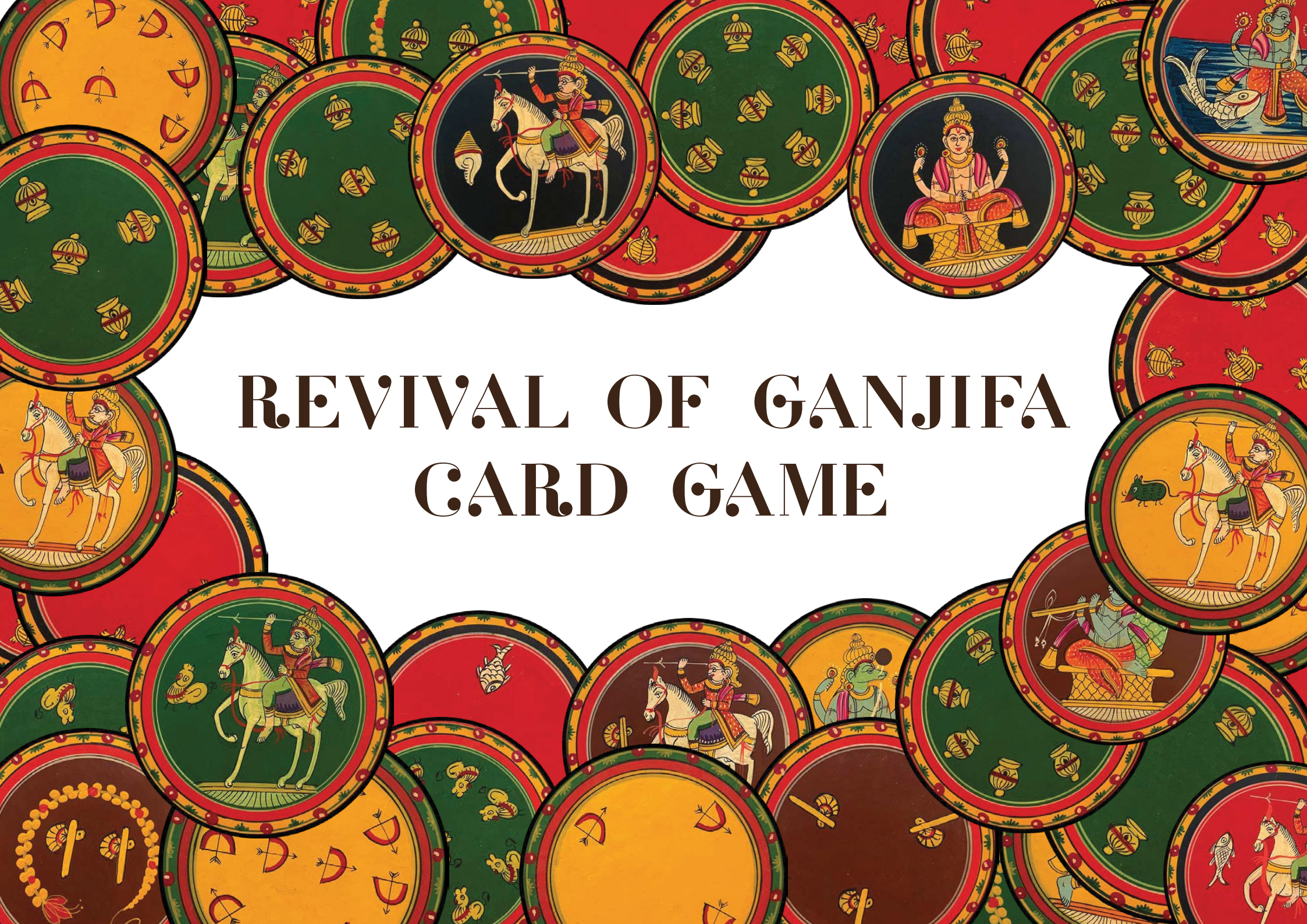




REVIVAL OF GANJIFA CARD GAME

Declaration

I declare that this written submission represents my ideas in my own words and where others' opinions or words have been included, I have adequately cited and referenced the sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated any idea/data/ fact/source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been appropriately cited or from whom proper permission has not been taken when needed.

Kunal Khawaskar

216450006

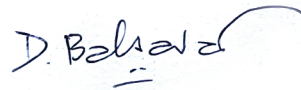
M.Des Communication Design

IDC School of Design,
Indian Institute of Technology, Bombay

● Approval Sheet

This project report entitled
“Revival of Ganjifa card game”
by Kunal Khawaskar, 216450006 is approved
for partial fulfilment of the requirements for the
Final Year Masters of Design Degree in
Communication Design

Project Guide:



Chairperson:



Internal Examiner:



External Examiner



Acknowledgement

I am really happy to finish my graduation project, and I want to express my appreciation to all of the resources, teachers, and all ganjifa artisans and students who have guided me along the way. Deepa Balsavar has been a fantastic mentor and has provided me with many insightful suggestions, comments, and advice. My appreciation goes out to my guide faculty.

Also, thank Jue Tawade for her assistance in organizing the gameplay of ganjifa, letting me interact with her research students, and guiding me through the process. Also thank you for Nikita Arabekar for arranging resources, meeting with all artisans Shraddha Bhonsle at Sawantwadi Palace, and letting me access the ganjifa art workshop, this study would not have been possible at Sawantwadi with support of these people.

Preface

As an illustrator with a passion for studying different art styles, I have always been drawn to Indian folk arts such as Gond, Madhubani, Pattachitra, and others. However, I was surprised when one of my friend introduced me to a set of Ganjifa cards. I Misunderstood them as tea coasters due to their circular shape, but it made me realize how little I knew about this art form. later, I decided to take on a project to explore it further.

Initially, I didnt know what exactly I will do with Ganjifa card game as my P3 project, but as I delved deeper, I discovered its fascinating history. According to book which I refered “General Survey of Indian Card Games” by Rudolf von Leyden originated in Persia and was brought to India by the Mughals in the 13th century. The same source claims in 13th century, everyone state of Idian use to play ganjifa cards, and it evolved over time as people added Indian mythological characters and changing its rectragular shape to circular also to make it more popular amongs the locals people made verious of versions of ganjifa for example Rashi Ganjifa, Dashavatar Ganjifa, Navagraha Ganjifa, and more. Although the history of Ganjifa cards has been successfully popularized, there seems to be a significant gap when it comes to actually playing the Ganjifa card game. Recognizing this gap, I decided to work towards a revival of the Ganjifa card game. To achieve this, I collaborated with knowledgeable individuals who possess expertise in Ganjifa and created an exemplary video guide that explains how to play the game. This video aims to provide clear instructions and help people gain a comprehensive understanding of the Ganjifa card game.



I discovered that the traditional card game of ganjifa was at risk of being forgotten. This realization inspired me to find a solution to revive this beautiful, hand-painted card game in India. As my project progressed, I decided to focus on creating a design solution that would make ganjifa gameplay more accessible so that more people can play it. Because the best way to revive a game is to play it.

However, one major obstacle with the ganjifa card game was that very few people actually knew how to play it. Fortunately, I was able to connect with Jue Taware, a researcher at INTACH in Pune, who helped me understand the gameplay better. After much consideration, I decided to create an video help provide games rule ganjifa in India.



1 INTRODUCTION	12	6 FINAL EXECUTION	52
1.1 What is Ganjifa		6.1 Script of the game	
1.2 Types of Ganjifa cards		6.2 Story board	
1.3 Shapes of Ganjifa cards		6.3 Photographs	
2 AIM	16	6.4 Illustration	
3 OBJECTIVE	17	6.5 Final video	
4 SECONDARY RESEARCH	18	6.6 Booklet	
4.1 Prior Projects		7 FUTURE SCOPE	63
4.2 Litratue Study		8 CONCLUSION	64
4.3 Indian states preserving ganjifa		9 BIBLOGRAPHY	65
4.4 Psinting style of Ganjifa			
4.5 Dashavatar Ganjifa			
5 PRIMARY RESEARCH	36		
5.1 Field visit			
5.2 Sawantwadi History			
5.3 Sawantwadi Palace			
5.4 Making of Ganjifa			
5.5 Interviews			
5.6 Gameplay			

Introduction

In India, people dedicate their art and craft to the gods as a way to share their tales and express their faith. Because of this belief in their god-given craft, these works are highly valued and respected. In our country, anything related to faith and religious beliefs is considered valuable and deserving of respect. Indians perform dances and play instruments at temples as offerings to the gods, and in the past, the gods' tales were painted on temple walls. Similarly, Ganjifa is a card game that is dedicated to our mythology. Although it was very popular in the 13th century, not many people know about this game today. This is where my project comes in - my main goal is to identify the gap and provide a solution that will help revive the Ganjifa card game.

1.1 What is Ganjifa, and why has it lost its popularity?

Ganjifa is notable for its hand-painted playing cards. The name Ganjifa likely derives from the Persian word ganj, meaning treasure or money. The game has several variations across West, Central and South India.

When European playing cards came into the market, due to their more straightforward design approach, simpler manufacturing process, and lower price, European playing cards immediately became popular in India. This resulted in Ganjifa losing some of its appeal. This, in turn, led to a decline in the number of artisans making Ganjifa cards.



Shidhar Jishil Chitari, Former Ganjifa artisan of Sawantwadi.

Additionally, the production of Ganjifa cards was a time-consuming and labor-intensive process that required a high degree of skill and expertise. The cards were made from a variety of materials, including ivory, tortoiseshell, and paper, and the designs were intricate and detailed, often depicting mythological or historical figures. As demand for the cards declined, artisans had to find other sources of income, and the skills required to make Ganjifa cards were not passed down to the next generation.

Also, it was challenging for craftsmen to compete in the market due to the availability of playing cards that were cheaper and more widely available. Currently, there are only a few artisans who still produce Ganjifa cards. To support these artists and their work, however, as well as revive interest in the game, efforts are being done.

While conducting primary research, I came across Shidhar Jishil Chitari of Sawantwadi, who mentioned that his brother and a few other members of their family used to paint Ganjifa cards back in 1988. However, due to the declining popularity of Ganjifa, they started their own wooden toy shop to make a living and sustain themselves in the market.



Rashi ganjifa, Puri, Orissa.
Source- IGNCA.com



Rashi ganjifa, Puri, Orissa.
Source- IGNCA.com



Rashi ganjifa, Puri, Orissa.
Source- IGNCA.com

1.2 Types of ganjifa cards?

Ganjifa cards come in different styles and variations across different regions. Some of the common types of Ganjifa cards include

Dashavatara Ganjifa: This type of Ganjifa card depicts the ten avatars of the Hindu god Vishnu. 10 suits of 12 cards in each suit becoming a complete deck of 120 cards.

Navagraha Ganjifa: These cards depict the nine planets in Hindu astrology and a symbol of the sun. 9 suits of 12 cards in each suit becoming a complete deck of 108 cards.

Mughal Ganjifa: This style of Ganjifa was popular during the Mughal era in India and features intricate designs and calligraphy. 8 suits of 12 cards in each suit becoming a complete deck of 96 cards.

