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Spectacularization, Territory and Events - the mapping of a human development process through social networks

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Abstract

With the emergence of globalization, we had access to new freedoms, with which new opportunities and possibilities were accessed, transforming and reconfiguring social practices. The mediatization of private life or the spectacularization of the image through virtual networks is a consequence of this process. The article aims to reflect on this process, going through spectacularization, where the individual is attracted to this mediatized territory; the territory itself, in an attempt to understand social practices, the territorialities involved; as well as the effects to the reverberation of an event, which goes to the networks and produces meanings inside and outside this virtual territory. In view of this, this article makes a theoretical seam between the following concepts: spectacularization, territory and event, in order to understand how the individual develops through social networks. This study takes place through the methodology of grounded theory, where through it, it is intended to make a point of arrival until Celso Furtado. It identifies that this development is inserted as a process of extending real freedoms, giving the individual a voice through virtual social networks, enabling him to be active in his social relationships.

Keywords: Spectacularization. Development. Social Networks. Territory. Events.

Espetacularização, Território e Acontecimento - O mapeamento de um processo de desenvolvimento humano através das redes sociais virtuais

Resumo

Com o surgimento da globalização tivemos acesso a novas liberdades, com isso novas oportunidades e possibilidades foram acessadas, transformando e reconfigurando as práticas sociais. A midiatização da vida privada ou a espetacularização da imagem através das redes virtuais é uma consequência deste processo. O artigo visa refletir sobre este processo, passando pela espetacularização, onde o indivíduo é atraído a este território midiatizado; o território em si, na tentativa de compreender as práticas sociais, as territorialidades envolvidas; assim como dos efeitos à reverberação de um acontecimento, que vai às redes e produz sentidos dentro e fora deste território virtual. Diante disso, este artigo faz uma costura teórica entre os seguintes conceitos: espetacularização, território e

acontecimento, a fim de compreender como o indivíduo se desenvolve através das redes sociais. Este estudo se dá por meio da metodologia de teoria fundamentada, onde através dela, pretende-se fazer um ponto de chegada até Celso Furtado. Identifica que este desenvolvimento está inserido como um processo de alargamento de liberdades reais, dando voz ao indivíduo através das redes sociais virtuais, possibilitando que ele seja atuante nas suas relações sociais.

Palavras-chave: Espetáculo. Desenvolvimento. Redes Sociais. Território. Acontecimento.

Espectacularización, Territorio y evento: mapeo de un proceso de desarrollo humano a través de redes sociales virtuales

Resumen

Con el surgimiento de la globalización, tuvimos acceso a nuevas libertades, con las que se accedió a nuevas oportunidades y posibilidades, transformando y reconfigurando las prácticas sociales. La mediatización de la vida privada o la espectacularización de la imagen a través de redes virtuales es una consecuencia de este proceso. El artículo pretende reflexionar sobre este proceso, pasando por la espectacularización, donde el individuo se siente atraído por este territorio mediatizado; el propio territorio, en un intento por comprender las prácticas sociales, las territorialidades involucradas; así como los efectos a la reverberación de un evento, que va a las redes y produce significados dentro y fuera de este territorio virtual. Ante esto, este artículo hace una costura teórica entre los siguientes conceptos: espectacularización, territorio y evento, con el fin de comprender cómo se desarrolla el individuo a través de las redes sociales. Este estudio se realiza a través de la metodología de la teoría fundamentada, donde a través de ella se pretende hacer un punto de llegada hasta Celso Furtado. Identifica que este desarrollo se inserta como un proceso de extensión de las libertades reales, dando voz al individuo a través de las redes sociales virtuales, permitiéndole ser activo en sus relaciones sociales.

Palabras clave: Espectacularización. Desarrollo. Redes Sociales. Territorio. Evento.

Introduction

Do we still live attached to a process of Colonization or development? While interpreting these new ways of marketing, thinking about Celso Furtado's perspective of development and underdevelopment, associated with the new ways of capturing richness, ever more sophisticated, made possible by the liquid modern technology, the answer is affirmative.

Where back then, in the navigations time, the main goal was natural exploration, nowadays we see cultural capturing. Colonization is a sophisticated process, and although it was part of history, for being rooted, it takes power through the advent of the new technologies and the rising of the internet.

Since the beginning of the internet, towards the end of the '90s, Latin America, just like in a global sphere, suffered transformations in its social, communicational, political and economic practices. Globalization, which has interconnected and connected local with global and global with local, has made it possible for us the freedom of access to information. This way the connected users were able to enjoy *certain freedoms*, changing the way of being and acting in the world around them. To Amartya Sen (2000), development can be seen as a broadening process to the real liberties a person possesses. And highlights the fact that for development to exist, there must be freedom, for that is the nuclear part of

development. Following this line of thought, according to GDH (Gross Domestic Happiness), the true development of a human society starts when spiritual development and material development are simultaneous, thus complementing and reinforcing each other.

With the creation of Social Media, from the timid *Classmates* until the boom of *Facebook*, society has been suffering sophisticated mutations, almost imperceptible to the eyes of those integrated with the new technologies. Today there are countless Social Media Networks, amongst the main ones are: *Myspace*, *LinkedIn*, *Orkut*, *Facebook*, *Twitter*, *Pinterest*, *Google+* and *Instagram*. Most of the access to social media is done from an interactional device, called: cellphone. It has come to be considered a new member of the body, changing bodily postures in front of tablets and smartphones' screens, thus deforming the body. It is getting more and more common the "text neck" cases, headaches linked to the tension on the back of the neck and the neck itself caused by the time leaned in a bad position to visualize the device's screen. There is a contained docility of the bodies, that is, the individual is taken, as a metal to a magnet, by the spectacularization of the image to the communication networks. In the age of information, who wouldn't want to participate in the game of social territorialities?

