

PROJECT 2

The Living Root Bridge

A Folktale Graphic Novel

Project by:
Pascal Mario Kmenlang Pathaw
Communication Design.
186450006

Project Guide: Prof. Prasad Bokil.

IDC School of Design
अभिकल्प विद्यालय



IIT Bombay

Acknowledgement

My heartfelt gratitude goes to my mentor Prof. Prasad Bokil, for motivating and inspiring me to undertake this Project.

I also wish to record my acknowledgment to the State Central Library, Shillong and the Library of IDC for giving me the permission to access the archives of the library. My sincere acknowledgement also goes to all the writers whose books and writings I have consulted and quoted. This Work could have not been successful without the response and help from my people in Nohwet - Mawlynnong, East Khasi Hills, Meghalaya. I thank them all.

There are hosts of friends, teachers, and family members who have assisted me directly and indirectly in the completion of this work. I thank them in a very particular way.

Thank you.

Pascal Mario Kmenlang Pathaw.

Date:

IDC School of Design,,
Indian Institute of Technology, Bombay.

Contents

01	Introduction <i>Overview, Context, The Living Root Bridge</i>	07
02	Cultural Aspects of the Khasi tribe <i>Geographical Conditions, Social Structure, Attire, Architecture</i>	12
03	Ancillary Research <i>Journals, Films, Research Papers & Books</i>	24
04	Na la Rympei <i>Site Visits</i>	42
05	The Graphic Novel <i>The Story, The script, The Story Board, Ideation, Final Output, Mockups and Prints</i>	49

PROJECT 2

01 Introduction

Overview, Objectives, Context.



Overview:

In our world today, term Sustainable development has reached many aspects. This project is an attempt to study the traditional methods of the tribal practices of The Khasis in sustaining the art of making living root bridges, with special reference to **“The Living Root Bridge”, located at Nohwet**, East Khasi Hills, Meghalaya, India. The work has been done on the basis of both Primary and Secondary Sources. The primary sources include the explanations from Mr. M . Khongthaw who practices this art of preserving the living root bridges, questionnaires asked and the site observations in Mawlynnong and Nohwet, Khasi Hills, Meghalaya. The secondary sources have been drawn from published works, journals, magazines, articles, research works, websites and other printed materials. Ever since I was a little boy, my parents bonded with the people of a village in Meghalaya, India known as Nohwet. What is fascinating about this village is the existence of the living root bridge that connects it with another village called Mawlynnong.

The living root bridge is a bridge that is formed by the intertwining between two trees locally known as Dieng Jri. These two trees are located on two opposite ends of the river. One of the most engrossing aspect of this land is its ability to creatively knit stories with the existence of every natural form: Lakes, Rivers, Mountains etc. This Graphic Novel is a fantasy story narration that talks about the Living Root Bridge at Nohwet, Meghalaya, India.

The graphic novel will not only base itself on a contemporary setting but will take the reader on a journey of fantasy and tribal magic, through a conversation form of narrative between the grandfather and his grand daughter. There are many cultural aspects of the region that will be inserted in the storyboard. For example, superstitious beliefs, the matrilineal society, indigenous practices, costumes and dances.

Objectives

- To create a story that not only speak about the living root bridge but also give an idea of the current practices of sustaining the art of making a living root bridge.
- To introduce the culture of The Khasi Tribe of Meghalaya to the people who are not familiar about it, through a visual narrative: Graphic Novel.
- Personal Objective: To enhance and improve my Storytelling skills through visual narrative .

Context:

Folktales are an important source of entertainment for the people in the olden days and they also shape the Cultural Identity of a Region. Furthermore, they share vital information of the political, social and cultural systems that governs a particular region. These Folktales captivate an audience even today. They tell us of our history, they describe where we live, what our values are and ultimately who we are. Folktales are passed down from one generation to the next through children.

In the Khasi and Jaintia Tradition there is a form of saying “ **Ki Khana sawdong ka Lyngwiar dpei**” which translates **The stories around the fireplace**. It is a form of storytelling which involves the children to gather around the fireplace (at the The Kitchen) and the parents, grandparents entertain these children with traditional stories with a moral ending. These folk tales are passed down verbally through generations.

The Khasi and Jaintia Tribal people had no script and later in 1813 William Carey introduced The Bengali script which was replaced by the **English script that** can refer to either: Latin **script**, the **script** used for writing the **English** language in 1842 By Thomas Jones. The earliest records of the Folktales that were pen down on paper was the collection of the Khasi folktales by Mrs. Raby in 1918 and published in 1920.

PROJECT 2

02 The Khasi tribe at a Glance

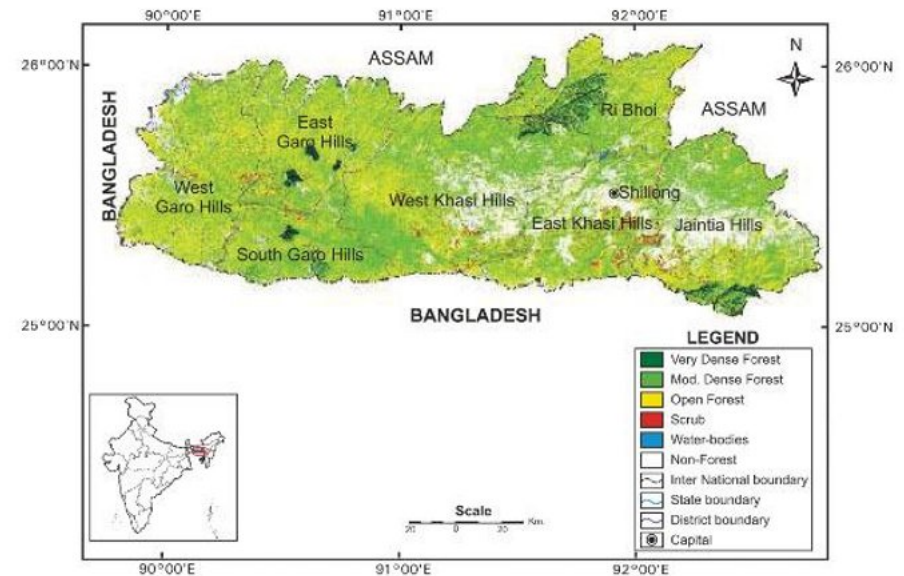
Geographical Conditions, Social Structure, Attire, Architecture



Geographical Conditions

The Indian state of Meghalaya was a part of Assam until the 21st of January 1972. The land is surrounded by Goalpara, Kamrup, Nagaon and Karbianglong hills on the North, The cachar hills on the East and by Bangladesh on the west and South. It is the Land of a range of breathtaking hills called the Khasi hills. The Khasi Hills are part of the Patkai range and is mainly a subtropical forests eco-region. The Khasi tribe is the main inhabitant of the land. On 28th of October 1976 the Khasi Hill district was divided into west and east Khasi hills.

