

CHILDREN'S PLAYS IN DIGITAL TIMES: LEAKAGE LINES OF THE
DANGEROUSNESS DEVICE

*O BRINCAR DAS CRIANÇAS EM TEMPOS DIGITAIS: LINHAS DE FUGA DO
DISPOSITIVO DE PERICULOSIDADE*

*EL JUEGO DE LOS NIÑOS EN TIEMPOS DIGITALES: LÍNEAS DE ESCAPE DEL
DISPOSITIVO DE PELIGRO*



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ABSTRACT: This text seeks to scrutinize the lines of escape within the device of dangerousness in some dissertations and theses defended in Graduate Programs in Education on children's play with digital technologies. Two argumentative directions emerged in the device of dangerousness: 1) Immobilization of the body, alerting to the need to rescue traditional games, because digital technologies would not be providing physical movement. 2) Difference between analog and digital, calling attention to a possible danger in playing with digital technologies, in the sense that children would be inserting themselves into a world that does not exist and that produces nothing. In the escape lines of these two argumentative directions, we point out that children experience events that significantly modify their relationship with the immobilization of the body and the differences between analog and digital, because they immerse themselves in the integrated environment without any distinction.

KEYWORDS: Children. Play. Digital technologies. Dangerousness. Escape lines.

RESUMO: Este texto busca perscrutar as linhas de fuga por dentro do dispositivo da periculosidade em algumas dissertações e teses defendidas em Programas de Pós-Graduação em Educação sobre o brincar das crianças com as tecnologias digitais. Emergiram dois direcionamentos argumentativos no dispositivo da periculosidade: 1) Imobilização do corpo, fazendo um alerta para a necessidade de resgatar as brincadeiras tradicionais, pois as tecnologias digitais não estariam proporcionando o movimento físico. 2) Diferença entre analógico e digital, chamando a atenção para um possível perigo no brincar com as tecnologias digitais, no sentido de que as crianças estariam se inserindo num mundo que não existe e que nada produzem. Nas linhas de fuga desses dois direcionamentos argumentativos, apontamos que as crianças experimentam eventos que modificam de maneira significativa sua relação com a imobilização do corpo e das diferenças entre o analógico e o digital, pois elas imergem no ambiente integrado sem haver qualquer distinção.

PALAVRAS-CHAVE: Crianças. Brincar. Tecnologias digitais. Periculosidade. Linhas de fuga.

RESUMEN: Este texto busca averiguar las líneas de evasión dentro del dispositivo de peligrosidad en algunas disertaciones y tesis guarnecidas en Programas de Posgrado en Educación sobre el juego de los niños con las tecnologías digitales. Dos rumbos argumentativos surgieron en el dispositivo de peligrosidad: 1) Inmovilización del cuerpo, alertando sobre la necesidad de rescatar los juegos tradicionales, porque las tecnologías digitales no estarían proporcionando movimiento físico. 2) Diferencia entre analógico y digital, llamando la atención sobre un posible peligro en jugar con las tecnologías digitales, en el sentido de que los niños se estarían insertando en un mundo que no existe y que no produce nada. En las líneas de escape de estas dos direcciones argumentativas, señalamos que los niños experimentan eventos que modifican significativamente su relación con la inmovilización del cuerpo y las diferencias entre lo analógico y lo digital, porque se sumergen en el entorno integrado sin distinción alguna.

PALABRAS CLAVE: Niños. Jugar. Tecnologías digitales. Peligrosidad. Líneas de escape.

Initial remarks

This text seeks to examine the lines of flight within the device of dangerousness in some dissertations and theses defended in Postgraduate Programs in Education on children's play in digital times³. It starts from the understanding that the device does not only consist of rules, norms, recommendations and prescriptions, but also operates through lines of subjectivation and lines of fracture, which escape other lines (FOUCAULT, 1990).

Within the current investigation, our first movement sought to discuss the bases of the discursive architecture that underpinned childhood in the modern Western world, taking great inspiration from the legacy of Enlightenment thought from the 18th and 19th centuries. We seek to show the conditions that enabled the emergence of children's speeches as “innocent”, that it is necessary to keep them away from digital technologies, providing conditions for what we call the device of dangerousness (HABOWSKI; RATTO, 2022a).

From there, we started analyzing the documentary corpus. Two major argumentative directions emerged: 1) Immobilization of the body, highlighting the need to rescue traditional games, as they would provide an important element to child development, which is physical movement; 2) Difference between analogue and digital, drawing attention to a possible danger in playing with technologies, in the sense that children would be inserting themselves into a world that does not exist and that they produce nothing. From this, we perceive the agency of a provision that we call the dangerousness device, since we see a risk in children's playful relationship with digital technologies (perhaps because we have not yet managed to create better mechanisms to govern them) (HABOWSKI; RATTO, 2023).

