

REVIVING TRADITIONAL FABRIC BOARD GAMES: KALA RAKSHA'S ENDEAVOUR IN GUJARAT

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ABSTRACT

In the heart of Kutch, Gujarat, Kala Raksha is a champion of traditional craftsmanship. This non-profit trust, founded in 1993, is dedicated to preserving and promoting Kutch's cultural legacy through appliqué, patchwork, and embroidery. Ancient embroidery techniques, including Pako, Rabari, Suf, Kharek, Ahir, Jat, and Mutava, coexist peacefully with contemporary patterns in Kala Raksha, a thriving hub. A group of local women artisans creates a lovely range of goods such as dolls, laptop bags, embroidered apparel, home fashion items, and more. One of their remarkable products is the collection of Traditional Textile Board Games that dates back to the Harappan civilization. The collection includes Moksha Pattamu (Snakes and Ladder), Ashta Chamma, Chopad (Four Legs from the Crossroad), NavKakri (Nine Men's Morris), Wagh aur Bakri (Tiger and Goat), and Chaturanga (Chess). These games are made using different embroidery techniques and fabrics, maintaining their historical authenticity while transforming into both entertainment and exquisite home decor items.

Importantly, these games provide elderly artists, who can no longer perform intricate embroidery, a means of revenue. By utilizing their talents to create these innovative items, Kala Raksha helps support their way of life. They also provide well-designed brochures explaining the stories, rules, and tribal history behind these games. This qualitative study included in-depth interviews with master craftsmen and artisans skilled not only in their craft but also deeply connected to their cultural heritage. Through these interviews, valuable insights into the intricate techniques, cultural significance, and generational knowledge passed down through these artisans were gained. Kala Raksha's unwavering commitment to preserving traditional fabric board games is not just a nostalgic endeavor but also a dynamic force that bridges the gap between tradition and modernity. By showcasing how traditional crafts can find new life in the modern world, Kala Raksha empowers local artisans to adapt their skills and artistry to contemporary demands, ensuring the sustainability of these rich traditions for generations to come. This unique blend of heritage preservation and economic empowerment contributes not only to the livelihoods of these artisans but also to the preservation of our diverse cultural heritage.

INTRODUCTION

Humans and board games have been intertwined with our lives since before 5000 BC, possibly since the Stone Age.

Some of the earliest evidence of board games dates back to the Indus Valley civilization. "Dice, verily, are armed with goads and driving hooks, deceiving and tormenting, causing grievous woe. They give frail gifts and then destroy the man who wins, thickly anointed with the player's fairest good.", this popular hymn from the Rig Veda proves the fact that gambling was one of those activities that were practiced extensively even in the Vedic Period. Throughout the history of our continent and the others, they appear not only in court paintings but also are recorded in temples through their sculptures, epics, literary traditions, on the walls of caves and religious places either through paintings or hieroglyphics, and few mentioned in the relics painted on the papyrus. As we travel in time from the past, we can say that when we read and understand the history of these board games it is similar to understanding the various levels of society, their ideologies, their habitat to a certain extent, and the availability of resources like tools, mediums, etc.

LITERATURE REVIEW

(Srivastava, 2019) The portrayal of Shiva and Parvati engaging in a dice game prevalent in Indian art, especially in cave temples. This game, often believed to be backgammon, holds symbolic importance within Hindu tradition, representing the cosmic cycle of creation and dissolution as per the Puranic tradition. The Skanda Purana provides intricate details, linking elements of the game to lunar and solar cycles, correlating outcomes to creation and dissolution. It emphasizes the importance of interpreting board games within their cultural context. It highlights their role in unravelling lost traditions, offering alternative insights into religious perspectives, and providing a deeper understanding of a rich and intricate cultural heritage rooted in the symbolism of the Shiva-Parvati dice game motif in Indian art and spiritual beliefs.



Fig. 1 Relief of Shiva and Parvati playing a game of dice from tenth-century Madhya Pradesh, Rani Durgavati Museum, Jabalpur (Courtesy: Digital South Asian Library, American Institute of Indian Studies, Gurgaon)

Fig. 2 Carved Wood Mancala Board with Handle (Courtesy: Wikimedia Commons)

Fig. 3 Indian ambassadors presenting chaturanga to Khusrow I, as depicted in the 'Treatise on Chess', fourteenth-century Persian manuscript. (Courtesy: Wikimedia Commons)

(Srivastava, 2019) Board games like pachisi, chaturanga, backgammon, and gyan chaupar held significant sway within the court cultures of India. Their influence extended beyond India's borders, drawing attention and demand from imperial courts worldwide. Notably, historical records in Persian manuscripts detail a moment when Indian envoys presented chaturanga to Khusrow I, the King of Persia. This incident serves as a testament to the global appeal and recognition of Indian board games, showcasing their popularity beyond the confines of the Indian subcontinent.