Indian Instruments Ganjifa: This set of ganjifa cards showcases a variety of classical musical instruments, including sitar, sarod, veena, basuri, and more, all of which are beautifully hand-painted. 10 suits of 12 cards in each suit becoming a complete deck of 120 cards.

According to IGNCA website there are more than 150 different types of ganjifa cards which but nowadays only 3-5 variation are in making, out of which Dasaavatar ganjifa is the most popular ganjifa card variations.



1.3 Different types of shapes in Ganjifa cards.

Circular: Circular-shaped Ganjifa cards are the most common and are often associated with Indian Ganjifa cards. These cards are typically made from paper or thin cardboard and are hand-painted with intricate designs and symbols.



Rectangular: Rectangular-shaped Ganjifa cards are also quite common, particularly in the southern regions of Karnataka, India. These cards are often made from wood or ivory and are decorated with painted or carved designs.



Square: Square-shaped Ganjifa cards are less common but can be found in some styles of Ganjifa, particularly in the state of Rajasthan. These cards are often made from paper or cardboard and are decorated with painted or printed designs.



Oval: Oval-shaped Ganjifa cards are the least common and are usually associated with the Mughal style of Ganjifa. These cards are often made from ivory or wood and are decorated with miniature paintings of figures from Mughal history and mythology.

Source- IGNCA.com

Aim

1. My overall aim for this project is to revive the Ganjifa card game by gaining an understanding of how it is played.
2. Overall Aim for this projeve revivel the dasavatar ganjifa made in the sawantdai place.
3. To develop a design solution that helps to clarify the terminology of gameplay in the simple way.
4. To popularizing Ganjifa and promote a gameplay.

Objective

To achieve the aim of this project, I have developed several objectives, which are as follows:

1. Visit to Sawantwadi Palace. Conduct at interviews with the Ganjifa card-making artists to gain insights into their craft, techniques challenges, and opportunities.
2. Understand the efforts already being made by the Sawantwadi Queen to revive the Ganjifa game.
4. To take a live demo of how to play the ganjifa game if possible.

In summary, these objectives aim to provide a comprehensive understanding of the current state of Ganjifa card-making in Sawantwadi, as well as the efforts being made to preserve this traditional art form by the Rani of Shradhha Bhonsle.

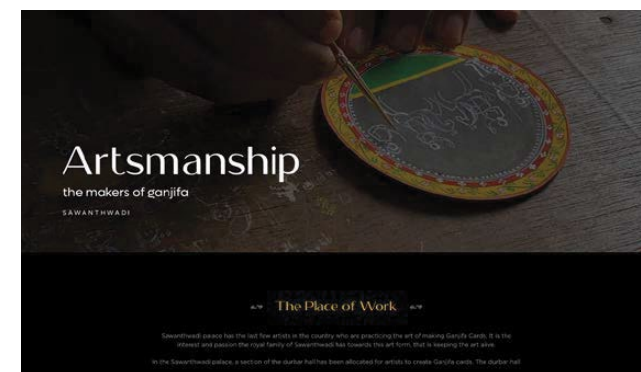
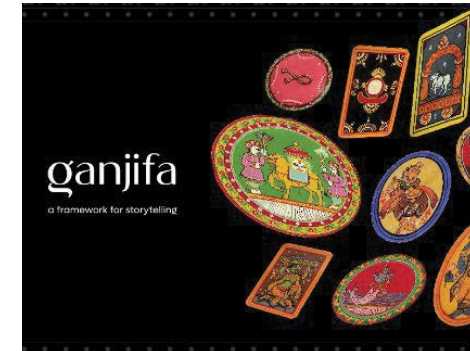
● **SECONDARY RESEARCH**

4.1 Prior Projects on Ganjifa.

While conducting my secondary research, I discovered that many NID and NIFT students had previously explored similar projects as part of their craft study modules for their Bachelor's and Master's programs. I studied their prior projects on this topic, which provided me with valuable information about the number of artisans still practicing Ganjifa art in Maharashtra, Karnataka, Odissa and where to find authentic Ganjifa workshops. Additionally, I connected with some of these students in person to learn more about the gameplay of Ganjifa.

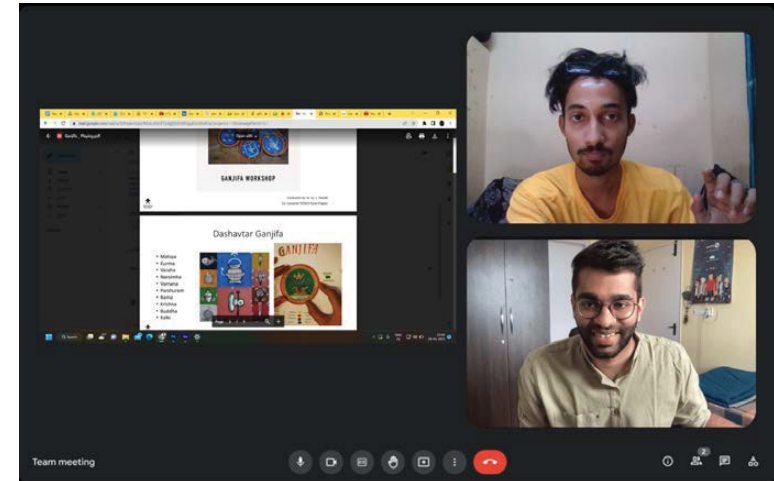
Kartikey GS (Student from National Institute of Design):

A student from the National Institute of Design, also worked on a project related to preserving and reviving the game of Ganjifa. In his project, he took an innovative approach by creating a website that could serve as a digital archive of all types of Ganjifa cards. This website not only provided information about the history and a few rules of the game but also showcased the unique styles of Ganjifa cards from different states of India. The website created by Kartikeya GS was a comprehensive resource for anyone interested in learning about Ganjifa cards. The website also included a section on the different states of India that have their own unique style of Ganjifa cards, along with examples of high-quality images of different types of Ganjifa cards, along with detailed information like the name, characters and numbers of cards in each deck of ganjifa. Users could browse through the archive and learn about the different designs, patterns, and colors used in Ganjifa cards from different states of India.



In addition to the digital archive, the website also featured a section on the artists who make Ganjifa cards. Kartikeya interviewed several artists and documented their stories on the website. This section provided valuable insights into the techniques used by Ganjifa artists and the challenges they face in preserving this traditional art form. Overall, Kartikeya GS's project was a valuable contribution to the efforts to preserve and revive the game of Ganjifa by creating a digital archive of Ganjifa cards and providing information on the history and rules of the game, helping to raise awareness about Ganjifa.

During a video meeting with Kartikeya, he shared some valuable insights about his project on preserving and reviving the ganjifa gameplay. Despite his extensive research on the topic, he admitted that he was not fully knowledgeable about the terminologies and complete gameplay of ganjifa. He recommended a book titled “General Survey of Indian Card Games” by Rudolf von Leyden, along with a few others, to gain a better understanding of the gameplay. Furthermore, Kartikeya also suggested that I visit the Sawantwadi Palace for primary research. I was grateful for his guidance and took his advice to heart. It was interesting to see that even someone who had researched the topic extensively still had more to learn, emphasizing the complexity and richness of the subject matter. With his helpful suggestions, I was able to gain more in-depth knowledge and insights about the history and gameplay of ganjifa.

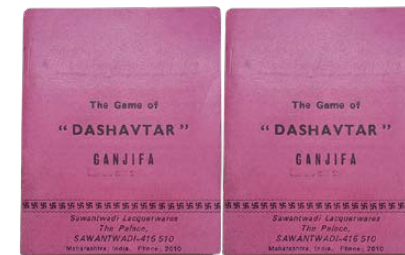
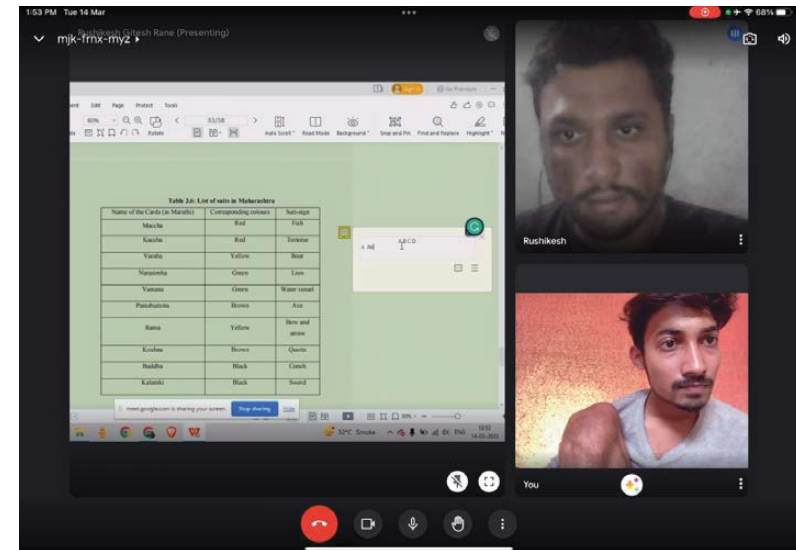


Rushikesh Rane (Masters in Heritage Management):

I had the pleasure of meeting Rushikesh Rane, who had been researching ganjifa for the past two years. I shared my learning and thought process on this project with him. During our discussion, Rane suggested that the main problem with ganjifa is not marketing or awareness, but rather the game itself. He claimed the best way to revive an endangered game is to play it. He also mentioned that there are people who purchase ganjifa cards but end up collecting them instead of actually playing with it. This is why other card games in the market have replaced ganjifa. Rane suggested that if I can do something to revive the gameplay instead of just creating awareness about it, it would be helpful.

Rane pointed out that how the booklet that comes with the deck of ganjifa cards fails to explain the gameplay in detail. The rules of the game are so different from modern card games that after a certain point, the booklet fails to explain how to play the game also the language which is used to explain the game is very research oriented which makes it difficult to understand to a local person. This lack and unorganized information has made it difficult for people to understand and enjoy the game. Rane's insight was quite valuable and made me realize that reviving the ganjifa card game would require more than just creating awareness or marketing. I realized that this could be done through a design solution that not only showcases the beautiful artwork on the cards but also provides a step-by-step guide to playing the game.

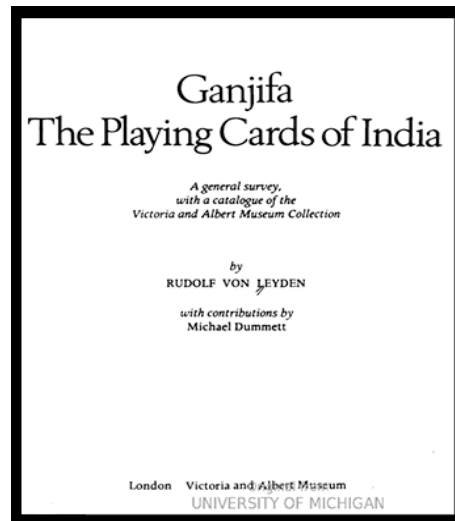
I also realized that this approach could be particularly useful for younger generations who may not be familiar with traditional Indian games like ganjifa. By providing them with an easy-to-understand guide to the game, we could help them appreciate and enjoy the game. In conclusion, my meeting with Rane was quite fruitful, and his insight made me realize that reviving ganjifa would require addressing the lack of information and guidance on how to play the game.