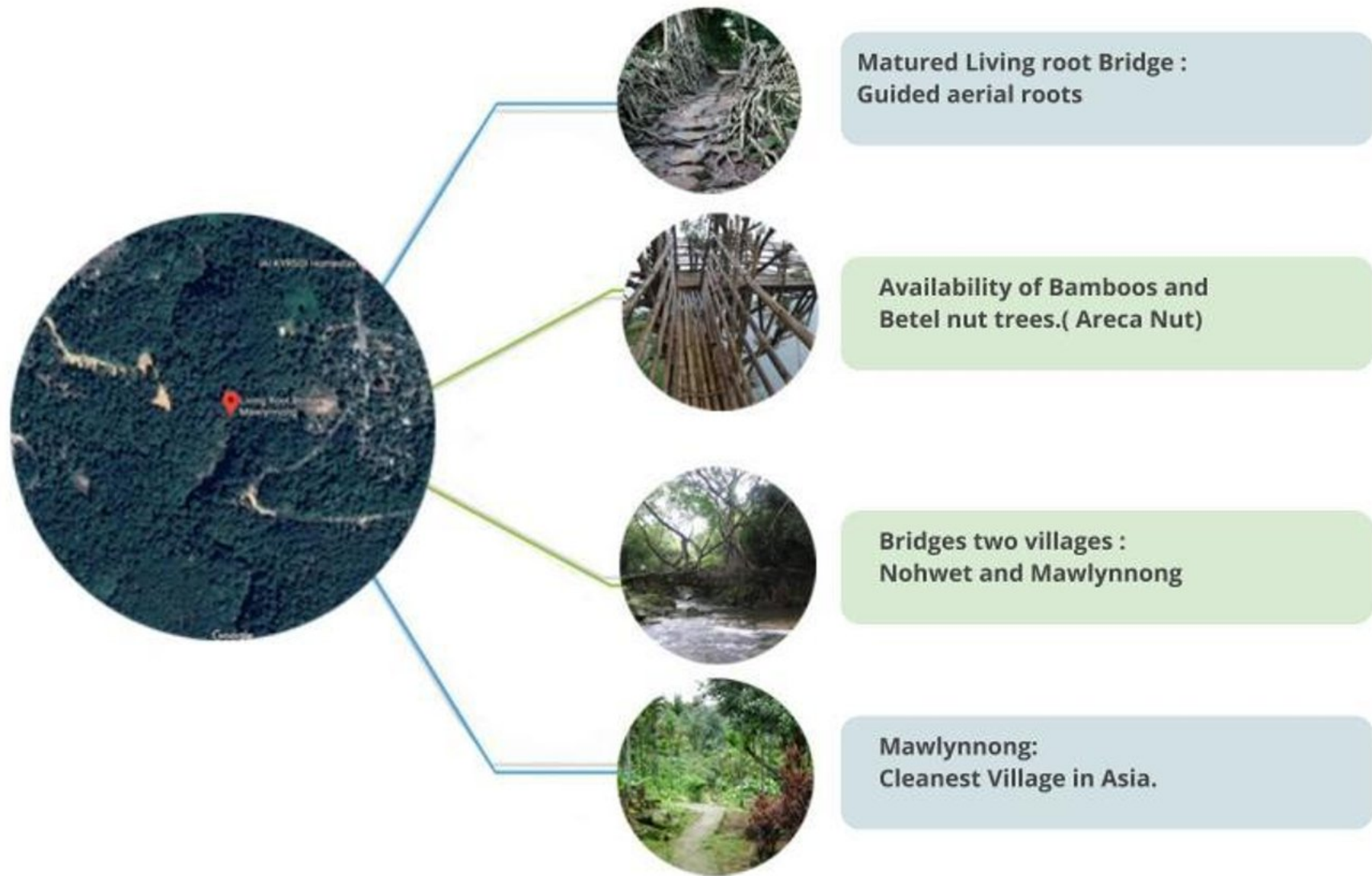
The land is greatly influenced by the south west monsoon and northeast winter winds. On addition to this, the main climate of the land ranges from temperate (the plateau region) to the warm tropical and subtropical on the northern and southern region.





Nohwet village on which the Graphic novel is based on is a village that is situated at the southern parts of The East Khasi Hills District of Meghalaya. Nohwet has a total of 366 families residing. The Population is 1996 out of which there are 969 Males and 1027 Females (Population Census 2011). In the year 2011 as recorded, The literacy rate of Nohwet village was 88.30 % . In Nohwet Male literacy stands at 88.86 % while female literacy rate was 87.76 %.

Nohwet Village is located at around 80kms away from the Capital: Shillong. It takes 2 to 2 ½ hours to travel from Shillong. The Village shares a common bridge with Mawlynnong Village. This Bridge is the Living Root Bridge which is made up of Ficus Elastica (Local Name: Dieng Jri).



Social Structure & Administration

Traditionally, the Khasi hills are divided into thirty Hima (traditional states) and the Jaintia hills into twelve administrative units called Eleka. The head of the Khasi traditional state is U Syiem or the Chief and that of Eleka in Jaintia hills is U Doloï. The customary line of succession to the Rulership is through the female side that is the brother or maternal nephew of the Syiem only can succeed him but not the son. And in many cases, there were female rulers known as Ka Syiem.

