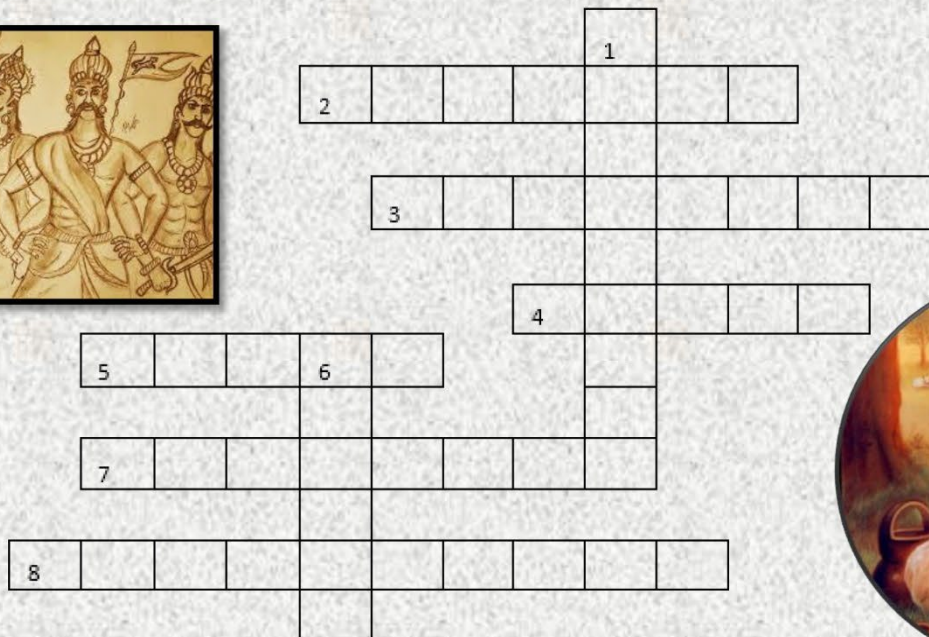


When many years later, his father appeared before him dressed in rags, with a clay alms bowl in his hand, he refused to offer food to him. He considered his father as an outcaste. Dittha Mangalika went after Matanga and begged for his forgiveness.

(Classical Indian Paintings)



RESOURCE AND STATUS



DOWN:

1. In ancient _____ the status could be claimed by men who were generous and respected.
6. All resources were equally divided amongst the sons after the death of the parents, with a special share of the _____.

ACROSS:

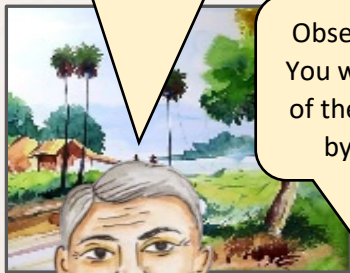
2. A woman's wealth could be inherited by her children without any claim from her _____.
3. Gifts received by women at the time of their marriage.
4. Another criterion for regulating the access to wealth.
5. Could not claim parental resources.
7. Rejected the idea of claims to status on the basis of birth.
8. Dharmashastra which described the issues of ownership.

In the evening.



Dadu, I was just wondering. How do the historians read, research and collect such a vast bank of knowledge?

Well, my child. It takes a lot of effort. Let your Dadi show you something.



Observe these images. You will get a good idea of the hard work put in by the historians.



Grandpa, just one last question.

Yes, go ahead, my child.



