

FOLK ART: SANJHI SYMBOLISES THE TRUTH OF LIFE

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ABSTRACT

From It a known fact that India is well known for its rich art and culture whether in the form of paintings, music, dance and other performing arts or traditions. People from the prehistoric era started to express their traditions, rituals, customs etc. in the form of paintings. In Rajasthan also people have depicted their daily life, ceremonies, festivities, superstition and other such aspects in the form of art known as folk art. Two forms of folk art majorly found in the state are Mandana and Sanjhi. Mandana, is usually drawn on the wall or on the floor (ornamentation of earth) during the festive period (Shubh Mangalik or auspicious occasions). This art form is practised by women of all ages for beautification of their homes. While Sanjhi is always made on wall and never on floor during Pitra Paksha (inauspicious time). It is mainly made by young girls aged seven or eight and sometimes by priests also in the temple. It is not meant for beautification but follows the myth of worshipping ancestors after death. However, not many people practice these art forms even in rural areas. With the availability of readymade rangoli patterns and other motifs people have started using these decorative items by pasting them directly on floors or walls instead of drawing and painting them personally.

This study is aimed at understanding the precious value of folk art and also to increase awareness about its importance in the society.

KEYWORDS

Tradition, Folk Art, Sanjhi, Rituals, Motifs and Myth

INTRODUCTION

Colour has always fascinated man and played a dominant role in adding beauty to the world. It has also facilitated expression of emotions and ideas. (Negi 36)

India is rich in artistic heritage with every state having a distinct and unique art form and rituals. Earlier, women folk used to decorate the floors and walls of their homes and surroundings with colours and patterns to celebrate and express their joy and feelings which later became a part of their culture. This pictorial expression of people was recognised as an art form with distinct style and termed as folk art. Folk paintings are marked by the subjects chosen from daily life, birds and animals and natural objects like sun, moon, plants and trees, epics like Ramayana, Mahabharata, and Bhagvat Purana etc. Folk paintings are composed of very vibrant and natural colours mainly used on paper, clothes, leaves, earthen pots, mud walls, etc. as canvas. These self-depicting paintings deals show popular Hindu gods, human portraits, elements of nature, common customs and rituals which are made on particular occasions like marriage, birth ceremony and festivals.

Indeed, the folk arts of India are very ethnic and simple, and yet colourful and vibrant enough to speak volumes about the country's rich heritage (Negi 38) . There are different forms and types of Folk Art all over India and each of them has a unique style and traditional aesthetic sensibility and authenticity.

Rajasthan has one of the most colourful and spectacular cycle of fairs and festivals spread throughout the year. The state is culturally rich and has folk traditions with high artistic value. Some of the popular folk paintings of Rajasthan are: Sanjhi, Phad, Pichwai, Mandana etc.

Mandana paintings are one of the firstborn forms of tribal art that has lived over the ages. It is mainly made by people belonging to Meena caste on walls and floors, both inside and nearby the house, as a means of waiving off evil spirits and welcome the blessings of almighty into their homes. But Sanjhi is different from all the other (folk art) floor arts. Sanjhi, a type of rangoli, is made using stencils according to the rituals followed during the Pitra-Paksha (the period of the ancestors and the departed or the Shraddha month).

SANJHI-PITRA PAKSHA ART PRACTICE

Sanjhi is a traditional art form, widespread in many parts of India, especially in the states of Rajasthan, Madhya Pradesh, Uttar Pradesh, Haryana and Punjab. This ritual of wall painting is most popular in Mewar region of Rajasthan and associated with festival called Sanja. The festival is celebrated by young girls in honour of goddess name Sanjhi or Sanjhya. It deals with the annual worship of ancestral spirit during the Hindu month of Ashwin (September), that lasts a fortnight, beginning with the first day of the dark half of the Ashwin month (Bhanawat and Nirgune, Artists, Medium, Material and Technique) and concluding on 14th day i.e. the new moon during this fortnight.

During this festival, the young girls emboss various motifs inside a parallelogram with four gateways, on front wall of their houses. These motifs are embossed using cow -dung every day and are scraped off on the next day. This process is repeated everyday till the 13th day, when the process of drawing full blown Sanjhi with all the motifs is known as Kila Kot literally meaning 'fortified dwelling (Bhanawat and Nirgune, Artists, Medium, Material and Technique).