The people of Meghalaya are not of the same ethnic origin. They are believed to be the descendants of the first Mongolian tribe that reached India. The term Khasi is a common name for the indigenous or tribal people living in the Khasi and Jaintia hills. It includes the Khyntriams, The Pnars, The Bhois, the Wars and the Lyngngams. The feature of this culture that is different from other cultures is that, the surname of a child is taken from the mother, that is, the Descent is traced through the mother, but the father plays an important role in the material and mental life of the family. They have a matrilineal society.





The unique institution among the Khasis is the matrilineal system. Mother kinship is dominant. Due to the matrilineal character of the Khasi society, the children adopt the name of the mother's clan. The Khasi community is consisted of many clans who traced their lineage from the ancestral mother (Ka lawbei), who was the founder of the clan. Furthermore, in most cases the clans have failed to trace their ancestors but some of the clans, the name of this ancestress is still known to the present generation. To many clans Ka lawbei- tynrai is deified as a goddess.

The descendants of Ka lawbeitynrai are collectively grouped as Shi Kur or one clan. After the death of the lawbei tynrai, the ling Seng, will be inherited by her youngest daughter called **ka Khun khadduh**. The mantle of sacredotal function passes on to the khadduh. The other daughters, after marriage will have to move out and start their own family and the sons after marriage, including the first born son will go to their wife's place.

Traditional Attire

The traditional dresses of the Khasi women are different from their neighbouring communities. The Khasi women used Ka Jainpien which is wrapped around their waist and loop down to the ankle over which Ka Jainkyrshah (a kind of apron) is tied from the left shoulder and looping down below the knees.

On festive occasions they also wear their traditional dresses called Dhara made of silk. A kind of shawl called Ka Tapmoh which covers the head and upper part of the body is worn by the women. A garment known as Jainkup is also worn by them. The Khasi men wear Ka Jymphong or a sleeveless coat mostly made of cotton with fringes stitching below the hem. Other items of men's dress consist of a waist girdle, a cap with earflaps and dhotis. The Khasis are very fond of jewelry especially those made of gold and silver.



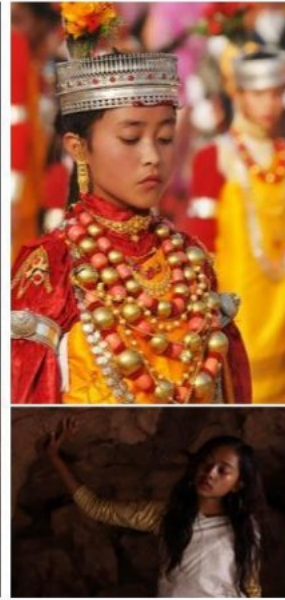
source : Discover Meghalaya,



They also used coral beads locally known as Paila, which are worn by both men and women. Earrings are worn by both genders. Women also used gold bracelets (Khadu kti), gold chains (Kynjri ksiar) and finger rings. During ceremonial dances, women also wear u Shan ryndang (a close fitting necklace like a choker that is worn at the neck) and ka Pansngiat (crown) made of silver or gold.



source : Discover Meghalaya,



Traditional Architecture

In the olden days the houses of the Khasi tribes as seen and recorded in the book " Salvatorians: Catholic missions in northeast India" were oval shaped thatched huts. According to Sipra Sen (an author of "tribes of Meghalaya, 1985"), she explains that the House designs of the Khyriams resembles an oval shaped thatched hut with wooden planks and stone walls raised on a plinth level of 2 to 3 ft. from the ground level. Whereas the houses of the Pnar tribe have a roof made of palm leaves and is hog thatched. The other houses belonging to the Ri-Bhoi region, have their houses built on bamboo platforms. The platforms are raised to 10ft from the ground level as the climate in this region is comparatively hotter than the other places.



Traditional Homes of the Khasi tribe, 1800s -Salvatorian

In other cases the Khasi houses were seen to have a biomimicry design. Analysis show that the shell of a turtle inspired the design of the dwelling place with curve elliptical sides. It is also noted that at the center of the whole structure, it takes the form of an inverted boat. The strong concept behind the elliptical shape of the structure comes from the belief that the khasis regard the egg as the key of creation and life. Just as the egg protects and nourishes the developing embryo, so it is with the structure which protects the occupants dwelling in it.

PROJECT 2

03 Ancillary Research

Journals, Films, Talks, Research Papers & Books



Talk on Folktales

Lynne S. McNeill, PhD, is an instructor and director of online development for the folklore program at Utah State University. In one of her Ted Talks she stated that Folktales are an artistic Cultural Production that everyone can engage in. Not all can sing like great singers (Beyonce, Freddie Mercury) but everyone can follow a rhyme (Ring around the rosie). Similarly, not all can paint and draw like Michelangelo, Van Gogh but at least they can interpret their thoughts through stick figure drawings. This is evidential evn in our world today, a world where memes dominate the social media realm. They are a digital documented folklore of our times. The very act of pressing "POST" in the digital realm of sharing turns it into a cultural documented data. Folktales and Folklores do not pass down out of random.

These Folktales are passed on as a result of its relevance on **the relation between the people and situations with the context of the Folktale. This further allows a strong engagement between the people and the tales.**



Talks on Folktales

Heidi Shamsuddin is an award winning author of stories inspired by Asian mythology and history for both adults and children. She stated that Folktales are the Carrier of the plots and twists that are endlessly reworked upon over the years as humans weave the narrative of their current situations. She also added that a lot of the folktales and folklores are filled with Violence, Brutality and the end doesn't always have a rewarding ending.

The statement that she made is also observed in the folktales of the Khasi Jaintia tribe. My school Book Khasi Literature on Folktales have these concepts as they are a reflection of the tribe's reality.



Khasi Folktales

The Khasi Folktales are passed down verbally from one generation to the next. They are an image of the reflection of a particular time or era. These folktales don't always carry a rewarding ending or a happy ending. The Khasi hills not only hold its fame for its natural beauty but also of the tales that creatively knit themselves to the natural beauty of the region.

