

RESEARCH

<http://doi.org/10.15198/seeci.2021.54.e639>

Received: 09/04/2020 --- Accepted: 10/05/2020 --- Published: 12/04/2021

DIGITAL SOCIAL NETWORKS AS A SPACE TO BE ANOTHER: A THEORETICAL DISCUSSION

LAS REDES SOCIALES DIGITALES COMO ESPACIO PARA SER OTRO: UNA DISCUSIÓN TEÓRICA

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How to cite the article:

Orozco Macias, A. F. (2021). Digital social networks as a space to be another: a theoretical discussion. *Revista de Comunicación de la SEECI*, 54, 1-17.
<http://doi.org/10.15198/seeci.2021.54.e639>

ABSTRACT

The research analyzes the application of new concepts such as Marcus Gabriel's field of meaning (2019), Jean Baudrillard's simulation (2010), and Byung-Chul Han (2018^a) positivization to research related to participation of individuals in the digital space. The research aims to expand the theoretical approach to these topics beyond psychosocial analysis, seeking a phenomenological reflection that allows us to inquire who is the man in front of the screen? And how to understand their actions and their multiple facets in their digital social networks? To anchor the concepts, a brief analysis is made taking two events of impersonated users on social networks. Finally, the need arises for the study of the phenomena of digital networks to be separated from traditional areas of study that correspond to other social reflections, allowing these problems to be thought from new concepts that take a look beyond the productive operation of the Internet and delve into the anthropological change that they are generating through positivization, the spectacular and the modification of the image and similarity of what each Internet user would like to see of himself.

KEYWORDS: Simulacrum - Field Sense - Positivization - Social Network - Personality

RESUMEN

La investigación analiza la aplicación de nuevos conceptos como *campo de sentido* de Marcus Gabriel (2019), *simulacro* de Jean Baudrillard (2010) y *positivización* Byung-Chul Han (2018^a) a las investigaciones relacionadas con la participación de los

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individuos en el espacio digital. La investigación pretende ampliar el abordaje teórico de estos temas más allá de análisis psicosociales pretendiendo una reflexión fenomenológica que permita indagar ¿Quién es el hombre frente a la pantalla? y ¿Cómo comprender su actuar y sus múltiples facetas en sus redes sociales digitales? Para anclar los conceptos, se hace un breve análisis tomando dos acontecimientos de usuarios suplantados en las redes sociales. Finalmente, se plantea la necesidad de que el estudio de los fenómenos de redes digitales se desliguen de áreas de estudio tradicionales que corresponden a otras reflexiones sociales, permitiendo pensar estas problemáticas desde nuevos conceptos que den una mirada más allá de la operatividad productiva de Internet y profundicen en el cambio antropológico que están generando a través de la positivización, lo espectacular y la modificación de la imagen y semejanza de lo que quisiera ver cada internauta de si mismo.

PALABRAS CLAVES: Simulacro - Campos de Sentido - Positivización - Redes sociales - personalidad

AS REDES SOCIAIS DIGITAIS COMO ESPAÇO PARA SER OUTRO: UMA DISCUSSÃO TEÓRICA

Resumo

A pesquisa analisa a aplicação de novos conceitos como o *campo do sentido* de Marcus Gabriel (2019), a *simulação* de Jean Baudrillard (2010) e a positividade de Byung-Chul Han (2018^a) nas pesquisas relacionadas com a participação dos indivíduos no espaço digital. A pesquisa pretende expandir a abordagem teórica destes temas além da análise psicossocial pretendendo uma reflexão fenomenológica que permita investigar: Quem é o homem na frente da tela? e Como compreender sua ação e suas múltiplas facetas nas suas redes sociais digitais? Para ancorar os conceitos, se faz uma breve análise tomando os acontecimentos de usuários suplantados nas redes sociais. Finalmente, surge a necessidade de que o estudo dos fenômenos das redes digitais se desliguem das áreas de estudo tradicionais que correspondem a outras reflexões sociais, permitam um olhar além da operatividade produtiva da Internet e aprofundem as mudanças no campo antropológico que estão sendo geradas através da positividade, o espetacular e a modificação da imagem e semelhança do que cada internauta quer ver sobre si mesmo.

Palavras Chaves: Simulação, Campos da Sensação, Positividade, Redes sociais, personalidade

Translation by **Paula González** (Universidad Católica Andrés Bello, Venezuela)

1. INTRODUCTION

The social networks that operate on the Internet are the object of study of multiple disciplines ranging from computer science, through communication studies,

to sociology and psychology, each of these disciplines from its doctrinal perspectives adapts its concepts and forces interpretive models that respond to the needs of each of these and not to a recent phenomenon of knowledge.

