FANTASY, VIRTUAL REALITY

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SUMMARY

This paperwork has the purpose of presenting the conclusions I got at after analyzing the behavior of a kid before the videogames, in particular, Play Station game, an electronic device. It is through this videogame that not only is it possible to know the patient's fantasies, but a way to get into his intrapsychic life too, having as a reference a clinical case as well as theorical delimitation.

KEY WORDS. Fantasy, videogame.

Apparently, Mario is a common kid of 13 years old. He has the organic and psychological conflicts typical of the adolescence phase. The reason why help was sought was the marked alienation observed for the use of computer and, above all, the use of videogames. This represents a big concern to Mario's mother.

During the first years of treatment, Mario has a uniparental family (mother), due to his parents' divorce when he was only 1 year old. Both his parents have a profession. Alma, 43, is anthropologist, but works as a freelance translator. Miguel has a degree in Literature, Anthropology, and is professor at Universidad Nacional. Mario lived with his mother in Mexico City until he was 11, but due to the stressing and dangerous life there, she decided to live

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outside the capital, where her parents live, both being architects. It is worth mentioning that the mother's family is from South America. They came to Mexico asking for asylum over 20 years ago. They have a stable economy and a remarkable professional reputation.

According to what the mother has said, Miguel has always had an unstable life, poor relations, which can be observed in his current one. He has a child with his current couple, but he still does not know whether he wants to go steady with her or not. Furthermore, when he drinks alcohol, he shows certain attitudes that generate conflicts. This was another reason of the divorce. The paternal figure has always been absent and has not been strong. Miguel has acted as an "occasional friend" for Mario, not as a father, since he does not meet his duties.

As for Alma, since Mario came to this world, she plays her maternity role trying to offer a quiet life for the both of them. She goes to the extent of being an over protecting mother. She does not have a couple and has few friends. She depended emotionally on her parents, had not solved strong feelings, such as hatred against Mario's father. About at half year of treatment, she suddenly died due to a brain

tumor not identified on time.

Mario's development history shows a normal birth, not planned but desired by the mother, not by the father though. Once the latter "accepted" it, he wanted

the baby to be a girl, and the mother wanted it to be a boy. The baby was born in a public clinic. Alma could nurse him just for a week, then she opted for the baby's bottle which he had until he was 14 months old. His nutrition has always been irregular. He sleeps well. He has always had his own room, but occasionally he sleeps with his mother whenever he has nightmares. He could reach a control over his sphincters when he was at the crèche. He had enuresis at nights until he got a pet, a cat called "dragón", at that time he was 7 years old. As for sexuality, both parents have been open to offer the information he requires; however, in the current time when he needs it more than ever, he finds no strong support from his father due to his absence. In general, Mario has had a good health. When he gets some common illness, he receives naturist treatments, such as homeopathy and acupuncture. According to the mother, Mario showed a strong temperament as a child, very expressive, contrary to his current attitude. He is distant, isolated and quiet. He also shows some manipulating and adulating attitudes whenever he wants money for something. During his childhood he would ride his bicycle and like to put pieces together. However, since the beginning of the

adolescence phase, he only focuses on the Play Station[2] and on computer games. Until two years ago, we would attend Tae Kwan Do, basket ball, football lessons, among others. Nonetheless, he is not interested in them anymore. He and his family do not profess any religion. As for significant events, they have

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[2] Registered brand of a domestic videogame, operating through the television and respective device.

moved three times having to change school for the same reason. They went on a trip to the grandmother's country with the purpose of meeting the rest of the family.

What role play the videogames nowadays in the treatment of adolescent patients?

Guzmán, (in Melgoza, 2002) points that adolescence, as from the XXI century, shows common features socially determined. In the new global and troubled societies, the influence of the massive media has been progressive.

Most of the adolescents search alienation, being computers and, specifically videogames, the ideal means to satisfy it. Although this is real, in the end it is like a child movie for the kids, they only see the recreation of their own history. The media influence the adolescents by representing with quality the place the objects have left.