Every day, new motifs are added to the ones drawn on the previous day and finally the pictograph depicting the story of Sanjhi is completed on 14th day. On the new moon day i.e. the last day of Pitri-Paksha, Kila Kot is also scraped off from the wall. All the scrapped material is immersed in the river, accompanied by rituals of worshipping, dancing and singing.

The pictograph of Sanjhi is pregnant with multilevel symbolism and visual statement narratives associated with the Sanjhi myth. The pictograph is done in bas-relief style with the help of fresh cow-dung and is decorated with flowers and bright, colourful stripes of paper. Every-day in the evening the girls belonging to the same locality gather together to offer prayers to Sanjhi and sing songs in praise of the goddess (Bhanawat and Nirgune, Artists, Medium, Material and Technique). These songs are mostly based on various episodes' and characters associated with the life of Sanjhi.

It is not only related to the tradition of worshipping by young girls but also related to Krishna- Lila and the Bhakti movement. Sanjhi is mainly practiced in two temples in Rajasthan, The Ladliji Ka Mandir in Jaipur and the Srinathji temple at Nathdwara. The main idol of Lord Krishna in both the temples, have been bought to the respective places during Aurangzeb's period.

The Sanjhi design in temple of Rajasthan is more similar to that of the Ladililala temple of Barsana than the temples in Vrindavan. Designs at Barsana are planned according to themes of places and pastimes (lilas) whereas designs at the Ladliji Ka Mandir at Jaipur follow a systematic pattern. The designs made on each day of the fortnight are pre-decided and the same pattern is followed every year. On the first day of Purnima, a Swastika is drawn free-hand (without the use of stencil) with gulal. This is followed by lotus, Madhuvan Talavan, Kudarvan Bahulavan, Shantanukunda, KusumSarovar, Sheshshayi for the next six days respectively. On the Saptami, use of stencil and coloured powders is started. The designs are Giriraj for Saptami, Radhakunda for Ashtami, Gokul Rawal on Navami, Mathura on Dashmi, Vrindavan on Ekadashi, Nandagram on Dwadashi, Barsana-dham on Trayodashi and Radha Baug on Chaturdashi and on the final day of the fortnight, Gaulok-dham or Navkunj is made. If an additional day falls in the Shraddha period, a Sanjhi of Shri-yantra is drawn (Sharma 36). In this way, Sanjhi flourish on fortnight of the Pitra-paksha and become progressively larger until the final design or Kot is made on the Amavasya (no-moon day).



Plate1. Sanjhi (full blown pictograph)

Many understandings and interpretations are associated with Sanjhi and its origin. Some of them are:

- Sanjhi is one of the form of goddess Durga.
- Sanjhi is Sanjhya, a mind born daughter of Brahma
- Sanjhi is Parvati, consort of Lord Shiva.
- Sanjhi is a depiction of Parvati's childhood form.
- Sanjhi is a distorted form of Vedic deity of dawn, Sandhya.

- Sanjhi is Radha, Lord Krishna's beloved.
- Sanjhi is the pictograph drawn by Krishna to please Radha.
- Sanjhi is depiction of Krishna's childhood stories or lilas.
- Sanjhi is representation of Nava-durgas
- Sanjhi is a goddess of Braj region
- Sanjhi is a young maiden from Rajasthan
- Sanjhi is a very close, dear friend and personal deity of young girl.
- Sanjhi is the wife of the Sun God.

MODE OF WORSHIP

During Pitra- Paksha, girls collectively offer prayers to Sanjhi in the evening. A special plate containing curd, vermillion, grains, rice, incense stick and flowers is used for offering. A lamp is lighted in front of the pictograph and various songs are sung as mark of offering to Sanjhi. The prasada offered to deity consists of Kular i.e. wheat flour fried in ghee and mixed with sugar and banana. After the prayer, girls often play together and sing Sanjhi songs, inviting Sanjhi also to join them in their play.

On the 14th day of Pitri-Paksha called 'Pitri Moksha Amavasya' the Sanjhya Kot is completely scraped off and the girls carry the scrapper material in bamboo basket on their heads singing songs and dancing together. The procession proceeds collectively to a nearby water body to immerse Sanjhi.