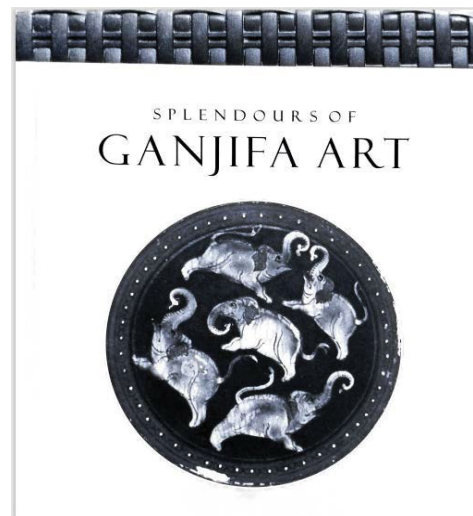
Dashaavatar Booklet
(Cr) Sawantwadi Lacquerwares

4.2 Literature study

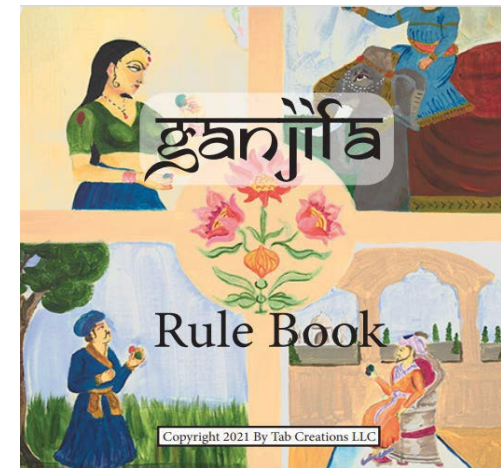
During my interactions with various students and researchers who have worked on ganjifa, they recommended me to read some books to gain a better understanding of the gameplay. I found “General Survey of Indian Card Games” by Rudolf von Leyden to be the most helpful book. It provided detailed information about ganjifa, including the gameplay, artisans, the states that used to practice it, and its history. Although it was difficult to find the book online, I was grateful to Kartikya GS for providing it to me. I would highly recommend this book to anyone who wants to gain a deeper understanding of ganjifa.



General Survey of Indian Card Games
by Rudolf Von Leyden



Splendours of Ganjifa ART
(Cr) Karnataka, Chitra Kala Parishad.



Ganjifa RULE BOOK
by Arunima Pati

4.2 Literature study

In the earlier Persian and Mughal dynasties, ganjifa cards were primarily rectangular in shape. However, with the Hinduization of ganjifa cards, a transition occurred, and they started being made in a circular shape. This shift to circular cards can be attributed to the influence of patachitra, a traditional storytelling painting style in Andhra Pradesh that extensively uses circular shapes. Patachitra, known for its superior craftsmanship, often depicted circular forms.

Upon examining historical literature, I realized that Even if ganjifa cards had their origins in another land, they seamlessly merged with Indian culture. The circular shape holds immense historical,religious, and cultural significance. In ancient Mau-rya period carvings, stories were often depicted inside circular frames found in Buddhist caves and Buddha stupas. The Ajan-ta-Ellora caves feature massive carved pillars with mythological scenes enclosed within circular frames at their centers.

The circle also carries symbolic meaning in Hindu culture, representing the chakra or wheel, which symbolizes time. For instance, the sun temple of Konark features intricately carved wheels on its base, designed to indicate the time using the shadows cast by the center of the wheel. The circle's association with time as an endless loop aligns with the concept of oneness conveyed by the various incarnations of Vishnu in the Dashavatar.

This philosophical ideology resonates well with the Hindu gan-jifa card games, which have no fixed endpoint and continue in an ongoing cycle. From a practical standpoint, the circle shape is well-suited for ganjifa cards. If made of turtle shell, rectangular corners could potentially harm the user's skin. Ivory cards might be susceptible to corner breakage, and palm leaf or paper cards could easily sustain damage. In contrast, circles have no sharp points or corners, making them less prone to damage. Coins and emblems, often used in ganjifa, also lend themselves well to circular designs.

The adoption of the circular shape in ganjifa cards, whether due to cultural influences, symbolic associations, or practical con-siderations, demonstrates the fascinating convergence of craft, tradition, and cultural context in India's artistic heritage.



The card players of India

People from all social classes play cards in India, nowadays mostly with modern, printed cards of the European pattern. One can watch schools of card players on the Chowpatty beach of Bombay or under the street lamps at night in the bazar. At lunchtime on sunny winter mornings in New Delhi hundreds of card players assemble on the lawns outside government offices to indulge in anything from bridge to simple gambling games. I myself have played ganjifa with traditional cards in a Parsee house in Bombay and with a nawab's family in Hyderabad in the



Understanding the game play

Ganjifa playing card of India a general survey a book by Rudolf von Leyden (1908-1983), a German-born cartoonist who lived most of his life in Bombay

TEN

Rules of the ganjifa game

Ganjifa rules apply to games played with the eight-suited Mughal ganjifa pack as well as with the ten and more-suited dashavatara packs. They vary from one part of India to another, though the fundamental principles remain the same. Ganjifa is a trick-making game. Cards are distributed to the players (normally three, but provision is made for more) according to set conventions. The deal rotates in an anti-clockwise direction. The *afiat* cards (p.22)¹¹¹ open the game; a low card is played with the leading card and makes two tricks in one go. The first player must play his top cards in sequence first and then he draws the high cards of the others in order to establish more high cards in his hand. The players who follow him do the same. Special rules regulate the passing of the lead. The skill of play lies in memorizing each card played, because it is essential to retain high cards for the last tricks. The loser in one round owes the number of cards lost to the winners, who have the right to exchange low against high value cards with him in the next deal. Thus, once a loser, it is difficult for a player to recover. A rubber normally consists of three rounds.¹¹³ Rules exist for an Orissan game called *ekrang* played by partnerships of two against each other.¹¹⁷ The gambling game of *naqsh* has its own rules.^{123,125} More detailed rules are given below in the Appendix by Michael Dummett.

No card games with similar rules are to be found in Europe. The compulsion to play one's top cards when in the lead or when challenged by opponents make the game 'a test of memory more than strategic skill' (Dummett).¹⁷⁴

ELEVEN

Indian playing cards and the occult

As elsewhere in the world, card games in India served essentially as a pastime and a form of social entertainment. Akbar is said to have encouraged games 'to establish harmony and good fellow-feeling at court'.¹⁷⁵ Games with cards can be played simply for entertainment, involving the pleasurable challenge of competitive skills, or they can be the instrument for reckless gambling. The latter has certainly been a persistent indigenous vice in India, as is demonstrated by the defeat of the Pandava brothers in a game of dice, an episode which formed the focal story of the *Mahabharata* epic at least two and a half thousand years ago. One of the first acts enforced by the new provincial governments after the partial transfer of British power in 1937 was a law prohibiting or severely limiting card play and other forms of gambling in public places.

We have no real evidence that Indian cards or card games were used for magical or occult purposes. Latter-day Brahmin sophistry tried to justify playing dashavatara ganjifa as a meritorious deed.¹⁷⁶ Also, as we have seen, many Indians gamble with *naqsh* cards under the auspices of Lakshmi, goddess of fortune, during the *dashehra* festival season.¹⁷⁷ While Hendre's *nauagraha ganjifa* showed mystical leanings, it enjoyed no popular success.¹⁷⁸ Only one pack of an overtly Tantric nature has come to light.¹⁷⁹ The *chhada* games of Krishnaraja III of Mysore were certainly conceived as devotional exercises,¹⁸⁰ but were apparently never widely practised as such. Finally, there is a small Marathi book or paper, which I have not yet been able to locate, called *Varnavali darshak ganjifa*.¹⁸¹ It is said to describe a pack of cards in which the alphabet is correlated with the months of the year, days of the week, planets, constellations and

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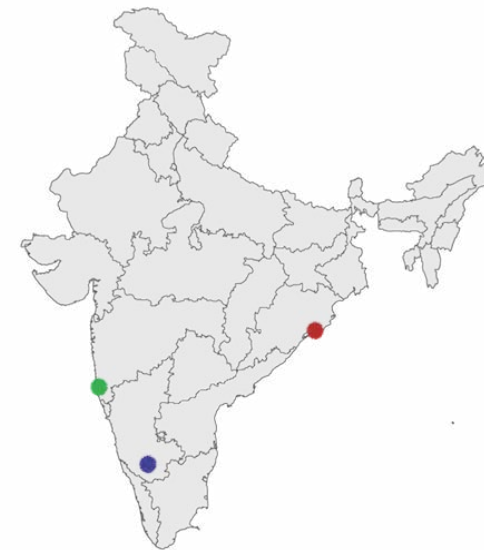
General Survey of Indian Card Games" by Rudolf von Leyden (Cr)

4.3 Indian states preserving ganjifa

Odisha: One of the states that have been preserving the art of ganjifa is Odisha. In Odisha, ganjifa has been a part of their cultural heritage for centuries, and it is played with different styles and patterns. The cards are usually made from palm leaf, and the designs are drawn using natural colors. The game is known as ‘Ganjapa’ in Odisha, and it has been kept alive by the local artisans and families who still play this game.

Karnataka: Another state where ganjifa cards are being preserved is Karnataka. The art of ganjifa in Karnataka is called ‘Ganjana,’ and it has been preserved through the generations of artisans and craftsmen. The cards are made from ivory, tortoise shell, and other materials, and the designs on the cards depict various themes, such as gods and goddesses, flora, and fauna.

Maharashtra: is also known for its ganjifa cards, and it is called ‘Swantwadi Ganjifa.’ Most of the cards which are made in sawantwadi, Maharashtra are circular cards, and the designs on the cards depict various themes, such as gods and goddesses, animals, and birds. One unique thing which I got to know from my field visit at sawantwadi was the palace of sawantwadi actually converting modern card games like UNO in sawantwadi Ganjifa style. The cards are made from paper, cloth, or ivory, and the designs are drawn using natural colors.



● Sawantwadi, Maharashtra.

● Puri, Odisha.

● Mysure, Karnataka.



UNO ganjifa from Sawantwadi

For my project, I chose to focus on the Dasavatar ganjifa set, which is the most commonly found set of ganjifa cards in the market. This set consists of 10 incarnations of Lord Vishnu, each depicted in intricate hand-painted designs on the cards

Dasavatara literally means “ten incarnations”, referring to the human and animal appearances traditionally chosen by god Vishnu for revealing himself, in opposition to evil. Such incarnations, usually ten but sometimes more, according to the local beliefs, are as follows: Matsya (fish), Kurma (tortoise) Varaha (boar), Narasimha (half man, half lion), Vamana (dwarf), Parashurama (Rama with an axe), Rama (hero of the Ramayana), Krishna, Buddha and Kalki (the incarnation yet to come).



Dasavatar Ganjifa,
Puri, Odisha.



Dasavatar Ganjifa,
Mysore, Karnataka.



Dasavatar Ganjifa,
Sawantwadi, Maharashtra.