This article is divided in three levels. The first level addresses the issue of spectacle – *the everyday spectacles cut out of routine virtual lives* – that draws to the networks and introduces the individual amongst the virtual territorialities, proving its own existence, and makes him belong to the appearance market game. The second level presents the concept of territory – *the cybernified territorialization "in reality"* –, in order to comprehend the symbolic system of power contained in that space and all of its potentiality. The third level rescues the concept of occurrence – *a study of the grounded theory*¹, *through the controversial Patrícia Moreira and Aranha case* –, from the Communication field, with the purpose of understanding practically the concepts seen in the previous levels through an occurrence, involving many social fields in dispute.

1 The Spectacularization

The law in social media is spectacularization, popularity and social status, that are measured by the quantity of "likes", and even sharing a picture, a video posted, news or the number of friends a certain profile has. According to Debord (1997, p. 13), the specialization of the images of the world is done in the world of the automatized image, in which *the liar has lied to himself*.

In this sense, it is important to highlight that, due to the concern with the spectacle, pictures are edited, removing imperfections (such as virtual make up) and not revealing exactly how you are (masking up what's real).

What matters in the *show* is to impress. The spectacle, in general, as a concrete inversion of life, is the autonomous movement of the "non-alive". Nowadays, more than ever, in capitalism's history, "spectacle's society" (as in the famous expression used by Guy Debord) to Haesbaert (2014, p.67) instituted the

¹ [...] that "looks to develop a behavioral process theory [...]", John W. Creswell (2014, p. 101).

“mixture”, also in the core of the capitalist “functionality”, of the cultural processes of identification and (re)creation of identities.

A picture taken from a cellphone goes up to a profile on the internet so as to be seen and commented. This is an example of the spectacularization on social media: every day millions of people fuel up the web with information, such as news agents spreading data that can be liked, that is, approved, commented and shared 24 hours a day. In light of these topics, special reference to Lévy (1996, p.28), people that watch the same show on the television, for example, share the *same great collective eye*. According to Sahlins (1997, p. 48) “the eye is the organ of tradition”.

Thanks to the photographic equipment, cameras and recorders, it is possible to notice the sensations of people in other places and other moments. The so-called Virtual Reality systems allow individuals to experiment. In addition, it is a dynamical integration of different perceptual modalities, which can almost relive the complete sensory experience of another person. Following this line, Debord (1997, p. 14) claims that the spectacle is not merely a set of images, but a social relation between people, mediated by images.

A virtual community can, for example, organize itself on an affinity basis through telematics communication systems. Its members are gathered for the same nuclei of interests, for the same issues: geography, contingent, is not even a starting point nor a coercion anymore. Even though ‘not present’, this community is full of passions and projects, conflicts and friendships. It lives without a stable place of reference: everywhere its mobile members are... or nowhere. Virtualization reinvents a nomadic culture, not by going back to the Paleolithic nor to the old shepherd civilizations, but by bringing up a social interaction environment where relations reconfigure themselves to a minimum of inertia. (LÉVY, 1996, p. 20-21).

In this perspective, it is possible to indicate that the news feed on Facebook, for example, allows that the users live each other’s moments, allowing experimenting, in a virtual manner, and keeping up with a dynamic and interactive integration.

According to the interview conducted in 2009 by the Instituto Humanitas Unisinos (IHU) with the researcher Paula Sibilia², the social media, like Facebook, Twitter and Myspace, in the opinion of the professor of the Cultural and Media Studies Department of the Universidade Federal Fluminense (UFF), “are compatible with the abilities that the contemporary world requires of all of us with increasing insistence”. According to her, these tools serve two fundamental purposes: “First, they help to build the “self”, that is, so that each user can self-build himself on the screen’s visibility. Moreover, they are useful instruments so that each one can relate to the other, using the same audiovisual and interactive resources”.

In this context, to Lemos (2007, p. 257), the *cyber culture* is the result of new forms of social relation. (...) we see, thus, the expression of a social aesthetic with

² “Sociedade do espetáculo: só é o que se vê”- Interview. Available in: <http://www.ihuonline.unisinos.br/index.php?option=com_content&view=article&id=2497&secao=290>. Acesso em: 23 maio 2012.

the effervescence of relationships in cyberspace (chats, forums, lists, virtual communities, etc.) where the internet user / consumer will invent cyberspace.

Virtual Reality is, currently, the last step to total immersion. Through a stereoscopic helmet, gloves or data suit we can move, listen and touch a world simulated in digital images, updated in real time by computers. Here we update the dream, present in the social imaginary, of constructing new worlds. The industrial age had already done it over nature. Now, with a tamed nature, we leave towards the construction of simulated worlds. Today, with the development of virtual reality, the evolution of man-computer communication will lead interactivity to a level where the boundaries seem to be less and less clear (LEMOS, 2007, p.157).

To the researcher Paula Sibilía (2009), there were changes in behavior: “the premises from which we edify the self have changed”. In the current spectacle society, she says, “if we want to ‘be somebody’, we have to permanently display that which we supposedly are”. She highlights that these are the values that have intensely developed themselves lately, an age in which, for many reasons, have weakened our beliefs in all that is not seen, all that remains occult.

Regarding this point, Debord (1997, p. 13) says that the whole life of societies in which modern production conditions reign presents itself as an immense accumulation of spectacles; everything that was experienced directly became a representation. To Sibilía (2009), social media has the capacity to stimulate an individual to develop the spectacularization of the personality. She states: [...] we become visible, making the “self” a show.

