

CBSE Class 7 Social Science History Notes Chapter 9: In Chapter 9 of CBSE Class 7 Social Science History, we learn about how different cultures developed in various parts of India long ago.

This chapter explains how these unique cultures grew because of people moving around, sharing ideas, and leaders supporting them. We'll explore how people expressed their beliefs through art, music, and language.

From songs of devotion that spread love and peace to beautiful buildings and artworks, each region had its own special way of showing its identity. By studying these stories, students get to understand how India's cultural diversity came to be.

CBSE Class 7 Social Science History Notes Chapter 9 The Making of Regional Cultures Overview

These notes about Chapter 9, "The Making of Regional Cultures," in CBSE Class 7 Social Science History have been made by experts at Physics Wallah. They help you understand how different cultures formed and grew in India long ago.

These notes show you how people moved around, shared ideas, and how leaders supported them. They also explain how people showed their beliefs through art, music, and language. By studying these notes, you'll learn about the many different ways people lived in India in the past.

CBSE Class 7 Social Science History Notes Chapter 9 PDF

You can click the link below to get the PDF for Chapter 9 of CBSE Class 7 Social Science History Notes. This PDF is about "The Making of Regional Cultures." It helps you understand how different cultures grew in different parts of India long ago.

The PDF tells you about the things that influenced these cultures, like people moving around, talking to each other, and leaders supporting them. It also talks about how people showed their culture through things like art, music, and language. So, if you want to learn more about how cultures developed in India, click on the link to get the PDF.

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CBSE Class 7 Social Science History Notes Chapter 9 The Making of Regional Cultures

The Cheras and the Development of Malayalam

The Cheras, a prominent kingdom in the 9th century, played a significant role in the development of Malayalam language in the southwestern part of the Indian peninsula, which is now Kerala. Their capital, Mahodayapuram, served as a hub for cultural and linguistic advancements. The Chera rulers notably promoted Malayalam by using it in their official inscriptions, making it one of the earliest instances of a regional language being used in official records in India.

Despite this emphasis on Malayalam, the Cheras also valued Sanskrit traditions, evidenced by their patronage of temple theater in Kerala, which drew stories from Sanskrit epics. The earliest literary works in Malayalam, dating back to the 12th century, were heavily influenced by Sanskrit. Even later texts like the 14th-century Lilatilakam, which focused on grammar and poetics, were composed in Manipravalam, a blend of Sanskrit and regional language, indicating the enduring influence of Sanskrit on Malayalam's literary development.

Rulers and Religious Traditions: The Jagannatha Cult

In various regions, unique cultures emerged around religious traditions, and a prime example is the Jagannatha cult in Puri, Orissa. This cult revolves around the deity Jagannatha, also known as the lord of the world, who is a form of the god Vishnu. Interestingly, the wooden image of the deity is traditionally crafted by local tribal people, suggesting its origins as a local deity before being associated with Vishnu. In the 12th century, Anantavarman, a significant ruler of the Ganga dynasty, initiated the construction of a temple for Jagannatha in Puri.

Later, in 1230, King Anangabhimha III dedicated his entire kingdom to the deity and declared himself the deity's "deputy." Consequently, the temple became a prominent pilgrimage site, gaining significance not only in religious matters but also in social and political affairs.

Over time, various rulers who sought control over Orissa, such as the Mughals, the Marathas, and the English East India Company, attempted to assert their authority over the temple to legitimize their rule among the local population.

The Rajputs and Traditions of Heroism

In the 19th century, the British referred to a vast region, mainly in present-day Rajasthan, as Rajputana, assuming it was solely or primarily inhabited by Rajputs, although this wasn't entirely accurate. In reality, various groups besides Rajputs resided in Rajasthan, and Rajputs were also present in other parts of northern and central India.

Nevertheless, Rajputs significantly contributed to Rajasthan's distinct culture, which was deeply intertwined with the values and ambitions of its rulers. From the 8th century onwards, Rajput families governed much of present-day Rajasthan. Among them was Prithviraj, a notable ruler

who epitomized the Rajput ideal of heroic bravery, often preferring death in battle over surrender.