WORK DONE BY HISTORIANS



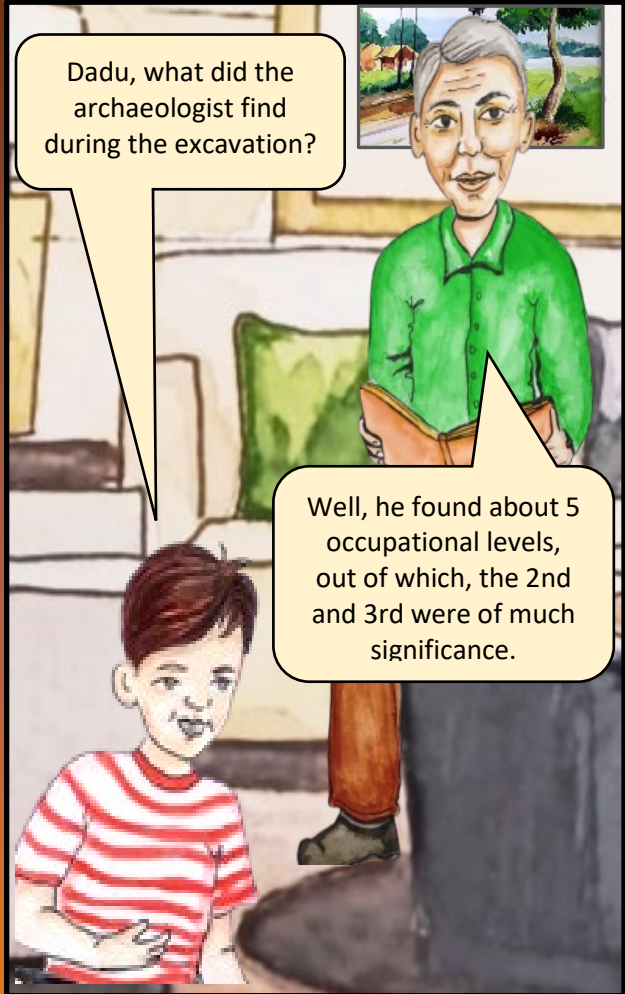
Grandpa, you mentioned that Hastinapur was the capital city of the Pandavas. Does that mean that it is a historical city?

Well...In 1951-52, an archaeologist named B.B Lal had excavated the city called Hastinapura in Meerut.



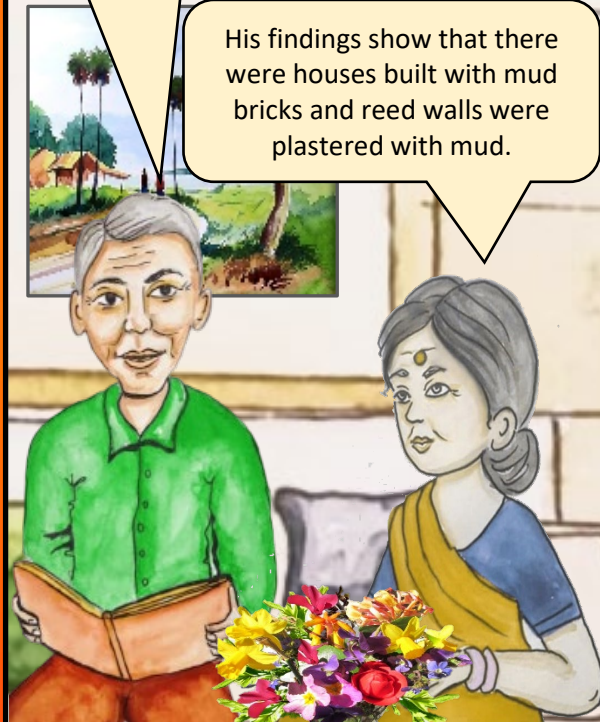
Dadu, what did the archaeologist find during the excavation?

Well, he found about 5 occupational levels, out of which, the 2nd and 3rd were of much significance.



But there was no evidence of a proper housing plan.

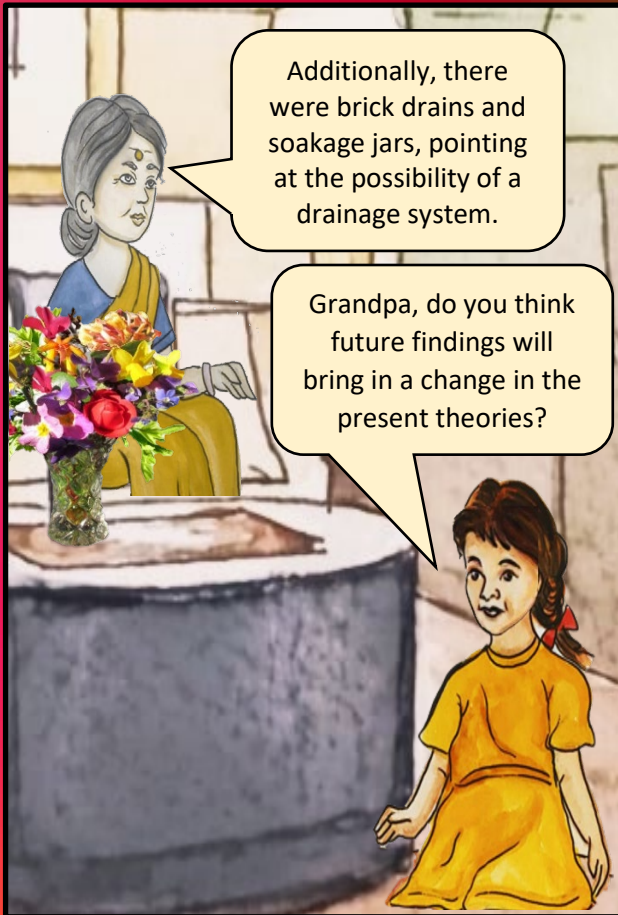
His findings show that there were houses built with mud bricks and reed walls were plastered with mud.