According to the interviewed researcher, this phenomenon responds to a series of transformations that have occurred in the last decades and that involve an extremely complex set of economic, political and socio-cultural factors that have turned the world into a scenario where everyone must show themselves. In recent years, therefore, a series of profound changes have crystallized in the beliefs and values on which the ways of life are based, and the “spectacularization of the self” is part of this plot. Debord believes that the spectacle is the ideology par excellence, because it fully exposes and manifests the essence of the entire ideological system: the impoverishment, subjection and denial of real life (DEBORD, 1997, p. 138).

It resides in a new collectivism in which ‘many’ observe each other and in which each one observes ‘the other’. Horizontal visibility is created as well as vertical visibility is enhanced. [...] Instead of a single omniscient inspector, this Panopticon has shared custody of the data that mutually reflect the represented behavior (ZUBOFF, 1988y, p. 351)

According to Sibilía (2009), in the current “spectacle society”, it’s only what is seen. Therefore, she concludes: So, if something (or someone) is not exposed on global screens, if it’s not visible to everyone – under the flashes of paparazzi or, at least, under the lens of a modest homemade webcam – then nothing guarantees that it really exists. In this line of thought, Castells (1999) emphasizes the logical necessity to be in the web: for one not to succumb, it is necessary to be in the web. Out of it there is no salvation.

In a society so spectacularized such as ours, the image that projects the “self” is the most valuable currency each person possesses. But it is needed to have the necessary ability to manage that treasure, as if it was a brand able to stand out in the competitive current competitive appearance market.

In order to spectacularize, the image of oneself is their product, that is, everyone tests their best angle, transmitting their face on the network, making it available in the social spectacle of the virtual network. According to Lévy (1996, p. 15), the word “virtual” is often used to signify the simple and pure lack of existence, “reality”, assuming a material effect, a tangible presence. [...] the word “virtual” comes from the medieval Latin “virtualis”, derived, in turn, from “virtus”, strength, potency.

Virtualization is not a de-realization (the transformation of a reality into a set of possible ones), but a mutation of identity, a displacement of the ontological center of gravity of the object under consideration: instead of being defined mainly by its actuality (a “solution”), the entity starts to find its essential consistency in a problematic field. (LÉVY, 1996, p.19).

According to Lévy (1996, p. 24), the virtualization brings us another character: he says it’s frequently associated to virtualization (the passage from the inside to the outside and from the outside to the inside), narrowing down the public and the private. In the form of a spectacle, the real is transferred to the virtual and the virtual to the real. And it reveals that, in this circular relationship, movements of adaptation and/or resistance underlie the globalizing and homogenizing logic of the current spatial-temporal and social dynamics.

Information, colonization e market

The consolidation of the “comprehension of space-time [...]” proposed by the English geographer David Harvey, translated as ‘globalization’ in his work “Post-modern Condition” (1992), in which in the acceleration of productive time and consumption – flexible accumulation – new values and virtues are also born, packaged by instantaneity, giving rise to a “[...] disposal society [...]” (p. 258), is a context that locally incorporates the global exchange of goods and new cultural standards such as that which occurs in “[...] time and space in postmodern cinema [...]” (p. 276). Spanish sociologist Manuel Castells in his work “The Age of Information: Economy, Society and culture. Volume 1 – The Network Society” (1999), corroborates this understanding, pointing out that the new organizational and technological forms are the premises for the various socio-political transformations of this era – the spectacularization of social relations, enhanced in an era of digital networks.

Globalization, according to Milton Santos (2000), is a cultural system that homogenizes, which affirms the same from the introduction of diverse cultural identities that overlap with individuals. It has made possible to bring together different societies and nations, whether in the economic, social, cultural or political spheres. With this, it has made possible the integration with markets, allowing through the connection between different points of the planet, the sharing and exchanging of information. Then comes the term “Global Village”, thought of by

the Canadian philosopher Herbert Marshall McLuhan. The expression was popularized in his works “Gutenberg’s Galaxy” (1962) and, later, in “Means of Communication as an Extension of Man” (1964), where the idea is that of a globalized world where everything is interconnected. The globalized world is constructed by a group of webs, be it information, transportation, commerce, etc. All of these aspects become interconnected, generating a greater space-time interaction between nations.

Since culture is a set of interdependent elements, every time technology advances in certain historical conditions and material bases develop, all other elements will be called upon to adjust to the new conditions, adjustments that will be the origin to a series of new processes, with repercussions even on the material basis (FURTADO, 1964, p. 19).

The globalization of information, made possible by the development of new information technologies, combined with the advent of the internet, made it possible to exchange information. Soon after that, with the rising of online social networks, people instantly exchange information, anywhere in the world, through the network. Globalization has made it possible to break down barriers and create new markets. But globalization is not something created by the Industrial Revolution (18th century), it is part of this historic moment, but it was born back there, in the era of the great navigations of the 15th century, where Spain and Portugal were the world’s powers. They traveled the world in search of new lands and riches, colonizing territories. But is it that despite colonization being left behind, even with the independence of countries, we are still not colonized in some way through technology?

If we think about freedom of expression, the answer would be no, but reflecting better on the issue, we can say yes, since by signing a contract to be within the territory of social networks, for example, we allow the collection of information, our data, in exchange that guarded freedom that we submit to. That is, technological colonization captures our wealth and turns it into a market, or commodities.

Accordingly, Furtado (2000) observes that the technology developed at the center of the world system carries with it the result of a particular process, where elements of non-material culture incisively influence. The goods produced in a given national system have in their genetics the cultural values shaped by the hegemonic classes within this specific National State, due to the consolidated common interest and the established national identity.