Plate 2 Sanjhi Scraped off before Immersing



Plate 2.1 Immersing Sanjhi

MATERIAL AND MEDIUM

Sanjhi belongs to distinct category of art form where cow dung and clay is used as main material for drawing and delineation. The mandatory materials for making Sanjhi includes: fresh and green cow-dung, flowers and leaves of various kinds, white and yellow flowers of Kaner and Katel. However, in Rajasthan, Achcha hagar and Sada Suhagam flowers are mainly used along with white

leaves of Aras (Bhanawat and Nirgune, Artists, Medium, Material and Technique). Big black seeds of Achcha hagar are used in making eyes of Sanjhi and other decoration is done using bright and colourful paper stripes, tin foil, bamboo sticks and other objects. Red ochre, kumkum and kharia are some other ingredients used to give outline and colour to the sculpted figure of Sanjhi (Bhanawat and Nirgune, Artists, Medium, Material and Technique). Flowers of pink, white, pinkish brown color have a special place in Sanjhi.

For drawing, the front wall of the house is selected as canvas for Sanjhi. On full moon day of Bhadrpada month, the preparation for sculpting Sanjhi begins with great enthusiasm. Young girls from the age of seven or eight as well as newly married girls start early in the morning for collection of cowdung and flowers for decoration of Sanjhi. They select a suitable part of the wall to begin their journey in this mythical world of passion and beauty. The selected portion on the wall is first plastered with clay and cow-dung mixture in the shape of a square or a rectangle (Bhanawat and Nirgune, Artists, Medium, Material and Technique) . The rules for drawing are not very rigid and girls can sculpt motifs as per their imagination. They also take help from older women and friends in making their Sanjhi better, bolder and brighter. Apart from ritually prescribed motifs, new designs and patterns based on objects of everyday life are embossed in the pictograph for richness and vibrancy to the traditional canvas of Sanjhi.

Sanjhi is not only art of drawing for girls, but also the first school of art and aesthetic. Git, Gan, Nritya, Chitrakala, Vachik and Maukhik parampara, Puja-archana are all acquired through Sanjhi. It also sharpens their ability to go beyond the language of mythical reality which further helps them to bring out and shape their aesthetic and creative side at a very tender age. Beside this, Sanjhi allows them to grow up as culturally informed adult women, who take up the role of preservation and propagation of the social, cultural, religious and aesthetic ideals of community to the next generation through their daughters and granddaughters.

TECHNIQUE AND PROCESS

The process of making Sanjhi is simple but very elaborate. The first step involved in making Sanjhi is called Gohali which consists of plastering a specific area of the wall with mixture of clay and cow-dung. In Rajasthan, the Gohali is done using geru and green arsenic (harhmachi or hirmich). This Gohali is left untouched for three or four days after which another coat is applied over it. Gohali can be in any shape viz. square, rectangle, triangle or polygon. The process of making design inside this Gohali involves the use of thumb and first three fingers. Lines that evolve into concrete designs and figures are drawn by pressing cow-dung on the surface of the wall with the help of the thumb and the fingers (Bhanawat, Artists, Medium, Material and Technique). Once the design is complete, flower petals and paper stripes are pressed against these figures when

the dung is wet. Some motifs may be embossed directly by placing orbs (balls) of dung on the wall and pressing it and moulding them into specific designs.

DEPICTION OF SANJHI MOTIFS ACCORDING TO TITHI

Sanjhi of Rajasthan is richer and varied; pictographs are not rigid in their depiction of motifs and thus many variations are possible. Individual artist has a wide range of repertoire to select motifs from. The only thing which is to be followed is that the object drawn on a specific tithi, (the exact day of the lunar fortnight) must either numerically correspond with it or phonetically share the first letter with the first letter of the tithi (Sanjhi Motifs in Rajasthan). Along with the motifs drawn on a specific day, other ornamental and decorative motifs like flowers and dots are also depicted.

Ekam (first day of Ashvin Krishna): On full moon day a quadrangular form is made which is known as Poonam Patala (symbolizing the stool or seat in square form). Inside large quadrangle, small quadrangles are made and decorated with flowers and dots. Along with this three Javaras (Barley ears) are drawn on all the four sides. To invite Sanjhi or to take her seat on this patala prayers and songs are sung by young girls. Beside this motif, other motifs are also found adorning different design like Eka Tara, Ek Pacheta, Ek suraj, Ek Bari – Ek Tara, Ek Tota, Aankad-Baankad, Ek Kalash, Ek Meran, Ek Mor, Ek Kel, Ek Kangsi, Ek Khajur, Ek Ghevar, Ek Dheeni, Ek Kalashi Javara (Sanjhi Motifs in Rajasthan).



