

***The (re)invention of the face:
a study of contemporary practices of imprisonment and
objectivation***

***A (re)invenção do rosto:
um estudo das práticas de aprisionamento e objetivação contemporâneas***

Jheny Iordany Felipe de Lima
Universidade Federal de Catalão, Catalão, Goiás, Brasil

Marcelo Vinicius Costa Amorim
Universidade Federal de Catalão, Catalão, Goiás, Brasil

Bruno Franceschini
Universidade Federal de Catalão, Catalão, Goiás, Brasil

Abstract: This research, based on the notions of diagnosis of the present and the aesthetics of existence, presented by Michel Foucault, articulated to the reading of neoliberal psychopolitics, by Byung-Chul Han, seeks to understand certain modes of thought in the historical rationality of the present and its unfolding in the scope of the production of subjectivity in the social network Instagram as an event that bursts in the current historical moment. In order to do so, Foucauldian archegenealogy is the method chosen to treat the statements in order to describe how users of certain online digital tools become subjects of a specific knowledge, the pathologization discourse. It is proposed, then, the analysis of the effects of truth produced by the use of this new configuration of virtual socialization, in the hypothesis of finding there a certain reinvention of faciality, a search for unreal standards of perfection and beauty. In this working hypothesis, the issue of imprisonment and objectification of subjects through the media and social networks in the 21st century is pursued. In this way, the results indicate the encounter with the ruptures and the relationships between statements, understanding the face/body/skin, as the stage where the clash of the lines of knowledge-power splits and/or inaugurates ways of existing.

Keywords: Foucauldian Discourse Studies; Diagnosis of the present; The care of the self; Imprisonment; Instagram; Subjectivity

Resumo: Esta pesquisa, partindo das noções de *diagnóstico do presente* e de *estética da existência*, apresentadas por Michel Foucault, articuladas à leitura da *psicopolítica neoliberal*, por Byung-Chul Han, procura compreender certos modos de pensamento na racionalidade histórica da atualidade e seus desdobramentos no âmbito da produção de subjetividade na rede social *Instagram* como um acontecimento que irrompe no momento histórico da atualidade. Para tanto, a arquegenealogia foucaultiana é o método utilizado



para tratamento dos enunciados de modo a descrever como os usuários de certas ferramentas digitais *online* tornam-se sujeitos de um saber específico, o discurso da patologização. Propõe-se, então, a análise dos efeitos de verdade produzidos pelo uso dessa nova configuração de socialização virtual, na hipótese de se encontrar aí determinada reinvenção da rostidade, uma busca por padrões irreais de perfeição e beleza. Nesta hipótese de trabalho, persegue-se a problemática do aprisionamento e da objetivação dos sujeitos por meio das mídias e redes sociais no século XXI. Desta maneira os resultados indicam o encontro com as rupturas e as relações entre enunciados, entendendo o rosto/corpo/pele, como o palco onde o embate das linhas de saber-poder cinde e/ou inaugura modos de existir.

Palavras-chave: Estudos Discursivos Foucaultianos; Diagnóstico do presente; Cuidado de si; Aprisionamento; Instagram; Subjetividade

1 Introduction

“I seek to diagnose, to carry out a diagnosis of the present: to say what we are today and what it means, today, to say what we say.”
Michel Foucault

Throughout the development of his works, Michel Foucault showed an intense concern in criticizing the ways of thinking and making history, in the same way that he problematized the present. When embarking on the analysis of power and the relations inherent to knowledge, as well as a problematization of the concept of subject, Foucault's philosophy gradually became concerned with a critical ontology of subjectivity. The discourse, the truth, the exercises of power and the production of subjectivity guided his research as objects and methodological markers for the diagnosis of the present.

