Culture of Sedentary Play in India – The Space Context

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Abstract

Playing of sedentary games with dice and playing board games have had a major role in the Indian culture since at least 3000 BCE. This is shown by archaeological sites and early literary references in the Rig-Veda, Mahabharata and other texts. Some of these games have survived in the form of boards, game pieces, dice and cards. Apart from actual sets, the traces of board games can also be found in Hindu rock cut temples. These sculptures and paintings appear across the medieval period. The list is exhaustive. The game play also finds its presence on numerous temple floorings, carved or inscribed. Why would somebody carve these board games on these spaces? Interestingly, throughout history, some board games have increased its popularity, and some have disappeared from artistic expressional record. How did one board game overtake the other in terms of its popularity in the later phases of history? What made these games socially acceptable and popular? Where were these games played? What was the space context? The paintings dominantly show royal houses, court rooms as spaces. Were there special pavilions used for game playing by Indian royals? In India board games were traditionally played at ground level. With growing European influence in the subcontinent in the 18th century, local elites adopted the western custom of elevated furniture for board games. Did this change the space context?

The paper thus tries to evolve parameters to analyze the impact of board games on spaces and would throw light on the "space context" with reference to Indian board games tracing it to the contemporary time.

Keywords: Sedentary games, Space envelope, Temple spaces, Flexibility, Game play, Board game design, Art and craft, Furniture, Virtual space.

Introduction

Playing sedentary games with dice and playing board games have had a major role in the Indian culture since at least 3000 BCE. This is shown by archaeological sites and early literary references in the Rig–Veda, Mahabharata and other texts. These games show cultural influence with respect to socioeconomic and the political conditions of the respective period. But sometimes it is also evident that either the board games and the play culture has influenced other cultural entities or has become a catalyst to some factors affecting cultural context. One of such major cultural area is 'Art and Architecture' or 'SPACE' in a broader context.

Concept of space—Indian perspective

The concept of space in India is not only built architecture. *Traditional Indian architecture can be studied in many different ways. One can take the art-historical route and focus on the evolution of different styles, forms, or iconography. One can look at the temple layouts and the sculptural organization from the viewpoint of sectarian religious writings. One can consider the economic, political and social context of buildings and analyzes how, class relationships influence style and form. Yatin Pandya, a practicing architect and academician, believe that such approaches are limited as they neither "go beyond the given time and space" nor do they "evolve principles and processes which can be replicated in different contexts"*[1]

The concepts which Pandya discusses include a belief in the essential identity of microcosm with macrocosm, one in which "each entity is complete in itself at one plane, and yet, at the other is part of a larger system".

Applying the same concept in the context of space and board game, the space is complete in itself at one dimension, but, at other including the game play activity, it is a part of a larger system. A microcosm, the space is defined by a 'space envelope' occupied with an activity. Space envelope can further be analyzed at tangible and intangible level. The tangible analysis would lead to measurable space required for an activity. Whereas, the intangible will refer to space experience due to the activity performed in the space envelope.

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[1] Ar. Yatin Pandya. *Concepts of Space in Traditional Indian Architecture*, ISBN 978-81-89995-75-1, Ahmedabad, 2005 (2013), Mapin Publishing Pvt. Ltd.

The space envelope—a basic parameter

Let us start by analyzing the activity of playing a board game. The basic space envelope required for playing a sedentary game is as shown in Figure 1. The envelope is rectangular in a two player game with major axis passing through the players and the game board. In case of four players the envelope is square with major and minor axis passing through the pair of players and intersecting at the game board. In both the cases the tangible/practical requirement is that of a player's hand reaching to the other end of the board. For a square board this sometimes seems to restrict the size of the board. Referring to many Mughal and Rajasthani paintings, there are onlookers or people watching the game being played, who will increase the space envelope. Thus, the board has to be of bigger size and would demand bigger space.
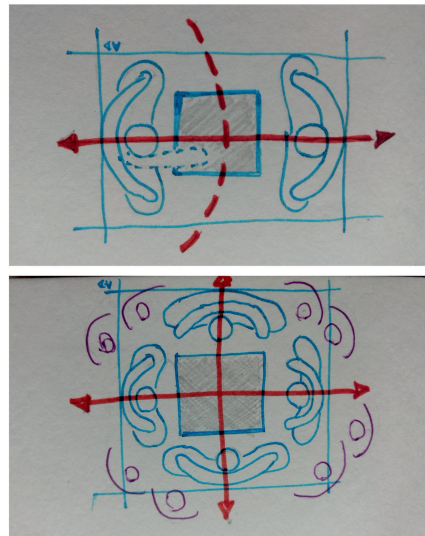
The problem of hand reach is solved in many cases by creating the game board of rectangular proportions (backgammon for example). Another Indian game layout which solves this problem in an interesting