The colonizers, according to Quijano (2005, p. 121) performed several operations that account for the conditions that led to the configuration of a new universe of intersubjective relations of domination between Europe and European and the other regions and populations of the world, to which new geocultural identities were being attributed in the same process. According to Quijano (2005, p. 121) as part of the new pattern of world power, Europe also concentrated under its hegemony the control of all forms of control over subjectivity, culture, and especially knowledge, the production of knowledge.

Despite being in independent territories, due to the historical root of colonialism, Eurocentrism is still present and colonization occurs through cognitive

perspectives in the ways of producing or granting meaning to the results of material or intersubjective experience, in the imaginary, in the universe of intersubjective relations of the world, in short, in culture (STOCKING Jr, 1968; YOUNG, 1995; QUIJANO, 1992a; 1992c; 1997; GRUZINSKI, 1988). Authorized to look at the global world seen from this side, immortalized by the lens of filmmaker Sílvia Tandler (2001), “Do Lado de Cá” (“On This Side”) becomes more meaningful when analyzed by the expression “globalitarism”, referred to by Milton Santos, imposed by power regionalized in rhizomatized territories, so named by the French philosophers Gilles Deleuze and Félix Guattari (2004), where individual cultures disappear.

2 Territory

Ter-ri-to-ry, from the radical “terr” has the sense of earth, its thematic vowel “i”, has the function of linking the radical to the ending, constituting the theme. And its suffix “tory” comes from the Latin “torium” and indicates in general a suitable place or object for the activity designated in the action. When we think about territory, we immediately refer to the idea of a closed place, bounded by borders, fixed spaces owned by someone, of symbolic power by the other. However, the concept and studies about the territory go far beyond this first definition, which comes from common sense, we risk to affirm. We must think of territory as open circuits instead of closed ones, so that we can understand its total complexity.

The territory that we want to discuss here, and what interests us, is the cyber-media territory, which is the current territory of online social networks. This territory is the result of globalization and the emergence of new technologies, where in these virtual spaces of reality it is possible to be in multiple territories at the same time, it is where territories intersect, confront, resignify themselves. According to Porto-Gonçalves (2001) in the same territory, there are always multiple territorialities. The territory, according to him (2001) tends to naturalize social and power relations, as it becomes a shelter, a place where everyone feels at home, even if in a divided society.

According to Rogério Haesbaert, territory corresponds to a spatial dimension that indicates processes of material domination. It is also an appropriate space in immaterial terms in the production of identity, subjectivity and symbolism. It ranges from more concrete and functional political-economic domination to more subjective and/or cultural-symbolic appropriation (HAESBAERT, 2004). Haesbaert (1997, 2004) seeks to give territorialization a space that is formalized in the production processes of that space itself, both in material and symbolic aspects.

Territory is defined according to Haesbaert (2004) both as a “lived space, as well as a system perceived within which a subject feels at home. The territory is synonymous with appropriation, with closed subjectivation about itself. It is the set of projects and representations (...)” (GUATTARI; ROLNIK, 1986, p. 323).

According to Fuini (2017, p. 24), the territory as an agent product is revealed by a process of territorialization that identifies itself with a field of interiority, with a semiotic system of signs, discursive and collective components of enunciation, while deterritorialization would be a line of flight, unstratified forces and functions, with no distinctive expression.

Therefore, deterritorializing is taking a flight line, going off course and dissolving, crossing states of mental and material order. And reterritorialization would be going towards it. Contemporary deterritorialization appears, in the perspective of a discursive set, with the network territories and the exclusion clusters. According to Haesbaert (1995, 2004) the network territories are configured as discontinuous, dynamic, mobile and susceptible to overlapping and the uprooting logic overlaps the zone territories, which are more traditional and associated with the spatial continuity/contiguity of the area, with demarcated borders and rooted groups.

It is evident that networks can act in the sense of territorialization, when they focus more on the internal articulation of the territory (becoming its element), and on the deterritorialization, when their flows disrupt previously established territories/borders (and “local” territories can transform into network elements or nodes) (HAESBAERT, 1995, p. 199)

The power generated in the flow of territory - networks – its nodes, we call symbolic power or symbolic territory. Networks, according to Back (1998) are instruments for the capitalist economy based on innovation, globalization and decentralized concentration”. That’s where we wanted to get. This space, according to Haesbaert (2004) emanates power, be it social, political, economic or even through the spectacularization of the individual’s image in the networks in circulation. That being said, it is worth mentioning that the proposal is to analyze the concept of Territory from the point of view of Critical Geography and what interests us is to understand the power relationships that are established in the networks.

According to Marcelo Lopes de Souza, concerned with the spatiality of movements and social conflicts, their identities, agendas and forms of resistance, (1995, p. 78-79) what defines territory is power and that is territory a space defined and delimited by and from power relations. Rogério Haesbaert, Geographer, focused on the concepts of territory and region (2004, p. 79) says that territory can be conceived from the imbrication of multiple power relations, from the most material power of economic-political relations to the most symbolic power of strictly cultural relations.

Haesbaert looks at a complex territory and calls it symbolic, irrigated by conflicts and reframings. According to the author (2014, p. 67) the “symbolic territory” invades and remakes the “functions”, in a complex and inseparable character in relation to the functionality of the territories, that is, the Lefebvorean domination becomes, more than ever, also symbolic – a symbolic, however, that does not come from the livid space of the majority, but from the reconstruction of identity according to the interests of hegemonic groups.

Entering the symbolic territory of Haesbaert, we cannot fail to speak in a structural way of this territory, which is the panoptic architecture present in cyber-mediated social networks. It is necessary to understand a little of this structure of mediatized surveillance, which acts on the structure and on the behavior of the individual in the midst of the game or market of real virtual appearances.