Inspired by Foucauldian philosophy, we propose to think about the present in order to understand the ways in which the subject is produced in the discursive practices linked to the use of social media, collaborating for the production of the subject in the present. Considering the use of filters on social platform Instagram¹ as an event that

¹ In the study by Sandra Portella Montardo (2019, p. 173) instagram is described as “a social networking application launched in 2010 by Kevin Systrom and Mike Krieger that allows the sharing of photographs and videos and the interaction between its users through of comments and attribution of likes”. In 2020, when the platform was 10 years old, it had already reached the mark of 1 billion users, becoming the 5th most used social network application in the world, according to the report published on the G1 news site, available on:

<https://g1.globo.com/economia/tecnologia/noticia/2020/10/06/instagram-faz-10-anos-como-uma-das-maiores-redes-sociais-do-mundo-e-de-olho-no-tiktok-para-nao-envelhecer.ghtml>

erupts in the present historical moment, objectifying its users and making them subjects of a specific knowledge, our research aims, in the general scope of the production of subjectivity, to analyze the impressions of truth that are produced by this tool, seeking to reflect on the issue of imprisonment and objectification of subjects in contemporary western societies. Specifically, we seek to understand faciality (COURTINE; HAROCHE, 2016) and its relationship with the production of subjectivity today, based on the event of digital filters on social networks.

Therefore, based on Foucauldian archeogenealogy, our work is anchored, at first, on a theoretical reflection on the diagnosis of the present and its relationship with the will of truth and the production of subjectivity. To respond to the proposed objectives, we analyzed two enunciative series taken from different internet pages, which help us to trace a critical ontology of subjectivity linked to discursive practices that objectify and subjectify subjects in a constant search for the reinvention of faces.

2 The diagnosis of the present

How to answer the question posed in “The subject and the power” (FOUCAULT, 1995) of who are we today? In his archeogenealogical studies, Michel Foucault sought to conceive a history of the different modes of subjectivation of subjects over time in Western societies, observing how the mechanisms and strategies that compose the processes of objectification and subjectivation of these subjects justify their constitution.

The processes of objectification of the subject are linked to the ways in which this subject is taken as a docile and useful object by discursive practices and in favor of them, whereas the processes of subjectification correspond to the ways in which these practices lead the subject to become the subject of something, having an assigned identity and assuming it within the scope of social relations. For Judith Revel's (2005, p. 77), subjectivation, above all, speaks of a relationship "with the knowing self" while objectivation has to do with becoming an object of knowledge, that is, it is the question of implications of knowledge and its relations with bodies. Power domain.

Although the problem of power analytics has been widely addressed in Foucauldian studies, the general theme of his research has always been the constitution of the subject, as observed in *The subject and Power* (FOUCAULT, 1995). Thus, when

making a historical outline of madness or sexuality, for example, Michel Foucault sought to observe how the subject is placed in very complex relations of power and knowledge that permeate the social fabric, justifying its constitution in each historical rationality.

The set of studies and investigations presented by Michel Foucault, to think the subject's relationship with the games of truth, enables us to put "in evidence the games and regimes of truth production, in a critique of the universality of truth and the transcendence and primacy of the subject" knowledge" (PRADO FILHO, 2006, p. 14). If power is exercised, we understand that there is no such exercise unrelated to the use of games of truth, that is, power is immanent to discursive practices, essential for archeogenealogical work.

The subject is, in this scope, placed as a product of discursive historical formation. As we observed in the writings on the care of the self, the notion of subjectivity undergoes a certain reconfiguration, in which Foucault expands the problematizations regarding subjectivity, unraveling lines concerning the subject's relationship with himself. The subject is not something permanent, identical with itself, but a form. Being form, it is in process, which means affirming the non-existence of a subjectivity that precedes it, that underlies it, but that is constituted through the discursive practices and the power relations that cross it. According to the author:

a form, and that form is not always, above all, identical to itself. You do not have the same type of relationship with yourself when you constitute yourself as a political subject who will vote or speak in an assembly [...]. In each case, we exercise and establish, different forms of relationships with ourselves. And what interests me is precisely the historical constitution of these different forms of the subject, in relation to games of truth. (FOUCAULT, 2006, p. 275)