In this theoretical research, several philosophical concepts, which are considered cutting edge, have been taken to answer: Who are we in digital social networks? Are we the same as in everyday social practice or just a different personal project? The previous antecedent allowed the assumption of three philosophers: Gabriel (2019), Baudrillard (2010), and Han (2018^a), with the concepts of *Sense Field*, *Simulacrum*, and *Positivization*, which are assumed as the theoretical possibility of the phenomena and actions of individuals on digital social networks.

To understand more optimally the operation of these concepts applied to research practice in digital networks and the actions of people in them, two references that made the news in Canada and the United States were taken, from there, it was planned to understand how images impact the behavioral processes of these networks. The first reference belongs to the model *Luka Magnotta* who created hundreds of false profiles on social networks with supposed admirers, murdered animals, and dismembered a person, recorded the events, and uploaded them to his networks to get attention; The second case belongs to the Marine *Daniel Anonsen*, a large number of his images were used to create false profiles and deceive women, as in the case of the American *Renee Holland*.

The foregoing does not intend to turn these references into case studies, but rather, to exemplify extreme cases in which aesthetics and beauty prototypes through modified images specified forms of action that in this space were called *sense fields* (Gabriel, 2017). They are starting points to analyze how subjects use this space not only to obtain benefits but also to nurture their personal meanings and build other views of their personal reality. Consequently, for this reason, the concept of *simulacrum* by Jean Baudrillard (2010) is used to support the explanation of how the subject assumes to be another in the digital network, optimizing and making his personality and images more positive (Han, 2018^a) while interacting on the Internet.

2. OBJECTIVE

To analyze from the theoretical perspective of Marcus Gabriel, Jean Baudrillard, and Byung-Chul Han, the concepts of *Sense Field*, *Simulacrum*, and *Positivization* as conceptual tools to research how individuals assume ways of being another (or assume different behaviors) in digital social networks.

3. METHODOLOGY

The research aims, from a qualitative perspective, to analyze the theoretical possibility of applying the concepts mentioned above, as theoretical tools to research social relations through digital media and the use of images as their starting point.

For the development, the previous analysis of each of the proposed concepts and their interaction in the different case studies related to social network profiles was established. Two events were taken that were not used as case studies, but as exemplary references for the conceptual examination and, above all, to demonstrate how in the apparent diversity of the facts presented in the two references, they end up incorporating the image as a starting point to be able to act in a network according to the *simulacrum* that each of the authors of these profiles wanted to project to their circle of contacts.

The first reference for analysis is the events that happened with the Canadian model *Luka Magnotta* and the use of his image to create dozens of false profiles to make his followers believe that he is a recognized model, that is, the need for deep attention for the subsequent performance of the murder of animals and of a person who he dismembered, recorded, and later uploaded to social networks.

The second event is related to the use of the photographs of the United States Marine *Daniel Anonsen* for the creation of hundreds of false profiles, among them the one that Mrs. Renee Holland met, to whom she deposited money, and where the author of the fake profile simulated a story in which he was in Afghanistan. In the end, Holland learned that it was only an image, no-one real, it did not exist.

For the analytical development of the concepts, and both examples, we illustrate the following scheme:

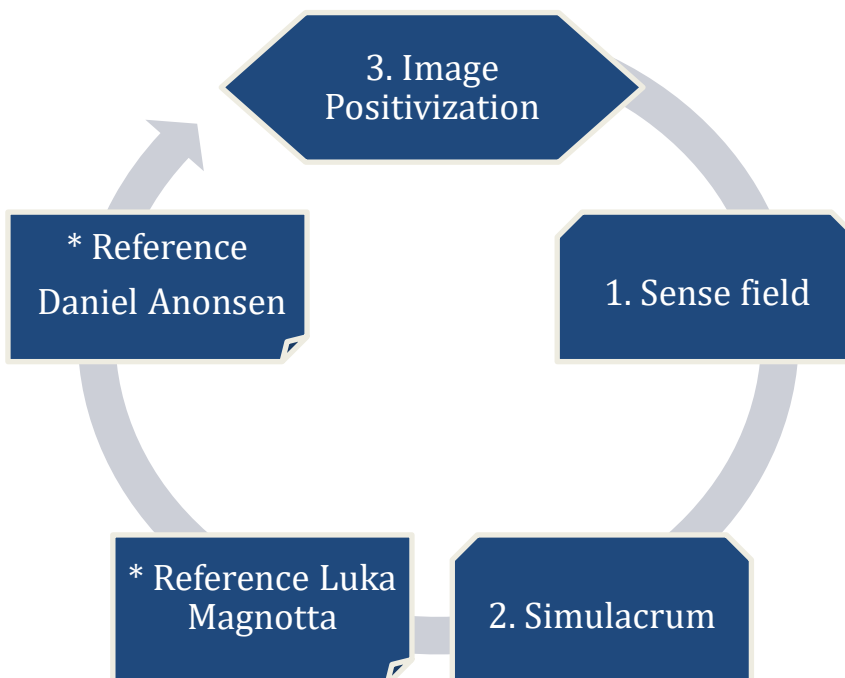


Figure 1 Analysis of the conceptual methodological process to understand the application of the concepts to research. The scheme introduces a circle in which the two cases begin with the purpose of making their image positive and detaching

themselves from their reality, creating there a sense field with their interactions through personality simulations that allow them to interact.