Figure 1: Basic Space Envelope for a sedentary game

way is by arranging the game play in a cross fashion as in Chaupar/Pachisi.[2] This allows the players to sit diagonally. Figure2. Analyzing the Space Envelope in elevation gives us the result in Figure 3.a, where the game is placed on the floor. A player has to bend at a certain angle to play the game. This is a scenario with players from the general masses, whereas in classes' the envelope is more spacious with use of cushions and mattresses to make the player comfortable. The occasional / reoccurring hookah also will be part of the envelope Figure 3.b. Although the problem of accessibility to move pieces exists, it is often dealt with a slave or servant kept to move the pieces.

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[2]Topsfield, Andrew. "Games in History, Myth, Poetry and Art", Some games of Hindustan. The Gentil Album, Faizabad—The Art of Play—*Board and Card Games of India*, Vol. 58 No.2, Dec 2006 ISBN:81-85026-76-9, Marg Publication.
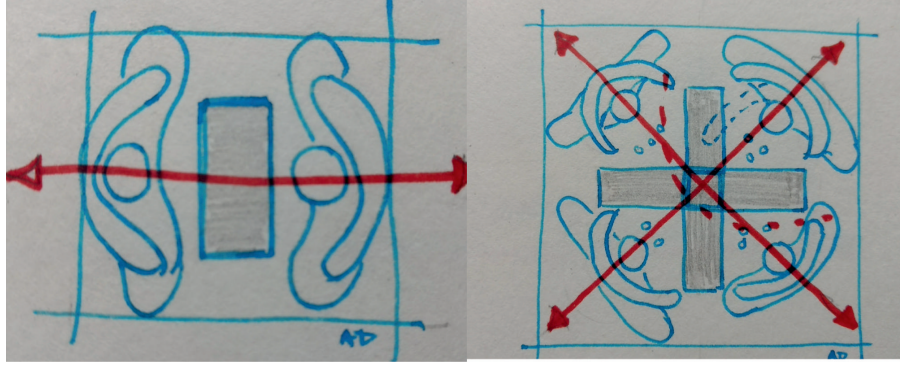
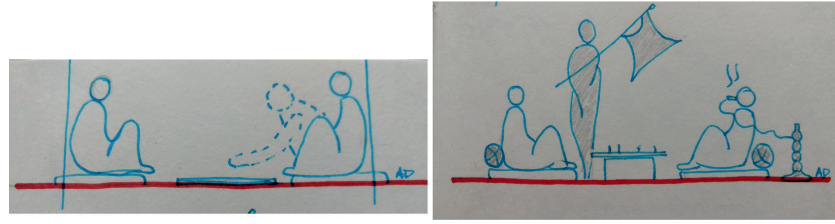**Figure 2:** Games like Backgamon and Pachisi evolved in non-square shapes to optimise the Space Envelope

Figure 3: Space Envelope analyzed in elevation

The Space experience

The intangible attributes mainly contribute to the experiences a space generates. These experiences depend on to the emotions a person goes through while doing that activity. The evoking of emotions directs us to the Vedic concept of RASA and BHAV. RASA (Sanskrit: रस) connotes a concept in Indian aesthetic work, that evokes an emotion or feeling in the reader or audience by the art/performance/creation. This concept is even applied to space as it evokes an emotion to the user. Bharata Muni enunciated the eight RASAs,[3] related to love, Eros (Śṛngāra, शृङ्गार), Humorous, Comic (Hāsya, हास्य), Pathetic, Disgust (Bībhatsa, बीभत्स), Fury, Anger (Raudra, रौद्र), Compassion, Sympathy (Kāruṇya, कारुण्य), Heroic (Vīra, वीर) Terrible, Horrifying (Bhayānaka, भयानक), Marvelous, Amazing (Adbhuta, अद्भुत).

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[3]The Nātyasāstra, an ancient Sanskrit text of dramatic theory and other performance arts, written between 200 BC and 200 AD, http://164.100.133.129:81/econtent/Uploads/INDIAN_AESTHETICS.pdf, page 25.