Prado Filho (2006, p. 33) argues that as that "the history of thought moves away from the history of knowledge and from the epistemological problem", the perspective of Foucauldian philosophy brings us closer "to a political history of truth". In this sense, considering the games of truth, we can think of ways in which the subject relates to themselves in our society, and this depends on the ways in which they stand in front of the norms that are external to them and how they act on themselves constituting themselves as a political subject, ethical and moral within a historical rationality that intersect them, especially the power relations that epistemologically govern this rationality.

Returning to Kantian philosophy, Foucault, in his text *What are lights?* (2005) discusses Kant's answer published in a periodical in the 18th century, entitled "Was ist Aufklärung" (What is Enlightenment?), in which the author articulates the questioning of the present moment, that is, of the present. Foucault defends the idea that this text by Kant inaugurates the philosophical discourse of modernity. Although other authors had already discussed what the present would be, what emerges for the first time in the Kantian text is precisely the question "what then is this event that is called the *Aufklärung* and that determined, at least in part, what we are, think and do today?" (FOUCAULT, 2005, p. 335).

Diagnosing the present, in the Foucauldian perspective, implies denaturalizing the discourses, the discursive practices, historicizing the events, underlining the ruptures, the lines of flight, thinking who we are today, as well as what we cease to be when we subjectivity ourselves. In this sense, events must be considered as historical singularities, turning our analyzes to today; the present.

3 Practices of contemporary engagement and objectification

We understand the internet as one of the main tools for studying, working and entertaining of our time. With its social networks and varied platforms of uses, it instructs and facilitates daily processes, as well as bringing risks, depending on the way in which its use is carried out (RECUERO, 2009).

In this sense, we can reflect on how networks are associated with exercises of power in their most capillary form, impacting their users and the new forms of objectification/subjectivation that arise from these relationships. Within this web of relationships, we see the health area, as its devices to make illness mechanisms visible, produces statements pointing to the pathologies linked to the excessive use of these platforms.

Medical knowledge outlines new regimes of disorders from updating its diagnostic practices; it is the adaptation to three digital life materializing in different fields. Our present times "inaugurate" illness processes, remodeling already "consecrated" pathologies. Such as, for example, narcissism, voyeurism and depression, and, in addition to the diagnoses established within the domain of medical knowledge,

we can take such phenomena from a discursive perspective. Each update of social media and its uses entails us following the necessary accumulation to bring to light new ramifications of these disorders. We are referring precisely to Instagram. An intensified chain of objectification and subjectivation is produced within a discursive order that concerns the practices of imprisonment/capture of bodies, via the production of identities, places to which individuals see, identify themselves and occupy. In Montardo's notes (2019, p. 175), Instagram applications operate on

the platform's interest in motivating interactions through audiovisual content (photos and videos), but also in enabling instantaneity in this act. The fact that the content, whether photo or video, disappears in 24 hours, in the Stories feature, can be understood as a platform strategy to make the user constantly active in the sense of producing and making personal content.

With the intensifying of visual material production of the self, in the face of immaterialities, a development marked ruptures in the ways in which we relate to social networks and with ourselves. It is the use of “beautification” filters on social networks. We constitute, then, a first enunciative series that relates to a certain knowledge linked to the “discourse on the healthy/ill body”, marking the theme of beautification and the debate that it provokes:

- **“How social networks affect our relationship with appearance - Experts name the facts and show that self-knowledge is the key to change”.**²
- **“Beautifying Filters: When Does Using Effects Become Harmful? - Plumping lips, changing eye and hair color can be fun. But what about when you only want to post photos and videos with filters, is it healthy?”**³
- **“Beautifying filters and self-image manipulation on social media - What the frequent use of beautifying filters and addiction to self-image manipulation on social media can cause in the long run”.**⁴

² Available on: <https://boaforma.abril.com.br/especiais/como-as-redes-sociais-afetam-nossa-relacao-com-a-aparencia/> Accessed on: February 1, 2021.