The dangerousness provision expresses, in particular, the dangerous potential of children's play using digital technologies, a certain threat to the child's physical and emotional integrity. So, digital technologies as a tendency towards evil; 'natural' aptitude for committing dangers to children. The dangerousness device (as a call that stops) in operation to make risk management work; production of subjectivities that are aware of risks. What makes the risks so compelling are the truths covered in the warnings about the risks, becoming a powerful strategy for managing children, that is, for guiding their conduct. It is about building a child who is

³ This article is part of a research project that aims to discuss the conditions of origin and emergence of discourses in dissertations and theses defended in Postgraduate Programs in Education about children's play in digital times and to examine the devices operated by such speeches and their potential effects. The project's documentary *corpus* as a whole consists of 14 academic productions (5 theses and 9 dissertations) produced in the last decade (2010-2019) based on mapping in the Brazilian Digital Library of Theses and Dissertations (BDTD), using the words - key: play and digital technologies, selected only from the Postgraduate Program in Education.

subject, prudent and subjectivized to a certain extent by fear, managing their adjustment (HABOWSKI; RATTO, 2023).

From this perspective, the analysis of theses and dissertations had a double dimension: on the one hand, the analysis of theoretical constructions arising from the theses and dissertations themselves (statements); on the other, the analysis of the research as an experience lived by the authors, producing “materials” that eventually escape or were not taken into analysis by them (events). What interests us in this text is limited to the second dimension. That is, what the works effectively “said” or became, but also what they did not say or did not become, what remained there in potential, as virtualities to be updated. We will try to cover this effort in the discussions discussed in this text.

Concept of device from Gilles Deleuze and Michel Foucault

Here, our effort consists of scrutinizing the events, the singularities, the unexpected, or in Deleuze's (1990) terms, lines of subjectivation and lines of fracture, which escape the other lines within the device of dangerousness. They are bifurcated lines, with curves that relate unstable knowledge regimes. Connected to orders of power, destined to generate specific modes of subjectivation, but also, and for this very reason, singular modes of escape and resistance. Therefore, the device is not only constituted by rules, norms, recommendations and prescriptions, but also operates through these already situated lines of subjectivation and lines of fracture, which escape other lines (DELEUZE, 1990).

In this dynamic, technologies of the self are activated by different devices, with subjective effects (FOUCAULT, 1990). Subjectivation, therefore, involves the production of effects in oneself, not just a passive behavior of the consumer child, but on the contrary, a constant tension and articulation in games of force. In this way, the same device that supposedly regulates and modulates children's playful relationships in digital technologies provides possibilities for escape. Starting from the idea that a device relates power, knowledge and subjectivation and that they are supported by other devices, it is always possible to escape the different mechanisms that constitute a device.

For Deleuze (1990), the device is a product of historical urgency; a concept of multilinearity that is articulated as a condition for its permanence. A multilinear grid built on three foundations: knowledge, power and modes of subjectivation. Deleuze (1990) therefore sees the device as a multilinear operational concept, organized into three major axes which, in

turn, refer to the three dimensions that Foucault (1990) distinguished in his work. The first axis refers to the production of knowledge, and even the composition of discursive networks; the second refers to the axis of power, which will indicate the ways in which the relationships and strategic dispositions of its elements can be determined within a device; the third axis refers to the production of subjects.

Deleuze (1990) also indicates the dimensions and lines of force that constitute a given device. The lines of visibility and enunciation determine the comings and goings between seeing and speaking, since “they act like arrows that never cease to intersect things and words, without ceasing to lead the battle” (DELEUZE, 1990, p. 2, our translation). Such lines can be in one device or another simultaneously, making them interchangeable, as they are always under tension by enunciations, by subjects, by objects and by the forces in action generated by the device itself. Deleuze (1990, p. 3, our translation), when addressing the production of subjectivities, mentions that some “escape the powers and knowledge of one device to place themselves under the powers and knowledge of another, in other forms yet to be born”.

To this end, we also use Michel Foucault's concept of device to operate methodologically. This concept was developed by Foucault (1976/1988, p. 100-101), especially in the first volume of the work *History of Sexuality: the will to know*. First, the device can be understood as something that is present in different practices, through specific strategies that, in turn, are related to many others, in a network of power and knowledge, maintaining the discourse and establishing the truth. Secondly, the device brings together a network of power-knowledge, so that the tension between them establishes regimes of truth and, in the case of Foucault's excerpt, sexuality in Western society. We highlight Foucault's use of mobile and polymorphic words, which characterizes the concept in movement, in circulation, in different ways. In addition, the device can be updated historically, with new configurations, as necessary, but in continuous instability, encompassing systems that are not always homogeneous, and is, therefore, a condition of its existence.

In the sense of Foucault (1984/2001b), a device is a network, a tangle, a plot that arranges the visible and the invisible, the said and the unsaid as a dominant strategic function. It has active and productive characteristics, and is organized according to certain purposes, although not necessarily clear. Foucault (1984/2001b, p. 23, our translation) understands that the emergence of a given device is not due to its final point, but to the various forces that fought in countless historical moments to construct a certain truth, making it necessary to “show its game, the way in which they fight against each other, or their combat in the face of adverse

circumstances, or even the attempt they make – by dividing themselves – to escape degeneration and recover vigor from their own weakening.”

