**What game are we playing at?**

This paper examines the implications of one of the dominant narratives in which we are immersed that equates the flexibility, uncertainty and continuous change characterizing contemporary adulthood with the potential to continuously reinvent the self. This type of narrative, at least in the Italian context, can easily slide into narrative rhetoric. The ground is ripe for relegating to the background the unique and diverse narratives of individual adults: each bearing specific needs, anxieties, fears, fragilities, etc. born precisely of the constant mutability to which today’s personal and professional lives are subject. Two alternative ways of narrating the present?

And within this deceptive narrative of “access to everything” and “everything at once”, which “speaks to us” and “leads us to act out” (Bauman, 2012; Beck, 2008; Sennett, 1999), there is a sub-narrative fed by advertising, which frames gambling in all its forms (gaming halls, casinos, video games, scratchcards, etc.) as an opportunity to make one’s fortune and be successful without the need for effort or sacrifice. This “official narrative” is split off from an equally official counter-narrative that warns against such forms of “adult gaming”. The paradoxes of narrative? Narrative schizophrenia?

We believe, therefore, that it is necessary to emerge this counter-narrative and become to take upon it throughout an educational perspective, so that it becomes "discourses we live by" to re-return to play as adults, in the way of re-discovering what is the function re-creative and positive game for all ages of life, and as such, beyond to the pleasure takes labor and effort from childhood (Callois, 2013; Fink, 2008; Friedrich, 1975).

In light of this scenario, we analyse the narratives of a sample of adult gaming/gambling addicts who are on public health service recovery programs and/or members of self-mutual-help groups, with the aim of deconstructing both transmitted narratives and original – or subjective, autobiographical and inner – narratives.

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