Here are a few examples:

1. The NohKalikai Falls

It is a story of a young mother named Likai who was a widow with a baby. Remarried out of persuasion of the women in her village as the child needs a father. The new husband is an envious man who one killed the baby and cooked it when Likai was not home. Likai unaware of what her husband has done, saw a cooked meal on the table when she came back home. She ate it and later found her child's finger near the betel nut basket. Petrified, Likai ran to the edge of the falls and jumped to her death. Hence the name NohKaLikai which means The Fall of Likai.



Khasi Folktales

2. The Dain Thlen Falls

Thlen is an evil spirit or demon in the shape of a huge serpent who eats the people travelling to the village of Cherrapunji/ Sohra. But one brave man, fooled the Thlen and killed it. There was a huge feast, and the villagers ate the Thlen, but one old woman carried a piece of the Thlen's meat home for her granddaughter. She kept it in the kitchen and forgot about the piece and soon the Thlen revived and gave rise to many thlens to infest the Khasi Hills. This is the origin of Black magic.



3. Kyllang and Symper Hills

It is said that **Kyllang** was a mischievous god known for his mood swings and anger. He often challenged people and showed his anger by hurling huge rocks down on villages. One day, his Brother Symper intervened and had a huge quarrel with Kyllang and a great battle was fought between the two in which marks are still evident to this day.



Khasi Folktales

Title: Folk-Tales of the Khasis

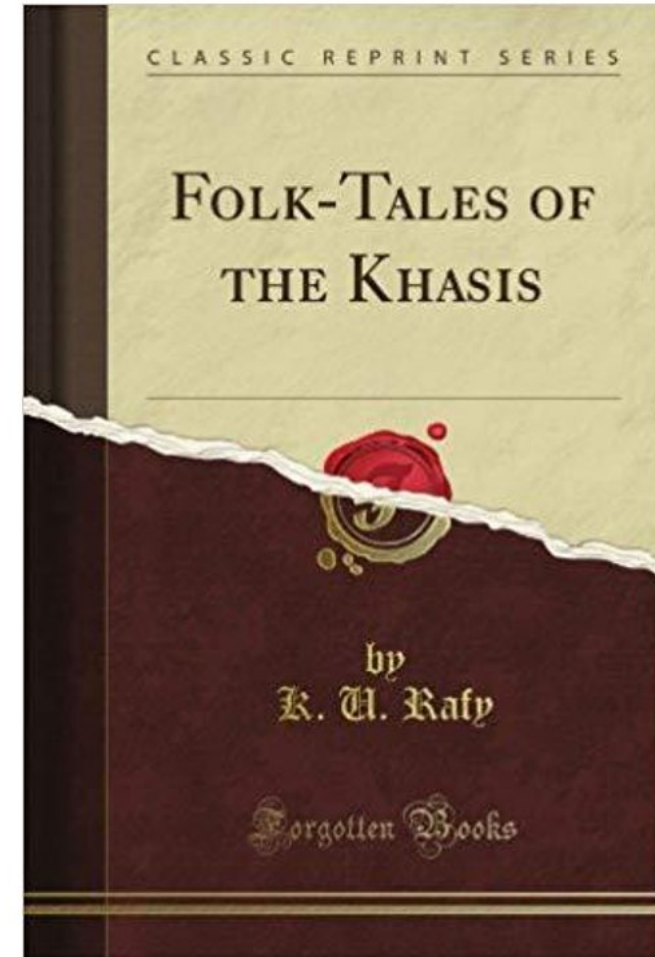
Author: K. U. Rafy

Macmillan & co. Limited, St. Martin' Street, London,

Year: 1920

Language: English

This Book is a Collection of Khasi Folktales by K.U. Rafy in the year 1918 . The author has collected many versions of the folktales and published in 1920 a series of which she had found to be the most unique and graceful. This book has a collection of 32 tales in total. Furthermore, the author has also captured and published 12 photographs in this book. The photographs gives a hint of how the land and the people were in the years prior to 1920.



Feature Films & Animation

Title: Manik Raitong

Director: Ardhendu Bhattacharya

Year: 1984

Language: Khasi

Manik Raitong was the first coloured movie in Khasi in the Year 1984 which was about a famous Khasi folklore Manik Raitong. It made it to the 1984 Indian Panorama, the first for any Khasi film. It was directed by Ardhendu Bhattacharya.

This movie talks about an old Khasi Folk tale called Manik Raitong. On watching this movie, i got good pointers on understanding character development of each cast. This was vital in order for me to apply such ideas in my character design during my initial stage of the project. Furthermore, the settings and costumes played a huge role in design decisions when it came to understanding the traditional attire.



Feature Films & Animation

Title: Song of the Sea

Director: Tomme Moore

Year: 2014

Language: English

An Irish boy in his adventures, discovers that his mute sister is a selkie who must find her voice and free supernatural creatures from the spell of a Celtic goddess. It helped me to understand the logic behind the quest for something in a story.



Title: Kirikou and the sorceress

Director: Michel Ocelot

Year: 1998

Language: French

Kirikou is tiny boy in an African village which was cursed by a sorceress called Karaba. He is a brave young boy who made his voyage to the Forbidden Mountain to meet a wise man who knows the secrets of Karaba. This helped me on comprehension on the story of villain.



Feature Films & Animation

Title: Spirited Away

Director: Hayao Miyazaki, Kirk Wise

Year: 2001

Language: Japanese

After her mother and father are turned into giant pigs, 10 year old girl, Chihiro encounters the mysterious Haku (Miyu Irino), who explains the park filled with supernatural beings and told her to work there in order to gain her parent's freedom. This gave me an idea between the switch in realities.



Title: Into The Woods

Director: Rob Marshall

Year: 2014

Language: English

This movie is a new representation of Brothers Grimm fairy tales is a combination of many tales into one plot: Jack and the beanstalk, Little red riding hood, Cinderella, Rapunzel. The idea of combining the essence of other folktales into one inspired me to do the same.



Papers & Journals

Title: Living Root Bridges:State of knowledge, fundamental research and future application.

Author: Sanjeev Shankar
Year: 2015

Bio Engineering technology as an affordable approach to sustainable development.

