



INDIAN SCHOOL AL WADI AL KABIR
DEPARTMENT OF ENGLISH

Class: IX

QUESTION BANK (2026-2027)

SUBJECT: ENGLISH

TOPIC: WINDS OF CHANGE

SUMMARY

The term **pankha** refers to traditional Indian fans, a word derived from the term for a **bird's feather**. These fans have a long history dating back to the **2nd century CE**, originally serving both **royal courts** and **religious temples**. Across India, various regions developed unique styles using diverse materials such as **bamboo**, **silk**, and **precious metals** to reflect local aesthetics. From the **mirror work of Gujarat** to the **zardozi embroidery of Rajasthan**, these objects are more than just functional tools; they are **significant cultural artefacts**. While modern technology threatens their daily use, efforts are being made to **preserve the craft** through exhibitions and workshops. Supporting these **artisanal traditions** ensures that the diverse heritage and **livelihoods of craftspeople** are sustained for future generations.





VOCABULARY

- Encrusted: Heavily decorated or layered with ornamental materials.
- Ornate: Elaborately or highly decorated.
- Embellished: Beautified by adding decorative details or ornaments.
- Plumed: Adorned or fitted with feathers.
- Appliqué: An ornamental needlework technique where pieces of fabric in different shapes and patterns are sewn onto another cloth to create a design.
- Engraving: The art of cutting or carving designs into a hard surface.
- Embedded: Firmly set, fixed, or pressed into a surrounding material.
- Dainty: Small, delicate, and beautifully crafted.

MULTIPLE CHOICE QUESTIONS

1. Assertion (A): The word 'pankhi' specifically denotes a small plumed fan in the Indian context.
Reason (R): The word originates from 'pankh', which means the feather of a bird.

- A. Both (A) and (R) are true, and (R) is the correct explanation of (A).
- B. (A) is true, but (R) is false.
- C. Both (A) and (R) are true, but (R) is NOT the correct explanation of (A).
- D. (A) is false, but (R) is true.

2. Assertion (A): Archaeological evidence suggests that hand fans were used in India during the 2nd century CE.

Reason (R): Buddhist wall paintings at Ajanta depict the existence and use of the 'pankhi'.

- A. Both (A) and (R) are true, but (R) is NOT the correct explanation of (A).
- B. (A) is false, but (R) is true.
- C. (A) is true, but (R) is false.
- D. Both (A) and (R) are true, and (R) is the correct explanation of (A).

3. Assertion (A): Ancient Indian 'pankhas' were exclusively created as small, two-inch items for personal use.

Reason (R): Large fans requiring the strength of a person's full arm were used in royal courts and temples.

- A. Both (A) and (R) are true, and (R) is the correct explanation of (A).
- B. (A) is true, but (R) is false.
- C. Both (A) and (R) are true, but (R) is NOT the correct explanation of (A).
- D. (A) is false, but (R) is true.

4. Assertion (A): Regional variations of 'pankhas' across India reflect the distinct materials available in different geographies.

Reason (R): Artisans in Bengal use the milky-white spongy centre of the 'sola' to create delicate fans.

- A. Both (A) and (R) are true, but (R) is NOT the correct explanation of (A).
- B. Both (A) and (R) are true, and (R) is the correct explanation of (A).
- C. (A) is true, but (R) is false.
- D. (A) is false, but (R) is true.

5. Assertion (A): Rajasthan's 'zardozi' hand fans are identical to 'appliqué' hand fans because they

both use fabric pieces.