The scheme expresses simply the circuit of the image in social networks by Internet users, not only in the cases of false profiles but of any profile. They all have a central characteristic, and that is that their beginning is detached from the offline world, seeking in social networks to positivize and highlight everything that they do not achieve in the daily life of the non-digital world.

In the scheme, the three concepts are visualized in the same analytical order in which they are developed. First, the need for a *sense field* is established as the area in which certain objects appear in a differentiated way and the individuals, from there, make abstractions and evaluations of them (Gabriel, 2019). Later, when they clarify those evaluations from the abstraction, they modify certain forms of that idea that they do not like and project the one they would like, assuming the modification of reality, and making it possible in the digital medium even at extreme levels such as Magnotta's case and the use of Anonsen's images.

Finally, when fake or personal profiles operate on the Internet, the process of making the image positive, obtaining benefits, and as many "Likes" as possible begins, consequently, the purpose will be to find the concordant functionality of the three concepts to establish a broad theoretical framework as a guiding space in research.

4. THEORETICAL DISCUSSION

It seems that the human being has been continuously accompanied by another inner being, which must be given life in the same corporeity. Pre-Columbian cultures in Colombia, in the territory of San Agustín in Huila, identified a figure known as the Double self, two faces in the same body that represent the multiplicity of emotions. A feline face is imposed on that of a man, perhaps representing an animal that possessed them or the multiple personalities that indigenous people had in their social environments. Unlike the Europe of the 15th and 17th centuries, they pointed out that double self as the possession of an evil body that is housed in the individual. As Scull (2019) argues:

In the 16th and 17th centuries, both educated and uneducated people believed that Satan was at work in everyday life and that the world was full of spirits and ghosts; beliefs whose foundation they defended in sacred writing and the evidence that their eyes saw. In their world, death was omnipresent, but so was Satan. (p. 90)

At that time, both death and Satan were so real and active that it was always the obvious answer to any change in socially accepted behaviors, the idea of highlighting that in this non-socially adapted subject there was another that prevented him from adapting to the common sense of his time. A kind of Christian *rationalism* was established to respond to the unfit.

For Christianity, what was demonic possession in the same body, for literature, with an outstanding exponent such as Edgar Allan Poe, the double personality is part of two subjects that exponentially emerged from nowhere who end up being *the same*, that is, two thoughts, two ways of being that meet in the same space. In *William Wilson's* story, he revealed two emotionally and physically equal bodies, both coexisting in different spaces, neither could escape the other, they were the same form but at the same time their worst opposition, one denied what the other never wanted to be or always wanted to be, that is, a duality in the same body; Poe (2019) said:

Perhaps it was this last trait in Wilson's behavior, along with our identical names and the simple coincidence of having entered the school on the same day, that, among the students of the upper grades, gave rise to the idea that we were brothers. [...] It may seem strange that, despite the continuous anxiety that Wilson's rivalry and his intolerable spirit of contradiction caused me, somehow, I could not resolve to hate him... (p. 8)

Only both personalities who seem to be the same can live in a constant challenge, in each part of Poe's story he seems to refer more to himself and his constant internal disruptions, a struggle that led them to death by stabbing his double with a knife. At the end of the story, he declares: "You have won, and I surrender. But you are dead from now on... dead to the world, to heaven, and to hope. You existed in me... and by killing me, see in this image, which is yours, how you have murdered yourself!" (Poe, 2019, p. 21). Poe portrays that opposing and phantasmagoric double that applies, without a doubt, to the figure of the *Doppelgänger* in literature, a figure of the double who presents and opposes himself, which is a simulation of itself in different places, for example, the short story of Evelio Rosero titled *Miedo*:

He once called home on the phone and answered himself. He couldn't believe it and hung up. He tried again, and again heard his own voice, answering. Then he dared to ask for himself and his own voice told him not to continue insisting because he himself was never going to return. "Who am I talking to?" He asked at last, and listened, stunned, what he should never have heard. What did he hear? Nobody knows, but it must have been a terrible thing because he couldn't control the growing laugh, choking him. The next day, the newspapers did not record the news, which is unfortunate if one takes into account that all true journalism consists of going beyond the apparent, to the full truth, and more if the event has to do with a problem of metaphysical order in the telephone company. You could investigate the reality of this event, exposing yourself—at your own risk—to all the telephones conspiring against you one afternoon and silencing you, definitively (1988, p. 11).