Therefore, one of the successes of the device is precisely to produce incessant talk about how children should or should not use digital technologies. However, this does not happen by chance, but comes from a sum of sources, from the notion of childhood, playing, digital technologies, which already sought to produce a modulation of what such notions would be, enhanced by the relations of power and knowledge that establish ways of existing and living in this context. This web of knowledge and power, which makes up the device, becomes, in fact, a way for its operationalization.

Documentary corpus circumscribed by the dangerousness device

We named the documentary *corpus*⁴ in Thesis 1; Thesis 2; Dissertation 1; Dissertation 2:

THESIS 1 – LOUREIRO, Carla Cristiane. **“I learn to play more things that I didn’t know!”**: Children and video games in a school toy library. 2017. 250f. Thesis (Doctorate in Education) - State University of Santa Catarina, Santa Catarina, 2017.

THESIS 2 – MENEZES, José Américo Santos. **The child in cyberculture: playing, consuming and taking care of the body**. 2014. 169f. Thesis (Doctorate in Education) - Federal University of Bahia, Bahia, 2014.

THESIS 3 – SOUZA, Joseilda Sampaio de. **Playing in times of mobile digital technologies**. 2019. 471f. Thesis (Doctorate in Education) - Federal University of Bahia, Bahia, 2019.

DISSERTATION 1 - CANASSA, Luciana Maria Rinaldini. **Childhood, ICT and games: a study from the perspective of early childhood education professionals: challenges of the homo zappiens generation**. 2013. 94 f. Dissertation (Master’s in Education) – Universidade do Oeste Paulista., 2013.

DISSERTATION 2 - MORAIS, Vinícius Barbosa de. **Games on technological devices experienced by children: educational processes involved**. 2017. 151f. Dissertation (Master’s in Education) – Federal University of São Carlos, São Carlos, 2017.

⁴It is noteworthy that within the scope of the project in which this text is anchored, it is not limited to analyzing these five products, since we are working with two more agency devices, namely: redemption device and psychopedagogical device. We only include those that constitute the analysis in question here. The *corpus* as a whole is composed of 14 academic productions (5 theses and 9 dissertations) produced in the last decade (2010-2019) based on a mapping in BDTD, using the keywords: play and digital technologies, selecting those from the Program Postgraduate in Education.

We will not consider the “proper name” of those who produced such research to be of importance, as the discourses produced are situated in another order, where authorship is not designated by the author's own name, but by their greater or lesser inscription in a discursive order and in the regimes of truth managed by it. That is, we take the author here not as “a speaking individual who pronounced or wrote a text, but the author as the grouping principle of discourse, as the unit and origin of its meanings” (FOUCAULT, 1971/2002, p. 26, our translation). In fact, Foucault (1966/1987, p. 502, our translation) radicalizes this notion by stating that man himself was invented. Let’s look at the last sentence of the book *Words and Things*: “then you can bet that man would disappear, like a face of sand at the seashore”.

This is exactly what genealogy fits into, as “a form of history that accounts for the constitution of knowledge, discourses, object domains, etc. without having to refer to a subject” (FOUCAULT, 1978/2001a, p. 7, our translation). With exteriority, the analysis does not consist of observing the subject who said it, but what is said from the place of subject from which it is enunciated.

Argumentative direction: immobilization of the body

Contrary to discourses that seek to draw attention to the need to rescue traditional games, as they would provide an important element to child development, which is physical movement⁵, thesis 1 (2017, p. 175) in his field diary, in gives indications that the body is also called to move:

Four boys play Mario Kart, the joystick is shaped like a steering wheel, **for each necessary curve on the screen, the boys move their entire body, to the right..., to the left.** Often, **the body is thrown backwards, making a noise when the back hits the ottoman and, in general, this movement is a reaction to some “shaving” of your cart on the screen.** They also “narrate” the game: “Go, run!!!”; “eat the plant as much as you want”; “that's right”. [...] When the result appears on the screen, the winner stands up with the steering wheel in the air (like a trophy) and jumps and celebrates: first, first, first! (FIELD DIARY, 2/26/2015).

⁵An example of this is present in dissertation 1 (2013). The researcher, when asking a teacher about the possibility of rescuing traditional games through teaching action, received the following answer: “ [...] Yes, if the teacher proposes to study what **playing provides to the child development in the physical aspects (because the child is synonymous with movement), cognitive (because he actively builds his knowledge and formulates hypotheses about the events around him at all times), social (lives in a group) and psychological (has feelings and emotions). Reviving traditional games with children, in addition to being an activity full of meaning for them, is educational and will make them know and respect the games of each historical moment. It is our duty to encourage play, we are childhood professionals!!![...] ”** (DISSERTATION 1, 2013, p. 66-67). It is worth saying, again, that the researcher does not criticize these statements, but, on the contrary, endorses such speeches.