(Gokhale, 2021) mentions that depending on the community and their occupation the elements of these games kept varying, herders had domestic and wild animals, the people of the court had ministers and kings, Mokshapat a very famous Indian origin game was based on the concept of good deeds and virtue and taught the young generation about salvation. Before we get into the history of a few selected Indian board games, we will first understand these three ancient games which are believed to have physical evidence dating back to 5000 BC

(Savanaah African Art Museum, n.d.) Describes the game of Mancala, is one of the oldest known two-player board games in the world. The oldest boards were found in An Ghazal, Jordan, it was carved out of limestone bearing a striking resemblance to modern-day Mancala boards. This board dates back to 5870 ± 240 BC. The word Mancala is derived from the Arabic word Naqala (na-ka- la), which means “to move” or “to transfer”. This game had the educational value of teaching arithmetic skills, it’s also thought to have an influence on the sex of unborn children, so the Baule women of Ivory Coast play a special variant of the mancala game in hopes of influencing their child’s development. It is also believed that the night time brings out the spirit and hence at night the players would leave their game boards and pieces outside for the spirits’ entertainment.

(Dandoy, 1996) describes the game of Astragalus which was a ubiquitous and extremely popular game piece in the ancient Mediterranean and Middle Eastern world (Egypt, Greece, and Rome). Astragalus was nothing but a game of tossing different animal knuckle bones in the air and depending on the positions it landed had different results. Even though they were mostly made of bone, they were considered valuable personal possessions, so they were found in tombs and sanctuaries, sometimes in surprising quantities.



Fig. 4 Mesopotamian Four Sided Dice and Stick Dice
Fig. 5 Knuckle Bone Dice 5–3rd Century BC from Greece/Thrace

(Attia, 2016) in Fig: 4 illustrates Mesopotamian dice, marking a pivotal point in their evolution. Initially, these dice were crafted from bones, with markings gradually added to represent their values, simplifying the need for constant memorization. Over time, this evolutionary process led to the creation of what we now universally recognize as ‘dice.’ These dice served as randomizing tools in the Egyptian Senet board game and doubled as game pieces for Greek and Roman youths. While knucklebones primarily functioned as game pieces, the act of throwing them for gaming purposes also associated them with divination practices. This dual role highlights the multifaceted nature of these ancient dice, serving both recreational and ritualistic purposes.

(Attia, 2016) describes Board games, notably Senet, which captured the attention of Ancient Egypt’s pharaohs, finding placement in predynastic and First Dynasty burial sites. Depictions of Senet grace the walls of Ancient Egyptian tombs, marking its significance in that era. By the time of the New Kingdom (1550–1077 BC), Senet had evolved into a symbolic talisman for the departed on their journey into the afterlife. Ancient Egyptians strongly believed in fate, and Senet’s reliance on chance was intricately linked to this belief. It was believed that successful players were protected by prominent deities like Ra, Thoth, and occasionally Osiris. Consequently, Senet boards were routinely included in tombs, alongside other essential items for the perilous afterlife journey. The game even earned a mention in Chapter XVII of the Book of the Dead.

The Senet game from ancient Egypt, shares gameplay characteristics with India’s Ashta Chamma. Both involve strategic piece movement on a board determined by throws (dice for Senet and cowrie shells for Ashta Chamma), aiming to navigate and remove pieces from the board. Though they resemble mechanics, Senet symbolizes the soul’s journey to eternity, reflecting Egyptian afterlife beliefs. In contrast, Ashta Chamma is deeply rooted in Indian culture, often embodying philosophical teachings alongside entertainment. Each game, while mechanically similar, is deeply entrenched in its own cultural and historical significance.

These have been the three most ancient board games and slowly traces of Indian-origin board games were dis-

covered, few of those board games could not survive for long years since they were made of fabrics but many of the games were carved on the walls of forts, caves, and temples, the ones that traveled through the silk road were known to the world through the Persians and then the Mughals, who brought in their own variations and terms. The beauty of Indian games was that they had various purposes and many of them were based on teaching important life lessons and values to the children.