Rasa is born from Bhava, the effect gives meaning to the viewer. Bharatmuni's sutra explains the genesis of Rasa as the outcome of the combination of Vibhāvas—the determinants, Anubhāvas—the consequents and Sancaribhāvas—the transitory mental states which are accessory to the basic mental disposition.[4]

Analyzing the board game play, Humor, Anger, Sympathy, Heroic, Amusement, and Eros (as mentioned by Vatsayan) are generated during the play. (Disgust, Horror at a milder level can also be mentioned, but are contextual). To conclude space envelope is affected, both tangibly and intangibly, by the kind of game play. Also the game play affected the type of space; as in, depending on what sort of gameplay is intended would decide where it would be played.

The space context

The next aspect that arises is where were these games played? The paintings dominantly show royal houses, court rooms and harems as spaces. Sometimes special pavilions are depicted predominantly in Rajasthani and Mughal paintings. This might just be an artistic composition expression, but looking at elaborate Mughal space planning, there might be special pavilions used for game play. But all these constitute a *private* type of spaces, played predominantly in harems or in individual courts or rooms of nobles. In masses, it may be played in the bedroom between husband and wife (Figure 4 a). The game played between friends, family members will occur
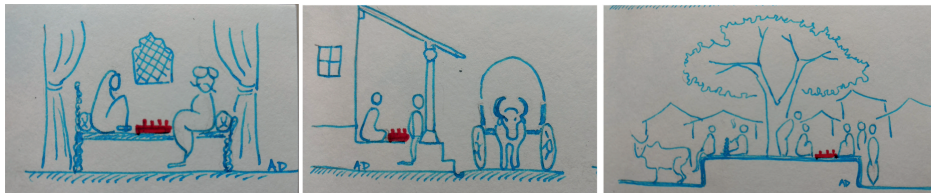

Figure 4: Space context of game play—Private, Semi–public and Public spaces

in *semi–public* spaces like verandahs, courtyards (Figure 4 b). But a large number of board games and gameplay is observed in *public* spaces. Village choupal (= *town square*) is one such type of space (Figure 4 c) where even today people assemble, interact and spend time.

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[4]http://shodhganga.inflibnet.ac.in/bitstream/10603/126482/9/09_chapter%203.pdf, page 13.

Another space where these board games are commonly found across India are temple floors, in the form of graffiti. Why would somebody carve these board games on these spaces? There are two prevalent theories for this scenario as stated by many experts.

1. During the construction of these temples, many artisans and stone carvers working on these buildings for years must have lived in temporary quarters around the construction site. It would be natural for these people to create these illustrations on the floor for their daily recreation.

2. Temple complexes and river ghats (*Ghat = a flight of steps leading down to a river*) were used as spaces of social gatherings. Daily groups of people would meet at these spaces for social interactions. Board games served as a tool for the interactions and would require a board to play on. As these spaces were regularly used for social meetings, graffiti on the floor and stones or seeds as the pieces would serve the purpose.
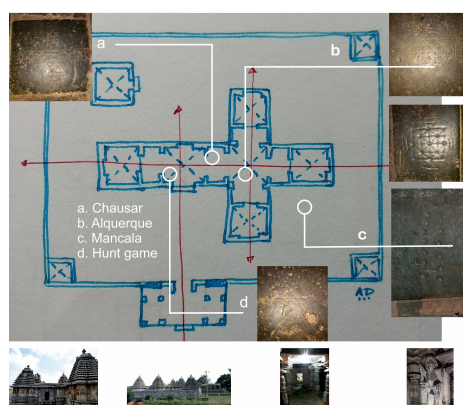

a. Chausar
b. Alquerque
c. Mancala
d. Hunt game

Figure 5: Location of game boards in temple at Doddagaddavalli, Hasan, Karnataka—The Hoysala Phase

To analyze the presence of board games as temple graffiti's, let's take temples of three periods as the case studies. The Hoysalas (c. 1006–1346), the Yadavas (Sevuna or Yadavas of Devagiri (c. 850–1334) and the Vijaynagar (c. 1336–1646) were distinct phases in terms of temple architecture in the medieval period. This analysis intendeds to relate the locations of these graffiti on the temple plan. By examining the games found inside the temples and their locations, it is possible to see the temples for their significance to the social history of a community along with their political and religious history. Relatively less famous temples are taken as examples to show their sublime status and its association with board games.

The first temple is the Lakshmi Devi temple, located in Doddagaddavalli, a village in Hassan District of Karnataka state, India.[5] It is one of the earliest known temples built in the Hoysala style. Figure 5 shows the sketch plan of the temple and the location of carved game boards on the plan.