4.4 Painting style of Ganjifa

Borders of ganjifa cards: The painting style of ganjifa in the three states of India is noticeably distinct, with the borders being the easiest way to differentiate them. Though the painting style of the characters has evolved over time, the card borders have remained highly specific.

Dasavatar Ganjifa,
Sawantwadi, Maharashtra.



The ganjifa cards painted in Sawantwadi are known for their highly decorative outer borders that depict the greenery of the region. During an interview with the Queen of Sawantwadi Palace, she revealed that a dedicated artist is employed to decorate the outer border. Which is typically adorned with intricate patterns of green leaves and small red and yellow dots interspersed between them.

Dasavatar Ganjifa,
Mysore, Karnataka.



The ganjifa cards from Mysore has brown outer boarder with small yellow dots in between the outer outline. This distinct boarder makes it easy to recognize mysore ganjifa. The painting style of characters on the cards has also evolved over time, but the border remains a consistent feature. Overall, the Mysore ganjifa cards have a simple yet elegant design.

Dasavatar Ganjifa, Puri, Odisha.



Ganjifa cards from Orisha feature a minimalist outer border. Artisans opt for thick, yellow borders with either horizontal repetitive lines or a single color. This design sets Orisha ganjifa apart from cards made in other states. The straightforward aesthetic of the border enhances the distinctiveness of Orisha ganjifa.

Charganjifa cards: The painting style of ganjifa in the three states of India is noticeably distinct, with the borders being the easiest way to differentiate them. Though the painting style of the characters has evolved over time, the card borders have remained highly specific.

Dasavatar Ganjifa,
Sawantwadi, Maharashtra.



The painting style used in Sawantwadi Ganjifa is the Chitrakathi painting style, which is considered one of the endangered art forms of Maharashtra. In addition to that, artisans prefer to add decorative elements such as leaves and red dots to the Ganjifa cards. This is done to differentiate them from other Ganjifa sets available in the market.

Dasavatar Ganjifa,
Mysore, Karnataka.



Karnataka has a typical styled Ganjifa cards. The book published by Chitra Kala Parishad named Splenders of ganjifa highlights that the majority of artisans in Karnataka use Mysore flock painting style when it comes to paint the characters in the Ganjifa cards. This style can be recognized by observing the continuity of dots around the character. Traditionally, real gold was used to paint this style. However, to reduce costs, some artists now use vibrant shades of yellow to depict the characters instead.

Dasavatar Ganjifa, Puri, Odisha.



The art style of Orisha ganjifa draws inspiration from the traditional Patachitra art form of the state, with a focus on anatomically accurate full figure depictions. Artisans pay meticulous attention to detail, resulting in a unique and charming aesthetic that celebrates the cultural heritage of Orisha. This style can be easily recognized by looking into the eyes of the character, which is drawn very circular unlike any other Ganjifa style, and the small white dot-like structures in the background.

4.5 Description of ten Avatars and motifs in Dashavatar Ganjifa.

The Dashavatar Ganjifa deck typically consists of 10 suits, representing the ten incarnations of Lord Vishnu. Each suit consists of 12 cards (King, Vazir, and numerals from 1 to 10) that portray a specific avatar along with its associated symbol or motif. These divine avatars encompass Matsya (the fish), Kurma (the turtle), Varaha (the boar), Narasimha (the lion-man), Vamana (the dwarf), Parashurama (the warrior), Rama (the prince), Krishna (the divine cowherd), and Kalki (the future incarnation).



Matsya Avatar: In the Dashavatar Ganjifa deck, the Matsya avatar, representing Lord Vishnu as a colossal fish, holds a prominent place. The Matsya card, symbolizing the king, depicts the blue, four-armed deity emerging from the mouth of a fish. The minister card showcases a rider mounted on a horse, bearing the symbol of a fish on its side. Notably, the suit sign for this set is the fish, reinforcing the significance and connection to the Matsya avatar throughout the Ganjifa cards.

KURMA



KING

VAZIR



1 to 10

TURTLE



Motif of
this suit

Kurmaz Avatar: The Kurma avatar, the second incarnation of Lord Vishnu, is in the Dashavatar Ganjifa deck. In this avatar, Vishnu supports the Mandaar mountain, serving as the twirling stick during the churning of the ocean (Samudra-manana) by the gods and demons to obtain the mixture of immortality known as amrita. The king card portrays the blue-hued deity emerging from a turtle's mouth, symbolizing Kurma. The suit sign for the Kurma set is consistently represented by a turtle, emphasizing the association with the avatar. Additionally, the suit color of the Kurma set ranges from red and crimson to yellow, gradually transitioning into shades of brown.

VARAHA



BOAR



Varaha Avatar: Varaha is the boar incarnation, in which Vishnu raises the earth goddess (Bhudevi) from the netherworld. On the king card, he is shown as a blue figure with a boar-head raised earth goddess on his nose, usually four-armed, in some cases fighting posture. The suit sign of Varaha is always boar. The suit's color is green, brown, and yellow.

NARSIMHA



LION



Narshimha Avatar: Narasimha, the man-lion incarnation of Lord Vishnu, takes center stage in the Dashavatara Ganjifa deck. This powerful avatar is depicted as a god with a lion's face, adorned with a crown, positioned before a cleft pillar. The card portrays Narasimha in a regal stance, with the defeated demon king, Hiranya-Kashyap, lying across his knees. Accompanying Narasimha is the presence of the king's wife and son, Prahlada. A lion represents the suit sign associated with this set. As for the suit's colors, vibrant shades of green, crimson, and blue dominate the Narasimha avatar.

VAMANA



KAMANDALAM



Vamana Avatar: Vamana is the dwarf brahmin, in which the shape of Vishnu appears before king Baali, who seized the three worlds of heaven, earth, and netherworld. Vamana requested the gift of a piece of land he could cover in three steps. And with the granting wish, Vamana assumes gigantic dimensions and reconquers three worlds in three steps. On cards, he is shown as a small brahmin with an umbrella and water vessel, sometimes standing before king Bali and his wife. The suit sign is kamandalu (round vessel of water) or chhatri (umbrella). The suit colors are yellow, brown, red, and green.

PARSHURAMA

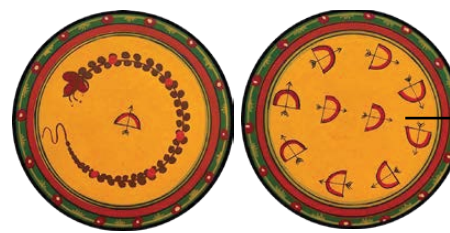


AXE



Parshurama Avatar: Parashurama, the wrathful Brahmin incarnation of Lord Vishnu, is the sixth incarnation within the Dashavatar Ganjifa deck. As the enraged Brahmin carrying the axe (para shu), the king card vividly portrays Parashurama, who destroys the hosts of the Kshatriya. Fighting with the thousand-armed Kartavirya. The suit sign associated with this set is consistently represented by an axe, symbolizing the weapon of choice for Parashurama. The suit colors encompass a range of hues, including yellow, red, brown, and green, of the Parashurama avatar in the Ganjifa cards.

RAMA



BOW AND ARROW



Rama Avatar: Ramachandra, or Rama, is the seventh heroic incarnation of Vishnu. Rama, as an ideal king, defeats Ravana, the demon king of Lanka, who had forcefully abducted his wife Sita. On the king card, he is shown fighting with Ravana, or Rama crowned with Sita. The suit signs are bow and arrow or monkeys. Monkeys depict the Vanasena (force of Rama). The suit colors are red, crimson, yellow, and green.

KRISHNA



PEACOCK FEATHER



Krishna Avatar: Krishna, the supreme incarnation of Lord Vishnu and the eighth avatar, holds a position of utmost importance in the Dashavatar Ganjifa deck. In traditional forms, Krishna is portrayed on the cards, such as the flute-playing Krishna or Krishna depicted with his wife. The suit signs associated with the Krishna set can vary and include the chakra (wheel), cow, or peacock feathers, each symbolizing different aspects of Krishna's divine personal.

BUDDHA



SHELL



Buddha Avatar: Buddha is considered in some religious scriptures to be an incarnation of Vishnu, in which he advises the demons and men to repudiate the Vedas, thus causing their prediction. He is shown seated on the throne, and The suit signs are the lotus or conch. In some cases, Balarama is shown as the ninth incarnation. Balarama's suit sign is a plow.

KALKI



SWORD



Kalki Avatar: The Kurma avatar, the second incarnation of Lord Vishnu, is in the Dashavatar Ganjifa deck. In this avatar, Vishnu supports the Mandaar mountain, serving as the twirling stick during the churning of the ocean (Samudra-manana) by the gods and demons to obtain the mixture of immortality known as amrita. The king card portrays the blue-hued deity emerging from a turtle's mouth, symbolizing Kurma. The suit sign for the Kurma set is consistently represented by a turtle, emphasizing the association with the avatar. Additionally, the suit color of the Kurma set ranges from red and crimson to yellow, gradually transitioning into shades of brown.

● PRIMARY RESEARCH

5.1 Field visit to Sawantwadi

It's important to understand the context of the region to even comprehend the cultural history of the Ganjifa craft in Sawantwadi. It is crucial to fully understand the setting of the area. Not simply the exact spot where the location pin is placed, but also the vast panorama of Sawantwadi, where the sky is a serene blue, across the years. It is a junction of cultures, and the land is an inviting colour of deep green with a flavour of a traditional Konkani meal. It is the largest district in Maharashtra's Sindhudurg. In the district of Sindhudurg, Sawantwadi is located in the furthest southernmost point of Maharashtra. It is located along the coast's NH-17, which connects Mumbai and Goa. One can easily get to the town via air, road or rail. Back in the day. The town was really a pitstop for travellers route to Goa or Mumbai, but in recent years, tourists have begun to rush to the area because of its peaceful, beautiful, and historic surroundings. Although driving is the quickest way to get to the town, the closest airport is in Goa at Dabolim, and the Konkan Railway also stops at the Sawantwadi Road station. The town still shows signs of Portuguese, Maratha, and British influence, and it is a stunning example of a blending of cultures as evidenced by the local food, the town's ability to speak many languages, and its peoples from different communities. While having a conversation with locals in Sawantwadi, they told this town is encircled by the Moti talab lake. When the European colonizers came to the Deccan region, the Indian royalty hid their wealth in the depths of the lake and years later local residents found reticules



of pearls and thereby naming the lake after their finding as Moti Talab lake. The local market, the Sawantwadi palace, hotels, and restaurants are all located close to the lake in this lively town.

There are at least a dozen Krishna and Hanuman temples in the town, which can be seen by taking a leisurely stroll about. A street with at least 100 years of age exists on every other. There are a couple of iconic sites that are almost a portal to the region's history: the Maharaja's palace, the huge Hanuman temple that overlooks the town, and the remains of a Portuguese church from the 1700s.