Fig. 6 Board game Senet, Ancient Egypt

OBJECTIVE OF THE RESEARCH STUDY

The major objective of the present paper is to investigate the historical and cultural significance of lesser-known ancient traditional fabric-based board games in the rural community of Kutch, India. The paper also emphasizes the role of Kala Raksha for the preservation and revival of these rare board games.

METHODOLOGY

The research employed a descriptive research design. The case study method was applied to collect the authentic data for the present study. It involved choosing a 70-year-old highly skilled craftswoman, Babra Ben, known for her expertise in embroidery and applique craftsmanship. She operates within the esteemed NGO, Kala Raksha, and manages her independent venture called "The Craft Village". A semi-structured interview schedule was developed after initial community visits and an extensive literature review. This schedule was used to gather comprehensive insights into the craft being studied. Additionally, the observation method was employed to enhance the depth of understanding. Data, both qualitative and rich in context, was collected through field visits and desk research. Various data forms, including documents, photographs, videos, verbal responses, and observation notes, were carefully analyzed.

RESULT AND DISCUSSION

1) ABOUT KALA RAKSHA

Since its inception in 1993, KALA RAKSHA has emerged as a transformative force deeply rooted in the cultural landscape of Kutch, Gujarat. The organization's journey traces back to 1991, when it undertook a profound initiative focused on a community of skilled embroiderers nestled in Sumrasar Sheikh, a village situated 25 km north of Bhuj. Originating from Nagar Parkar in Sindh, these artisans brought with them not only exquisite traditional embroideries but also a wealth of expertise in the intricate suf and kharek embroidery styles. Over the years, Kala Raksha has evolved into a registered society and trust, fostering collaboration with nearly 1,000 embroidery artisans representing seven distinct ethnic communities.

Central to KALA RAKSHA's ethos is its commitment to cultural preservation and economic empowerment. This commitment finds tangible expression in the Kala Raksha Center, a testament to the organization's philosophy of innovation within traditions. Designed by the accomplished Ahmedabad architect R. J. Vasavada, the center seamlessly blends the traditional round bhungas with contemporary materials and technology. The architectural marvel is modular, housing separate "bhungo" units arranged amidst local landscaping, creating a living-scale and inviting atmosphere. Beyond aesthetics, the center boasts computerized facilities for the office, workshop, Resource Center, and Museum, all powered by photovoltaic solar energy, a model of contemporary technology seamlessly integrated into the rural artisanal setting.

At the heart of Kala Raksha's mission lies the preservation of traditional arts, aptly encapsulated in its name, which translates to "Art Preservation." The organization operates on the belief that the viability of traditional arts, both culturally and economically, is intrinsically linked to the artisans themselves. Thus, Kala Raksha's initiatives are artisan-driven, recognizing that without these skilled individuals, the essence of traditional arts would diminish. Local communities are actively involved, with positions ranging from office managers to coordinators to tailors being filled from within. The Trust provides essential training, empowering community members to work collectively toward the goal of self-sufficiency.

The narrative of Kala Raksha extends beyond the preservation of artistic heritage. It is a narrative of empowerment and adaptation in the face of evolving times. By actively engaging with contemporary technology and fostering community-driven initiatives, Kala Raksha ensures that traditional arts not only survive but thrive in the modern world. As the organization continues to bridge the gap between tradition and innovation, it not only sustains the cultural richness of the region but also empowers artisans to navigate the complexities of the contemporary global landscape with resilience and pride.

One of the popular collections of products they have is the Traditional Textile Board games, the name says it all these are ancient games dating back to the Harappan civilization which has been created using a combination of the above-mentioned techniques. Here the woman specialised in two embroideries named Ahir and Suf, both of these embroideries have migrated from Pakistan Sindh to Kutch. The third embroidery style is known as the Jat embroidery, and the fourth type of embroidery observed is the Rabari embroidery, it is created by Rabari women also known as the desert people and lastly Suf and Kharek style of embroideries originating from Nagar Parkar region of Sindh to Kutch. These four styles are beautifully used in creating these wide ranges of board games namely Moksha Patamu (Sapsidhi), Ashta Chamma, Chopad, Nav Kakri, Vagh Aur Bakri, Chess, and Checkers. Kala Raksha's board games are a delightful blend of artistry and traditional gameplay. These games go beyond standard boards, using intricate embroidery and applique on fabric, turning every aspect into a visual marvel. From the wooden dice to the leather tokens and embroidered cloth boards, each detail highlights meticulous craftsmanship and packaged in charming fabric bags for sale.