Tales of Rajput heroes were immortalized in poems and songs, passed down by trained minstrels to preserve their memory and inspire others. These stories, rich with drama and emotion, depicted themes of loyalty, friendship, love, and courage. Sometimes, conflicts revolved around women, portrayed either as the object of contention or as valiant companions who followed their heroic husbands even in death. Tragically, there are also accounts of the practice of Sati, where widows immolated themselves on their husbands' funeral pyres.

Beyond Regional Frontiers: The Story of Kathak

Dance takes on various forms across different regions, and Kathak is a prime example, deeply rooted in several parts of North India. The term "Kathak" originates from "katha," meaning story in Sanskrit and other languages. Initially, Kathaks were a caste of storytellers in Northern Indian temples, blending their performances with gestures and songs.

Kathak gradually evolved into a distinct dance form during the 15th and 16th centuries, influenced by the spread of the bhakti movement. Folk plays like "rasa lila," depicting legends of Radha and Krishna, integrated folk dance with Kathak's storytelling gestures.

During the Mughal era, Kathak found its way into the imperial court, where it acquired its characteristic style. It flourished in two traditions or "gharanas," one in Rajasthan's courts (Jaipur) and the other in Lucknow. Under the patronage of Wajid Ali Shah, the last Nawab of Awadh, Kathak blossomed into a significant art form.

By the late 19th century, it became firmly established in regions including Punjab, Haryana, Jammu and Kashmir, Bihar, and Madhya Pradesh, emphasizing intricate footwork, elaborate costumes, and storytelling. Despite disapproval from British administrators in the 19th and 20th centuries, Kathak endured, often performed by courtesans. Post-independence, it was recognized as one of India's six classical dance forms.

Painting for Patrons: The Tradition of Miniatures

Another artistic tradition that emerged was that of miniature painting, characterized by small-sized paintings created with watercolors on cloth or paper. The earliest miniatures were found on palm leaves or wood, often used to illustrate Jaina texts in western India. During the Mughal era, emperors like Akbar, Jahangir, and Shah Jahan patronized highly skilled painters who illustrated manuscripts containing historical accounts and poetry.

These paintings, known for their vibrant colors, depicted court scenes, battles, hunting, and various aspects of social life, and were exchanged as prestigious gifts among the elite.

With the decline of the Mughal Empire, many painters migrated to the courts of emerging regional states, where Mughal artistic tastes influenced the Deccan and Rajput courts. However, these regional courts retained and developed their unique characteristics, portraying portraits of rulers, court scenes, and themes from mythology and poetry.

One notable region for miniature painting was the Himalayan foothills around modern-day Himachal Pradesh. By the late 17th century, the Basohli style of miniature painting emerged, known for its bold and intense imagery.

The invasion of Nadir Shah in 1739 led to the migration of Mughal artists to the hills, resulting in the founding of the Kangra school of painting. By the mid-18th century, Kangra artists developed a distinctive style characterized by soft colors and lyrical themes, often depicting ordinary women and men in daily life. While miniatures were carefully preserved in palaces, Kangra paintings could be found on various surfaces like pots, walls, floors, and cloth, occasionally surviving through the centuries as works of art.

A Closer Look: Bengal

The Growth of a Regional Language

The evolution of Bengali as a regional language provides insight into the intricate dynamics of linguistic development. Despite our assumptions that regions are always associated with the language spoken by its people, early Sanskrit texts from the mid-first millennium BCE suggest that the inhabitants of Bengal did not speak Sanskrit-derived languages like Bengali. So, how did Bengali emerge?

The growth of Bengal's regional language can be traced back to the 4th to 3rd centuries BCE when commercial ties between Bengal and Magadha (South Bihar) flourished. This interaction laid the foundation for linguistic growth. By the 4th century CE, Gupta rulers exerted political control over North Bengal, settling Brahmanas in the area and strengthening linguistic and cultural ties with the mid-Ganga valley. By the 7th century, Chinese traveler Xuan Zang noted that Sanskrit-related languages were prevalent throughout Bengal.