As we can see, contrary to discourses that see danger in playing with digital technologies due to the apparent immobility of children's bodies connected to digital environments, there is, in fact, an “exuberance of sensory stimuli and instantaneous perceptual reactions in synchrony with mental operations” (SANTAELLA, 2004, p. 132, our translation). In these interactions, children move between different interfaces and digital environments. They don't just look at what is presented on the screen, but act, create, constituting a potential space. It may seem that the body is immobile, but between the bodies, in the hand-to-hand, in the “game of bodies”, the whole body is in *turmoil*. This is what makes me think from thesis 1 (2017, p. 175) about your research experience:

Pressing buttons only seemed to make sense when the child physically intermediated what was seen on the screen. Playing, like learning, was full of synesthesia. “*To play, you have the real doll playing, in your hand. In games I only have the controller in my hand controlling the dolls on the screen. I also control when I play, but with my hand, without the control*” (LEANDRO); “*You don't play games, because you only use your hand to move the controller, and playing uses your entire body*” (LUARA).

In digital environments, children experience events that significantly alter their relationship with representation, as they immerse themselves in the integrated environment without any separation. The body does not consist of something that is isolated in the human, but it is an instrument to effect couplings with the environment and thus flow through life. In this flow, the affections of the body constitute us as subjectivity. In Spinoza (1983), the body consists of a machine that reproduces in its modal functions the broader nature of which it is an inseparable part. The thinker compares the process of constructing knowledge with the manufacture of objects, stating that “intelligence through natural force manufactures intellectual instruments for itself” (ESPINOSA, 1983, p. 20, our translation). There are times when the movements of thought and movements in the body are not concomitant, and the movement of thought does not mean that the body is in displacement. A child can play without moving, or a slight movement can accomplish a great thought. The body is affected by external objects and the mind (mind as a process and not as a thing) maps the affections.

Rolnik (2006, p. 31, our translation) explains that in the encounter “bodies, without their power to affect and be affected, attract or repel each other. Effects are generated from the movements of attraction and repulsion: bodies are taken over by a mixture of affects. Erotic, sentimental, aesthetic, perceptive, cognitive [...]”. In these experiences, the image stops being just an image, becoming an object that affects the child's body as a whole. A play through moving images, producing affections, drives that vibrate in the body.

Children, when playing with digital technologies, almost turn themselves inside out to take part in this play. Movements of desire that form connections, new modes of connection, new images of oneself, new directions and connections based on the variations that are being invented. The visibility of children's bodies resulting from regulatory actions that act within their own sphere of gravity. Let's look at this movement that we now activate in thesis 1 (2017, p. 175, emphasis added):

[...] the videos recorded in the toy library space have many hours of **children “fiddling with the controller” and moving their entire bodies**. Here, we are not just talking about video games with controls that react to movement, but practically all games. **Even when sitting on the beanbags to play, children are almost always talking, discussing game strategies, or asking questions with their classmates and, often, they narrate the game out loud.**

As we can see, the deep pulsation is the body excited by the current event. Nietzsche (1995, p. 10, our translation) states that “the body is the great reason, a multiplicity endowed with a single meaning, a war and a peace, a flock and a shepherd (...). There is more reason in your body than in your best wisdom.” So, staying fixed on the screen is not the only option for movement, as the body is not limited to action and reaction! He has the ability to orchestrate assemblages and insert himself into variation. Even in seemingly immobile digital play, the body is moved by *percepts* (new ways of seeing and hearing) and *affects* (new ways of feeling). Espinosa (1983, p. 178, our translation) says that “[w]e do not know what the body can do”. We add here that you don't know exactly what the body can do in the context of digital technologies. We risk saying, based on Espinosa (1983), that the body and playful experiments with digital technologies are vigorously coupled with *affects* and *perceptions*. However, it is not always necessary to leave your location. These movements, or their possibility, may have more to do with the silence of listening, with the calm of lurking with a body that, rather than moving, acts passively.

Such movements or the possibility of them, perhaps, have more to do with the stillness of lurking, with the silence of listening, with a body that, more than moving, passively, acts. Deleuze (2007, p. 172, our translation) tells us that “it is necessary not to move too much so as not to scare away becomings; becomings are what is most imperceptible”. According to the thinker, what a body can do should not be confused with certain parts or functions, which are organic or physiological materials, but needs to be considered in relation to its *affects*.