In territory, Panopticon as an Experimenting Machine

The individual's life, nowadays and in some circumstances, is snooped on and "scrambled" at each step. He cannot escape unwanted surveillance. A common example is the message, usually misleading, found in public environments, especially where there is commerce: "Smile, you're on camera". The reader probably feels protected; on the other hand, he will lose his spontaneity, he will take better care of his attitudes, he will pay attention to the image he is transmitting and he will be concerned with his appearance because "someone" is spying on him.

Based on Foucault (2008, p. 168), "the panopticon can be used as a machine for experimenting, modifying behavior, training or retraining individuals. Experiment with medicines and check their effects. Try different punishments on prisoners, according to their crimes and temperament, and look for the most effective ones. Simultaneously teach the workers different techniques, establish which one is the best". For the author, the panopticon is a form of training, in which he quotes a thought by Helvetius that says: "anyone can learn anything". Foucault exemplifies its application:

Raising several children in different systems of thought, making some believe that two and two are not four and that the moon is made of cheese, then bringing them all together when they were twenty or twenty-five; then there would be discussions that would be well worth the sermons or conferences for which so much money is spent; there would be at least an opportunity to make discoveries in the field of metaphysics (FOUCAULT, 2008, p. 168).

For him, the panopticon is a privileged place to make the experiment with individuals possible and to analyze, with all certainty, the transformations that can be obtained in them (FOUCAULT, 2008, p. 169). It is clear that the panopticon can even be a control device over its own mechanisms. According to Foucault (2008, p. 169), [...] from the control tower, the director or manager can spy on all employees who he has at his service. Foucault adds that this manager will be able to judge them continuously, modify their behavior, impose methods on them that he considers best and, in turn, he will be easily observed as well.

The author (2008, p. 169) classifies the panopticon as a laboratory of power. According to him, thanks to its observation mechanisms that are gained in effectiveness and ability to penetrate the behavior of individuals, that is, an increase in knowledge comes to be implanted on all fronts of power, discovering objects that must be known in all surfaces where it is exercised. According to Foucault (2008, p. 171):

The Panopticon has an amplification role; power is organized, not even for the immediate salvation of a threatened society: what matters is to make social forces stronger – increase production, develop the economy, spread education, raise the level of public morals; grow and multiply.

Panoptism is nothing more than an internal control where the individual self-censors and thereby maintains the automatic functioning of power.

The most important effect of the Panopticon: to induce in the detainee a conscious and permanent state of visibility that ensures the automatic functioning of power. Make surveillance permanent in its effects, even if it is discontinuous in its action; that the perfection of power tends to render the actuality of its exercise useless; that this architectural apparatus be a machine to create and sustain a power relationship independent of the one who exercises it, in short, that the detainees be trapped in a situation of power of which they themselves are the bearers (FOUCAULT, 2008, p. 166).

Foucault (2008, p. 167) affirms that is why Bentham put the principle that power should be visible and unverifiable. In the visible, the detainee will have before his eyes the high silhouette of the central tower from which he is spied; in the unverifiable, the detainee must never know if he is being in fact observed, but be sure that he can always be observed, exemplifies the author. It is observed, in this same sense, according to Bentham, that the Panopticon is a machine to dissociate the pair “see – being seen”: in the peripheral ring one is totally seen without ever seeing; in the central tower, one sees everything without being seen (FOUCAULT, 2008, p.167).

For the author (2008, p. 67), “a real subjection is born mechanically from a fictitious relationship”, because it sees and it is not certain that it can be seen, it causes an imaginary, something fictitious, a relationship that perhaps does not exist. Communication that is just information. [...] So that it is not necessary to resort to force to compel the condemned to good behavior, the mad to calm, the worker to work, the student to studying, the sick to the observance of prescription. Bentham marvels that panoptic institutions could be so light: the end of chains, the end of heavy locks; it is enough that the separations are clear and the openings well distributed. The weight of the old “security houses”, with their fortress architecture, is replaced by the simple and economical geometry of a “house of certainty”.

In societies called control or, for us, “security” (and, for others, in another sense, postmodern), according to Haesbaert (2014, p. 68), the containment of mobility, flows (networks) and, consequently, of the connections is in force.

The territory according to the author (2014, p.68) gradually moves from a more zonal territory or area control (typical logic of the nation-state) to a network territory or network control (typical of the great capitalist business logic). Then, movement or mobility (and its control) becomes a fundamental element in the construction of the territory.

Haesbaert (2014, p.68) points out five major “ends” or objectives of territorialization, which can be accumulated and/or distinctly valued over time and, one of them, the last point, or last level of territorialization ascertained by the author in the early 2000s, is control and/or directing circulation, flows, through connections and networks (mainly flows of people, goods and information).

We are in the midst of multiple territories, modernity has become liquid according to (Bauman, 2013), we are facing a liquid surveillance. The individual who notices the presence of surveillance, whether through network users (the other’s eyes) or the subtle capture of their information, adopts a behavior that restricts their freedom. The user who owns or develops this intelligibility, establishes a

conduct of self-censorship in many moments, either in a simple publication or even in a tanning moment.

According to Bauman (2013, p.58), the panopticon is alive and well, in fact, armed with muscles (electronically reinforced, “cyborgized”) so powerful that Bentham, or even Foucault, could not and would not even try to imagine it; but it clearly ceased to be the standard or universal strategy of domination that these two authors believed in their respective times. The panopticon, according to Castro (2013, p. 5) is not a prison in itself. It is a mechanism, a general principle of construction, a surveillance device, a universal optical machine of human conceptions.

According to Haesbaert, (2014, p. 69) more than their forms, however, what matters is the type of power and the subjects involved in them.