Plate 3. Poonam Patala

Beej (second day of Pitri-paksha): On this day Beejana or Beejani is portrayed in the shape of a fan (Pankha) made using dry leaves of Khajur tree. Beejana can also be made from multi-coloured threads or clothes and decorated with multi-coloured stones, pearls to give them an artistic look. Beejana refers to a big fan and Beejani to a small one. On the same day, a semi-circular moon is also made which represents love. It also symbolizes crops because its shape resembles that of a sickle (edge tool). Besides this, Bizora is made in the shape of an earthen tumbler which is in real life used as a lid for the pot. Along with the above motif

Bandarval, Biranbeti, Ramnaam, Beejani, Belan-Chaklota, Bilouna, Sanjhi-Sanjhya, Do Gadula, Do Janeu, Do Majira, Khajoor-Nisarni, Jhalar, Danka, Do Tari Pharriyan, Do Tibari Badla (Sanjhi Motifs in Rajasthan) etc. are also found in other designs.



Plate 4 Beejana (fan)



Plate 4.1 Vandarwal



Plate 4.2 Beej



Plate 4.3 Bizora

Teej (Third day): Tibari is created on Teej in which three Baris (windows) are created together but they are drawn closer to each other. Sanjhi occupies the central window and her two friends are housed in the other two. Sometimes windows are left empty.

Taakdi, Teen Makyee, Teen Tikare, Teen Tairaku, Tara Mandala, Tamancha, Teer, Dhanusha, Taal-Talyya, Teerath-Dham, Taakdi-Tola are other forms which are related to third day of Pitra Paksha

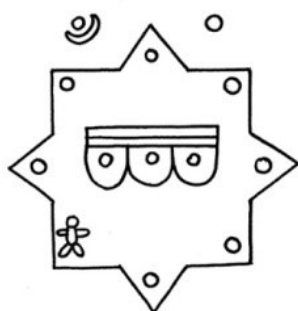


Plate 5 Teen Tibari

Chauth (fourth day of Ashvin Krishna): Chaupar or Charbhar is created on Chauth of Pitra -Paksha. It is the representation of folk games played by girls. It is played with the help of four tamarind seeds and is also called as Changabeeti.

Chaupad, Choonkdi, Chand-Suraj, Charbhar, Chauraya, Chaar Charvare, Chaar Chanvar, Chaar Charnote, Chaar Chamarake, Charkha, Chakri-Bhanvara, Chand, Charu-Charavi, Chaklota, Belan Chamacha, Cheetiyan (Sanjhi Motifs in Rajasthan) are the other motifs which also made on fourth day Ashvin Krishna.

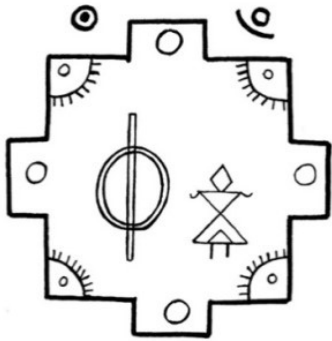


Plate 6. belan chaklota



Plate 6.1 Chaupar



Plate 6.2 charbharr folk game

Pancham : On Fifth day, Kunwara Kunwari, a pair of a young unmarried boy and girl is drawn by the families. These figures either correspond numerically with the number of people who may have died young in the family or a young boy and girl are drawn to symbolically represent all deceased person belonging to that family. On this day, along with Panwadi or Paan (beetle-leaves) other articles beginning with 'p' like Paamna (guest) Pomcha (dress) are also drawn like- Pattal-Done, Paanch Pandav, Panda, Patang, Paanch Kunware, Penkda, Paan, Paanch Pachete, Paanch Taare, Pankhi, Paamna, Paanch Parmesar, Paanch Sitara, Paanch Phool, Paanch Saatiye, Kunwaralal, Peepali, Panware, Premli Bor, Pomcha (Sanjhi Motifs in Rajasthan) .