This technique is very unique as it very economical, environmental friendly and low maintenance cost. It follows a bio-engineering technology that can be introduced to other parts of many remote villages in India where communications is challenging due certain geographical conditions like stormy rivers etc which makes it hard for the locals. It involves the growth and utilization the aerial roots of the Ficus ELastica. For the developing countries it is very suitable as because it is a no cost technology, no construction and maintenance cost is required.

Papers & Journals

Title: Living Root Bridges:State of knowledge, fundamental research and future application.

Location (Meghalaya, India)	Span in feet	Growth & stage	Safety level [5 is the safest]
Riwai, Nohwet and Mawlynnong	75 60	Matured Early Life	5 1
Wahryngkoh	15	Mid-life	3
Mawkyrnot	250 250	Early life Mid Life	1 3
Nongthymmai	60 80 20	Mid-life Early-Life Matured	3 1 5
Nongriat	40 50 60	Matured Matured Mid Life	5 5 3

Papers & Journals

Title: Visual-Verbal Narrative Analysis: Practicalities, Possibilities, and Challenges in Transdisciplinary Visual Journal Research

Author: Kelly W Guyotte
Year: 2014

Using Images as a means to describe sentences or words that cannot be translated from vernacular languages.

Just as we acquire our complete knowledge on verbal language, to comprehend the basic concepts of visual language also takes practice. The anxious acquisition amplifies as there is a argument on how visuals can be represented in social research? This research paper allows us to understand in representing basic visuals that can represent the context of the data through visuals rather than texts or theory. The translation also gets lost sometimes and hence making visual translations more challenging.

Title: Folk tales of north east India : A relook for environmental studies classroom transaction. Pedagogy of Learning

Author: T. Dey
Year: 2014

For a long time Folklores and folktales have been a vital part or so as to say the backbone of every cultural identity for ages. It can be made to give a sufficient amount of information, introduce and motivate some interest in children to understand how Human beings and nature can live in harmony . Furthermore it can tell children the importance of environment conservation. Folk tales gives us the assistance to trace back our origin and our roots, our history, the varied culture and courses of our ethnicity. They weave the story with every existence around us. .

Books

Title: Morphology of the Folktale

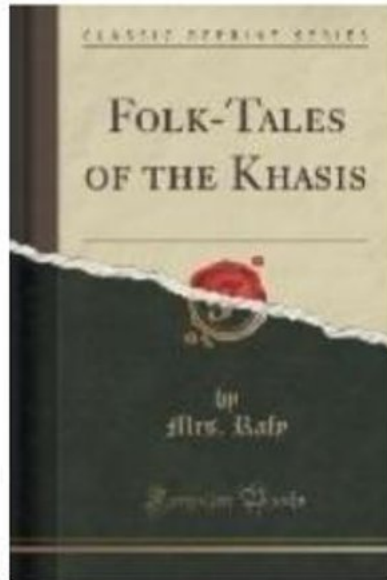
Author: Vladimir Propp

Year: 1958

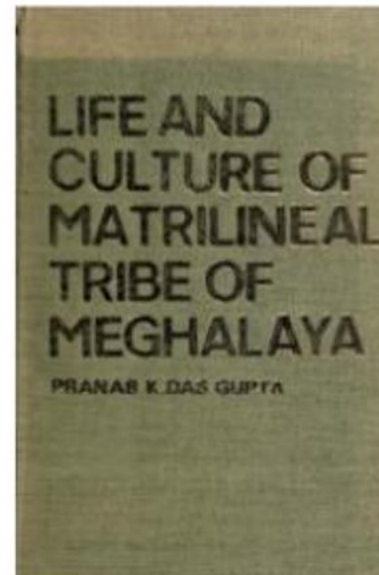
Here are the 31 elements of stories that Propp identified, plus their symbol, interpretations and discussion. Note that some of these functions generally occur in pairs, such as departure and return. The Graphic novel that I am working on was inspired from this paper in terms of structuring and sequential process of the narrative. The idea of a false hero, the journey of the protagonist, the return of the hero and so on.



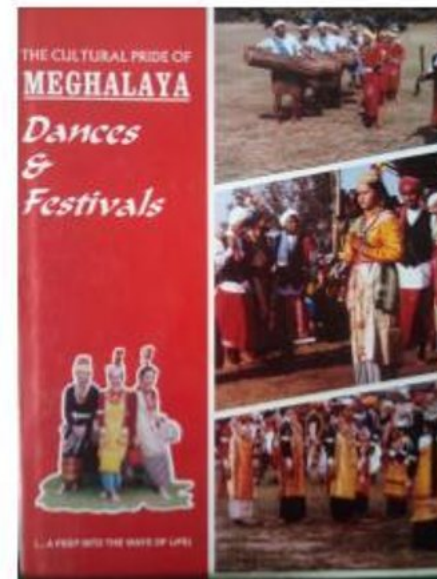
Books



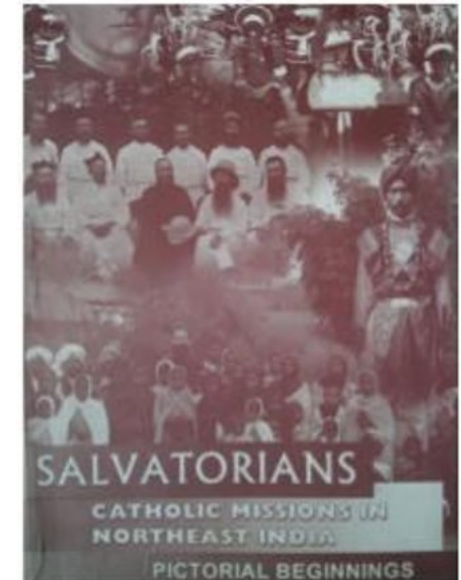
Folk tales of the Khasis
by Mrs. Rafy (1920)



Life and culture of Matrilineal Tribe of Meghalaya by Pranab K Das Gupta



Meghalaya Dances & Festivals
by Directorate of information & public relations (2000)



Salvatorians
Catholic mission in the Northeast (2001)