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[5]Case study done by the author.

The second temple is Shri Mallikarjun and the Laxmi Narayan temple, Pedgaon, Maharashtra, which were built in the Yadav period.[6] Although in a destroyed condition, the temple floor shows carved game boards on the floors. Figure 6 shows the sketch plan of the temple and location of carved game boards on the plan.
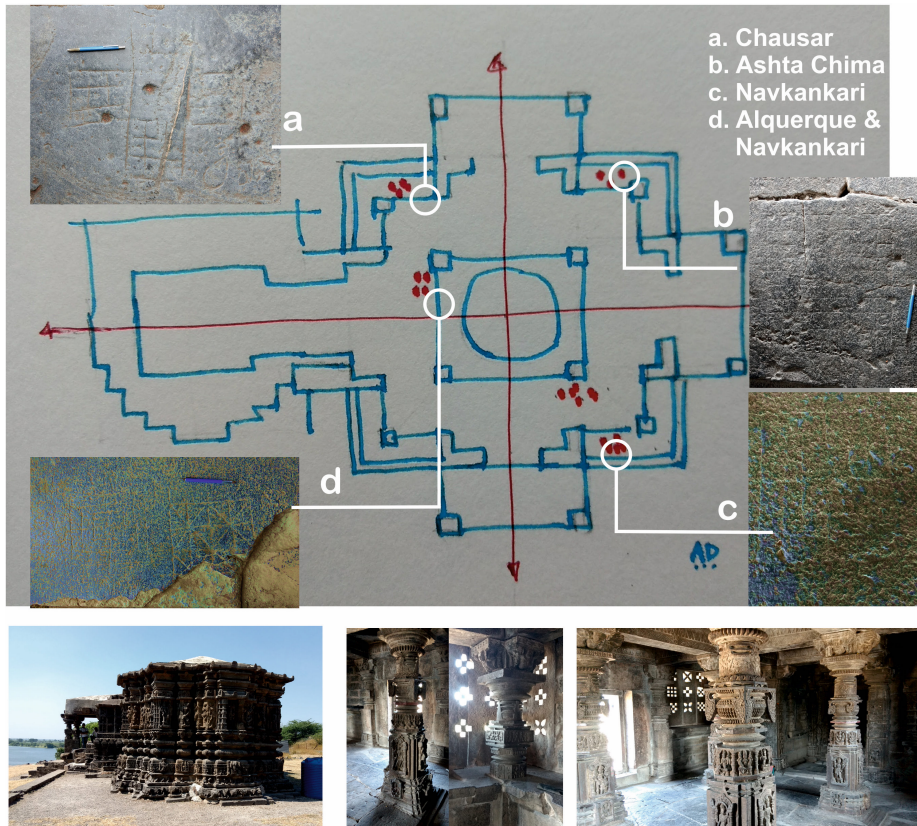

Figure 6: Location of various game boards in temples at Pedgaon, Maharashtra—The Sevuna Yadav Phase

The city of Vijayanagara, popularly known as Hampi is a well-documented ancient urban settlement. One thing that most people tend to overlook is the fantastic array of board game engravings that can be located among the ruins. Even if these games ended up being carved after the fall of the Vijayanagara city, they still form a significant part of the temple and the story they tell. Figure 7 shows the sketch plan of the temple and location of

[6]Case study done by the author.

carved game boards on the plan.[7]

There is a connection between these game boards and the way the spaces within the temples were used and experienced by the locals at the time of their use. These games throw light on the role of temples as public spaces rather than just religious or spiritual spaces (Figure 8).

These games demonstrate the 'publicness' of the temple complexes and the daily social interactions that occurred within them. Even if the game patterns did start off as acts of vandalism, they ended up becoming an integral part of the temple ambience.
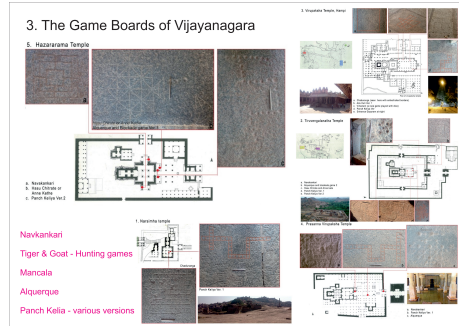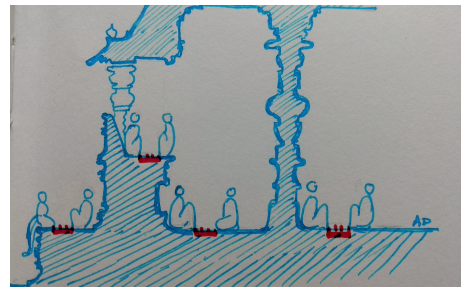

Figure 7: Location of game boards in temple at Doddagaddavalli, Hasan, Karnataka—The Hoysala Phase.