³ Available on: <https://www.agazeta.com.br/revista-ag/moda-e-beleza/filtros-embelezadores-quando-o-uso-dos-efeitos-se-torna-prejudicial-1020> Acesso em: 01 de fevereiro de 2021

⁴ Available on: <https://andrealadislau.com.br/filtros-embelezadores-e-a-manipulacao-da-propria-imagem-nas-redes-sociais/> Accessed on: February 1, 2021.

In the series under analysis, our perspective to read the statements lies in the affirmation of the existence of a certain intrinsic dynamics to these applications (Instagram-filters) that affects, manipulates and harms its users. The issue of self-esteem and self-perception is synthesized in the visible elements of the body-face. The relationship between the beautiful and the healthy comes into play. However, medical knowledge is supported by an individualizing conception of the illness process, since “self-knowledge” and variations of “wanting to post” are the limiting mechanisms for the user to migrate from the pathological place to a healthy level.

Beautifying tools offered by most digital socialization platforms, called filters, provide its users with the experience of increasingly unreal/immaterial beauty shapers, since not only does it modify the texture of the skin via the screen, but also alters individual characteristics, enabling thinning and lifting users' cheekbones, outlining their mouths and noses, whitening their teeth or whatever the desired configuration with just a touch on the screen of their cell phones and in a few seconds. Offering also the effect of a ruddy skin, makeup or a symmetrical face, often so surreal that not even facial aesthetic procedures such as harmonization, rhinoplasty or bichectomy could achieve such results.

Thus, the diagnostic discourse is configured to produce a “myopic” knowledge of the historical process of digital mechanisms, disregarding its powerful character of socialization and regime of collective forces. It ends up reducing the way the individual “decides” to use virtual tools as a cause and remedy for pathologies. The “reality” achieved is limited to its permanence of digital connection, because outside the screens this face/appearance returns to reality without filters, “raw”. We trace a relationship between the makeup immediately applied to the skin, with the virtual “makeup”, as if a new skin-reality was imprinted on the bodies. The beautifying filters burst as an event, establishing changes in how/where to appear and present the face to the world.

The emergence of this face reconfiguration tool in the current historical moment constitutes an event, it is of a singular order. This event provides material for a diagnosis of the present, since to question the present is to problematize it as an event. In *The Archeology of Knowledge* (FOUCAULT, 1969), the author explains the importance of the concept of event for understanding how discourses are constituted.

In Answer to a question, Foucault (2010) underlines his interest in studying language and, in making this delimitation, the author marks his interest in the conditions

of possibility that allow the emergence of certain discourses from singular events that are inscribed within the actual story. It is in this sense that the philosophy of the event takes form in Foucauldian studies, enabling answers to this inquiry about the questioning of the present as a philosophical work that the author problematizes, paving possible paths for the construction of a critical ontology of subjectivity. Therefore, dealing with the singular event of filters use on digital platforms, enables us to understand a certain functioning of practices of imprisonment and contemporary objectification; production of who we are today.

In the search for an image that is increasingly “filtered”, purified, the face-form within the canvases is sought⁵, the dealing and struggle of self-image raises the concern of specialists about the impact generated by the use/abuse of the new tool from the perspective of its users' mental health⁶. It is necessary to weave relationships between the medical discourse to better understand the proportions of the effects of filters and their functioning, since a relevant number of users of social networks are now functioning in the logic of the unbridled search for the “unthought” face. Aesthetic filters and procedures make it more and more explicit that: we are under a specific effect of truth, one must invest in another face. Immediately related to the discursive practices of the industry/beauty standard, cosmetification of life, “filtering” the impurities, cleaning the “ugliness”, making the face always better presentable are highly encouraged. The discomfort in always feeling “not yet as beautiful as I can be”, becomes the object of medical discourse, making us see increasingly important disorders in those who cannot function with parsimony within the new standards.