Even when moving, the child is no longer content with following the movements of the characters, or making movements that are just objects, but in all cases subordinates the

description of space to the function of thought. More than a simple distinction between reality and the imaginary, subjective and objective, its indistinguishability, on the contrary, gives the screen a wealth of functions and brings new concepts of framing and reconstructions of the playing body. Santaella (2003) explains that the body's mutations are so many and so radical that the time is approaching when it will be difficult to distinguish between natural and artificial life. As is the case of thesis 2 (2013, p. 93-94) that we now use when it deals with the avatar (graphic representation of the child in the digital environment):

[...] the digital game Club Penguin is widely used by children. In these environments, they can be, through avatars, themselves or whoever they wish to be, traveling through fictional or completely metaphorical spaces. [...] With observations of children playing on the computer and statements through interviews, I realized that the experience of symbolic play is experienced in digital games in a very similar way when compared to traditional games. Children's imaginative play at the computer follows many of the same rules of interactivity and fantasy that govern all children's play. By destroying the game's monster, the child feels victorious, projecting himself as a character in this challenge, overcoming his limits and destroying all evil: "I am the hero and I will kill the monster and save the girl and the little one besides the accompanies. I am the hero and I am going to kill the stone monster... I have to kill him... and save everyone..." (FIELD DIARY, 08/27/11).

The child's relationship with the digital environment through their avatar produces a feeling of being 'more present', 'more alive', precisely through the creation of a virtual self (avatar), producing the sensation of being there in the environment together with others children building different elements. No longer the body as physiological, but a body as strength and power, opening space for flows. In this issue of the digitally present body, Santaella (2003, p. 199) considers that, currently, "everything seems to indicate that many vital functions will be mechanically replicable, just as many machines will acquire vital qualities". Today, the hybrid body, between the artificial and the natural, the real and the simulated, is called post-human by many. One point that differentiates this technological revolution from others is its accelerated pace (SANTAELLA, 2003). In fact, the development of technology itself is confused with human development. From natural technologies, such as the speaking system, which made us different from other living beings, to the most recent inventions, our life is inseparable from technology, so that human beings would not speak if they did not have the speaking system installed in their own bodies. (SANTAELLA, 2012).

In this way, "there is no divorce between human biological evolution and the technological revolution" (SANTAELLA, 2011, p. 129, our translation). That is, we are human because we are technological. The human being is born in a condition of incompleteness, of lack (and also dies in a condition of unfinishedness!). From birth onwards, the entire psychic constitution, the dimension of being cared for, the acquisition of language takes place.

However, these aspects do not cease when we rise to the status of speaker, since we are continually crossed by language throughout our lives. This is because the main technologies are language technologies, as they are constitutive of the human, so that “all subsequent language technologies only expanded this primordial technology. At the point where we find ourselves today, with digital technologies, what is being expanded are our brain capacities” (SANTAELLA, 2011, p. 129, our translation). Thus, technology is configured as a body of knowledge that, in addition to using unique strategies, creates and transforms linguistic and material processes, meaning know-how. Surrender and the way in which the child relates to life are also present in these playful experiences. The potential simulation space expands the possibilities for invention, and allows children to share, negotiate and refine common models.

Argumentative direction: difference between analog and digital

Contrary to discourses, they draw attention to a possible danger in playing with technologies, in the sense that children would be inserting themselves into a world that does not exist and that they produce nothing, thesis 2 (2013, p. 93, emphasis added) tells us makes it possible to think from another perspective, for example, when imagining and creating realities in Club Penguin:

“The games I like most are the ones where **I can imagine people and places, imitating reality**. That's why I prefer Club Penguin” (FIELD DIARY, 08/27/11). “**Here we imagine villages, people, where we are going to do things**. When I grow up, I want to set up a daycare center, I want it to have a little village, a corridor like that, with some little houses, **some real-life things**, a newspaper, you know that kind of thing” (FIELD DIARY, 27.08.11).

Based on their experiences, children bring references from their sociocultural context to combine and create other realities, often reinterpreting everyday situations. It is important to point out that play is not a natural action, but endowed with meanings referenced by the child's daily life, it has a specific meaning articulated with its own decision-making system and a set of rules that can be shared by each child who is playing. Brougère (2001) reinforces that there is no such thing as natural play, as it is, above all, the result of rules constituted outside of reality, with the same behaviors as in everyday life, even if the object does not literally reproduce reality. For him, the symbolic function of toys is their main purpose. Toys take on the functions that the child needs at the time, in order to meet their needs for using specific objects, combined with invention, they start to set the tone and shape in the game.

In this way, these excerpts reveal to us that many games developed by children during the research being analyzed using digital technologies are not disconnected from their way of life, but seek digital games related to their daily lives, such as simulating that they are driving a car, that they're baking cakes, putting on makeup and creating other hairstyles for the dolls, or even when they're fighting superhero enemies.

Jasmine: Here with this product, you can make her hair grow!
Researcher: And do you do hairstyles?
Jasmine: Yes! And you can wash and paint!
Jasmine: Here you will dry it and leave it normal!
Researcher: Hmmm
Jasmine: Here you can dye your hair any color you want!
Jasmine: Here you can straighten, brush and curl!
Jasmine: Here you choose the color you want! Here are some things you can put in her hair! And he also has a hat! Here are glasses that you can also put on...
Jasmine: I'll do her hairstyle! Just let me make her hair grow longer!
Jasmine: It was funny!
Researcher: It really is! (Jasmine, 9 years old).
(THESIS 3, 2019, p. 344, emphasis added).