It can be said that the history of videogames began in 1946, when electronics came up, being this the base of electronic videogames.

When World War II was over, museum-laboratories were opened, where people could watch technological progress.

In 1961, the Digital Equipment Corporation of the USA, gave as a donation its computer to the Institute of Massachusetts, where some of the students created graphics based on vectors, and one of the students, Russell, worked on an interactive videogame which took him about 6 months to finish the first version: a game with a space topic and which can be played by two people.

Other aesthetic graphics were added to this game and, evidently this made it more attractive.

Currently, videogames have a wide range of types, from a simple Game Boy[3] to arcades[4].

There is a game called Starcraft, which purpose is generate, since the beginning, an army which has to fight and win the battle against one or several enemies at a time. This is a strategic game created by Bizzard Company, in which the battle takes place at real time, and decisions have to be taken at the moment. To win or lose the battle will depend on these decisions.

The game is divided into three major battles: the Terran Battle, the Protoss Battle, and the Zerg Battle. It is recommended to start from the first one, for besides its complexity, there's a small introduction about its history and its warriors throughout each battle. When missions have to take place, certain orders or commands have to be followed. Generally the warriors fight for the

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[3] Registered brand of a portable videogame, in which two or four people can play.
[4] Videogame machines located in small public areas.

common benefit of the race involved at that moment, defending themselves against the alien threatens or for sheer justice.

Each race has its own reasons to fight, there are no mistakes, it will depend on the position adopted at the moment. These reasons give sense to the game and to the empathy among all players.

Terran are considered to be humans, a special race of humans. The other three are aliens.

During the initial phase of the treatment, Mario was quiet and provocative to a therapeutic transgression, which emerged as an intrusive and continuous questionnaire. Another attitude of him was to create some anxiety in me when he was quiet for a long time… Through my floating attention, I began to notice that an object (transitional) came along with Mario, a CD, but he never spoke of it. At the beginning I showed respect in this matter, but one day, led by my curiosity and anxiety, I dared ask him about it and asked him to explain what it was about. After his telling me it was a game and his explaining me how to play it (I hardly understood, but it was not difficult to create it in my mind, for he was not talking about neither logical nor formal thought). One day he asked me if I wanted to know what the game was all about…I said yes, and he asked me with his eyes to turn on the computer. This mixed me up, I felt manipulated and controlled and, at the same time, invited to share something of his very own with him, for I could not say it was his internal world what I would see there…Besides I felt I was a transgressor with an analytical technique.

However, it seemed the only means offering the possibility of getting into his fantasy, through the videogame, through an electronic device and its correspondent program, Star Craft.

Mario allowed me to find that the game was a synonym of his intrapsychic life. The battles he searched from his programmed brain and the strategies to follow clearly showed the expression of his conflict: the lack of identification before the absence of a masculine figure of a strong father, as well as the ghosts existing that he had to fight. According to Lacan, these ghosts meet a defensive function when there is a painful reality. He started the game in front of a dark screen which projects nothing but a void, in which he was sinking and he was inviting me to go with him. Gradually, the defenses used by each of his soldiers were taking place, they were analogous to the neurotic defenses that were not enough any more. The psychic material he brought session after session depended on the game and the chosen "race", as well as the kind of battle he undertook. As if it were the material a patient normally brings to his session through words.

The action field is not only designated on one side. He could even play with more than one army, going from a division to a fragmentation throughout the game, but showing the use of different skills for each one of them.

Fantasy was a means, situated in the device, to expel and dissipate the desire. And he was usually taken, in further stages of the treatment, to his external

reality, where the characters could arrive to a free-time situation from his primary objects, as well as to the relation with his current objects.

During a session, by analyzing from the videogame, Mario succeeded for the first time in pointing that it is not a case of playing just for the sake of it, but he does it because it is the means through which he expresses his anger. That day, particularly, a schoolmate had made fun of him, and he could not say anything in response to that offense. However, as soon as he got home, the first thing he did was to play his videogame, imagining that the adversary was his schoolmate.