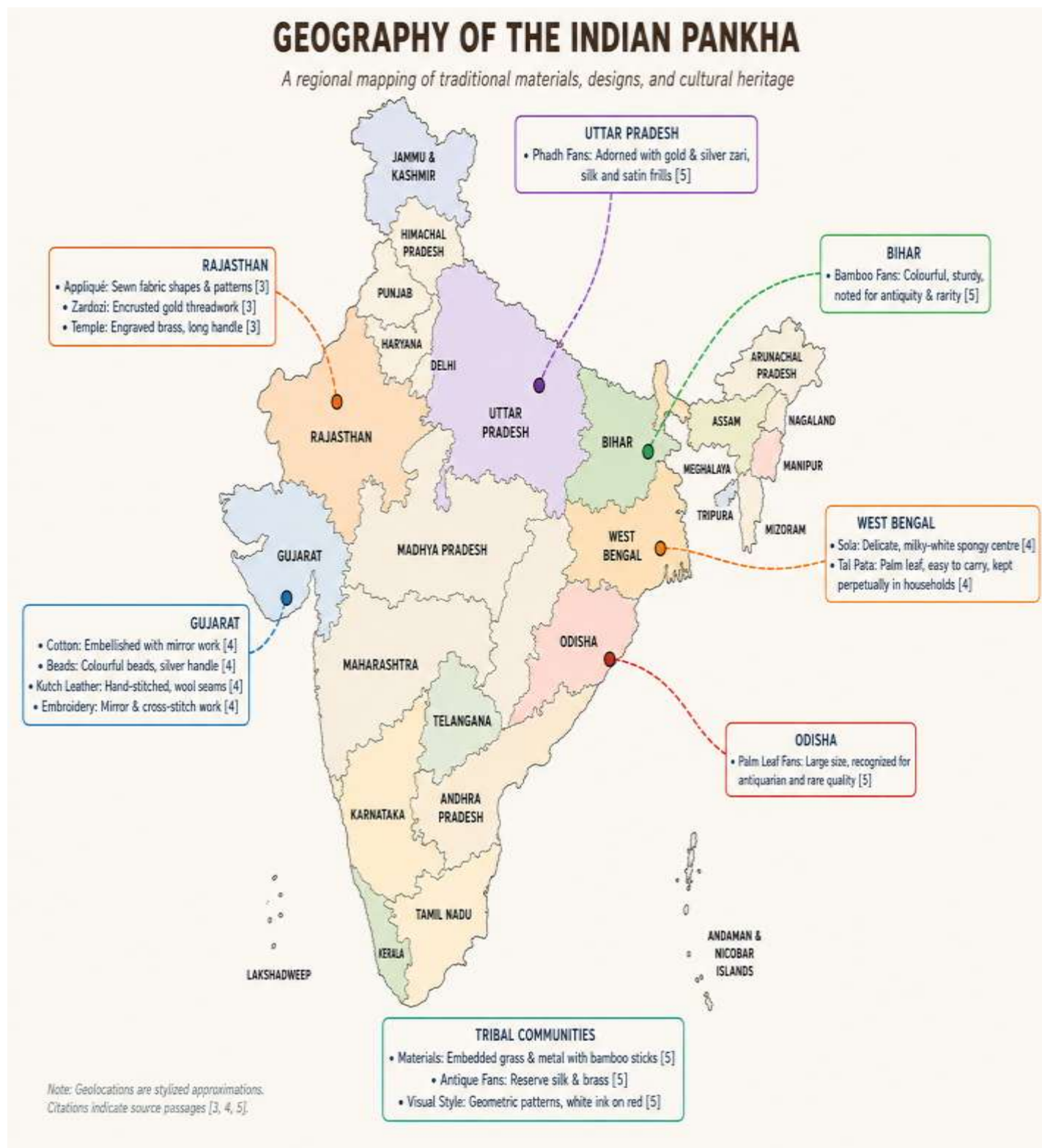
Reason (R): 'Zardozi' work is characterised by the use of glittering ornate and encrusted gold threadwork.

A. Both (A) and (R) are true, but (R) is NOT the correct explanation of (A).

B. (A) is true, but (R) is false.

C. **(A) is false, but (R) is true.**

D. Both (A) and (R) are true, and (R) is the correct explanation of (A).



REFERENCE TO CONTEXT

1. *"The word punkha or pankha originates from the word 'pankh', which means feather of a bird. Pankha is used to refer to all fans, whereas the word pankhi denotes a small plumed fan used in ancient India. Evidence of the existence and use of pankhi in India can be found in Buddhist wall paintings at Ajanta. These wall paintings date back to the 2nd century CE..."*

1. What is the literal meaning of the word *pankh*? A bird's feather.
2. Which specific term was historically used in ancient India to describe a small, plumed hand fan? *Pankhi*.
3. In which archaeological site is the earliest visual evidence of the *pankhi* preserved? The Buddhist wall paintings at Ajanta.
4. To which century do the historic Buddhist wall paintings at Ajanta date back? 2nd century CE.

2. *"The beads hand fan is covered with colourful beads and has a silver handle. Gujarat is the centre for bead craft in India and these dainty pankhas are commonly used as wall decorations... The palm leaf hand fans are locally referred to as Tal Patar Pankha... The Phadh hand fans of Uttar Pradesh are adorned with pure gold, silver zari, silk, and satin frills... The use of geometrical patterns and the white ink and red background combinations have helped the tribes create multiple beautifully designed pankhas."*

1. What are Gujarat's dainty bead-covered fans primarily used for? They are commonly used as wall decorations.
2. What is the local Bengali name for the palm leaf hand fans? *Tal Patar Pankha*.
3. Which state is celebrated for producing *Phadh* hand fans embellished with gold and silver zari? Uttar Pradesh
4. What two premium fabrics are traditionally used to decorate the frills of a *Phadh* fan? Silk and Satin

3. *"With time and the advent of technology and innovative creations, the beautiful culture of pankhas runs the risk of slowly losing its presence among Indians. Once made for personal use, over time this handicraft has transformed into a commercial business and now provides some form of livelihood to India's artisans..."*

1. What modern development is identified as the primary threat to the survival of the traditional *pankha* culture? The advent of modern technology and innovative cooling creations.
2. How has the primary economic purpose of the *pankha* handicraft shifted over time? It has transformed from a personal-use domestic item into a commercial business providing a livelihood.
3. What active, public events are hosted alongside exhibitions to spread awareness about this endangered craft? Interactive *pankha*-making workshops.
4. What do modern *pankhas* primarily reflect structurally, even as their functional use is restricted? The "cultural core" of the region that crafts them.