Thus, the game play affects the perception, memories and the experience of the space. Or one would design a space depending on the kind of emotion he intends to generate from the game play. For example, a game played in the pavilion of a private garden of the palace between two lovers would play a game to evoke shringara; Or a game between two kings trying to imbibe one's dominance over another as described in Padmavat.[8]

Figure 8: Location of game boards in temple at Doddagaddavalli, Hasan, Karnataka—The Hoysala Phase

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[7] *The Game Boards of Vijayanagara*, by: Shreyas Baindur, instructor: Prof. Jigna Desai, July 2016, http://portfolio.cept.ac.in/the-game-boards-of-vijayanagara/©CEPT Portfolio 2018. a. Sadanandan, P. "The forgotten game boards of Vijayanagar capital", *Journal of the Andhra Historical Research Society*, vol. XXIX, nos. 1–2, 1963–1964, pp. 65–70; b. Vasantha, R. "Board games from the city of Vijayanagara (Hampi) (1336-1565): a survey and a study", *Board Game(s) Studies*, 6, 2003, pp. 25–36; c. Fritz, J, & Gilson, D. "Game boards at Vijayanagara: a preliminary report", in: Irving L. Finkel, ed., *Ancient board games in perspective: papers from the 1990 British Museum colloquium, with additional contributions.* London: The British Museum Press, 2007, pp. 110–115

[8] Malik Muhammad Jayasi 1944. *Padmāvatī*, English transl. A.G. Shirreff, Calcutta. https://archive.org/details/in.ernet.dli.2015.46266

Parameter to analyze impact of board Games on spaces

1. Flexibility

Going back to the temple graffiti of board games, they might have occurred in the later periods when the dominance/ glamour of the place has reduced or the building is abandoned. This would be with the intention of finding a space to play the game where no one would disturb and the game can go for an infinite time. But if there is no graffiti on the floor of such public spaces, people carried the game board with them. This is evident by the game boards made of cloth.[9] All one needs to carry is the foldable cloth board, a pair of dice or cowries and use seeds or stones available around the space to play the game. This *flexibility* became an important aspect which allowed the games to be played anywhere. This flexibility allowed these games to be played in the indoors and outdoors. Apart from royal courtesans, general public also enjoyed this flexibility of space. The common play spaces being village Panchayat (=*village council building*), choupals, temples, river ghats etc. These gameplays were so adaptable that even in absence of boards and pieces, a board drawn on the floor and stones or seeds would replace them respectively.

Some games which allowed this flexibility were easily accepted by the masses and became popular. For example the hunt games, Mancala family games and some race games. "In villages, as well as in cities one can encounter scratched boards on pavements, in doorways and suitable spots including railway stations. The 'board' of these games not being a board at all, the grid was produced by markings of a stick or chalk on the ground. Regular play spaces show more permanent boards in obvious places. They are commonly in places where people have to wait, or can sit about in company in the shade. The same improvised (interpreted as flexible) nature also applies to game pieces represented by pebbles, seeds etc. This use of ephemeral equipment to play these games must have prevailed in India for unimaginable lengths of time."[10]

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[9]Jaffer, Amin. "The Furniture of Play—Games Boards and Boxes in India." The Art of Play—Board and Card Games of India, Vol. 58, No.2, Dec 2006, ISBN:81-85026-76-9, Marg Publication.