Historically, the issue of beauty is related to medical intervention; we stand between plastic surgery and diagnostic knowledge. Social networks emerge to lead a new way of socialization/interaction, relationship with others and with oneself. Filters respond to the logic of immediacy, a certain imperative emerges, because one must “be beautiful now”. Patterns liquefy, flow and transmute faster and faster on canvas, they are the dynamic devices of hypermodernity. The medical discourse reactivates its lines of

⁵ Royal Society For Public Health. Instagram ranked worst for young people's mental health. In <https://www.rsph.org.uk/about-us/news/instagram-ranked-worst-for-young-people-s-mental-health.html> Acesso em: 14 de janeiro de 2021

⁶ Body dysmorphic disorder. In <https://www.msmanuals.com/pt/casa/dist%C3%BArbios-de-sa%C3%BAde-mental/transtorno-obsessivo-compulsivo-e-dist%C3%BArbios-relacionados/transtorno-dism%C3%B3rfico-corporal> Acesso em 21 de janeiro de 2021.

identification process, produces lines of sayability, pathologizing the behavior of users. Instagram presents itself as a kind of *Ágora*, a space where the “population” of faces that matter can be found. Like, comment, share, filter and post. A new generation in uninterrupted tension with appearance is constituted. To understand this effect, we turn to Byung-Chul Han, who appropriates Foucauldian philosophy to carry out an analysis of the contemporary complexity typical of a time when the internet represents significant protagonism. Although the digitized world and its “virtual excesses” are anachronistic to Michel Foucault, the theoretical notions of this philosopher are what subsidize a significant part of Han’s (2020) reflections. In this sense, Han does not expand Foucauldian philosophy but uses it, mainly the concepts of power and biopolitics, to build new possibilities of analysis about the world today. It is in this way that we can follow the effect of the neoliberal policy where “liking” becomes a medicine for the soul, a psychopolitical issue (HAN, 2020). To better exemplify, we present a series of statements that are at the heart of the event of image filters on digital platforms. The regularity to which the beauty standard strength line is activated, taking into account the probable effects of a subjectivity in the process of illness, stands out.

- **“The filter effect and social media beauty standards** - How addiction to social media and filters are affecting a new generation, increasingly depressed and anxious, and seeking unattainable aesthetic treatments”.⁷
- **“Are Instagram filters changing the way we look in real life?** Beauty standards have been around for centuries, but our recent fixation on a computerized, unrealistic appearance can pose physical and psychological risks for us — and leave everyone looking like Kylie Jenner.”⁸
- **“Plastic Surgery X Social Media: Are Filters Influencing the Concept of Beauty?** Plastic surgeon Victor Cutait talks about the excessive preoccupation with appearance brought about by selfies and people who seek extreme interventions to hide or change their imperfections.”⁹

⁷Available on :

<https://www.sallve.com.br/blogs/sallve/como-redes-sociais-e-filtros-estao-gerando-depressao-ansiedade-dismorfia-corporal> Acesso em: 01 de fevereiro de 2021.

⁸ Available in: <https://elle.com.br/beleza/filtros-instagram-nos-deixam-iguais> Acesso em: 01 de fevereiro de 2021.

⁹ Available on:

- **“Young people seek surgery to look like Snapchat and Instagram filters**
- Phenomenon is mainly observed with young people and raises alert for bodily disorders”.¹⁰

In an archeogenealogical reading, the utterance, which is not hidden, is properly read when we weave relations between its emergence and associated field, functioning and tension among other utterances. In this exercise, we see this enunciative series presenting traces of technologies for conducting bodies, it is about the observed body produced on canvas and the capture of bodies through the discourse of reinventing the face. A form of objectification complemented by the networks users' strength, since the subjects must subject themselves (self-subjection) to each emergence of this beauty on canvas machinery, this is the specific production of a certain care for the body. Allied to a previous practice, the domain of memory at the intersection with the event of filters, allows new waves of pilgrims to medical offices, whether in search of aesthetic procedures in the promise of perfect appearance, in the past, in the search for treating certain suffering due to an exhausted body in the continuous and unsuccessful search.