Grandpa, what were the findings for the 3rd level?

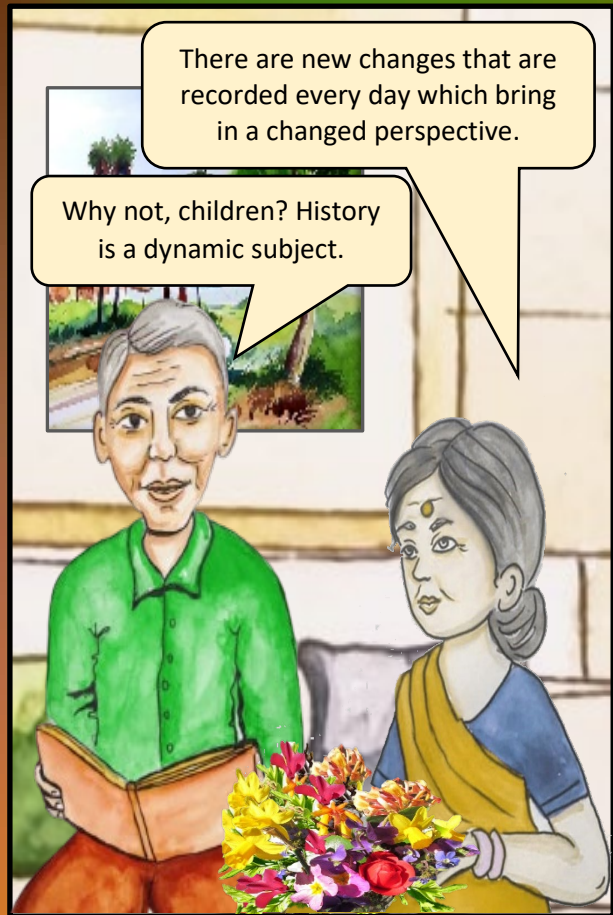
Well, on the 3rd level, some burnt bricks were also found along with the mud ones.





Additionally, there were brick drains and soakage jars, pointing at the possibility of a drainage system.

Grandpa, do you think future findings will bring in a change in the present theories?



There are new changes that are recorded every day which bring in a changed perspective.

Why not, children? History is a dynamic subject.