Some times, the strategies were those of surprising or structured attacks. In the surprising ones, he did not enable his adversary to give weapons to his army, so Mario could attack him with little weaponry and, surprisingly, he then spoke of the father who, similar to the adversary, did not have the weapons that were good enough for the kid, and with which the father could face the battle, killing all the possibilities of allowing the other to recognize him. At the end, Mario recognized that this strategy did not meet his expectations.

The second kind of attack, was more planned, it even took him up to 30 minutes to give weapons to his army. At the same time, the adversary was searching his own strategy and weaponry; with the purpose of making the attack last a few minutes, boasting about the sadism that could be watched. Without understanding that the more he won in the game, the less he lost in his internal world, for by exterminating the other, the father, he made the conquest of his

father impossible, he weakened the strength he required, and he made the possibility of achieving the identification remote. The impulse of death was fighting with yearning and desire.

Winnicott 2000, speaks about the intermediate zone as a zone necessary to initiate the relation between the individual and the world, which is possible thanks to a good upbringing during the primary critic phase. The intermediate zone is the one offered to the baby between primary creativity and the objective perception based on the proof of reality. The game in the adolescent enables us to observe how this intermediate zone allows the individual to get in touch with the world without being threatening because of its virtual features. There is no objective, though there is one partially, but it can be a means of identification and can disappear with the dissipation of desire: mainly with that one of aggression.

The transitional object along with its correspondent features: having been loved, cradled, mutilated, does not change (unless there is a desire of changing), it must survive mobile, with texture, with own qualities. This is not an hallucination; then we can say computers and the game per se have such features, turning into the transitional object of the individual; which he uses to face his mother separation keeping in him the experience lived, the increase in perception, the beginning of mental activity, the use of self-erotic satisfactions. The game, along with its characters, corresponds, in a subjective way, to the intrapsychic reality. It enables the exploration and the location of desire in a completely manageable object, depending on the player's skills, and having as

a goal not only to win, but to be the best, game after game, trying to solve the conflict time after time, promoting the possibility to exterminate the object or to fix it.

Freeman, 1992, tells us how fantasy refers to that mental image, be it consciously or unconsciously, associated with desire. Fantasy is a very important aspect regarding the solution of a conflict, by acquiring an engagement. Since the basic desire remains the same, what are modified are the versions of fantasy. Fantasy becomes the vehicle of instinctual impulse.

Fantasy can act as the exit of any appropriate emotion to it, but it can not be openly expressed due to the fear of losing the love of the object. Killing is easier in a videogame and then giving life to the object of desire within the fantasy world than exterminate it in the real life because of fears or threatens of losing his father's love.

Fantasy consists of both external and internal reality, and can be used to create either love or destruction. Nevertheless, social delimitation frames the acceptance or refusal of such fantasies, becoming taboos or yearnings.

If fantasy provokes a libido or tanatic (death) discharge of desires, it can free or bind us to that past.

We know that fantasy is an imaginary line containing the individual. The latter represents, in a way not very defined due to defensive processes, the

realization of a desire, which is unconscious, but fulfilled. And psychic reality, besides being a synonym of the internal world, designates a resistant nucleus too, a unique one compared to other psychic phenomena; unlikely to being taken as material reality.

Fantasy is closely linked to desire. It has very particular features, such as organized scenes, prone to being dramatized (mainly visually, as I have shown you). Usually, the individual takes part in it, with the possibility of roles permutations and attributions; it originates more primitive defensive processes (reactive formation, denial, projection, etc.); a link to play the role of desire, in which what is forbidden becomes part of the scene too.

We have studied fantasy through the classical technique of games; however, it also enables us to observe and work on it. Technology is rapidly evolving, and the human being has not been able to stop and assimilate all these changes. For obvious reasons, it can not be left aside by the psychoanalytic clinic. If the adolescents who withdraw into themselves, who are very attached to technological advances, and who act as objects. In fact, it is still controversial, and as every game has its rules, cybernetics will have to fulfill certain requirements to get into the psychoanalytical technique.

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