Capitalism is founded, geographically and from a hegemonic perspective, under two major territorial standards - one more typical of traditional state logic, concerned with controlling flows by controlling areas, almost always continuous and with clearly defined borders; another more related to business logic, also controlled by flows, but primarily through its ‘channeling’ in ducts and connection nodes, that is, networks, ultimately global in scope. (HAESBAERT, 2014, p. 69).

According to Haesbaert (2014, p. 70-71) networks, as we know, never fill in the social space as whole, thus inserting themselves, in some way, into exclusive social dynamics. The defense of a “space for everyone” (or the “banal space” of François Perroux reread by Milton Santos), of a territory effectively at the service of growing democratization processes, cannot be restricted to the form of network territories.

If the territory is shaped within power relations, according to the author (2014), the control of an area by controlling its accessibility depends on the type and the subjects that promote it, acquiring the most diverse levels of intensity. Thinking about these levels of intensity that the territory has, Haesbaert (2014) identifies “multiple territorializations”, they are: territorializations of a more deterritorializing character; “uniterritorial” territorializations; more traditional political-functional territorializations; more flexible territorializations, which acquire territorial overlap and; multiple territorializations. (Haesbaert, 2014, p.72)

The latter, Haesbaert (2014, p.73) is a multiterritoriality, constituted by groups that are territorialized in the flexible connection of multifunctional, multi-managerial and multi-identity territories, as in the case of some groups belonging to migrant diasporas, or even any individual who accesses the network through their device and is faced with multiple territorialities on the internet, in the world of applications and on social networks.

We can call there territorialities plural territories, these, according to Zambrano (2001, p. 18) “are a multiplicity of diverse spaces, cultural, social and political, with jurisdictional content in tension, which produce particular forms of territorial identity”. According to the author, (2001, p. 29-30), the plurality of territories indicates their multiplicity, that is, it is a plural territory, as a meeting of various territories and territorialities at stake. Barel (1986, p. 135) concludes that the

individual, for example, lives at the same time at his “level”, at the level of his family, of a group, of a nation. Therefore, there is a multi-territorial belonging.

If we think of the concept of territory as a physical state of matter, it would be liquid, because it permeates and infiltrates several layers and different fields, and social relations would be a magma of imaginary meanings (Castoriadis, 1992), which is shaped and then crystallizes. When magma is thought of as the physical state of matter, it is a plastic solid, so it has plasticity, it comes out and solidifies. It leaves the interior of the Earth and solidifies, forming new layers in the outer region.

The magma leaves the center of the Earth through the eruption of the lava, which erupts with all the force, with jets that extend for kilometers in height and when it moves over the surface of the Earth, the lava recapitulates the geography of the territory, giving it new configurations, gifts of liveness, updating, re-signifying practices if we think of magma as social relations. The eruption of a volcano is like an event, which erupts and transforms the social game of relationships. Next, we will see from an event that took place outside the networks, from the arena to the networks and from the networks back outside the networks. This event is very peculiar and serves as a case for us to observe its movement through the territory, inside and outside social networks.

3 The production of meanings and the symbolic power through the event

Patrícia Moreira and Aranha case

In 2014, during the round of 16 of the 2014 Brazil Cup, in Porto Alegre, at the Arena stadium, there was a generalized act, considered racist. Grêmio fans directed to Santos goalkeeper, Mário Lúcio Duarte Costa, the choir “Ma-ca-co” (*monkey*, in Portuguese). Faced with this fact occurring in the match, a cameraman from ESPN Brazil caught some fans in the act of the manifesto. Among them, the Grêmio fan, Patrícia Moreira da Silva, ended up becoming the representative image of this event.

Picture 1 – ESPN Picture



Source: R7 (2014).

As a result of this, the club from Rio Grande do Sul was judged and punished by the STJD (Superior Court of Sports Justice), which eliminated the team from the Cup. Between the occurrence of the act and after the elimination of Grêmio from the competition, the fan began to suffer harassment in the networks both from people who repudiated her attitude, as well as from Grêmio fans themselves. Patrícia left the spaces of virtual sociability, because it was, in a way, uncomfortable to remain in them. Patrícia suffered several attacks, having practically to remain exiled from social life. Her house being stoned and later set on fire by a Grêmio fan is the exasperation of this punishing force that is exercised and goes beyond the networks, from the virtual to reality. The event thrown in the networks, even more involving potentialized spheres, such as racism and soccer, gains a fermentation power in virtual social interactions and makes a return movement, and in the case of Patrícia Moreira, it is of intense punishment.

The event considered racist by the soccer fans was proliferated in different medias and converged among it like a virus. Social networks suffered a kind of fermentation of this event, which was produced by the users of the networks themselves. Patrícia ended up being the representative image of this event and began to suffer social judgment on social network. Her image is directly linked to racism, her life is being watched and her information and personal data are thrown into the wheel of the users' debate and put on the agenda for a kind of judgement of the character.

In this episode there was an interesting movement to understand the communicational processes. The circulation that permeates all social spheres put the event in public debate and made it go through mutations of meanings, suffer appropriations and reappropriations (resignifications), transforming language and discourse about racism. The public debate established was intense and it was possible to notice from this movement that there was the production of a kind of inquisition, like a religious court, serving to condemn all those who were against the dogmas preached by the politically correct society. This became clear in the memetic and discursive manifestations and reproductions through the networks, the hate speech is clear and it is also very clear Patrícia's judgment and punishment, the representative character of the cyber-mediated event. Are we living in a new communicational era? Is it the outbreak of movements? Is there a new social essence?