In the 8th century, Bengal emerged as the nucleus of a regional kingdom under the Palas. Between the 14th and 16th centuries, Bengal was ruled by independent Sultans. However, in 1586, Akbar's conquest of Bengal led to the formation of the Bengal suba, with Persian becoming the language of administration. It was during this period that Bengali began to develop as a regional language.

By the 15th century, the Bengali dialects were united by a common literary language based on the spoken language of West Bengal. While Bengali is derived from Sanskrit, it underwent several stages of evolution, incorporating a wide range of non-Sanskrit words from various sources, including tribal languages, Persian, and European languages.

Early Bengali literature was divided into two categories: one influenced by Sanskrit and the other independent. The former included translations of Sanskrit epics, auspicious poems, and bhakti literature, while the latter comprised Nath literature, stories of Dharma Thakur worship, and folk tales. Manuscripts belonging to the first category can be dated between the late 15th and mid-18th centuries, while those in the second category circulated orally, making precise dating difficult, particularly in eastern Bengal, where Brahmanical influence was weaker.

Pirs and Temples

During the 16th century, a significant migration occurred in Bengal, as people moved from the less fertile western regions to the forested and marshy areas of southeastern Bengal. This eastward movement led to the clearing of forests and the cultivation of rice, integrating local fisherfolk and shifting cultivators into new peasant communities. This period coincided with the establishment of Mughal control over Bengal, with Dhaka as their capital in the heart of the eastern delta.

In these newly settled areas, mosques served as centers for religious transformation, providing stability and assurance to early settlers. Community leaders, often referred to as pirs, assumed roles as teachers and adjudicators, sometimes being attributed with supernatural powers. The cult of pirs gained popularity, with their shrines becoming ubiquitous in Bengal, encompassing saints, Sufis, Hindu and Buddhist deities, and animistic spirits.

Simultaneously, from the late 15th to the 19th century, Bengal witnessed a surge in temple construction. These temples were often built by powerful individuals or groups to showcase their authority and devotion. Brick and terracotta temples, supported by "low" social groups such as oil pressers and bell metal workers, became common. The rise of European trading companies further fueled economic opportunities, enabling social mobility for these groups, who demonstrated their newfound status through temple construction.

Initially, local deities were worshipped in thatched huts, but with the recognition of Brahmanas, their images began to be housed in temples. Temple architecture in Bengal evolved to mimic the double-roofed or four-roofed structure of thatched huts, giving rise to the distinct Bengali style. These temples, often built on square platforms, featured plain interiors but elaborately decorated outer walls adorned with paintings, ornamental tiles, or terracotta tablets. Vishnupur in West Bengal became renowned for its temples, showcasing exquisite decorations and excellent craftsmanship.

Fish as Food

Traditional food habits revolve around locally available ingredients, and in Bengal, a riverine plain, rice and fish reign supreme. Even among the poorest Bengalis, these two staples feature prominently on the menu. Fishing has been a vital occupation in Bengal, reflected in its literature and depicted on terracotta plaques adorning temple walls and Buddhist monasteries.

Despite Brahmanas traditionally abstaining from nonvegetarian food, the popularity of fish in the local diet led to a relaxation of this prohibition for Bengal Brahmanas. The Brihaddharma Purana, a 13th-century Sanskrit text from Bengal, permitted certain varieties of fish for local Brahmanas, highlighting the cultural significance of fish as a food source in Bengal.

Benefits of CBSE Class 7 Social Science History Notes

Chapter 9 The Making of Regional Cultures

- **Comprehensive Understanding:** The notes provide a thorough overview of the chapter, helping students grasp the key concepts and historical developments related to the formation of regional cultures in India.
- **Simplified Language:** The notes are written in simple language, making it easier for students to comprehend complex historical information.
- **Structured Format:** The notes are organized in a structured manner, covering important topics such as the Bhakti and Sufi movements, the development of regional languages, and the cultural exchanges that shaped India's diverse heritage.
- **Exam Preparation:** By studying these notes, students can effectively prepare for their exams by reviewing essential points and historical events covered in the chapter.
- **Conceptual Clarity:** The notes enhance conceptual clarity by explaining the significance of cultural interactions, patronage, and artistic expressions in the formation of regional identities.