Plate 7. Ghevar Panch Pachete



Plate 7.1 Kunwara Kunwari

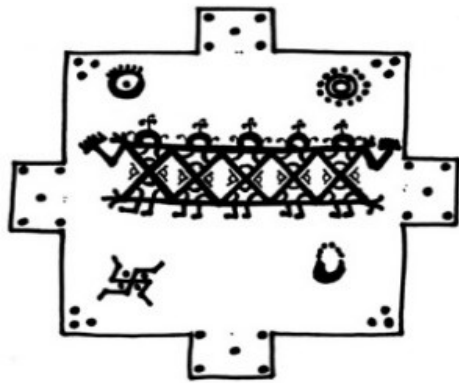


Plate 7.2 Drawing of Kunwara



Plate 7.3 Kunwari

Chhath (sixth day of Ashvin Krishna): Phool Chhabadi (flower basket) or Pattal-Doone are drawn on this day which are six in number—three Pattals (plates, made of leaves) and three doonas (bowls, made of leaves). Pattal is also called Baaj. Other design for the sixth day includes a Chhadi which is a walking stick. It is represented as a thick vertical line with a slight curve on the upper edge.

In older times, every household used to rear cows and buffaloes. Churning of milk to prepare butter-milk is called Chhach-Bilona. The activity is depicted through motif, called Saas-Bahu Ka Chhach-Bilona (churning of butter-milk by daughter-in-law and mother-in-law). This motif is also associated with fertility.



Plate 8 Kele ka Jhar



Plate 8.1 Phool Chhabdi

Satiya (swastika): It is drawn on satam or saptami (seventh day). Satam is also known as Hatyari Hatam. Objects with initial 's' or 'h' are drawn on this date. In some places, either single satiya or double satiyas are drawn. Double satiya is made with two lines.

The sorrow of the family is reflected in this Sanjhi by creating and showing Sanjya, Sanjha and Hatyara veer in the motif. Sanjha is the husband of Sanjhi and Hatyara veer represents those who met their untimely death due to suicide or murder on this day. Beside this Saatiya, Sanjha-Sanjhi, Saat Rishi, Saatiya Do Para, Saanjha Savar, haathi, Saagar, Hatyara, Neemdi also the motifs which are drawn on seventh day of Pitra Paksha.



Plate 9 Swastika

Aatham (Eighth day): Athkari ka phool is mainly drawn on this day. The eight-petal flower representing lotus, is considered to be the seat of goddess of wealth - Lakshmi. Also, Brahma the creator of the universe is Lotus-born. Lotus represents space with eight fundamental points which is one of most auspicious symbol. Other motifs like Aath Rahen, Aanvala ka Jhad, Aam ka Jhad are also depicted on the same day but in different designs.

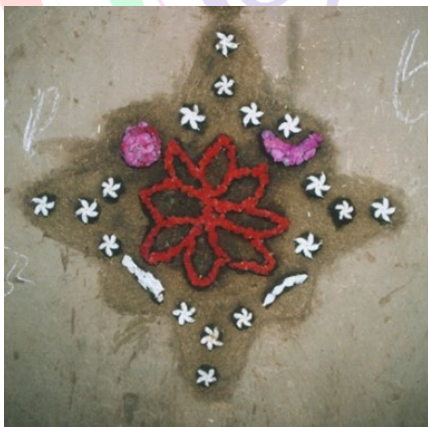


Plate 10. Athkari ka phool



Plate 10.1 Drawing of Athkari ka phool

Nam: The ninth day (Navami) is called Dokraja Nam. On this day, motifs are drawn in the memory of Dokara-Dokari (old man and women) who have expired on this particular date. Nagara Jod, Nisarni, Naj Kootna, Nuth, Dokra Dokri, Nau Dokra, Nau Kothali, Vanderwal, Neemdi are the motifs depicted in different

design. Nisarni (staircase) also arranged on ninth day. Nisarni is also created with the help of two bamboo sticks. These are eleven in number. Apart from Nisarni, the tree of Khajuris also depicted on this day. In some places, Nisarni and Khajur (Date-palm) are shown together. It has five branches on either sides and one branch goes upwards (Sanjhi Motifs in Rajasthan). The number of steps in Nisarni and branches of Khajur vary in accordance with the date. Chchabdi, Chchadi, Chchahkali Phool, Chcharhara Phool, Chchaarni-Chchaarno are motifs made on same day but in other designs.