Foucault (2014) observed not the perception and appreciation of bodies throughout history, but how a series of different knowledges were invested in them, engendering control, articulation, organization, improvement and above all production within an economic chain. We note the existence of “a 'knowledge' of the body that is not exactly the science of its functioning, and a control of its forces that is more than the ability to overcome them: this knowledge and this control constitute what could be called the political technology of the body” (FOUCAULT, 2014, p. 29).

The practices and technologies of control and disciplining of bodies within an economic strategy of the State, within Foucauldian philosophy, is named as anatomopolitics of the human body or biopower. In contemporary times, the appreciation of bodies and their usefulness work in the midst of immaterial production (HAN, 2020). Instagram

<https://itlife.com.br/porta/cirurgia-plastica-x-redes-sociais-os-filtros-estao-influenciando-o-conceito-de-beleza/> Acesso em: 01 de fevereiro de 2021.

¹⁰ Available on:

<https://www.techtudo.com.br/noticias/2018/08/usuarios-do-snapchat-fazem-cirurgia-para-se-parecer-com-filtros-do-app.ghml> Acesso em: 01 de fevereiro de 2021.

users, seduced and immersed in the fabric of the immateriality of the screens, incessantly produce the content that will circulate between properly connected bodies.

Specifically, the thinking of Deleuze and Guattari (2012, p. 36) is supported by the premise that “signification” necessarily demands a surface to inscribe itself, so spoken language, for example, is driven by “significant traits” duly “ indexed in the” singular “faciality”. For them, the face is not something purely individual, since the face reflects a greater reality, understood as dominant. In short, the face is not given, it needs to be “born”, and in this case it is produced by an abstract machine. This has to do with the conditions for forging fertile surfaces to process subjectivities:

The face builds the wall needed for the signifier to bounce off, it constitutes the wall of the signifier, the painting or the canvas. The face digs the hole that subjectivation needs to cross, it constitutes the black hole of subjectivity as consciousness or passion, the camera, the third eye. (DELEUZE; GUATTARI, 2012, p. 36)

In the work of Courtine and Haroche (2016), recovering the history of the face is to consider social norms and behaviors because the face brings, at the same time, the expression of the self and the collective connections of social experience. However, this expression and the expressive man are historical products, considering the fact that the process of development of a civility were the conditions of emergence for the work on expression, since conversation, a basic aspect of social life, encompasses beyond of words and silence, gesture and expression in a broad sense, so the face is included there.

There are strategies of power over the face, but the political exercise is left to the individual over himself, a new political anatomy over the body intersected in canvases. It is the digital panopticon with its imperative: “everything must become data and information”, implying a much more efficient servitude than disciplinary strategies (HAN, 2020, p. 80). If, in Foucault (2014) we see the anatomo-politics marking the moment when the biological body enters the game of State power strategies through a very subtle and complex network of relationships, with Byung-Chul Han (2020) we follow the dissection of neoliberal psychopolitical strategies and their psychological domain plots that involve the subject in an even more profound and subtle way. In Foucauldian philosophy we have the diagnosis of the formatting of modern man in western societies from the end of the 17th century.

We can emphasize the direct action of new technologies in the production of subjectivities in contemporary times, being the immanence of these vehicles and their discourses on ways of life, standards of beauty, health, sexuality and behavior, for example a significant highlight, thus producing different regimes of truths for the present moment and governing the conduct of subjects in a given historical rationality, as discussed by Foucault (2019), on the political economy of truth.