Thus, the everyday elements used by children have a symbolic function, allowing them to use, model and allow the appropriation of images and symbols, providing the child with support for playful action with digital technologies. Games with greater meaning related to the environment in which they live confer a *status* of basic mastery over others, but which allow children to create, invent and try in this universe, being a space of uncertainty where anything can happen, a world full of uncertainties guided by a dynamic behavior. In their games with digital technologies, children start from their reality and adapt to their inventive potential. From this aspect, childhood, as an experience that builds the subject's historical condition, becomes an affirmative childhood, or rather, it no longer means absence, but means strength and power.

This way of experiencing childhood is present in the relationships that children form with things and in their unique ways of thinking and creating. They constitute their own unique ways that break with our linear way of thinking and living time. Play time is not in a hurry, it passes slowly. An experience that takes place in novelty, in curiosity, in sharing life. Play as an experience has this power of resistance that is pulsating and curious, as it constitutes a mode of delivery and creation. Play can constitute a possible escape route in the face of the acceleration of the *chronos*, which is agitated by the clock that does not take childhood time into account (HABOWSKI; RATTO, 2022b).

Infant time is the *aionic time* that occurs in experience. Experience with games and their multiple expressions. Children's time cannot be adjusted and measured by an adult's clock. Perhaps this is the escape route so that children do not succumb to the chronological order of existence, like adults do to the time of *chrónos*. Children's time is a time of creation, of curiosity, of openness to new things. A time that extends, that allows oneself to be experienced, felt and perceived; who investigates, who listens to himself and others; advances and interruptions. Immersed in *aión* time, the child repeats, plays the same game as many times as necessary, sings the same song over and over again:

[And the three of them continued to sing the songs together with Larissa Manoela].
Researcher: Wow Tiana, for those who don't like it, you look great! You know all the letters!
Tiana: Look who makes me learn, aunt! Elsa!
Tiana: Auntie, imagine that Elsa watches this twenty times in a row! How not to learn?
(Tiana, 11 years old).
(THESIS 3, 2019, p. 397).

Repetition is a striking trait! When Captain America says: “I'm the villain again”, he connects the past and the present in the joke. He was a villain in the past and wants to play to be a villain. We can see the trace of the past and present in the inscribed desire to play to be the villain. However, it is a repetition that will always be singular; Do it again, not do it the same way. I take advantage of the dialogue between the researcher and the children to bring out another important element. Contrary to speeches that draw attention to another danger, how “*it is worrying to observe the interest of young children in video games, the internet and toys in general, which incite violence and a culture of death*” (DISSERTATION 1, 2013, p. 32, emphasis added), based on the narrative presented in thesis 3 (2019), we can see that children are well aware that the experiences in these spaces are game situations.

In this way, children not only act in virtual scenarios, but are represented through characters that they manipulate with the touch of the digital technology screen. In other words, at this level, the action is accompanied from an internal perspective, as if the player were in the scene, emphasizing the feeling of immersion, so the perspective is always that of the player, often placing himself as the protagonist. In this movement, children play and comment on game situations, developing strategies to stay in the game, but clearly have the distinction of virtual limits.

Playing with digital technologies also does not end “*when one of the group participants stands out as the one who has mastered the rules of the game. On the contrary, they updated themselves through maintenance and the desire to start over again*” (THESIS 3, 2019, p. 398,

emphasis added). It seems that, in this research experience, we found the power of invention in children and in their playing experiences, as many worlds are created from this creative experience.

Freud (1908/2015) highlights that children experience the basis of creative behavior while playing because they are free to transform one thing into another. The thinker suggests that every child playing behaves like a poet, as he creates his own world. Reinvention is expanded by incorporating digital technologies into their games, receiving a configuration of malleability, fluidity, which can be asynchronous and non-linear. Repetition is enhanced by reconstruction. This action is possible because they are interacting with an environment that has a simulated aspect to its gameplay, so they can destroy and build again without having to finish the “game” or start over.

The play of these children tells us about repetition, continuity, reinvention and reconstruction. For Kohan (2005, p. 252, our translation), childhood, of continuous birth, “symbolizes the possibility of a radical rupture with the repetition of the same, the expectation of a free and complex repetition, of the radically new, of what cannot be inscribed in the logic of the established”. In this potential space, children plan their activities, make decisions and change the parameters of a game model. It will be through repeating games, watching the same video countless times, returning to the video in a specific part, that children memorize and develop strategies for exploring these environments, appropriating knowledge for new explorations and making new decisions. In the experience of this potential space, new terms, norms and rituals are incorporated into the games. But be careful! It is not about creating new experiences based on an attempt to create an opposition between digital and non-digital games, as certain discourses seem to want to say. Let's look at the report of a teacher present in dissertation 1 (2013, p. 68, emphasis added):

[...] today children live in prison. **They don't go out to play, their dream is the computer. Between playing outside, in the backyard and the computer, they have the computer.** The playing, playing ball, running, is for later [...] The playing, the one I knew from running in the street, tag, hopscotch, **they don't do all that anymore, they're just games on the computer, that's what play with them** [...]