Plate 11. Dokara Dokari

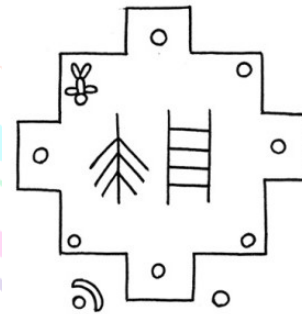


Plate 11.1 Khajur Nisarni

Dasam: On tenth day of sanjhi a pair of drums, one big and one small are drawn. These are called, Nagara – Nagari or Nagare ki jori . Beside above motifs Daan-Peti, Das Kothali, Vandarwal, Das Paya Baajot, Das Daala Jhad, Dal Bati, Davalkalam are also the part of Sanjhi.



Plate 12. Nagar ki Jor

Gyaras (Eleventh day of Ashvin Krishna): In most of the Sanjhis, a pair of Janeu (sacred thread) is drawn. Two straight or wavering lines are drawn as janeu which also depicts one and one i.e. eleven. Goojarni, Giriraj, Gubbara, Ganesh, Gehun ki Umi, Gordhan are the motifs found in other design of sanjhi.



Plate 13. Janeu

Baras (Twelfth day of Ashvin Krishna): Mor Morani (peacock- peahen) Bani-thani, bare Karni Suraj, Bara-Dati Khajoor, Badshah ki Fauz, Baaman-Baamni are the motifs depicted on this particular date of pitra paksha.



Plate 14 Mor-Morni

Teras (Thirteenth day of Ashvin Krishna): On this day Kila Kot Sanjhya-kot is made in which all the motifs delineated above in twelve' days come together in the Kot but in different combinations.



Plate 15 Kila Kot

MOTIFS PORTRAYED IN OTHER DESIGNS

Davat-Kalam: As the name suggest that it is related to writing in which ink is filled in the ink-pot and pen is used for writing. It is assumed that this is depicted for intelligence and good fortune by the girls. On the sixth day after the birth of a child a ceremony i.e. Chhathi-puja is performed in which a mural is made as a symbolic form of the goddess of fate. Along with this, ink-pot and pen are also drawn on the wall. It is believed that at night the Goddess inscribes the fortune of the new-born.

Badla: means Vata-vriksha (Banyan tree). It is deeply rooted and said to reach the posterior worlds. Legend has it that a Badla spreads itself twelve bighas (measurement of land) and through its roots, it reaches the seventh patal (nether world). There is a very ancient Badla in Khamnaur near Mewar which is believed to be the sports-ground for the nine lakh Devis. It is held that this Badla was once spread over twelve bighas. Its tendrils were saffron in colours and the leaves were as big as plates.



Plate 16. Badla

Charu-Charvi: They are the (male and female) pots made from brass or steel and used for filling water. Parat is a round, deep plate used for kneading the flour.

Taakdi-Tola: Means the scales and weights. Chaklota-Belan (board and rolling-pin) are also drawn in the kot. Chchaarni-Chchearne (sieves) may also be drawn. Chchaarni is a small sieve and chchaarna is its bigger version. Jogiyon ki Jamaat (group of ascetics) depicts both male and female jogis. They may be drawn on top of one another or together in a row.

Patasi: Is a round sugar candy, mostly used as prasada. Handful of Patasis are distributed on the occasion of marriage and other auspicious ceremonies as mark of auspiciousness.

Hava jahaz: Means aeroplane. Rails, telephone and mobiles are modern day contributions to Sanjhi. Kel (banana) is an auspicious tree. The leaves of the Kel tree are used in various rituals. In the Sreenathji temple in Nathdvara, Sanjhi is made from banana leaves in the Pitri-paksha. The Mount Giriraj, is Mount Goverdhan lifted by Lord Krishna on his little finger to save his devotees from the wrath of Indra (God of Rain & thunderstorm). This mount finds place in Sanjhya-kot.

Putali (doll) is also drawn along with other traditional motifs of Sanjhi like Chand, Suraj, Phool, Jhad, Satiya etc.

Kagla, Sua, Kabootar

A Kagla (crow) is drawn on the upper left side of the kot. A piece of black cloth is attached to give it black colour. Kagla is always removed on the next morning. The association of the crow with manes is well known. He is fed especially during the pitri-paksha.