In the context of the production of subjectivity in relation to regimes of truth, we observe the ways in which digital technologies and their effects of truth produce practices of self-exploration of the users' lives, which is, in the end, paradoxical, as they are autonomous and free within what they can and are allowed to do within the policies of use of social networks. The dissemination and democratization of the use of smartphones and the like culture, as well as the offer of broadband connection services, enable a population of users that are constantly online. Being disconnected have become a synonym of debt/anguish, as the world happens “only” virtually.

Considering this movement, new narratives of the self-emerge; it is the writing of the self-digitized and in flux, in dispute and in relation to other multitudes of narratives. According to Foucault (2006, p. 130), the writing of the self is something essential in the processes in which there is the “elaboration of discourses received and recognized as true in rational principles of action”. This reflection leads us to think about how, within digital platforms, users come across, recognize and replicate true discourses and extract logics from them to produce their own “original” narratives. The face becomes a narrative assembled with the filters already in place. The narrative of the self is taken by the process of remodeling the expression-face within a false free choice, as the user does not escape the “selection of offers arranged by the system”, it is a free prison, it is a certain detention regime in the “hell of the Even” (HAN, 2020, p. 111-114, emphasis added).

In the context of self-practices, self-care is related with the re-elaboration of a whole set of rules of existence that the subjects take for themselves in order to shape themselves, to make life a work of art to be appreciated, culminating in an aesthetic of existence. In this way, we can think that self-government is linked to the rules of conduct and truths established in each historical rationality. And, thinking about the problem of the production and capture of bodies through social networks, this process of writing oneself is related to visibilities and identities that circulate in social networks.

Instagram allows that in each frame/photo montage there is the possibility of adorning and formatting the features and colors of the face/body, composing different faces in the same base photograph. The question of self-care is presented in Foucauldian philosophy imbricated with the ethical experience based on making life a work of art to be admired. Han (2020, p. 107) understands that in “Foucault, the art of living can be conceived as a practice of freedom that produces a completely different way of life” from the effects of neoliberal psychopolitical techniques.

In the world in which the logic of filters and the search for the best presentable face circulates, self-care is reduced to the experience of the best combination to produce a certain episodic face. The body will be the substance to provide the impression plane of infinite layers of the face in the articulation of the canvases. The subject who seeks, through social networks, to shape and display new forms of identity and self-care, surrenders and accepts to be validated by the “like” of the other, a desired validation, which can be achieved by the digitalized elaboration and aestheticization of the self. This search is guided by the exercise of power over oneself, but with the support of the other, since success, notoriety and influence within this logic is measured by the volume of followers.

The digital panopticon is part of a device that produces voluntary exposure where “we are all compelled to communicate and consume” (HAN, 2020, p. 57). This behavior is linked to a narcissistic pattern of constant validation through publications.

The narcissist depends on others to validate their self-esteem. He cannot live without an admiring audience. His apparent freedom from family ties and institutional pressures does not free him to be alone or to glorify his individuality. On the contrary, it contributes to his insecurity, which he can only overcome by seeing his 'grand ego' reflected in the attentions of others or by attaching himself to those who radiate celebrity, power and charisma (LASCH, 1983, p. 30-31).

Narcissism as a component of subjectivity production within the context of social media in contemporary times, is multiplied, not reducing to egocentrism or apart from historical and social issues. Narcissism is re-signified to think about social and cultural issues relevant to our temporality.

Virtual portals have become the new voice of truth for our time. Follows, likes and dislikes guide the conduct of individuals and build a subjectivity based on identity

enhancement. The hypermodern society also works through the production and control of a certain device of faciality. There is a positivity in this historical formation, it is the face as a crucial factor for the equation of the “beauty” possible for our identity, digitally constructed, with effects on the materiality of the living body.

Within this universe of social networks, likes or follows have real power, the number of views resonates with bodies because to exist is to be seen on screens, but above all to be observed in your best form, with the best possible face. These users-individuals, because they are inscribed in a given historical rationality, subject themselves collectively and individually, depending on the place they occupy. Understanding that submission requirement levels, which content is “allowed”, is immediately linked to your follower count.