We believe that these questions are highly reflective and bring us to a range of possibilities. Here we refer to something that is not present only in this event, but also in so many others. Hate speech was and is alive in social media speech and language. In these networks, which produce an atmosphere of dispute and confrontation, something that is seen as an event and that also brings with it strong issues for public debate such as racism and soccer, is like being thrown to the lions in the ancient Greek Arenas, where there was hunting for Christians in ancient Rome, thrown into the arena to be devoured by lions. Exactly what was done to Patrícia Moreira da Silva, which was thrown and devoured by the lions of the techno-socio-virtual arena. According to Gomes (2013, p. 6 and 7), digital virtuality brings about the structuring of a new way of being in the world. To Fausto Neto, technological complexification exposes the work of circulation, changes

environments, temporalities, social practices and discursivities, the status of subjects (both producers and recipients), the logic of contacts between them and the ways of sending and resending speeches among them (FAUSTO NETO, 2008, p. 12).

This ambience is characterized as a real ancient arena, also called Circus Maximus – or Maximum Circus – and was one of the largest structures in Ancient Rome. The Maximum Circus characterizes a kind of peak of visibility, this ambience being an ambience of power, dispute and judgement.

Picture 2 – Fan's Facebook Profile



Patrícia Moreira, a torcedora de ontem, era feliz, usava hashtags, demonstrava carinho com seu animal de estimação, tinha uma vida feliz. Mas isso acabou. Hoje teve a casa apedrejada e recebeu ameaça de morte por telefone! Essa é a solução contra o racismo? Claramente, a resposta é negativa.

Font: Blog Gabriel Dantas (2014).

(Picture translation: “Patrícia Moreira, the fan from yesterday, was happy, used hashtags, displayed affection towards her pet, had a happy life. But this is over. Today she had her house stoned and received death-threats over the phone! Is this the solution against racism? Clearly, the answer is negative.”)

This event is part of the problem of mediatization. Mediatization affects the dispute for direction of meaning and is crossfire between institutions. We call this event cyber-mediatized, because it is heavily debated on social networks and it is the social actors who shape and shape the event, they direct and put the event into public debate. The event, according to Queré (2005), “is treated as “a phenomenon of a hermeneutic order”, that is, from this point on, possibilities of meaning are revealed”. And yet Queré (2005) highlights that every event produces meanings and experiences and installs problematic issues.

Meme Production

Memetic production is another strong characteristic of this environment, as it produces and reproduces meanings, performs mutations and new appropriations. The so-called memes are representations of identities considered as a unit of information that multiplies from brain to brain or between places where information is stored (like books). According to Dawkins (2007), out of respect for its functionality, “the meme is considered a unit of ‘cultural evolution’ that can somehow propagate itself”. The study of evolutionary models of information transferring is known as memetics. More than transformation, development – like memetic production - according to Furtado (1994, p. 37), is an invention, as it

contains an element of intentionality. Development has means which open a horizon of options, innovated by individuals.

The network society represents, for Castells, 'a qualitative transformation of human experience'. In terms of relationship between nature and culture, the first model was the domination of nature over culture, the second was the domination of nature by culture (modern era, industrial revolution) and at the present stage culture refers to culture, 'supplanting nature to the point that nature is artificially renewed as a cultural form'. We entered a genuinely cultural model of social interaction and organization, and the flows of messages and images between networks constitute the basic chain of our social structure (CASTELLS, 1999, p. 505).

According to Castells (2005, P. 19), network society, in simplified terms, is a social structure based on networks operated by communication and information technologies based on microelectronics and digital computer networks that generate, process and distribute information from knowledge accumulated in the nodes of these networks.

Internet social networks, according to Castells (2013), provide a new form of mobilization, which he calls "connectivity". For Castells (2005, p. 1), networks constitute "the new social morphology of our societies, and the diffusion of the logic of networks substantially modifies the operation and results of productive processes and experience, power and culture."

Networks are instruments for the capitalist economy based on innovation, globalization and decentralized concentration; for work, workers and companies focused on flexibility and adaptability; for a culture of continuous deconstruction and reconstruction; for a policy aimed at the instant processing of new public values and moods; and for a social organization that aims to replace space and invalidate time. But the network's morphology is also a source of drastic reorganization of power relations (CASTELLS, 1999, p. 498).

For Castells (2005) and Prado (2000) the network is a set of nodes and, according to Castells (2005), the node depends on the type of concrete networks and cites several examples of these, however, we are left with the last one that refers to "mobile equipment generating, transmitting and receiving signals in the global network of new media, at the heart of cultural expression and public opinion, in the information age." (Castells, 2005, p. 498).

In the event "Aranha and Patrícia Moreira da Silva", involving the case of racism and other social spheres, thus, as in any other event, mems, belonging to cyber-event, performed their function. Below is a sample of these productions:

Picture 3 – Inflatable Doll Meme



Source: Blog Tempreguicanao (2014).

This mimetic production clearly manifests an exposure of persecution through Twitter (“Arrest this inflatable doll”). As in any trial, in order to be persecuted, you must first have identification. In this example we can see that the user expresses his position using #fechadoComOAranha (#I’mOnAranha’sSide), identifying himself with the goalkeeper’s causes and reasons and producing this material, putting it in circulation in the networks. According to Castells (2013), a characteristic of new social movements is that they are local and global at the same time. The images transmitted in “cyberspace” spread with surprising speed. In this new interaction, the movements express a “deep awareness of the interconnection of issues and problems” of humanity. Castells calls these images “mobilization images”.

Picture 4 – Lip Reading Meme



Source: Blog Amarildo Charge (2014).