BOARD GAMES BY KALA RAKSHA

Kala Raksha has changed the way we think about board games. Instead of the usual boards, they use beautiful fabric with embroidery and appliqué, showing off India's rich craft traditions. This idea comes to life in Kutch, where skilled artisans, despite facing difficulties with their eyesight from years of detailed work, create these unique games. Kala Raksha helps these artisans by giving them a chance to keep working and share their beautiful skills with others. The games include well-loved ones like Snakes & Ladders and Checkers, and traditional Indian games, all made with care and natural materials. Each game, with its detailed pieces like wooden dice and leather tokens, is not just fun to play but also looks beautiful, making them great as gifts or decoration. The collection features several games, such as Moksha Pattamu, Mokshapat (Snakes and Ladder), Ashta Chamma/Chauka Bhara/Daayam / Thayam Ashta- No mouths up Chamma- 4 mouths up, Chopad/ Pachisi (Four Legs from the crossroad), Nav Kakri or Nine Pebbles (Nine Men's Morris, Muhle), Wagh aur Bakri/ Bagh Chal (Fox and the Goat), Chaturanga 4 limbs or four parts (Chess), each with its own interesting background and significance.

A key person behind these games is Babraben, a talented artisan known for her work with Patchwork and appliqué. She brings a special touch to these games, combining traditional styles with fun designs. Babraben's work helps keep old traditions alive in new and exciting ways. As part of Kala Raksha, she also supports teaching artisans, showing how traditional crafts can continue to grow and be loved by new generations.

The documentation of all the games is quite elaborate in terms of their origins, history, making process, market potential, etc. Therefore this research paper focuses on the two board games out of the entire range i.e. (1) Moksha Pattamu, Mokshapat (Snakes and Ladder), (2) Ashta Chamma/Chauka Bhara/Daayam / Thayam Ashta- No mouths up Chamma- 4 mouths up, exploring where they come from, how they are made, and why people like them. Through these games, Kala Raksha not only celebrates India's crafts but also supports the artisans who make them, like Babraben and others, ensuring their talents are appreciated everywhere.

BOARD GAME 1

Moksha Pattamu, Mokshapat (Snakes and Ladder)

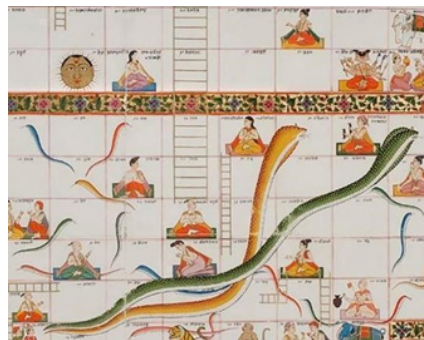


Fig. 7 Moksha Patam, ancient game of snakes and ladders (Courtesy:Yoga Ecology)

Discovered by Swami Gyandev in the 13th century AD. It existed long before that time and was played as early as the 2nd century BCE. The game was intended as a moral lesson for children, along with being a mode of entertainment. Kala Raksha has converted the main game board into an embroidered Fabric and it is to be played like a map. It has counters made up of leather to identify the four players. The dice are made up of wood, which decides the steps forward. Players encounter ladders on the squares representing good deeds and virtues, which would take them closer to 100, which symbolised 'moksha' or salvation. Snakes that will take players to lower levels mark squares representing bad deeds or vices.

To emphasise the difficulty one faces in attaining salvation, Moksha Patamu would contain more snakes than a ladder.

The modern version of the games in today's time can be said to be Dasapada, Snakes and Ladders, Chutes and Ladders, etc. However, Kala Raksha has maintained the tradition and the fabric techniques used by its artisans are primarily Suf and Kharek Embroidery, Patchwork, and Leather Work. The origin can be traced to Nagar Parkar, Sindh. This portable version of the ancient game of Snakes and Ladders by Kala Raksha comes neatly packaged within its own cloth bag.

Sodha Rajput in the Kutch region practiced Suf traditionally. Also known as Sindhi Embroidery Kharek was practiced by Harijans to adorn their Kanjaral tunic-like top/choli. The word 'kharek' literally means 'fruit of the date palm.' The outlines of the designs are traced with double decorative punching which was used to embellish the sturdy shoes worn by herders and farmers of the region.

The basic tools used by the Kala Raksha artisans are Scissors, thread, and needle.