[10]Finkel, I.L. "Sheep Against Tigers—Indian Hunt games." *The Art of Play—Board and Card Games of India*, Vol. 58, No.2, Dec 2006, ISBN: 81-85026-76-9, Marg Publication.
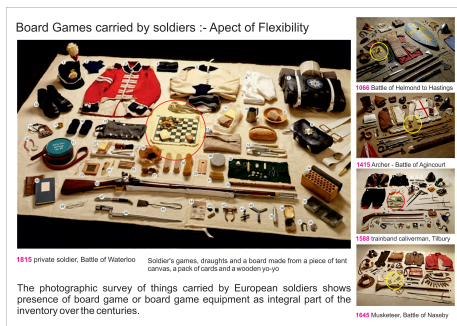
Figure 9: Presence of board games in soldier's kit

The flexibility of the games is further enhanced/emphasized when we look at the soldiers as game players. During military expeditions, one of the major means of entertainment must have been board games. They should be flexible enough to be carried along with the battle gear or on a horse. Unfortunately the visual records of things medieval Indian soldiers carried are rare. But if we compare it with the visual records of the things European soldiers carried in the medieval time (Figure 9), one can find board games or dice and game pieces appearing in the things medieval soldiers carried during military expeditions.[11]

Tafl games played by the Vikings are also another example. In the game named Daldøsa, pieces are like pegs which go into the holes on the game board.[12] The article also points towards the use of this game on naval expeditions where the pegs would definitely help in a better anchoring to the board in the movable environment. The same concept is applied to modern travel games. Thus, the space influenced the game design. In some cases, the space context also influenced the game play. Sometimes it needs to be quick while sometime it was used as a means of killing time. This aspect may have affected the popularity of a game.

2. Scalability

The second aspect of a board game which affected the space is its *scalability*. As Ain–I-Akbari quotes "Formerly many grandees took part in this game; there were often as many as two hundred players, and no one was allowed to go home before he had finished sixteen games, which in some cases lasted three months. If any of them lost his patience and got restless, he had to

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[11]Atkins, Tom. "A new photographic survey explores the personal equipment carried by the common British soldier through the past 1000 years," https://www.telegraph.co.uk/history/world-war-one/11011316/Military-kit-through-the-ages-from-the-Battle-of-Hastings-to-Helmand.html.

[12]Næsheim, Alf. "Daldøsa: An Old Dice Game with an Obscure Origin." *International Journal for Study of Board Games* iv, 2001, http://bgsj.ludus-opuscula.org/PDF_Files/BGS4-complete.pdf

drink a cup of wine".[13] Visualize the scale where 200 people are playing at a time for a length of three months. How would it be? Like a tournament or a festival? Or was it a simultaneous exhibition by some players? Where will 200 people sit or live? (As it says 'no one was allowed to go home') Even if we ignore some impractical aspects, from a logistical point of view, surely a grand pavilion—a building or a shamiyana (= *a temporary shelter*) would be required for this activity. Scalability also would affect the space depending on number of players playing a single game. We have seen the space envelope for a four player game, but, Ain–I-Akbari also quotes the game of 'Chandal—Mandal' invented by Akbar himself which has sixteen players. Or the twelve arm Pachisi game derived by Maharaja Krishnaraja Wodeyar iii of Mysore which would be played by twelve players. This type of scalability would demand bigger spaces. Referring to numerous Mughal and
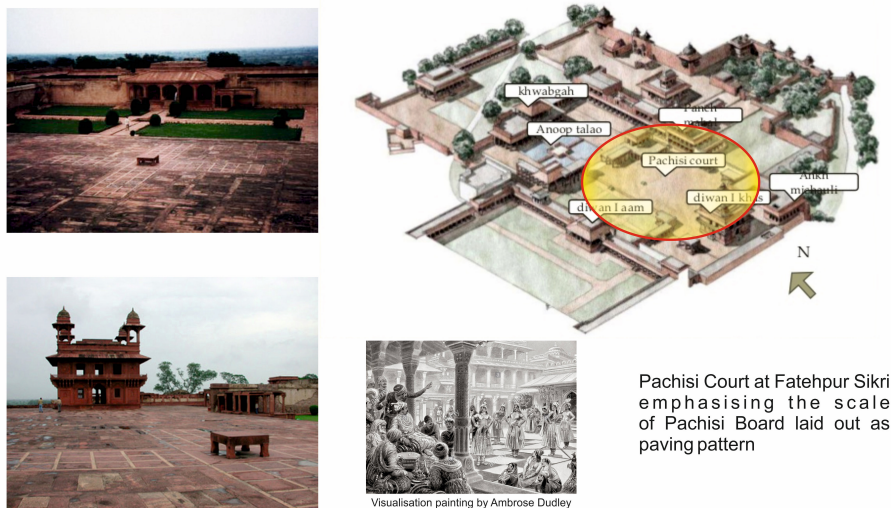

Pachisi Court at Fatehpur Sikri emphasising the scale of Pachisi Board laid out as paving pattern