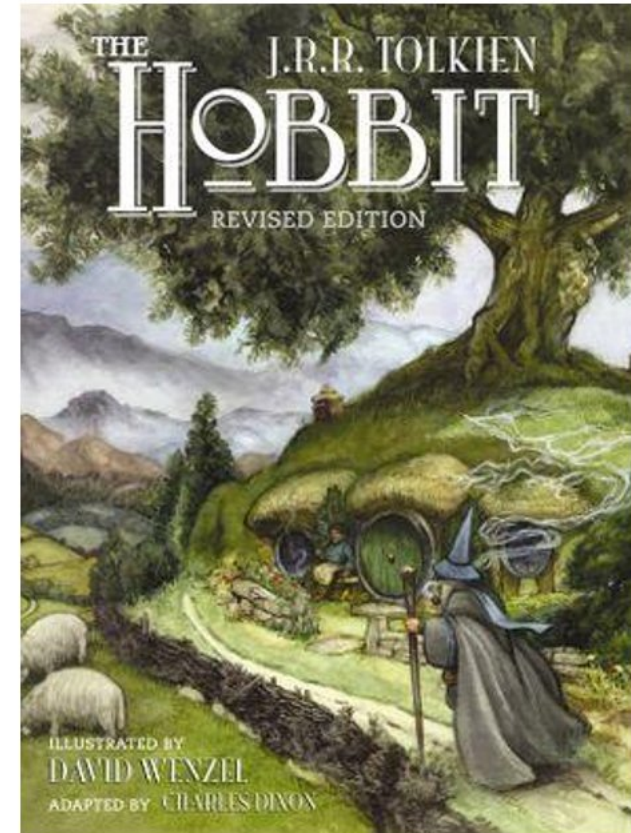
Graphic Novels

Title: The Hobbit
AN ILLUSTRATED EDITION OF THE FANTASY CLASSIC

Author: **J.R.R. TOLKIEN** Illustrated by **DAVID WENZEL**
Adapted by Chuck Dixon
Year: 2001

An illustrated edition of the enchanting prequel to The Lord of the Rings, *The Hobbit*—the classic fantasy that inspired Peter Jackson’s major motion picture trilogy—in a newly expanded edition.

Inference: The Style of Illustration is close to what i am used to. The Only problem that was observed by many was the use of many dialog box and texts. It over dominates the visuals of the entire book.



Graphic Novels

Title: The Trickster
A GRAPHIC NOVEL ON NATIVE AMERICAN FOLKTALES

Author: **Matt Dembicki**

Year: 2014

These are a collection of 21 folktales, created by pairing Native storytellers with a variety of artists, feature creatures explaining how things came to be, like islands or stars, or animals playing tricks on one another. Often, the trickster, while trying to take the lazy way, outwits himself, especially when it involves Coyote. In other tales, Raven does whatever people tell him not to do, but ends up with a free meal anyway, and Rabbit tricks some buffalo and wolves and is tricked by Fox into losing his tail. The tale gave a voice to what the birds and the beasts want to convey, in which it gave a great deal of inspiration for a few scenes in my graphic novel.



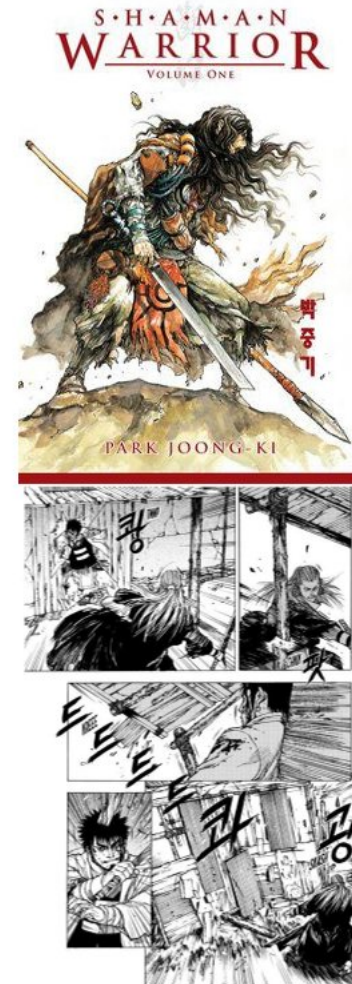
Graphic Novels

Title: Shaman Warrior
Korean MANGA

Author: Park Joong-Ki

Year: 2007- 2010

It is shown and the layout is done in original Korean format. Shaman Warrior is a dramatic fantasy series with a major dynamic style that gives us a taste of The Blade of the Immortal and Vagabond! Its sets of as the emergence of two warriors Tarong and Batu . they are from the desert wastelands who are on a mission from the King which in their adventures discover the effects of political movements and plots that will affect their lives. The dynamic frames of the fight and the sequences of the frames that portray the movement and dynamic of the story inspired a part of my visual narrative that talks about the hunts and fights.



PROJECT 2

04 “Na la Rympei”

Translation: From my Land (Site Visits & Interviews)



Site Visits

Location: Mawlynnong and Nohwet, East Khasi Hills

Nohwet village on which the Graphic novel is based on is a village that is situated at the southern parts of The East Khasi Hills District of Meghalaya. My parents took me to this village at the age of 7. That was the first time where i witness the magnificent beauty of the Living root bridge. Years passed by and with time this Bridge got its fame. People visit it from all walks of the earth, enchanted and captivated its grandeur. It has withstood wars, storms and modern encounters but at the same time celebrates its tradition and culture royalty.

The villagers here are working on sustaining the art of making the living root bridges. A 23-year-old young lad name Morningstar Khongthaw from Meghalaya, has founded the Living Bridge Foundation (LBF) to ensure the preservation of the art of making living root bridges traditionally .



Pictures taken during my visit at Mawlynnong - Nohwet



Pictures taken during my visit at Mawlynnong - Nohwet



The mechanism of the Living bridge is similar to that of a cable suspension bridge. The load transfers to the aerial roots just like the load transfers to the cables .