5.2 History of Sawantwadi

The town's roots go back to the era of the Vijayanagara Dynasty. In the late 16th century a young prince, Mang Savant from the Sisodiya dynasty revolted and set up their headquarters at Hodowra, a small village about 15 km north of Sundarwadi; the troops sent against them were defeated and Mang Savant retained independence until he died, but after his death, the successors recognized themselves as feudal lords of Bijapur. In the early 1600s, the grandson of Mang Savant, Khem Savant Bhonsle I, restored the region's independence and formally established the state of Sundarwadi, he was succeeded by his son Som Savant and later his brother Lakham Savant. During the rise of the Marathas led by Shivaji, Lakham Savant declared Sundarwadi as a vassal state and was confirmed as Sar Desai of all southern Konkan. After his death in 1665, Lakham Savant was succeeded by his brother Phond Savant followed by his son, Khem Savant II. Around this time the Bijapur Sultanate was absorbed into the Mughal empire, bringing Sawantwadi in the hands of the Mughals. The presence of the vast Mughal army in the Deccan under the direct leadership of Aurangzeb changed the political canvas in South India.

The Marathas remained the only political power challenging the Mughals. Aurangzeb utilized all possible sources to oppose the Marathas, who later is said to have ordered Khem II to send his men to join the Mughal's armies against the Marathas. Sawantwadi is believed to have surrendered to the Portuguese before finally joining hands with the Marathas. Generations of Savant's and at least a century later in 1836 the royalty at Sawantwadi agreed to transfer the administration to the British while retaining the title and honours. After his death in 1665, Lakham Savant was succeeded by his brother Phond Savant followed by his son, Khem Savant II.

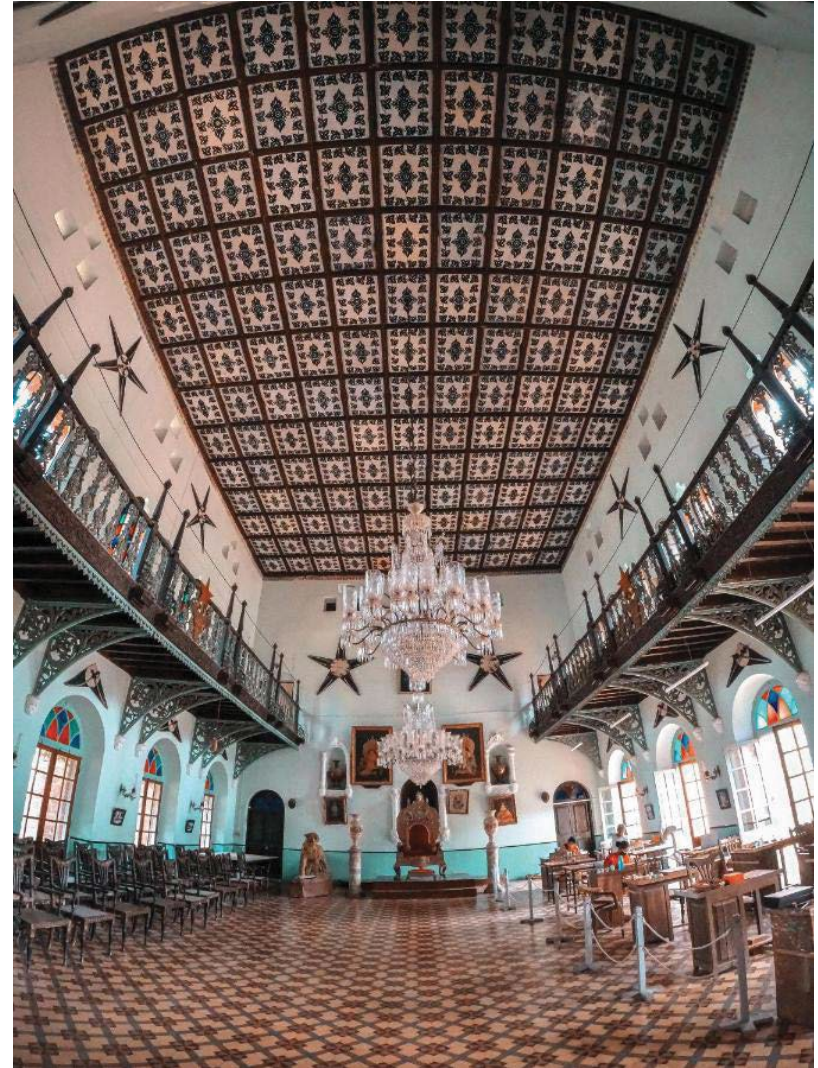


H.H. Raja Khem Sawant of Sawantwadi with H.H. Rani Parvatidevi Raje Bhonsle with their children - Rakumari, Shivaram, and Satyavati Raje Bhonsle.



H.H. Raja Khem Sawant Bhonsle.

Around this time the Bijapur Sultanate was absorbed into the Mughal empire, bringing Sawantwadi in the hands of the Mughals. The presence of the vast Mughal army in the Deccan under the direct leadership of Aurangzeb changed the political canvas in South India. The Marathas remained the only political power challenging the Mughals. Aurangzeb utilized all possible sources to oppose the Marathas, who later is said to have ordered Khem II to send his men to join the Mughal's armies against the Marathas. Sawantwadi is believed to have surrendered to the Portuguese before finally joining hands with the Marathas. Generations of Savant's and at least a century later in 1836 agreed to transfer the administration to the British while retaining his title and honours.



Sawantwadi Palace Photography

5.3 Sawantwadi Palace

The Royal Palace of Sawantwadi was built by Khem Sawant Bhonsle, the ruler of this region during 1755-1803. The palace is a picturesque vintage building that sits by Moti Talav. The arch leading to the palace building is iconic, made of large bricks painted in red and white. Outside the palace building where the royals reside, lies a huge flower garden. Behind the garden lies an arch that leads to the Darbar hall where the artisans sit to make sets of the Ganjita cards. The Palace Darbar hall is a visual treat, old weapons and hunting trophies mounted on its high walls and a bust of Queen Victoria sitting by the entrance. Next to the Darbar hall is a museum plastered with pictures of the royal family, their history and a display of the large collection of Ganjita cards from various regions and periods. The collections of these playing cards reflect strong religious sentiments and the majestic lifestyles led by many generations of the royal family.

The palace gleams grandeur and demands a visit especially to the craft workshop and store that boasts an overwhelming collection of traditional Ganjifa cards and lacquerware goods. These include sets of furniture, board games, utilitarian goods, home accessory products and of course the cards all hand-painted and handcrafted by the artisans that work out of the palace. The traditional Chitkaris were patronized and groomed by the Rajmata of the Sawantwadi Royal family, to popularise, modernise and promote the traditional crafts of the region.



Satvashiladevi Bhonsale (previous Queen of Sawantwadi Palace) with the senior most Ganjifa artist in Maharashtra.

Understanding the relationship between crafts and the Sawantwadi royalty Art and craft held a high place in the eyes of the royalty. many of the Sawant heirs took massive efforts to popularise regional crafts. King Khem Sawant III (1755-1803) is known to have had a great interest in the arts, and historians believe that he invited many artists, artisans and craftsmen to his court. It is believed that he was especially intrigued by the arts of the Nizam courts (modern-day Andhra Pradesh) and that he invited these craftspeople to decorate the many temples that he had built. These communities perhaps brought along their craft of the Ganjita cards and the wooden toys, which is an identity of the region today.



Artisan Varsha Londhe at Swantwadi Palace

Khem Sawant V (1913 - 1937) was praised by many including the political icon. Mahatma Gandhi who called his administration 'Ramrajya'. He is said to have prioritised his people their education, health and livelihood and believed in an administration that was society centric. He was succeeded by Shivram Savant (1937 - 1948) who was the next Sardesai of Sawantwadi. he and his wife Rani Satwashiladevi are said to have devoted their time to the revival of local arts and crafts and are the reason that the Ganjita of Sawantwadi is becoming widely popular today.



Sawantwadi Lacquerwares brand opened by Sawantwadi queen.

5.4 Making of Ganjifa

When I visited the Darbar hall of the palace, I was greeted with a fascinating sight. The hall was organized with eight tables, divided into two rows, where artisans diligently worked on their assigned tasks. Each table had a specific role in the creation of the Ganjifa cards. At the first table, an artist was meticulously cutting canvases into perfect circles, preparing them for the subsequent artists to paint on. The second table was occupied by an artist responsible for skillfully adding thick yellow borders to the circular canvases. Each table beyond that had its own distinct task.

Table no 1: At table number one in the Darbar hall, an artist skillfully cut cartridge sheets into flawless circles using a reference of a thick metal piece and a pair of scissors. Despite the simplicity of the task, which could be easily accomplished by a machine, the process of making Ganjifa cards remained free from any technological interference. This deliberate choice highlighted the artisans' commitment to preserving traditional methods and craftsmanship. By manually cutting the circles, they showcased their dedication to the art form's heritage and the meticulousness inherent in creating these cards. The absence of machines added an authentic touch, underscoring the cultural significance and artistry involved in the production of Ganjifa cards



Table no 2:

The artist at table number two meticulously painted thick yellow borders on the front and vibrant red color on the back of the circular cartridge cards provided by the artist at table number one. They achieved this by attaching a size 6 or 7 paintbrush to a compass (rounder), ensuring precise and consistent strokes. Their careful attention to detail and skillful execution added a touch of vibrancy and visual appeal to the Ganjifa cards.



Table no 3: The artist at table number three delicately created the inner and outer thin outline on the Ganjifa cards using a brush of size 3 or 4. The color of the outline varied depending on the specific set of Ganjifa and the avatar or character depicted on that particular card. This tedious process ensured that each card had a distinct and appropriate outline, adding depth and character to the artwork.

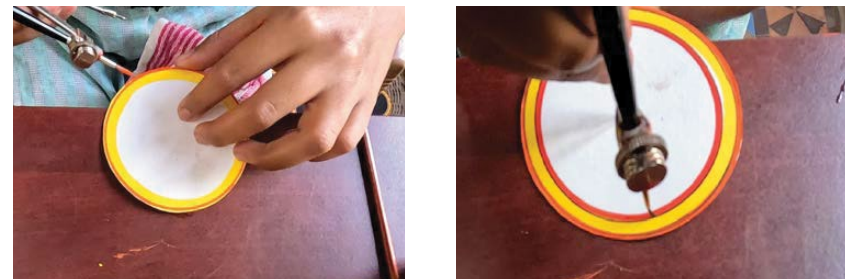


Table no 4: The artist at table number four skillfully filled the inner color of the front side of the Ganjifa cards, ensuring it did not overlap the thin inner outline. With great precision, they applied the color, taking care of the outline. Additionally, they add the small repetitive dots in between of thick board of each Ganjifa card, enhancing its visual appeal and adding a decorative element.



Table no 5: The artist at table number five skillfully added all the decorative elements on the Ganjifa cards. This involved creating green leaf elements, intricate yellow and red Maharashtrian nath (Nose ring)h designs, as well as small dots in various colors. They also incorporated fine white details, adding depth and intricacy to the overall artwork. This decorative painting style makes Swantwadi Ganjifa cards different from any other Ganjifa in India.



