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Whether it is theme, style of writing, or attitude before the norm, play inhabits literary works and reveals itself within them as active and often misunderstood as it is in life. In taking support from works belonging to literatures, genres, and to different historical periods, this volume subjects the presence of play in literature to shifting forms and their interactions, such as the paradox of the concept. Breaking of the rules, gratuity not excluding intentionality, parody and celebration, fantasy and subversion, and disguises and unmaskings are all examined just as well. This volume also provides, moreover, a modest contribution to the general theory of literature as well as to that of the poetic. It does so by exploring works ordinarily perceived as marked by playfulness (Perec, Queneau, Corbière, Cervantès, Villon, Salah Garmadi, Prévert, Hoffmann, etc.) but also others, those often wrongly considered distant from such preoccupations: the Tristan tales, Guilleragues, Lorand Gaspar, Guillevic, Albert Memmi, the French romantic, Antillean writers, Claudel, Richepin, Jaccottet, and others. One of the fundamentals of literary fact finds itself as such highlighted in this work.