Tying and connecting the trucks with bamboo thread like strips(Thri)

Early Life Bridge



Matured Bridge



PROJECT 2

05 The Graphic Novel

The Story, StoryBoard, Ideation, Sketches, Prints & Mock ups



The Story

Part1: Community work

- People gather around on a summer's day around the bamboo structure. Working around the bridge. Young lads carry the bamboo to the side of the river bank
- A little girl of 10 years old sits besides her grandfather as he teaches her the art of sustaining the bridge. He ties the bamboos with the help of the boys to the main trunk of the ficus elastica
- The little girl gets bored and asks questions. Why can't we cut the trunks from the forest nearby? The grandfather explains the logic of "Lawkyntang" and the month of april concept through a tale"

Part2: The tale

- **The girl is carried into a tale that makes her be a part of a fantasy world**
- A queen was of the community had a prosperous year, she wants to expand her kingdom. She decides to make a bridge to cross to the other land and make settlements.
- She cuts down the forest nearby in the month of april to complete her tasks . An the ecosystems were disturbed.
- The Queen faces a great deal of challenges against the Mother nature Spirit who uses the river nymphs to destroy the bridge in the noon time .

The Story

Part3: Break

- It was nearly noon and grandpa was continuing with the story and he could hear across the river.
BREAK TIME!
- The little girl was in awe as the crowd stopped working and sat besides the river.
- The little girl asks grandpa: Why can't we work?
- Grandpa replies " Noon is the time where the nymphs take a bath like in the story, we shouldn't disturb."
- Grandpa continues with the story as they have their lunch on how the queen kept on cutting the trees. But in the morning the trunks were filled .
Introduction of werrecats.

Part4: The Reasons

- **Its pass 1 now and grandpa gets up as the other move to the bridge again to continue their work**
- The Girl sees her grandpa putting soil into the split bamboo
- She asks why? Grandpa narrates that in order for it to move, the roots need a medium to gain their nutrients from the soil as he ties the roots to the bamboo.
- The girl asks more about the story. Grandpa narrates that after the queen found out about the werrecats, the warriors kept blades around the trunks and it cuts of the tongue of the werrecats.

The Story

Part5: The Tale and its relevance

- When this was done, the queen could cut all the trees for her bridges
- On hearing this the Mother forest asks the nymphs to lure children into the forests.
- The men went in search for them but once they reach the water, they were also lured by the nymphs who takes them and enchants them.
- The angry mob went against the queen.
- She sends her son in the night to kill the nymph.
- He was a young lad, he sits by the river and helped a poor butterfly who blessed him with radiance and purity

Part6: The Bond

- The nymph was enchanted by his radiance and he as captivated by her beauty.
- They bonded over a period of time.
- One night he was followed, and as they met. An arrow flew by and hit the nymph.
- The nymph fell and cried, mother nature hears her.
- Before the warriors could take her, mother nature turned her into a big tree with long roots formed from her hair
- Her roots reaches to the other side but fails, her lover stands on the other side weeping.

The Story

Part7: The Epilogue

- Ever since that day, we try to reconnect her with her lover. Take this root and weave it around the bamboo. Help her connect to the other side. Her lover waits for her. Take this bamboo thread(thrii) tie it tightly to the bamboo so she won't fall again. Sprinkle a little soil on the splits so her roots can germinate and take nutrients as she journeys to connect with her lover who is on the other side.
- Now let's go to the other side and help her lover connect with her the same way.



The Storyboards & Ideation

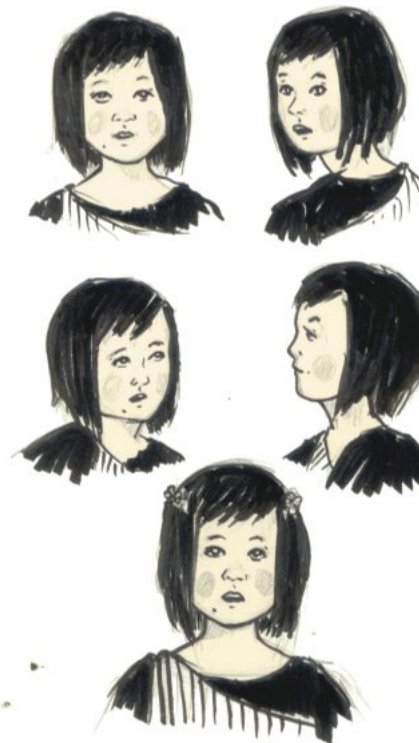
Name: Ibaridor

Gender: Female

Age: 10 years old

Height: 3ft 8inches

Ibaridor is a name that has been given to the character after much thought and consideration. The Name is a Khasi name which means The one who will take care and value. This name is a common Khasi name that every local girl can relate to but the name itself holds so much meaning as she inherits the wisdom from her grandpa. In the Khasi Matrilineal Society, the girl child inherits all the property and valuables of the family. Hence the name reflects the social structure of the Tribe. Her nature is very inquisitive and curious.



The Storyboards & Ideation

Name: Mr. Lurshai (The Grandpa)

Gender: Male

Age: 65 years old

Height: 5ft 6 inches

Lurshai translates the Shining star. The name was given as to emphasize on the character of the grandpa who is a beacon of light to the young generation. He is clothed with wisdom, patience and he is very cautious.