Table no 6,7,8: Tables number six, seven, and eight were dedicated to painting the characters on the Ganjifa cards. Each character was meticulously crafted in accordance with the type of Ganjifa set being created. The process began with the artist applying the base color for the body, gestures, and clothing. They then added black outlines to the characters, carefully capturing the details of jewelry, facial expressions, hairstyles, and folds in the clothing. These three tables held great importance as they were entrusted with the task of painting the motifs of all Ganjifa cards from one to ten. Given the significance of this task, it was assigned to the most senior artist, highlighting its seriousness and importance.



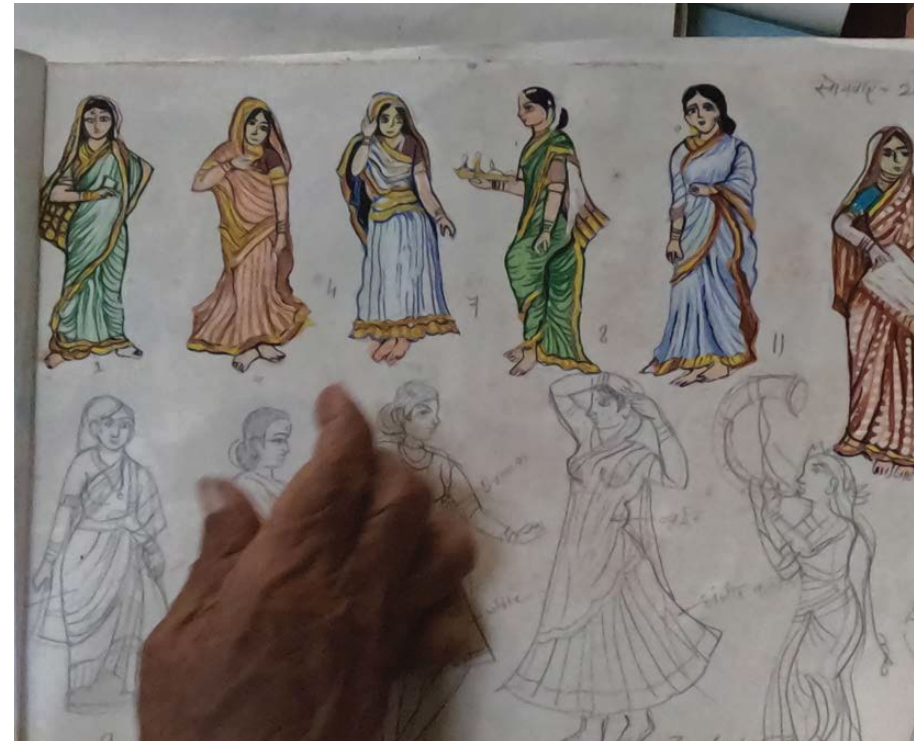
The artisans also shared with me some artworks that every artist must practice before becoming a full-time ganjifa artist at Sawantwadi Palace. These practice artworks included expression studies and studies to learn the anatomy of the chitrakathi painting style, as well as the symbols frequently used in dashaavatar ganjifa. However, I discovered that many of the artists were not familiar with the deep history of ganjifa cards. It seemed as though they were simply creating art because they enjoyed it, without fully understanding the significance behind their artistic choices. When I asked them about the reasons for using specific colors or depicting particular characters, they were unable to provide any answers. This lack of knowledge was quite surprising to me. lack of knowledge was quite surprising to me.

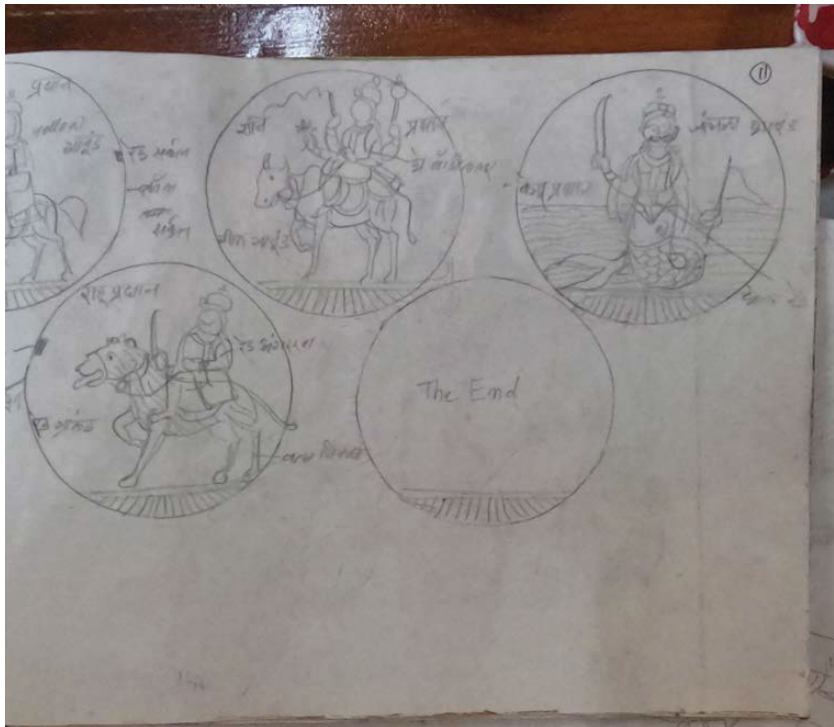


Artisans freehand Practice drawings before starting to paint Ganjifa cards (Cr) Sawantwadi Lacquerwares



Artisans freehand Practice drawings before starting to paint Ganjifa cards (Cr) Sawantwadi Lacquerwares





Artisans freehand Practice drawings before starting to paint Ganjifa cards (Cr) Sawantwadi Lacquerwares



5.5 Interviews in Sawantwadi Palace

During my interaction in Sawantwadi, I met 10 artisans including Garatri Kulkarni, Shirpat Mestry, Balu Thakur, Varsha Londhe, Pradhnya Mestry, Appa, and others. Queen Sharaddha Bhonsle and her manager Nikita Arabekar were also present. While not all artisans practiced ganjifa painting full-time, some managed to pursue it alongside their college studies, driven by their passion for the art.

The palace has a team of senior artisans, junior artisans, hobbyist and students who work together to produce sets of Ganjifa cards, home accessories, board games and products like Each artist works on an element of the card/product and is not expected to paint the entire piece. While the more senior artisans paint the card miniatures, the younger artists work on the card motifs and borders. Today, the palace has 4 senior artists. Mr Kulkarni (Also called as Appa in workshop) Varsha Londhe, Shirpat Mestry and Mr Thakur who are masters of miniature painting and work fulltime with the palace. They're traditional artists who work on Ganifa cards and occasionally on the palace's contemporary product range. They have about 6 junior artists. Mr Kulkarni's son and daughter-in-law and Mr Thakur's son. They typically work on the simpler miniature motifs and borders of the Ganjita cards, because they aren't experienced enough to do miniature characters of the cards.

Junior Ganjifa Artist



Pradhnya Mestry
Working snice 2020
Age: 29



Gayatri Kulkarni
Working snice 2005
Age: 32



Sachin Kulkarn
Working snice 2005
Age: 34

Senior Ganjifa Artist



Varsha Londhe
Working snice 1998
Age: 37



Balu Thakur
Working snice 2000
Age: 38



Shirpat Mestry
Working snice 1994
Age: 46

There are two part-time student who works in the palace after college hours. They told me that it's the admiration for art and craft that brought her to the palace workshop. She wishes to continue painting full time once she's finished college and she sees the workshop as an opportunity to pursue her passion.

5.6 Gameplay of Ganjifa

During my interviews with the artisans, I decided to inquire about the ganjifa game they were creating. To my surprise, after painting ganjifa cards for over 40 years, none of them actually knew how to play the game. When I posed the question, I received no concrete answers from any of them. The only insight I gathered was that the ganjifa game is played in a manner similar to trick-taking games with a modern 52-card deck. Aside from this vague similarity, I couldn't glean any further information.

After persistent requests, the Queen of Sawantwadi handed me a worn-out booklet written in Marathi. Unfortunately, a significant portion of the text had faded due to its age. Despite my efforts to comprehend the contents of the booklet, I could only grasp about 20% of the intricacies of the ganjifa game. Realizing that I needed more information, I requested a demonstration. Typically costing 5000 rupees, they agreed to provide me with a demo for 2000 rupees. I believed that the demo would explain the gameplay, but to my dismay, the individuals conducting the demonstration didn't offer a comprehensive explanation. Instead, they merely showcased a small fragment of the game, leaving me quite disappointed.



Under graduate students working on Ganjifa sets



Olderst Ganjifa booklet at Swantwadi Palace
(Cr) Sawantwadi Lacquerwares

During my interviews with the Queen of Sawantwadi Palace and the skilled artisans, I discovered an crucial insight. A client traveled all the way from Pune to Sawantwadi with a specific purpose: to ask for live demonstration of how to play different types of Ganjifa sets, including the Dashavatar Ganjifa. He claimed that he purchased it with the intention of using these ancient card games for entertainment at his NGO, specifically for children, he invested a significant amount, approximately 1 lakh 20 thousand rupees and purchased 10 sets of ganjifa.

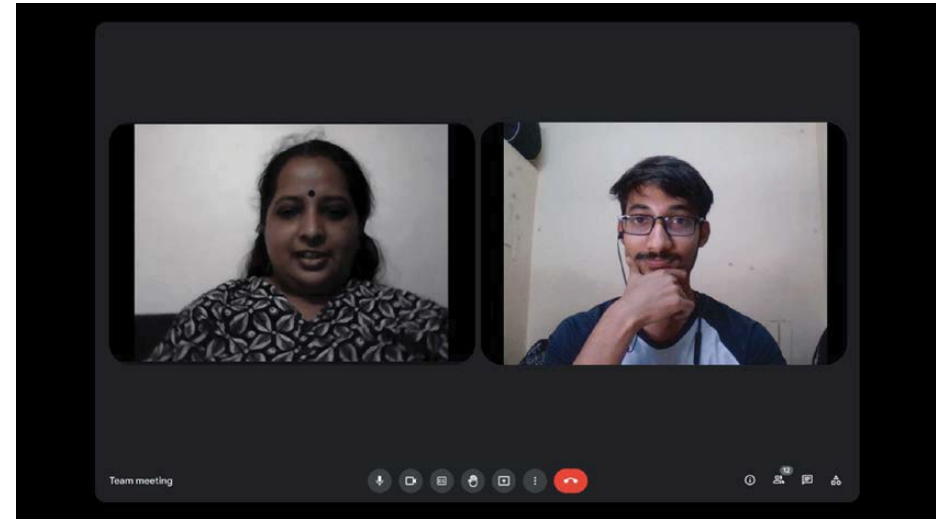
However, upon receiving the Ganjifa cards, he realized that the accompanying booklet did not effectively explain the complete rules of the game. Consequently, he found himself collecting the cards rather than engaging in gameplay. Recognizing this issue, he asked for the demo from the the people who create this in Sawantwadi. The sawantwadi queen arranged a live demo with the help of Jue Tawade a reseacher at INTACH.

Encountering this firsthand experience, my determination to address this problem statement grew stronger. It became evident that there is a genuine opportunity to revive the captivating game of Ganjifa.