The reinvention of the face through filters, in the digital age, is affiliated with the discourse of perfectionism, plasticity of existence. It is mandatory to always be beautiful, well groomed, thin, light skinned and smiling, as Foucault (2019, p. 147) theorizes about the body in the functioning of “a new investment that no longer takes the form of control-repression, but of control-stimulation: 'Be naked... but be thin, beautiful and tanned!'”. After all, one cannot fail to mention that the new faciality devices still maintain the secular lines of force of beauty, excluding, racialized, Eurocentric. The face-body gains the maximum expression of personality, it is the signature and the cipher of individual value.

An essential ontological question of our society, happiness, is linked to a constant exercise of autonomy and flexibility of bodies and identities, resulting in the most varied performances of visibility and spectacularization in the social sphere. The permanent exercise of the self emerges, the exercise of self-conduct. Furthermore, what is thought and what is done with the body and its image returns to the medical discourse as an object of concern, pathologization, the individual is blamed, a much greater regime of historical-social forces is disregarded. The use of the face as evidence of illness processes accumulates sayings for a certain constitution of the imperative: one must watch the virtual-body for health reasons.

The well-being/disease binomial gains prominence taking as a reference the technological avatars and their consequences on the flesh. The production of subjectivity becomes immediate to the specific dynamisms of “life” on the internet. There is an imprisonment of the body in an image-pattern that does not stop updating itself, making

the user dedicate maximum time to the new work on himself, the online life. When this process unfolds in searches for invasive interventions in the flesh, when the individual intensely desires to materialize an image so rehearsed/enunciated in the virtual world, medical knowledge makes us see new disorders. However, what we see are knowledge-power devices whose lines of dissatisfaction process new exhausted subjectivities, as there is no rest for those who are always in debt with their own image. One must filter the impurities from this skin, from this body.

However, before that, the skin is the surface where we find discourses and struggles, the skin is the stage for the clashes of social forces. It is on the body, the skin, the face, that we find the traces of what we have done with ourselves in the present time. In this sense, it is worth a thorough resumption of the accumulation of historical and social forces that produce the "users" of the networks, understanding the new regimes and strategies of power to better understand the conditions of the new processes of subjectivation, as well as what can be understood or not as illness.

4 Conclusion

The gesture of looking into the present does not mean interpreting it in its entirety, or even establishing continuities. There are heterogeneities in vogue. Diagnosing the present implies trying to answer the question of who we are today and understanding what we cease to be when we reconfigure ourselves. It is a reading only about the discursive practices linked to social media that cross the subject today, corroborating the production of new types of subjectivities. The exhausted-dissatisfied filtering their image, specific processes of subjectivity production yield this result.

Through the analysis of the statements, we were able to observe how the event of beautification filters erupts in the current historical moment in response to the emergence of the search for the constant reinvention of the face. Such development produces certain effects of truth that are legitimized by the writing of the self, a writing that takes the face as the surface where the experience with the body is "written".

Diagnosing the present implies denaturalizing the discourses, the discursive practices, historicizing the events, highlighting the ruptures, recovering possibilities to make the scape lines visible, building paths for other ways of existing. The

psychopolitical devices materialized by the neoliberal regime are in full operation, demanding more and more new reading proposals to account for our current situation. It is up to us to invent new reading gestures to account for the brand new control devices.

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Jheny Iordany Felipe de Lima
E-mail: jhenyiordany@gmail.com
ORCID: <https://orcid.org/0000-0002-2030-6221>

Bruno Franceschini
E-mail: bfranceschini@ufcat.edu.br
ORCID: <https://orcid.org/0000-0003-1661-4835>

Marcelo Vinicius Costa Amorim
E-mail: m.viniciuh@gmail.com
ORCID: <https://orcid.org/0000-0001-8916-7779>