This other one, appropriates aspects of lip reading, a very widespread practice to understand what soccer coaches say to their players off the field and widely used in sports television programs such as Fantástico and Globo Esporte, among others. This production delimits the meme for “Racism in the game Grêmio vs. Santos” and calls the reader to lip reading, mixed with the “printed” images of the fan when saying the word “Ma-ca-co” (“monkey”), with the translation: “I am worthy of pity!”. It is also characterized as punishing and persecuting Patrícia.

Picture 5 – Branch to Branch Meme



Fonte: Grêmio Rock (2014).

These were Patrícia Moreira's words in an interview on Rede Globo's Encontro com Fátima Bernardes" program: "I can't go back to my house anymore, I'm jumping from branch to branch". This mimetic production rescues her speech and image from her interview on the TV show. It explains her fragility and figurative nakedness in front of the television cameras. At the same time, it ends up being revealing, as it shows us the level of persecution that the fan suffered. To be jumping from branch to branch, just like the monkey (ironic), because she no longer has a specific place, all spaces became uncomfortable.

Picture 6 – Playboy Cover Meme



Fonte: Feedhits (2014).

In this other one, her face is removed from an image and inserted into another female body, which is undressed and clinging to a stuffed monkey. In the context, the production is ironic and derogatory. It works with vulgarity and implies a media strategy that Patrícia wanted to appear in the media with second intentions, thus distorting the meaning, bringing other aspects and social behaviors to the image of the fan into the discussion arena. She became a face, the mediatized image, lost her body, so much that she was able to get a new one.

Picture 7 – Monkey Meme



Fonte: Gerador de Memes (2014).

This production displaces the image of a selfie taken by a monkey, an image recognized in the circulation environment, with a message directed to the fan, giving her the come-back for her offense. The power of the word “Ma-ca-co” that came out of Patrícia’s mouth, insulting the goalkeeper in the match, allies with the image of the monkey’s selfie and makes a return movement to Patrícia Moreira, like a boomerang effect. According to Castells (1999, p. 497) “The power of flows is more important than the flows of power”.

With information and communication basically circulating through the diversified but comprehensive media system, the practice of politics is increasing in the media system. Leadership is personalized and image formation is power generation, not that any policy can be reduced to media effects or that values and interests are indifferent to political results. But whatever the political actors and their preferences, they exist in the game of power practiced through the media and by it, in the various and increasingly diverse media systems that include computer-mediated communication networks (CASTELLS, 1999, p. 504).

Another movement that’s present in this sense production scenario is the vigilant symbolic power (characteristic of the vigilant mediatizing), involving the character and the production of memes, that is, through the production of multifaceted senses, this cyber-mediated event causes new reflections and brings more and more people for a kind of judgement on social networks. The production of memes can be interpreted as a new form of creative production by internet users, a new way of interacting in the world, a new pattern of communication, a new cognitive-communicational-social development.

It is the creative capacity of man to discover himself, he endeavors to enrich his universe of values, which can be said of development, as this is only effective when accumulation leads to the creation of values that are spread in important segments of the collectivity (FURTADO, 1994, p. 37).

Celso Furtado (1994, p.37) still highlights two movements of value production. So we can say, the first concerns the technique, the individual’s commitment to equip himself with instruments and to increase his capacity for action. The second refers to the ultimate use of these means, to the values that the

individual adds to his existential heritage. New configurations, new ways of communicating, where new technologies have brought enormous possibilities, freedoms and responsibilities as well. What is public and private on social networks and how far our freedom goes, our territory, without hurting the privacy of others, are necessary debates when doing research around social networks.

Final Considerations

From this study it was possible to verify that cyber culture is the result of new forms of social relationship, and with it, new forms of interaction with the world are encoded every day, their territorial configurations change the premises and build the self, an example of this, is the spectacularization of the image on virtual social networks.

This space of spectacularization attracts the individual due to the need to prove their existence, since who is not seen is not remembered, so the presence of the self is necessary. If we want to “be someone”, we have to participate in the game of appearances and permanently exhibit what “we supposedly are”.

In this space, where values have developed, according to Sibilia (2009), social networks stimulate and develop the individual to the spectacularization of the personality, making the “I” itself a show. The image of the “self” in our society has become a valuable capital and this market of appearances is a victim of the capture of wealth, exploited by large global companies in its marketing area, as well as by human resources professionals and even the individual himself in the curiosity of the other’s private life.

It was understood that this highly cyber-mediated territory, with multiple territories in contact, forms a complex space of contrasts and affinities, which intersect, confront and resignify themselves. In other words, the territory is the power, it is a space defined and delimited by and from power relations.

It is noted that the spectacle that attracts networks and introduces the individual amidst virtual territories, develops the production of meanings based on their presence in this territory. The mark of an event, causes in this space an arena of discussion, judgment and production of meanings, inside and outside the virtual space.

In addition to all these affects, there is also the development of mimetic production, which is another strong feature of this territory. It produces and reproduces meanings, changes and new appropriations. Memes are representations of identities, units of information that multiply from brain to brain or between places where information is stored.

In the territory of virtual social networks and in their territorialities, the affects are caused inside and outside the territorial media spaces. The event is enhanced to the networks by the new social configuration of individuals and by the new practices established through the globalizing market architecture. The advent of globalization with the emergence of the internet, made it possible to widen freedoms, transforming the space or territory of these freedoms into goods of data and appearances, that is, wealth.

It is concluded that the individual is attracted by the spectacle into the territory and from there he is immersed in the game of mediatizing territorialities

that enhance, multiply and transform each individual in nodes of the network (Castells), where what he receives is the same that he reproduces and strengthens the web. This globalized loom of social interactions intertwined with wires and power connections, revealing itself in an enriching field to be explored scientifically. Based on this article, theoretical deepening studies are recommended, with Celso Furtado as the starting point and not just the arrival point.

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