5.6 Gameplay of Ganjifa

Jue Tawade has spent a significant amount of time studying ganjifa and researching various crafts. Upon returning from Sawantwadi, my first step was to search for Jue Tawade, hoping that she could shed light on the proper gameplay of ganjifa cards.

I discovered Jue's Instagram handle and reached out to her, requesting a meeting. Initially, we connected online, where she graciously explained the intricacies of ganjifa gameplay. She shared that her father and grandfather used to play this card game, which fueled her passion to delve into ganjifa research for the past two years. Jue currently serves as a co-convener at INTACH (Indian National Trust for Art and Cultural Heritage), where she actively encourages the younger generation to learn traditional folk crafts.



Jue tawade explaining the Gameplay.



Students of Jue tawade playing Ganjifa cards



● FINAL EXECUTION

Before delving into the final output, I was convinced that in order to revive the game of ganjifa, it was crucial to reintroduce its gameplay to the younger generation. To achieve this, I conducted reference studies and explored other similar games played with modern 52-card decks that were mainly trick-taking games. During my research on these card games, I came across a YouTube channel called “Wifihow” that provides simple explanations and animations for over 50 to 60 types of card games. This discovery sparked an idea within me: to create an animated explanatory video for ganjifa gameplay. I highly recommend this channel to anyone interested in studying various card games in general.

For the final execution, my focus was on the gameplay of ganjifa. I feel incredibly fortunate to have received excellent guidance from Jue Tawade and Deepa Balsavar in writing the final script for the gameplay. My end deliverable will be an animation that provides a detailed understanding of the terminologies and rules, along with a demo of how to playganjifa. Initially, my goal was to create a complete animated video lasting around 3 minutes. However, due to the numerous rules involved in the game of ganjifa, the final product ended up being 6 minutes long. This extended duration was necessary to ensure that all the rules were properly explained and comprehensible to the viewers.



How to Play Egyptian Rat Screw

*Card Game demonstration on youtube
(Cr) wikihow*

6.1 Script of the Gameplay

The 'Das Avatar Ganjifa' of sawantwadi is an Indian mythology card game that consists of 10 incarnations of lord Vishnu. This game can be played with 3 to 6 players, and each Player aims to win the maximum number of cards from opponents.

Rules

This game has a sequence of ten suits. Matsya, Kurma, Varaha, Narasimha, Wamana, Parshurama, Rama, Krishna, Buddha, and Kalki. Each suit consists of 12 cards. Where King is the strongest card, and vazir is the second strongest card, followed by the numerals from 1 to 10. The numerals in ganjifa are recognized by counting the symbols on the cards.

However, in the first five suits, one is the highest, and ten is the lowest numerical after the King and vazir. Where in the last five suits, ten is the highest, and one is the lowest numerical after the King and vazir. Thus each suit consists of 12 cards, Becoming a complete deck of 120 cards.

EXPLAINING THE GAMEPLAY:- So let's play the game. If the game is played during the day, the Rama suit is the trump suit, & if it's played at night, the Krishna suit becomes the trump suit. This means all cards in that suit become trump cards and can beat any card of any other suit.

To start the game, A Player randomly mixes the cards face-down on the table at least for 2 mins so that it breaks all its sequence, instead of shuffling the cards in a Western manner. Once all cards are mixed, they are collected again into a single pile. Then, a Player deals four cards at a time in an anti-clockwise direction until all cards are given out. It is always recommended to hide your cards from the opponents but for this video, we will face up all the cards to understand the gameplay more properly.

First trick

Let's consider this game is played during the day. Hence the Trump suit will be the Rama suit. The Player holding the Rama King starts the game by putting the Rama King card in the center. The other players must follow the lead suit by playing a lower card. The Player who Played the Highest ranking card wins the trick and thus collects cards but cannot use them further in the game. The game proceeds with the Player trying to capture as many tricks as possible by using all his trumps and high-ranking cards.

Every Player must follow the leading suit whenever possible. But sometimes, there is a void in the suit. For example, if a player leads a trick by playing a Matsya card, and one of the opponents doesn't have a Matsya card. Then he has to play a card from the suit, which is recently next in the sequence of Dashaavatar, or else he can simply play any trump card to take the game's lead.

Dukkals

Every time a Player takes the lead in the game must check if he has any sequence of dukkals in his cards. Dukkals means a king card, along with one or more cards in an unbroken sequence down from it. It is called a dukkal. If a player plays a sequence of dukkal, all players have to match the number of cards played, and the entire large trick is won by the Player who had the lead. However, Trump cards cannot overpower when a set of dukkal is played, so no other cards can beat them; thus, It is an advantage to play a sequence of dukkals as soon as possible to retain the lead in the game. Play continues until all the cards have been played. The Player who has won the maximum number of cards becomes the winner, and thus the round ends. As soon as the next round begins, the loser and the winner of the last round have to exchange the number of cards with each other.

End of the round

E.g., If the winner has 48 cards & the loser has 32 cards, the loser owes eight cards to the winner at the beginning of the next deal. The transfer is done by the winner choosing eight cards from the loser's dealt cards placed face down. The winner replaces cards with eight discards to make the card count equal. In the next round, all cards are dealt equally again by the loser.

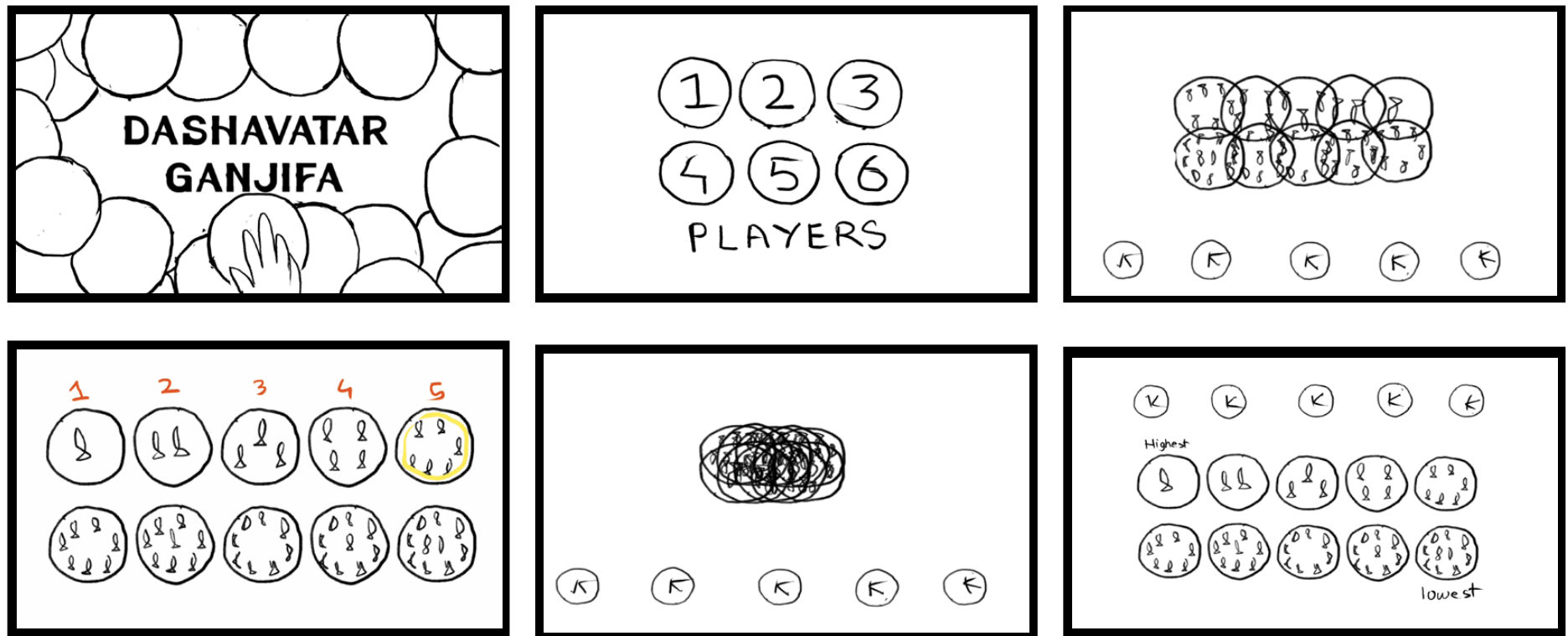
Traditionally the game continues if the last trick is taken by the Player who has won the least number of cards. If the losing Player also loses the last trick, then the game is said to have come to an end.

Visit the link to see the video

https://drive.google.com/drive/folders/1csn6aCzH7kkzP2qinsaAD-LU73tbxyaEL?usp=share_link

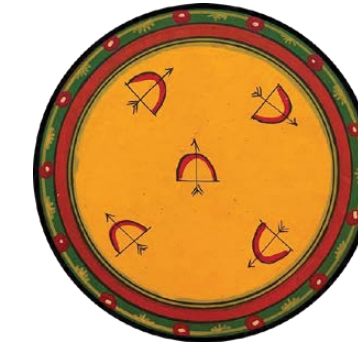
6.2 Story Boarding

Prior to creating the illustrations and gathering the necessary photographs for the animated video, I developed a rough animatic. This animatic provided me with a clear understanding of how the dialogue would synchronize with the visuals and how different sections of the script should be timed in the final video. It also allowed me to establish smooth transitions between frames and helped me avoid errors during the final execution. To create the storyboard and rough animation, I utilized a software called Callipeg.



6.3 Gathering photographs

After completing the storyboard and basic animatics, I borrowed a ganjifa card game set from my college library. I then proceeded to capture photographs of all the ganjifa cards, which I subsequently converted into PNG format. The reason behind this was to have real card game images for the final execution, as they would greatly assist in explaining the game. In total, I took around 120 PNGs, including all the dashavatar cards (King, Vazir, and ten numerals from 1 to 10).



