

## MULTIPLE ASPECTS OF PLAYING

**Adela Costas Antola**

### **SUMMARY**

The author reflects on play in the current socio-cultural context, attempting to understand the characteristics of the play of some children in session.

The difference Freud proposed between play and fantasy, the child's need to support the unfolding of fantasies with "*palpable and visible things in the real world,*" allows the author to affirm that the constituent marks of the erogenous body cannot emerge from hallucinatory experience; they require physical experience. Does the subtraction of the body in the act of play have an effect on the constitution of the subject?

The author contrasts and compares verbal narration with narration through images and also considers the quick succession of characters in the virtual world as well as in the marketing of toys.

Play as in the creation of fictions, while functioning as a kind of enchantment in recreating reality through the imagination, also appears to be one of the ways for the child to appropriate the signifiers that culture offers up. There is a double movement: constituent diachrony and insertion into synchrony. This creative relationship with the world allows the child to integrate traumatic stimuli into the pleasure-unpleasure series.

For the psychic apparatus, experiences of excess become conceivable when they are filtered by fantasy during the moment of transference, not as a mere repetition of the identical but rather as creative experience that shields against sensory rawness and establishes ideal parents which will then be overthrown in due time. The analyst asks herself about the effects of prematurely overthrowing the parents.

### **Key-words**

play, fantasy, erogenous body, creation