Visualisation painting by Ambrose Dudley

Figure 10: Scalability at Satehpur Sikri

Rajasthani paintings, we repeatedly keep seeing architectural expressions of space contexts for game play. If we try to understand the perception of space through these paintings, the exclusive space depictions for game

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[13]Abul Fazl 'Allami. "The Ain–I–Akbari–Vol I–Book 2"—translated from the original persian, by H. Blochmann, M.A. and colonel H. S. Jarrett, published by the Asiatic Society of Bengal, Calcutta: printed at the Baptist Mission Press. 1873, 1907/29 on amusements, the game of chaupar, p. 303, the game of chandal mandal, p. 304, https://persian.packhum.org/persian/main?url=pf%3fauth%3d7%26work%3d002.

play is evident.[14] Visualizing these depictions to an architectural scale gives the evidence of the elaboration of space or pavilions. The most elaborate example of space expression of a board game lies in Fatehpur Sikri, where Chaousar is embedded in the floor of one of the courtyards (Figure 10). Keeping the debatable part of this example aside, we still get overwhelmed by the impact of the scale of game play on space. Imagine the extent of the space envelope in this context.

Scalability parameter can also be applied with respect to time. If the game is 'short play', it can be played in raw spaces; whereas a 'long play' would demand comfortable spaces.

3. Semantic perception

The third parameter to assess the impact of board games on spaces is its semantic and semiotic interpretations. Gaming was associated to the Hindu concepts of 'Maya' or illusion and an endless play phenomenon or 'Lila', the divine creative plays of Krishna or Shiva. The famous game of Shiva and Parvati defines gameplay at a cosmic scale. The lovemaking of Shiva and Parvati is interrupted by a sinister yogi named Narada. Narada says he can show them something that is even more delightful than love. It is a game of dice.

Richard Smoley explains, *Shiva represents Purusha, the Hindu term for the cosmic, universal Self, and represents that part of our being which is the constant observer, witness to all that we experience. His lover and partner is Parvati, the goddess who represents all that is experienced. She is Prakriti or Samsara; she is also the Shakti or the energy of the universe in all its dualistic aspects. The game of dice between Shiva and Parvati symbolizes the beginning of the expression. Shiva tells Parvati that the world is an illusion, nature is an illusion, the game was an illusion; your quarrel a product of delusion.*[15]

These kinds of semantic associations elevated the sedentary games to hold a significant role in religious rituals. Thus, games were believed to mirror aspects of human life in an instructive way. Board games were not only used for recreation, but were also used for conveying religious or educative message, and also for the purpose of divination. The race game of Gyan chaupar instructed its players about paths of spiritual discipline and devo-

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[14]Graves, Margaret. "Inside and outside, Picture and Page: the architectural spaces of Miniature paintings", Academia.edu.

[15]Smoley, Richard. *The Dice Game of Shiva: How Consciousness Creates the Universe*, November 2009, ISBN: 978-1-57731-644-2, New World Library.

tion based on the KARMA to attain liberation or union with God. These boards symbolized the spatial concepts of Heaven. Some boards also have a spatial representation of various zones from Hell to Heaven. Many poetic and literary evidences show semantic connection to spatial concept of Life Span.[16] Also, playing of games at certain festivals or as rituals associated them with some typical spaces. The famous game of Mahabharta was also played as a part of a ritual after the Yadnya at Hastinapur. The still prevelent custom of gambling in northern India also relates the old and new games to certain spaces.

The space changes its context

As we pass through the medieval period to the colonial period, a major change happened that affected the process of game play. In India board games were traditionally played at ground level, the board itself placed on the floor or on a very low table. With growing European influence in the subcontinent in the 18th century, local elites adopted the western custom of elevated furniture for board games (Figure 11).

Many of these were made for wealthy patrons and are finely carved, painted, inlaid with ivory and/or gold. We also see references in the history of game boards handcrafted in rich materials being sent as gifts to royal courts.[17] These elaborations changed the nature of the board game from an ordinary product to a lifestyle product. Thus, they started becoming show pieces or artifacts which could no longer be carried to public spaces to be played with. These are the pieces which are seen across museums.

Figure 11: Elevated Gameplay furniture 18th Century

The incorporation of elaborate art and craft, and its fascination by the

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[16]Topsfield, Andrew. "Games in History, Myth, Poetry and Art.", *The Art of Play—Board and Card Games of India*, Vol. 58, No.2, Dec 2006/ ISBN: 81-85026-76-9, Marg Publication.