This narrative seeks to support the understanding that digital and non-digital environments are distinct domains, disconnected or separated from each other by a border. And that the danger would be in digital technologies, trying to blame them for children's lack of interest in 'old' games. To this end, 'old' games are claimed to be more factual, more authentic

experiences. It turns out that we inherited the culture of separation from Cartesianism, which leads us to the separation between mind and body. This separation has dramatic effects by denying human beings their function as an indivisible whole. Spinoza, a contemporary of Descartes in the 17th century, questioned this separation by showing the deep overlap between the mind and the body, and what this means for the constitution of the individual. The philosopher defended the idea of integrating all levels of reality into a single substance, the idea that there is only one in the universe and, as such, we are constantly affected by what is around us. However, this is not a determination, but a condition, as conditions depend on the treatment given to them. It's about thinking about the interaction between digital and analog, the body and technology. In fact, another reductionism of modernity was to think of technology as dissociated from the human. In this way, this dichotomous stance between technique *versus* human shines through in modernity in relation to technology.

However, digital technologies would not need to compete with analogue games, but practices in face-to-face and non-face-to-face fields are combined and integrated by children. This integration is not constituted from separate artifacts, but is interconnected by the agencies constructed by children. The definition of which game or artifact will be used is closely related to the interests of the playing group. From Catwoman's narrative with the researcher that I present below, it is clear that the separation between analogue and digital does not exist, because according to Elsa, they play with the things that we play with, so that virtual/digital and analog/physical are intertwined, that is, one integrates the other.

<p>Researcher: Look! She has a tablet, have you seen Elsa? Elsa: She has a tablet, she has a YouTube account, she has a cell phone! Researcher: Really? Elsa: But auntie, in all these cartoons or most of them, the characters have cell phones, tablets and all that! Researcher: Hmmm ! That must be why you also want to have your own cell phones, right? Elsa: It's because they play the things we play! Researcher: This drawing...Do they learn to be superheroes? Elsa: Yes! This is Superhero school! It's like a school! Researcher: hmmm (Elsa, 5 years old) (THESIS 3, 2019, p.224, emphasis added).</p>

“Elsa: It’s because they [the characters] play the things we play”! What I can see here is that it is an affection, or in Simondon's terms (1989, p. 186, our translation), a technoaesthetic, in the sense that "a tool can be beautiful in action, as soon as it adapts well to the body it seems to prolong in a natural way and amplify, in some way, its structural characters." Simondon (1989) positions technical objects as integrated with the human that they prolong. The thinker

draws attention to two positions that he considers reductionist: the first that sees the possibility of humanization in culture and the danger of dehumanization by technology; the other that perceives technical objects only through the lens of utility. In both cases, there is a human-machine fragmentation and a reductionism of technical objects, understandings that demonstrate a present lack of knowledge in the machines that humans create themselves.

Simondon's (1998) technical objects is related to the expansion of human knowledge potential and opening up the invention of ways of life. The author considers that he has no basis for dichotomous positions and prejudices in relation to technical objects, so that it becomes essential to rescue the constitutive role of technique for the process of subjectivation, since "technoaesthetics does not have contemplation as its main category. It is in use, in action, that it becomes somewhat orgasmic, tactile and motor stimulus" (SIMONDON, 1989, p. 259, our translation). When reading Simondon's (1989) defense of technical objects (or digital technologies, in the case of this thesis), we find a complex gesture that shows us in an inseparable way how technology behaves in its epistemological and ontological dimensions.

That is, the relationship between humans and technology is one that constitutes them cognitively. In the words of Kastrup (1999, p. 183, our translation), "technique is not only the terrain of artificial objects, but the power to artificialize cognition and virtualize intelligence". It is about understanding that the technique "does not artificialize a given nature, but reverberates on the nature of cognition, a nature in itself artificial and inventive, which virtual life prepares. This opens up the possibility of thinking about cognition as a hybrid of nature and artifice" (KASTRUP, 1999, p. 183, our translation). It is worth remembering that Espinosa (1983) himself had already drawn an analogy between the technique of making an instrument and the technique of thinking. For the thinker, subjects invent both technical instruments and techniques for thinking, and in both cases, they improve this instrument. Together with Simondon (1989), I seek to think that technology is intrinsically linked to culture and the subject's becoming, without denying that technological realities are human realities. In our culture, technology is stripped of potential meaning in the sense that it is considered alien to humans.