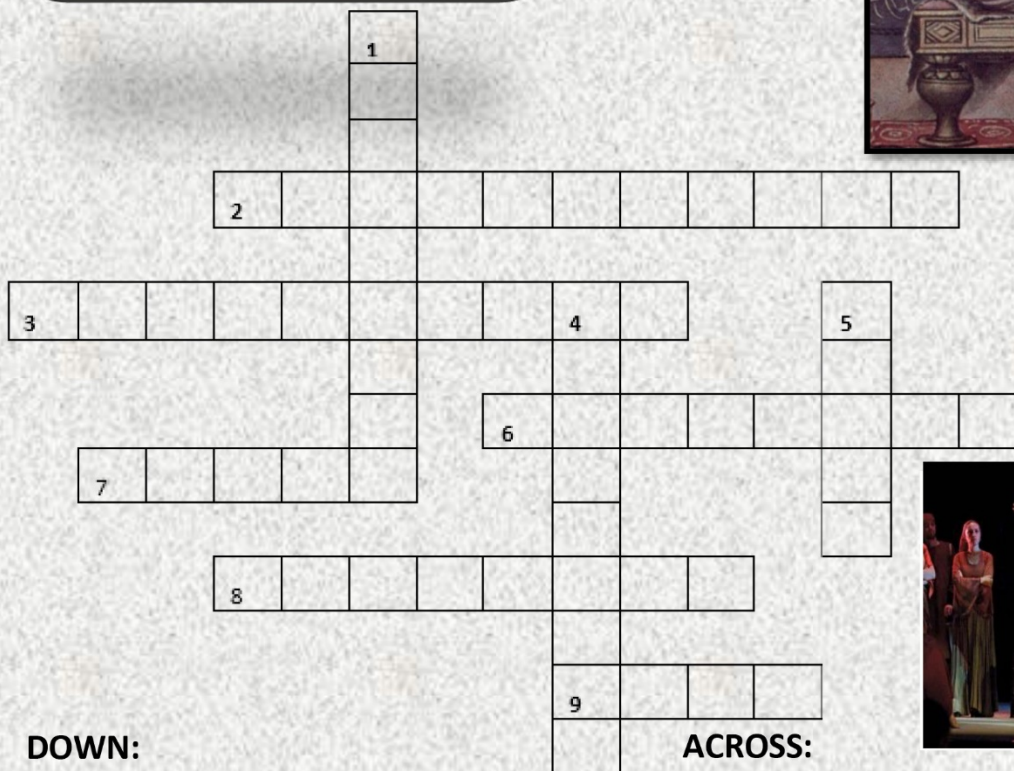


Yes, we keep on learning new things and finding more exciting information.

Oh Dadu, when I grow up, I will be a historian.



HANDLING TEXT



DOWN:

1. The charioteer – bards used to accompany warriors and compose poems celebrating their_____.
4. Sections of the Mahabharata that contain stories are designated as_____.
5. The charioteer - bards.

ACROSS:

2. A text with a myth that originally humans and plants were not fully evolved.
3. They analyse texts by finding their authors, audience, possible place and time of composition.
6. Historians agree that the Mahabharata is a _____ story.
7. A form of payment for services rendered by the king.
8. Sections of the Mahabharata that contain prescriptions about social norms are designated as_____.
9. A sage who is credited for the composition of the Mahabharata.

ANSWER KEY

UNEQUAL DISTRIBUTION IN RIGHT OVER PROPERTY (PgNo. 24)

WOMEN

1. Could only receive gifts from their father
3. Had no right in parental property

MEN

2. Had complete rights to the parental property without any share given to the female siblings
4. Only few girls from high class families could access the right to their parent's property

FAMILY vs KINSHIP (PgNo. 32)

As nouns, the difference between family and kinship is that family is a group of people who are closely related to one another (by blood or marriage) for example, a set of parents and their children in an immediate family while kinship is a relation or connection by blood, marriage or adoption.

APPROVED TYPES OF MARRIAGES ACCORDING TO THE SHASTRA (PgNo. 40)

Exogamy

Polygamy

Polyandry

Endogamy

CASTE SYSTEM (PgNo. 54)

1. KSHATRIYAS
2. DHARMASUTRAS
3. VARNAS
4. MAURYAS
5. BRAHMINS
6. MLECHCHHAS
7. NISHADA
8. VEDAS
9. SHUDRAS
10. JATI

RESOURCE AND STATUS (PgNo. 65)

1. TAMILAKAM
2. HUSBAND
3. STRIDHAN
4. VARNA
5. WOMEN
6. ELDEST
7. BUDDHISM
8. MANUSMRITI

HANDLING TEXT (PgNo. 71)

1. VICTORIES
2. SUTAS
3. HISTORIANS
4. NARATIVE
5. SUTAS
6. DRAMATIC
7. TAXES
8. DIDACTIC
9. VYAS

PAINTING PLATES USED IN THE NOVEL

CLASSICAL INDIAN AND PATTACHITRA FORMS OF ART:

1. Classical Indian Paintings - An ode to the rich history of art in India, these are divided into Rajput, Mughal, Deccani, Pahari and other schools, each having their signature stylizations. They are a confluence of various cultures and traditions. This genre of classical Indian art is an important window into the past, as the images reliably depict the surroundings and milieu around the time of their execution. The tradition of Indian miniature painting finds its beginnings around the 7th century ACE.

Raja Ravi Verma (1848 – 1906) is considered among the greatest painters in the history of Indian art. His works are one of the best examples of the fusion of European academic art with a purely Indian sensibility and iconography.