Fig. 8 Kala Raksha artisan, Babra Ben making the Snake and Ladder board game (Courtesy: Kala Raksha)

Fig. 9 Final Board game with branding and packaging (Courtesy: Kala Raksha)

Suf Embroidery Technique

Originating from the Sodha Rajput community in Kutch, Suf Embroidery stands out for its elaborate, geometric designs inspired by the natural environment. Unique to this method is the technique of embroidering from the back of the fabric, where artisans meticulously count threads to ensure symmetrical patterns. This process requires a deep understanding of geometry and a steady hand, as the final design is flawlessly identical on both sides, showcasing the artisan's precision and dedication.

Kharek Embroidery

Named after the 'kharek' or date palm, this embroidery style from the Kutch region mimics the orderly patterns of date palm orchards. Practiced by the Harijan community, it fills fabric with tightly packed stitches to create detailed, geometric motifs. The initial step involves outlining the design in dark threads, followed by filling in with colorful, satin stitches, crafting a visually striking textile mosaic. The incorporation of double decorative punching techniques adds a distinctive texture to the embroidery, making it a tactile as well as visual art form.

BOARD GAME 2

Ashta Chamma/Chauka Bhara/Daayam / Thayam Ashta- No mouths up Chamma- 4 mouths up



Fig. 10 This photograph was taken in August 1996 at a hill temple near Khejarala, Rajasthan, India. Carved into the rock is the board for a game.

The game in ancient times was created to teach teenagers counting skills, war tactics, and strategy. It involves think-

ing and planning. The objective of the game was to strategically ensure that all of a player's pieces or pawns are taken to the centre square. It consists of Cowrie Shells – 4 Shells which are tossed on the board for the result. Tokens – 16 Clay dolls. The 16 tokens were in the form of clay dolls for 4 players there were 4 identical tokens. There are references to this game in some ancient Indian epics like the Mahabharata where the Pandavas gamble away their kingdom and wife to the Kauravas as a result of losing the game. It is believed to have evolved from Ash-tapada.



Fig. 11 Ashtapada Board on a carpet.

It had a reputation for spoiling the spirit of wise men and making them plunge into passion and violence. It is a four-player game. Each player has four tokens. The throw of cowrie shells controls the movement of the token.

The techniques used by Kala Raksha artisans are Jat Embroidery, Clay Dolls, and Patchwork.

The origins can be traced to the Jat artisans: Haleb (City Aleppo), Northern Syria.

One of the most well-known forms of Kutch, Jat embroidery is characterized by its use of counted threadwork using tiny cross stitches worked in geometric patterns. Sometimes their work is further embellished with small mirrors (shisha).



Fig. 12 Ashta Chamma, board game with branding and packaging (Courtesy: Kala Raksha)
Jat Embroidery

With roots in Haleb (Aleppo), Syria, and practiced by the Jat community in Kutch, this embroidery type is known for its intensive use of counted thread work and tiny cross stitches. These stitches form intricate, geometric patterns, often embellished with small mirrors (shisha) to create a dazzling effect. The crafting of Jat Embroidery demands a high level of focus and precision, ensuring the stitches are evenly spaced and the mirrors are firmly attached, reflecting the cultural vibrancy and artistic rigor of the Kutch region.

Patchwork and Leather Crafting

The creation of these board games also integrates patchwork and leather crafting into their design. Patchwork involves the creative assembly of various fabric pieces into a larger, cohesive design, adding depth and texture to the game boards. This technique promotes the reuse of leftover fabric pieces, aligning with sustainable crafting practices. Leather crafting contributes to the tactile experience of the games, providing durable counters and dice that contrast beautifully with the embroidered boards. The fusion of these materials enriches the aesthetic and functional qualities of the board games, making them both visually captivating and enjoyable to use.

2) MATERIALS

The raw materials used to make these fabric board games include colorful pieces of cloth, such as cotton or silk, which are stitched together to create the board. The cloth pieces are often recycled from old garments or fabric scraps, making these games a sustainable and eco-friendly option. Small pieces of fabric or beads can be used as playing pieces, and sometimes cowrie shells or other natural materials are incorporated.

4) MARKETING & PROMOTION STRATEGIES

With the traditional designs to use as a resource bank, the artisans, and the design input teams in place, Kala Raksha ensures that the goal of income generation is also met. Sales in exhibitions and online platforms like Amazon, eBay, Gaatha etc are two market linkages available to the artisans. What Kala Raksha preserves is the essence of art and its identity. By encouraging community members to work together toward the goal of self-sufficiency, Kala Raksha not only helps them generate income through their traditional skills but also realizes their strengths and maintains their identity.