Sua (Parrot): In some places, parrot is depicted in place of the crow. It is decorated with green leaves. The parrot loves chillies and hence green and red chillies are attached to its beak. Red and green rags are used in absence of chillies. The parrot is also called the Veera (brother) of Sanjhi. In some places, both the crow and the parrot are drawn either side of the kot. In some places white cloth is put on the image to represent a pigeon, which is a symbol of peace. In some places, the pigeon is made from kneaded flour instead of cow-dung.

SANJHYA-KOT: Sanjhya which begins with the embossing of a single star a huge gradually develops into illustrative pictograph on a wide wall. The depiction from Gyaras onwards is called 'kot'. In some places, the kot depicts the marriage- procession of Sanjhi and in some others, Sanjhi alone represents her entire family. This is known as Narvar kot in Braj and Kila kot in Malwa. In the region of Mithila and Bundelkhand it is called Kot. In Rajasthan Kot also refers to thick circular boundary wall running along town and cities to fortify them against invasion from enemies.

In Sanjhya kot also a boundary is created on all the four sides with an opening in the lower portion. Inside the Kot, along with all the motifs that appear on specific days, new motifs are added. On the upper part of the parallelogram are drawn sun and moon, a parrot and a crow. Images of Panwaris, Char Jogyon ki Jamaat and a driver with the cart are also drawn inside the kot. Outside the kot, on the lower part Jaadi Jasoda, Patali Pema, Gujarni, Khaprya Chor, Bhangar, Dholi, Malan etc. are drawn. Jaadi Jasoda is shown as a fat lady. Her braid is standing. Patali Pema is lean and lanky. She is shown with two pots on her head. Jasoda holds a sword in her hand.



Plate 17. Sanjhi kot

Khaphariya Chor: Drawn upside down. Gujarni is shown with milk pots on her head. Bhangan holds in her hand a shaft of straws depicting a broom. Dholi (drummer) is carrying a drum and he holds a tiny twig that represents the drum-stick. Malan (flower girl) is shown with a basket of flowers on her head.

Jaadi Jodha and Patali Pema are decorated with different flowers, leaves, colourful stripes of paper and corn and barley garlands are put on them. Cowries are used to form eyes and maize for ears as well as for moustaches. Sometimes they are shown as standing under the kot like others and sometimes they are resting reclining against the wall.

Kot is profusely decorated from inside. A boundary is made from the leaves of banana tree. Saffron coloured flowers are used for decorating the images of the Jogis. Date-palm is used in decoration with the similar coloured leaves. Bright colored paper strips, frills of various kinds, broken glass pieces, grains, seed, cowries and beads are used for decorating the kot.

Some kots are drawn in the form of a chariot with two wheels. Kot, thus represents a city where people from all the castes and creeds are depicted carrying out their daily chores. It is infact a ritual enclosure where the entire cosmos with its three layers or three worlds of gods, humans and dead are brought together in the cyclical rhythm of the universe to ensure happiness and wellbeing of the community. It has three gateways, guarded by the guards. In the centre of the kot is depicted the marriage-procession of Sanjhi. She is shown with ornaments, cosmetics, fruits, sweets and everything dear to her. In some places, Sanjhya Bai is shown seated on an elephant-chariot. In some Sanjhi's, she is depicted along with Sanjha who is her husband. The mark of Satiya is drawn with kumkum after the kot is scraped off on the last day.

CONCLUSION

Sanjhi portrays the living art tradition of Rajasthan. It is a marvellous piece of storytelling pictograph or stripes of folk-art though which a well-chosen idea is

depicted in lines and figures in a beautifully composite manner. Whereas Mandana and Mehendi designs depict an elaborate and solemn aspect of folk art, Sanjhi is pure, simple, vibrant art form full of sentiments. Sanjhi is in a way a complementary part of the Mandana art form of Rajasthan. Study reveals that Mandana designs are bound by geometrical figures and includes in a pattern filled with tantric significance but Sanjhi is free from all that. There is suppleness of lines and forms in Sanjhi. Sanjhi is a beautiful piece of art work which is a living treasure of our country, especially in Rajasthan, and adjoining states of Madhya Pradesh and Uttar Pradesh. There is huge scope of research on the folk arts tradition meantime. However due to lack of awareness and proper research framework these art forms are slowly and gradually fading away creating a vacuum in the sphere of art and traditions.

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