Tree (Vansha)

Short Stories depicting Classical Indian Paintings in the novel:

A Tiger-like husband

Silk Weavers

Varna System

Eklavya – A Nishada

Chandalas

Question posed by Draupadi

The Bodhisatta as a chandala

2. Pattachitra - The name Pattachitra has evolved from the Sanskrit words ‘patta’, meaning canvas, and ‘chitra’, meaning picture. Pattachitra is thus a painting done on canvas, and is manifested by rich colourful application, creative motifs and designs, and portrayal of simple themes, mostly mythological in depiction.

Raghunath Mohapatra (1943) is among the most renowned of Pattachitra master artists, and recipient of India's highest honours.

War between the Kauravas and the Pandavas

Prabhavati Gupta

Satavahana King

Short Story depicting Pattachitra in the novel:

Marriage of Draupadi

FOLK ART FORMS:

1. Madhubani: Madhubani art (or Mithila painting) is a style of Indian painting, practiced in the Mithila region of the Indian subcontinent. This painting is done with a variety of tools, including fingers, twigs, nib-pens and matchsticks using natural dyes and pigments.

Sita Devi (1914-2005) was a pioneering Madhubani artist, who exhibited the nature and influence of the arts in the socio-political development of an underdeveloped region in rural India.

2. Warli: Warli paintings are believed to be one of the oldest forms of art in history. It is a form of tribal art which owes its origin to the state of Maharashtra in India. The Warli culture is centered around the concept of Mother Nature and elements of nature are often focal points depicted in this form of painting.

Jivya Soma Mashe (1934-2018) was an artist of the Maharashtra state in India who popularized the Warli tribal art form.

3. Gond: Gond art is a form of painting from folk and tribal art that is practiced by one of the largest tribes in India – the Gond – who are predominantly from Madhya Pradesh, but can also be found in pockets of Andhra Pradesh, Maharashtra, Chhatisgarh, and Odisha. The work of Gond artists is rooted in their folk tales and culture, and thus story-telling is a strong element of every painting.

The first Gond artist to use paper and canvas for Gond paintings, Jangarh Singh Shyam (1962-2001) remains the most famous Gond artist.



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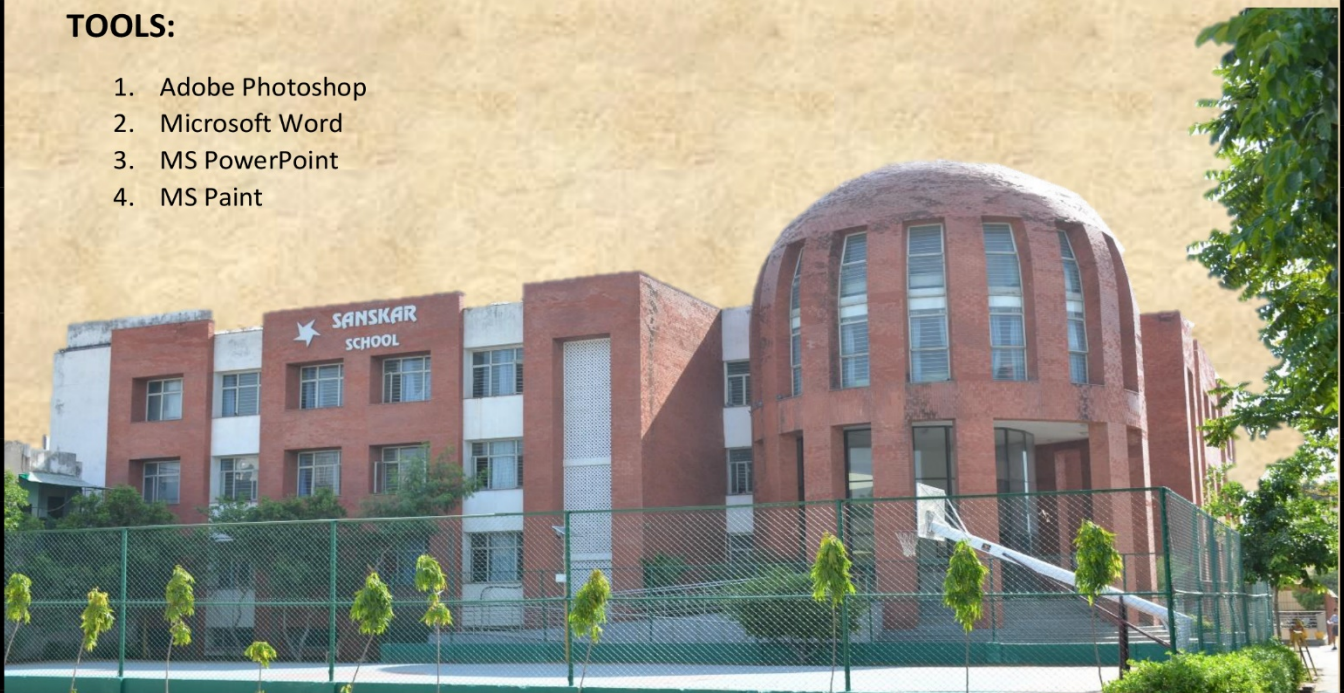
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6. <https://knowindia.gov.in/culture-and-heritage/folk-and-tribal-art.php>
7. [Imgoline.com.ua](http://imgoline.com.ua)
8. <https://many-fe.noprod-b.kmt.orange.com/>