The fabric board games of Kala Raksha are sold in local markets and shops in Kutch, as well as in other parts of India and even internationally. The games are often sold as souvenirs, gifts, or decorative items, and are popular among tourists and collectors who are interested in the traditional handicrafts of the region. Overall, the cost of making these fabric board games is relatively low, as the raw materials are often readily available and the games are made by hand using traditional methods. However, the value of these games lies in their cultural and social significance, rather than their monetary value. The local artisans who make these games may sell them directly to customers in local markets or through online platforms, or they may work with middlemen or retailers who help to distribute and market the games to a wider audience.

However, it is important to note that the market for these fabric board games is still relatively small, and the value of the games is largely cultural and social, rather than monetary. The artisans who make these games often do so as a way of preserving and celebrating their cultural heritage, rather than solely for commercial gain. The fabric board games made by the Trust are still being made and used in the community, and there is definitely potential for them to be sold in markets outside the region. These games are unique and colorful, and they offer a charming alternative to more common board games. In recent years, there has been growing interest in traditional handicrafts from Kutch, including the fabric board games of Sumarasar. As a result, there has been an increase in demand for these games from both domestic and international markets. However, the market for these games is still relatively small, and several challenges need to be addressed in order to fully realize their commercial potential. These include issues such as marketing and distribution, ensuring the quality and consistency of the games, and providing fair compensation for the artisans who make them. Despite these challenges, there is definitely potential for these fabric board games to be sold and to help support the livelihoods of local artisans. With the support of organizations and initiatives that are working to promote and preserve the traditional handicrafts of Kutch, these games could continue to thrive and be enjoyed by people all over the world.

5) PRESERVATION & POPULARIZATION

The fabric board games of Kala Raksha offer a unique and colorful alternative to more common board games Kala Raksha makes. These games are traditionally made by hand using locally sourced and recycled materials, and they hold significant cultural and social value for the community. In recent years, there has been growing interest in these games made by the Trust from both domestic and international markets, which has helped to raise their profile and increase their potential for commercial success. However, there are still challenges that need to be addressed in order to fully realize this potential, including issues such as marketing and distribution, ensuring the quality and consistency of the games, and providing fair compensation for the artisans who make them. Despite these challenges faced by Kala Raksha, there is definitely potential for these fabric board games to continue to thrive and be enjoyed by people all over the world. With the support of organizations and initiatives that are working to promote and preserve the traditional handicrafts of Kutch, these Kala Raksha games could continue to be an important part of the cultural and artistic heritage of the region, while also providing a source of livelihood and economic opportunity for local artisans.

CONCLUSION

In conclusion, the fabric-based board games from the arid lands of Kutch, Gujarat, offer a peek into the rich culture of this harsh desert region. These board games reflect on the rich cultural heritage of the past where toys were just not a form of entertainment but actually, imparted knowledge of life skills to the younger generations. This craft is both innovative and sustainable because it cleverly uses old garments or fabric scraps. While it requires various materials, the tools used are basic, like needles, scissors, and thread for embroidery. This study is important to keep this traditional craft alive, which only a few artisans continue. There is potential for design improvements if more artisans get involved, and with professional designers, new types of modern fabric-based educational games can be created.

The challenge is that not many people know about these long-lost board games, but nowadays-similar board games from other regions of India are being revived on similar lines. Nevertheless, there is an opportunity here. By promoting and marketing these games, they can find their place in the traditional handmade toy market in India.

The Government of India under the umbrella of the "Atmanirbhar Bharat" scheme has already initiated the active promotion of traditional toys of India to revive the long-lost forgotten traditional toys across the country. Under this scheme, designers can work in the toy craft sector, which will provide an exciting opportunity to innovate and create a new range of educational games that are marketable and promote sustainability. The NGOs led by Kala Raksha in their own limited way are trying to introduce the range of board games along with other popular handicrafts of Kutch. They are teaching young artisans the traditional methods, organizing events and exhibitions, and promoting board games both in India and abroad.

In the end, fabric-based board games are more than just games. They are a piece of Kutch's cultural heritage, and with the right support, they can continue to thrive and be appreciated by people around the world.

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Ben have truly made this research possible. Their contributions have not only enhanced the quality of the study but also furthered the cause of preserving and celebrating the rich cultural heritage of traditional craft toys.

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