However, we do not seek here not to recognize that there are differences between analogue and digital, however, as children interact with their cultural references in both situations, these boundaries fragment and digital and analogue are juxtaposed and integrated. We think that this division and delimitation of what is digital and analog becomes complicated for children, as they integrate everything into their cultural references, these two fields

intertwine through the process of invention, modification and meaning. However, even though this discourse appears significantly in the documentary *corpus*, especially in the idea that real and virtual are opposite realities, children do not perceive them as borders. As in the dialogue in thesis 3 (2019, p.223), they found their favorite characters in digital spaces and in analog toys:

<p>Researcher: Wow, do you know what I'm noticing? Captain America: No! Researcher: That you play with Batman here assembling Lego! Captain America: Yeah! Researcher: And play with Batman in the game on your tablet and cell phone! Captain America: Yeah! And there are dolls too! Researcher: Yes! And there are still dolls! And is there anything else for you to play with? Captain America: There are cartoons and films! Researcher: Yes! And there's more! There's no way you won't like superheroes! (Captain America, 4 years old).</p>

If we start from the definition of physical space and digital space as distinct, based on the narrative present in thesis 3 (2019), we can see that children move in both spaces, but in dynamics that sometimes bring digital games to analog or vice versa. Digital play is a space in which children innovate rules based on the context in which they live. Everything can be done, as long as everyone involved in the game accepts the rules that can be agreed upon, expressed verbally or are subjective in the activity (BROUGÈRE, 2001). In this game, random facts are encountered in the face of reality, that is, unexpected things can happen at every moment, go in another direction or even another game can emerge (BROUGÈRE, 2001). From its indeterminacies, agreements, gains and conflicts arise, with different possibilities of projection and purposes. In this possibility they also create their playful culture, give new meaning to their daily lives and their reality, recreate the possibility and the impossible.

In this way, digital technologies seem to constitute another resource, a possibility in playful experiences and do not even seem to occupy a preferred place. It is not that there is a preference for digital technologies, as the best resource for playing does not depend on their possible technical sophistication, but on the possibility of playing, meeting others. We would venture to say here that perhaps one of the benefits of playing with digital technologies is the possibility of having fun finding various activities in an artifact. The choice of playing in digital technologies has nothing to do with the concept of duty or moral obligation, but rather with pleasure and enjoyment, which sets playing as a merely free experience, without major pretensions.

Final remarks

As we have seen throughout the text, digital technologies seem to constitute yet another resource, a possibility in playful experiences and do not even seem to occupy a preferred place. It is not that there is a preference for digital technologies, as the best resource for playing does not depend on their possible technical sophistication, but on the possibility of playing, meeting others. We would venture to say here that perhaps one of the benefits of playing with digital technologies is the possibility of having fun finding various activities in an artifact.

Regarding the immobilization of bodies, contrary to discourses that highlight the importance of recovering traditional games as an important element for children's physical development, there is an opposite trend. In short, contrary to speeches that point out the danger of playing with digital technologies, due to the apparent lack of physical movement of children connected to these environments, in fact, there is an experience of stimuli that occur instantly in the spiritual synapses. During these sensations, children move between different interfaces and digital environments, creating and acting, which creates a potential space for them. They don't just observe what is presented on the screen.

Furthermore, within digital environments, children experience events that significantly modify their relationship with representation, as they immerse themselves in the integrated environment without any distinction. The body is not something isolated from the human being, but rather an instrument that enables connection with the environment, allowing them to flow through life. When playing with digital technologies, children become deeply involved, trying to connect with these activities. They create new connections, new modes of connection, new images of themselves and new controls based on the variations that are being invented. The visibility of children's bodies is the result of regulatory actions that occur within their own sphere of gravity.

In relation to the difference between analogue and digital, and also contradicting the discourses that warn about possible dangers of playing with technologies, suggesting that children are inserting themselves into a non-existent world and that nothing is producing. Children not only interact with virtual scenarios, but also get emotional through the characters they manipulate by touching the screen of digital technologies. At this level, the action is accompanied by an internal perspective, as if the player were on stage, emphasizing the feeling of immersion. Therefore, the perspective is always that of the player, who often places himself as the protagonist. During this process, children play and comment on game

situations, developing strategies to stay in the game, but maintaining distinction between virtual limits.

Intertwined with knowledge from experience, childhood emerges here as an event that leads to the discontinuity of things, as an explosion of what constitutes us and places us in new beginnings. Thinking that sees childhood as an event implies discontinuity and experience. Childhood means the unnamed, the possibility of something happening in many other ways. The event is in the order of unpredictable, uncontrollable, (un)adjustable. It is presented in a unique way that provokes reflection on the experience. It is of the order of the radical, that even historically situated, they are renewed in the thought of not letting the subject remain the same. Childhoods and digital technologies dilute the idea of stability, which escapes the understanding of continuity, of pure concentration, since it is not an absolute event; no fear, no danger!

From this, we can say that these divisions of experience, which persist in adults' discourses based on dichotomies that insist on the fragmentation between digital and non-digital dimensions, do not appear in children's playing experiences. And, also, it is not about enabling one experience or another, but that they can in fact have both possibilities: digital and analog. The spatial fluidity, the dynamics made possible by the use of digital technologies and the articulation of face- to-face and digital spaces, is one of the striking singularities of the playing experiences.

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