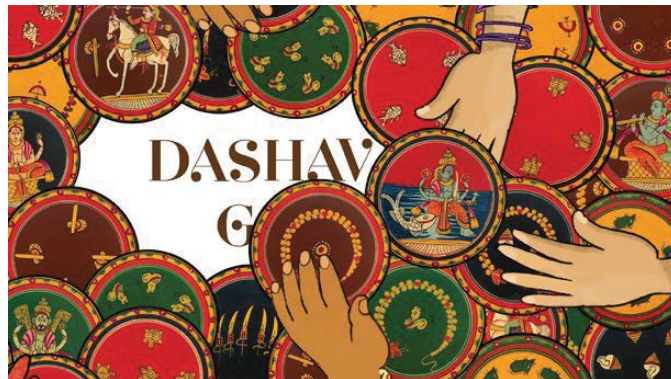
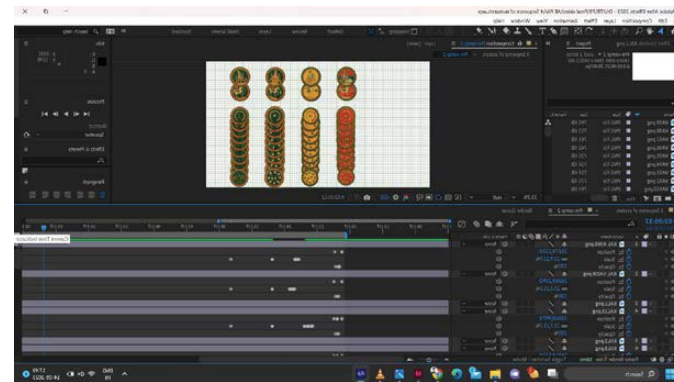
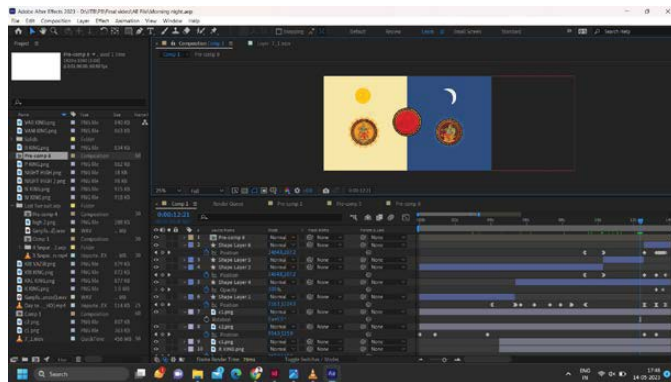


6.4 Illustration

After preparing all the PNGs and animatics, I began drawing hand gestures that would be animated in the final video. These gestures would be used to demonstrate the act of serving cards and explain the rules of the game, while also adding a human presence to the video. I created four distinct hand gestures. My objective in drawing them was to illustrate hands with an ancient aesthetic that would align with the Sawantwadi ganjifa art style, specifically the chitrakathi painting style

6.5 Final video

The final animated video was created using Adobe After Effects. Initially, I found this task challenging as I had never used After Effects for animation before. To overcome this hurdle, I turned to tutorial videos from a channel called Tutvid. I highly recommend this channel to anyone interested in learning motion graphics. The tutorials provided valuable guidance and helped me acquire the necessary skills to complete the animation successfully.

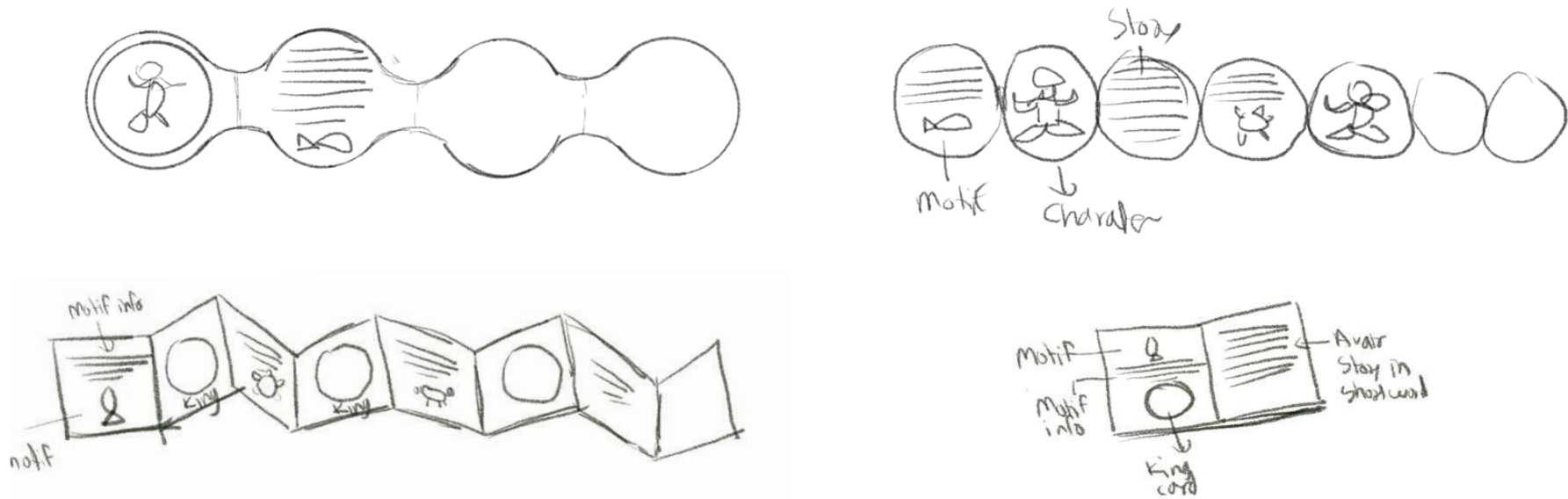


Visit the link to see the video

https://drive.google.com/drive/folders/1csn6aCzH7kkzP2qinsaAD-LU73tbxyaEL?usp=share_link

6.6 Booklet Design

Certainly! The final output was an animated video that provided a detailed explanation of the ganjifa gameplay. However, with the guidance of my Guide Deepa Balsavar and Shilpa Ranade, we decided that it would be even more beneficial to complement the video with a concise and well-designed booklet. This booklet would be included alongside a complete deck of dashavatar ganjifa cards. Additionally, the booklet would offer a brief understanding of the background stories associated with each incarnation of Lord Vishnu, upon which the game is based. This combination of the animated video, booklet, and ganjifa deck would provide a comprehensive and immersive experience for the players, enabling them to delve deeper into the game and its cultural context.



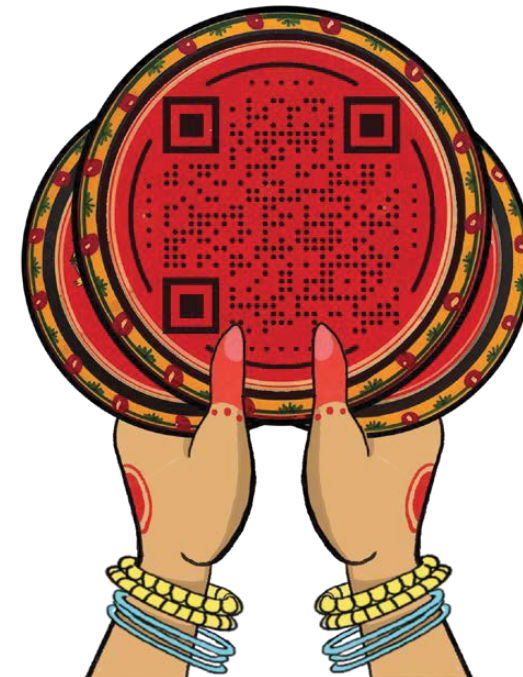
The primary objective of creating this booklet is to ensure a comprehensive understanding of the gameplay and to provide an immersive experience for those who purchase the Ganjifa game. By including a scan code within the booklet, we enable players to access an explanatory video that will guide them through the gameplay intricacies.

Furthermore, this booklet contains concise descriptions of the ten avatar stories, allowing players to delve into the mythological significance of each avatar. It also highlights the association of each suit of the Dashavatar cards with a specific story, providing players with a deeper connection to the game's narrative.

Our aim is to ensure that players not only enjoy the gameplay but also appreciate the rich mythological background and symbolism behind each card. By incorporating the scan code and providing the avatar stories, we strive to enhance the overall gaming experience and foster a deeper connection with the cultural heritage of Ganjifa.

Visit the link to see the video

https://drive.google.com/drive/folders/1csn6aCzH7kkzP2qinsaAD-LU73tbxyaEL?usp=share_link



The two objectives of creating this booklet is to provide a scan code which will lead users to an animate video which explain how to play Sawantwadi Dashavatar ganjifa, and giving an over view of each avatar stories and their motifs used in Ganjifa.

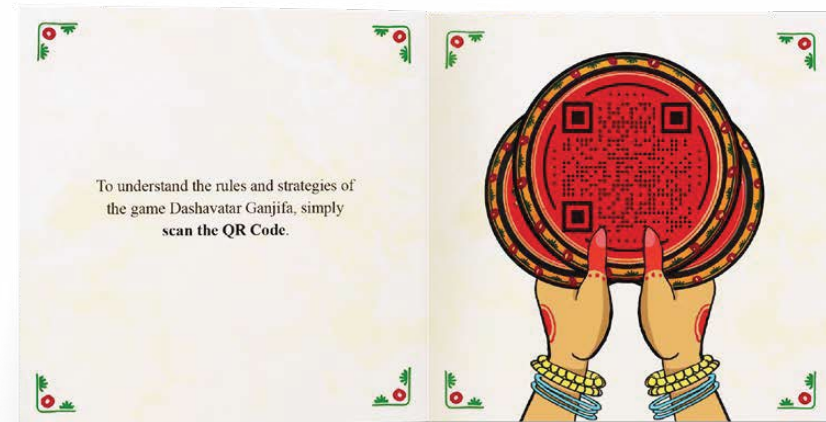
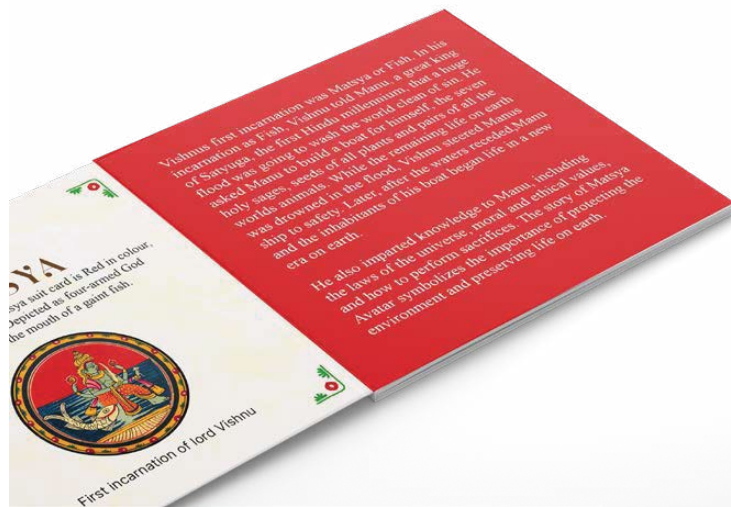
Our aim is to ensure that players not only enjoy the gameplay but also appreciate the rich mythological background and symbolism behind each card. By incorporating the scan code and providing the avatar stories, Ganjifa.



Book size: 4 inches x 4 inches

Font: Times new roman (regular)

Number of Pages: 30



Future scope

This project holds future potential as well. In today's age, where social media dominates, people are more inclined towards visual content, particularly videos, to quickly generate and absorb information. Reading books or lengthy texts has become less common. This realization was a key motivation behind creating an explanatory video for the ancient Ganjifa card game. In the future, this project can expand to include other endangered games, for example Tabalphal, Pachisi, and Kata kati. By creating informative videos, we can effectively convey the importance and significance of these games, allowing people to easily understand and appreciate their cultural value.

CONCLUSION

In conclusion, this project has been a remarkable and enlightening experience. It has deepened my appreciation for our rich Indian heritage and inspired me to contribute to the revival of other traditional games and art forms. I extend my heartfelt gratitude to the amazing individuals I have met along the way, as they have played an important role in shaping this end result. However, this project represents more than just Ganjifa. It symbolizes a call to action to explore and revive the multitude of traditional games and art forms that have faded into obscurity. I am committed to continuing this journey, shedding light on these forgotten treasures, and raising awareness about their cultural significance.

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