The Storyboards & Ideation

Name: The Queen

Gender: Female

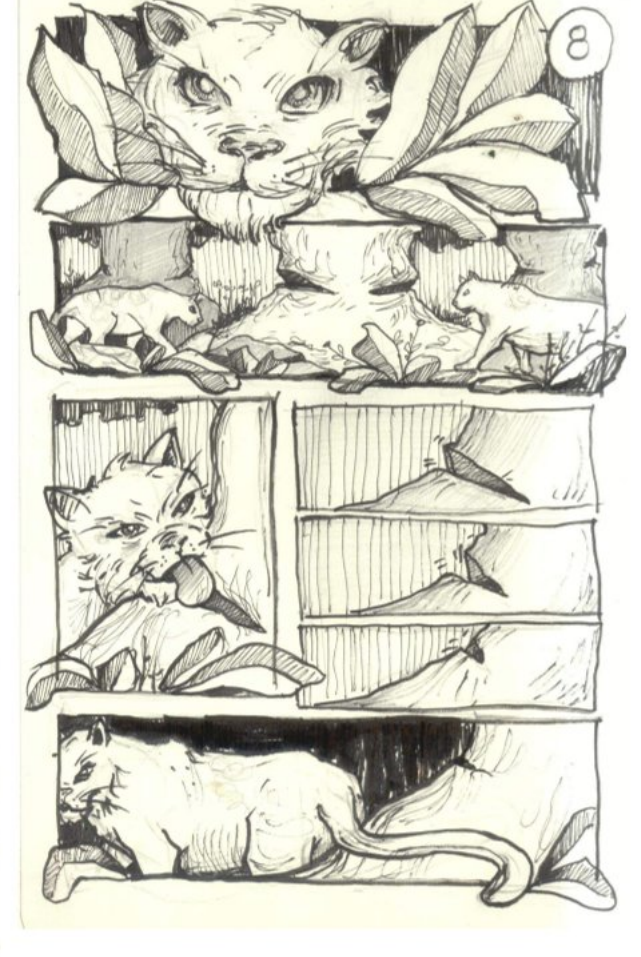
Age: 38 years old

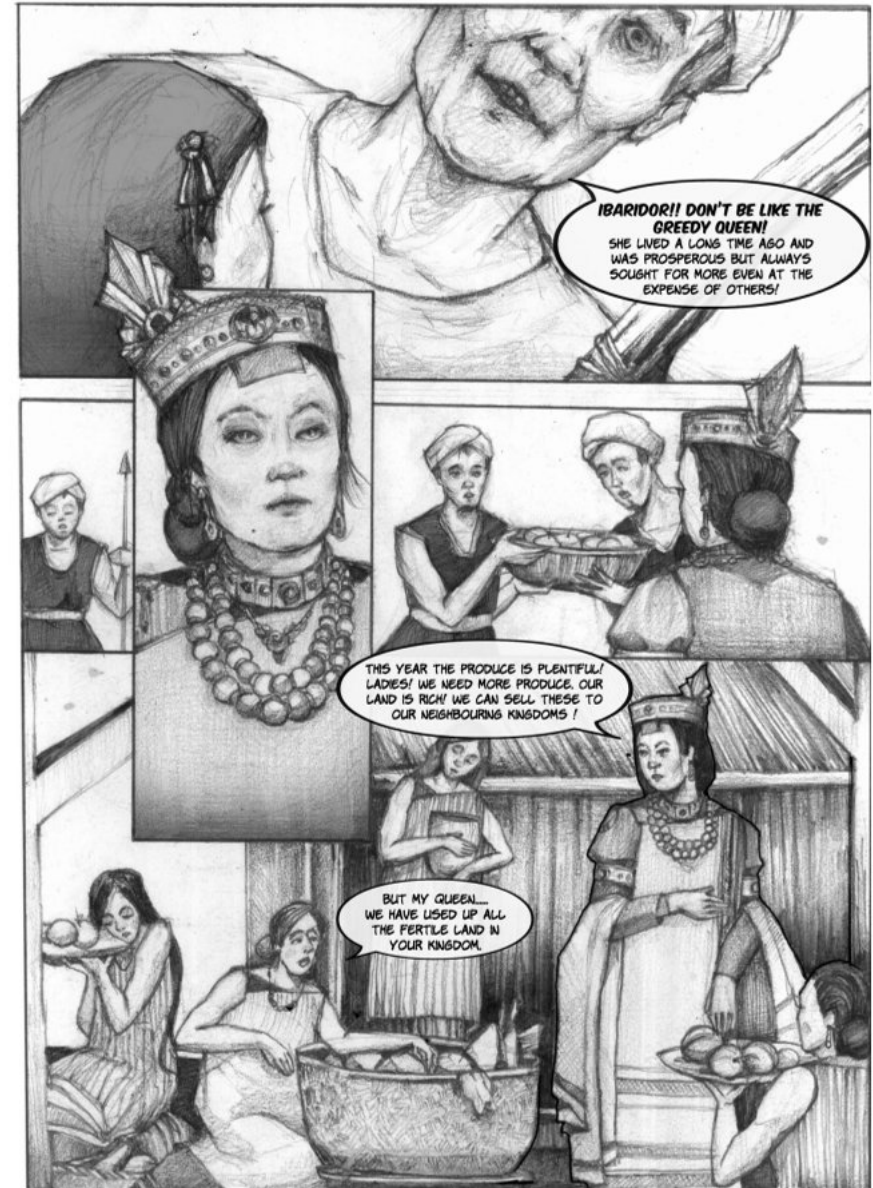
Height: 5ft 4 inches

The queen is ambitious and filled with greed. Using A Female character as one of the main subject of authority was taken into consideration to show the history of the matrilineal society in the region. The costumes and jewellery is designed on the basis of the royal costumes worn at the regional festivals.



The Storyboards & Ideation







Conclusion

The Graphic novel speaks about the Living Root bridge in the form of a conversation between the grandpa and his granddaughter. The conversation and explanations take in the form of a folktale that was created to relate to the modern day issues of sustainable development and the effects of Climate change. One of the challenges that was faced is the consistency of the illustration and its style. The project was also sent to Mr. M. Khongthaw and a few khasi people and it received positive feedback. Mr. M Khongthaw also mentioned that no illustrated book or any artwork of the living root bridge has ever been done before. This was the first of its kind. In a world where technology and information is in the digital realm, having one on one human interaction / Student - teacher one on one learning is vital.

Bibliography

- *Dey, T. (2015). Folk tales of north east India : A relook for environmental studies classroom transaction. Pedagogy of Learning, 3(2), 14-27.*
- *Gupta Das Pranab, Life and Culture of Matrilineal Tribe Meghalaya, 1984*
- *G.K . Ghosh, Shukla Ghosh, Fables and Folktales of Meghalaya, 1998*
- *Jimmy Gownley, A guide to using Graphic novels with Children and teens , 2018*
- *Kelly W Guyotte. Visual-Verbal Narrative Analysis: Practicalities, Possibilities, and Challenges in Transdisciplinary Visual Journal Research, 2014*
- *Rafy K. U, Folktales of the Khasis, 1920*
- *Sanjeev Shankar. Living Root Bridges: State of knowledge , fundamental research and future application, 2015*
- *Sojol K. Kharrymbai, KaKolshor Khasi bad kakiewlingThymmai ha Raid Mawja, Shillong, 2010.*