SHORT ANSWER QUESTIONS

Q1. Trace the origin of the word “punkha”/ “pankha” and explain its meaning.

Ans. The word originates from *pankh*, meaning the feather of a bird.

Q2. Where is the earliest evidence of the pankhi found in India?

Ans. The earliest evidence is found in the Buddhist wall paintings at Ajanta, which date back to the 2nd century CE.

Q3. Name the common materials used to make traditional pankhas.

Ans. bamboo, cane, palm leaf, silk, brass, leather, silver

Q4. What is the "beads hand fan" of Gujarat known for?

Ans. It is covered with colourful beads and has a silver handle; it is commonly used as a wall decoration.

Q5. What are palm leaf hand fans called in Bengal?

Ans. They are locally called *Tal Patar Pankha*.

Q6. Significance of the title "Winds of Change"

Ans. "Winds of change" means that things are slowly transforming. This fits the hand fan's story— it started as a special item used for gods and kings, then became a traded, fashionable item, and now it is mostly just a decorative craft item. So, the fan itself has "changed with time"— just like the wind it makes, which is never still.

Q7. What is the difference between the terms *pankha* and *pankhi*?

Ans. *Pankha* is the general term used for all hand fans, while *pankhi* specifically refers to a small plumed fan that was used in ancient India.

Q8. How were *pankhas* used in ancient times?

Ans. They were used in temples to fan deities and in royal courts to fan kings.

LONG ANSWER QUESTIONS

1. How does the craftsmanship of Gujarat's embroidered and bead-craft *pankhas* reflect both regional artistic specialisations and the economic contribution of women artisans?

Answer: Gujarat serves as India's main hub for bead craft, which is directly showcased in its dainty hand fans wrapped in colourful beads. Simultaneously, the state's industrious, home-based women workers have dedicated themselves to crafting embroidered hand fans featuring traditional mirror work and cross-stitch embroidery in various shapes and sizes. This demonstrates how a traditional domestic skill has transitioned into an active commercial craft that supports women's livelihoods and preserves regional heritage.

2. Explain how the geographic availability of natural materials directly influences the physical structure and style of regional *pankhas* across Bengal, Bihar, and tribal communities.

Answer: The construction of regional *pankhas* is highly dependent on local geography and resource availability. In Bengal, where the sola plant thrives, artisans harvest its milky-white spongy centre to craft delicate fans, or utilize local palm leaves to make easily portable *Tal Patar Pankhas*. In Bihar, sturdy bamboo is the primary material utilised. Meanwhile, tribal communities adapt their local environments by embedding wild grass and metal using bamboo sticks, or weaving cane and palm leaves together.

3. Describe how different states of India have developed their own distinct styles of *pankha*-making.

- *Pankhas* were used across India, but each region developed its own distinct style using local materials and techniques.
- **Rajasthan:** appliqué hand fan (fabric pieces sewn in patterns); zardozi hand fan (gold threadwork); engraved brass temple fans with long handles; painted cardboard fans offered to gods.
- **Gujarat:** cotton fans with mirror work; beads hand fan with silver handle; Kutch's hand-stitched leather fans with thread-and-wool seams; Gujarat is India's centre for bead craft.
- **Bengal:** delicate fans made from sola pith; *Tal Patar Pankha* (palm leaf fan), portable and kept in most households.
- **Uttar Pradesh:** Phad hand fans with gold, silver zari, silk, and satin frills.
- **Odisha and Bihar:** large palm-leaf fans and colourful bamboo fans respectively, known for their antiquity and rarity.

- **Tribal communities:** own versions using grass, metal, bamboo, and cane; geometrical patterns in white ink and red background.
- Shows how one craft form reflects the distinct cultural identity of each region.

4. Trace the journey of the pankha from an object of ritual and royalty to a commercial handicraft today.

- **Ancient use:** used in temples to fan deities and in royal courts to fan kings.
- Sizes varied from tiny two-inch fans to large ones needing full arm strength.
- **Trade era:** pankhas became valued cultural goods via trade routes, seen as exotic and stylish.
- Different villages/towns developed their own varieties using distinct materials and designs.
- **Modern times:** practical function has faded, pankhas now mainly serve decorative purposes and are seen as traditional craft items.
- Shift from personal/religious use to a commercial business, providing livelihood to artisans.
- **Risk today:** craft may lose relevance due to advent of technology and changing lifestyles.
- **Preservation efforts:** celebrating the craft's artistry and stories; pankha-making workshops; handicraft exhibitions to spread awareness and provide artisans a sustainable commercial platform.

5. Why is the transition of the pankha from a "personal-use household item" to a "commercial craft" considered essential to preventing the extinction of this art form?

Answer: The advent of modern cooling technology and innovative appliances puts the traditional culture of pankha-making at severe risk of slowly disappearing from Indian life. Transitioning the handicraft into a commercial business is vital because it transforms the art into an active livelihood for artisans. This economic value, supported by public workshops and exhibitions, creates a commercial platform for contemporary makers to showcase their skills, generate consumer demand, and secure a sustainable living that keeps the craft alive.