[17]Jaffer, Amin. "The Furniture of Play—Games Boards and Boxes in India." *The Art of Play—Board and Card Games of India*, Vol. 58, No.2, Dec 2006, ISBN: 81-85026-76-9, Marg Publication.

Western world in my sense took out the flexible nature of these board games in terms of play and in terms of spaces. Industrialization in the 19th century further gave hand crafted pieces an exclusive status. The use of costly material as ivory, rosewood, gold changed these game boards and pieces as collectibles. This is evident through the advertisements in Europe and America during the 19th century.[18]

The introduction of newspapers in India provided a new way of information and means of spending time. The political unrest gave many different topics to talk and think about, which may have led to a decrease in the popularity of sedentary plays. The new education system also imbibed an attitude of rejecting the old. This broke the connection of board game activities with different type of spaces. As the aspect of gambling reduced due to poor economic condition, the use of board games by men as a social activity reduced. It started becoming more of an indoor activity played mostly by women of all ages and children. Depiction of Children as game players is seldom seen in any medieval art forms.

Industrialization of the 20th century led to evolution of plastic as a material in the postwar period. The introduction of plastic pieces and card board games took the space context to toy rooms than being possessed by adults. This change imbibed a long lasting impression of board games as a child play accessory and is still prevalent with Indian masses.

Flexibility in new context

With the blend of cards in new generation board games, the game inventory increased and they again started becoming rigid in their game plays. This approach has hampered the flexibility of playing these new generation games anywhere. One needs to carry the entire box with a board, different sets of cards, coins or money and fancy pieces to play the game. Looking at the digital age we are living in, what has happened to the space context? It seems that by the availability of many games on a digital platform we have created a "virtual space". This virtual space allows the game play to be carried anywhere, anytime and can be played with anybody. Its impact on social interaction is debatable, but, the game play has again become *flexible*. Through the creation of this new space, board games have become more in-

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[18]Jaffer, Amin. "The Furniture of Play—Games Boards and Boxes in India." *The Art of Play—Board and Card Games of India*, Vol. 58, No.2, Dec 2006, ISBN: 81-85026-76-9, Marg Publication. Advertisement for Vishakhapatnam chessmen: *Madras courier*, 23rd Jan 1816.

trovert than extrovert. Experiments of playing board games on virtual platforms like 'MS Surface' have germinated spaces like game cafés (Figure 12).

Perception of 'Virtual Space' while playing board games on mobile
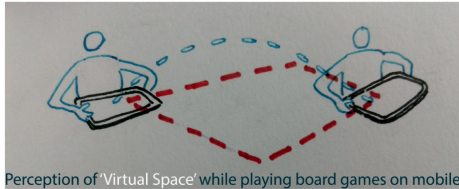

Figure 12: Players playing Settlers of Catan on MS Surface

There are attempts to design spaces—predominantly hospitality spaces like café or home stay spaces – where the central theme is generating interaction between visitors. For these spaces, board games are being used as a tool to increase interaction. But the execution, though, remains at the level of designing a furniture 'table' with a board game—that too 'Pachisi'—is inlaid on the surface.

The efforts of conducting board game festivals are very minimal in India and the overall respect and awareness about traditional board games is yet to be recognized. As Sir Finkle says "... Few Ludo players who crouch excitedly over a modern board of printed cardboard, moving plastic pieces and dice, have any inkling of the distinguished and venerable history of the original game in India, or the beauty and elegance of the equipment with which it has been played..."[19]

Conclusion

To conclude, three parameters can evaluate the impact of traditional board game designs of spaces; namely being—*flexibility*, *scalability*, and *semantic perception*. With today's global culture, it is difficult to associate a cultural context to a board game. Thus, the third parameter evolves with generations and surely takes time to get associated with a board game. Board game designers should at least keep the first two parameters in mind while designing board games. The efforts of revival are commendable, but again the inclusion of hand crafted techniques is putting them in collectible domain. In

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[19]Finkel, I.L. "The four arm race—Indian game of Pachisi or Chaupar." The Art of Play—Board and Card Games of India, Vol. 58, No.2, Dec 2006, ISBN: 81-85026-76-9, Marg Publication.

my opinion, a holistic approach while designing spaces should be adopted. Interactive spaces such as campus spaces, hostel spaces, and urban spaces can incorporate board games as 'injected' graffiti on floors in architecture and landscape designs. If the space designers start opening up their minds towards board games as fascinating tools of human interactions, only then will they work as a vehicle of cultural interactions.

Aknowledgments