TOOLS:

1. Adobe Photoshop
2. Microsoft Word
3. MS PowerPoint
4. MS Paint



DISCLAIMER

This Graphic Novel is only created for educational purpose. The information in this book is true and complete to the best of our knowledge. Technical drawings and imaginary characters used in this book are purposely made for better visualisation of the story.



MESSAGE FROM THE PRINCIPAL



Dear Readers,

'A journey becomes more fulfilling when shared with others.' The eventful journey of the creation of this Graphic Novel 'Kinship, Caste and Class (Early Societies)' was made possible only due to the unique opportunity and insight provided by Ms. Anita Karwal, Secretary DoSEL. We are truly indebted to her for being such an immense source of inspiration for us. We would also like to express our gratitude to Mr. Manoj Ahuja (CBSE) for his kind support and guidance that led us to the completion of this novel in due time. We also take this opportunity to thank Mr. Sandeep Sethi, Director Education, M.S.M.S. II, Museum Trust, for being a constant guide and mentor to our team. His explicit detailing helped in familiarizing us with the nuances and subtleties of a Graphic Novel.

'Kinship, Caste and Class (Early Societies)', based on Chapter 3 from the CBSE History curriculum for grade 12, is a step towards creating ease and joy in learning for the students by using the innovative medium of visual effect. Story-telling pedagogy has been effectively in use since ages and therefore, we have carried forward the same in our novel to elevate the process of disseminating information and to make the learning process more engaging. The use of dual languages, English and Hindi, will enable students to learn best in the language that they are most comfortable with.

Through the colourful array of painting plates depicting Classical Indian and Pattachitra art forms, alongside Folk Art comprising Madhubani, Warli and Gond art styles, the novel aims at achieving unequivocal understanding of the historical concepts of Kinship, Caste and Class that were prevalent during the ancient era c. 600 BCE-600 CE. Since this Graphical Novel is a seamless blend of History and Art, it can be beneficial for both History and Fine Art students. We deeply hope and look forward to students all across the country making use of this Graphic Novel to imbibe the concepts presented in it with true pleasure, avid interest and heartfelt joy.

Best wishes

Ms. Neelam Bhardwaj

Principal

'Kinship, Caste and Class, Early Societies (c. 600 BCE -600 CE)' delves into the world of social structures and norms prevailing in ancient India during the time of Mahabharata. It represents the evolution of India's social system as studied by various historians and presented as a continuous and dynamic process. Painting plates of Classical Indian and Pattachitra art forms, along with Madhubani, Warli and Gond folk art, blend together seamlessly in the novel to depict the golden era in the form of short stories. The existing rules and practices of Kinship and Marriage, terms of family, the ideal of Patriliney, different forms of marriages, gender wise access to property, jati, social mobility and varna system are some of the important issues existing in the early societies that have been highlighted in this Graphic Novel.



117-121, Vishwamitra Marg, Hanuman Nagar Ext., Sirsi Road, Jaipur- 302012
Email: info@sanskarjaipur.com Site: www.sanskarjaipur.com
(Affiliated to CBSE)