The author wants to confront the very subject of the story, it is as if a simulacrum assumed his own way of being, leaving him inauthentic, taking his own voice and his own reactions to the telephone horn, making the one on the other end of the line steal his being without realizing it, now what will become of him? Will he have to simulate another way of being? Build new spaces of sense for himself and forget what he was before listening to himself? Consequently, to be a simulacrum of himself, or at least of what he thinks he is.

4.1. Research views on personality in digital social networks

One of the central topics in research on digital social networks and the construction of personality is addressed especially in two parameters: the first has to do with the construction of social ties from the link between networks, and the second, the construction of a kind of dissociation that the netizen masks to be what is not socially allowed in the offline world, that is, a psychiatric issue: The multiple personalities.

In the first type of analysis, a perspective is offered in which social networks are approached as spaces for socio-emotional support, and even mutual support, in the social and individual construction (Fernandez, 2005), incorporating socio-economic views and the network space as an effective window for solidarity (Rosas, 2000).

Within this same segment, the views of the Internet and the freedom of expression or the free development of the personality are validated, that is, giving recognition to individuals as transparent beings to be what they are on the Internet (Arrieta, 2020). Among these aspects, the development of "identity [as] an essential aspect in the development of adolescents is prioritized and its construction ends with the configuration of a solid and stable personality over time [...] Digital media generate multiple new contexts to express and explore aspects of identity. Individuals act in different spaces, creating different identities that change very fast and that can generate enriching or destructive interpersonal and intrapersonal experiences" (Arab and Díaz, 2014, p. 8).

In this same area of freedom of expression, free development of personality, and identity, the idea of the construction of gender, or gender identity, is also fundamental, the possibility that subjects find on the Internet the way to express their sexual tendencies, gender stereotypes, and their alternative forms of socialization (Renau, Xavier Carbonell, and Oberst, 2012); (Oberst; Chamarro; Renau, 2016); (Puerta-Cortés; Carbonell, 2014). The authors cited so far give way to the other segment that corresponds to personality changes when a digital profile is assumed.

The space of the digital social network has allowed projections of personality or what psychiatric scientific research knows as a personality disorder, the DSM V defines it as an "enduring pattern of internal experience and behavior that markedly deviates from the expectations of the culture of the individual", to the point that the researches that assume the relationship between social networks and personality see it from two perspectives: addictions and personality alterations, as argued by Illescas Ramos (2014):

As also happens in addiction to chemical substances, personality is an important factor to develop dependence since subjects with certain unstable personality traits or disorders do not find means or solutions to internal or external stressors as a person with a balanced personality would.

Users who come to present addiction to social networks, stop sleeping to be connected, they seek to receive positive reinforcers all the time (likes, comments, hashtags, etc.), and if they do not receive them, they present anxiety and irritability, they can also neglect their social, family, and school life (p. 32).

The author highlights how the social factors of the personality, find in these networks places for social recognition, becoming a space to reinforce the positivity of the personality that perhaps in the social sphere has been constantly denied, that is, in terms of Byung- Chul Han (2018^a) the social network allows a space for the positivization of the personality, its aspirations, and its *realities*.

Some studies focus on the particular social network (be it Instagram, Facebook, etc.) as a basis on the influence of the personality of the subjects, which ranges from the type of images they publish to the number of followers as an indicator of types of personalities, the *Like* of the image becomes an addictive gain to be surpassed in each new image, but the most outstanding thing about this is that new personalities can even be assumed with images that do not belong to them or that are modified to the extreme (Casado and Carbonell, 2018); (Gomez, 2012).

What can be defined in this research is that there are multiple ways and concepts to understand the behavior of individuals in digital social networks without being able to develop it as a phenomenon of particular studies, they do not concentrate on concepts that manage to encompass a specific explanation about the behavior of individuals in social networks, the first is approached from the perspectives of social work and political science, and the last go to the space of psychology and psychiatry, projecting symptomatic characteristics of these disciplines to behavior on social networks to explain an event that deserves a phenomenological and anthropological reflection: Who is the man when he is online?

5. RESULTS AND CONCLUSIONS

5.1. Concept analysis

In this space, two events that happened on Facebook that were announced in the press in Canada and the United States are referenced. From this starting point, the theoretical analysis on the concepts of *simulacrum* and *positivization* of the image by Baudrillard (2009) and Han (2018^a) respectively was illustrated, allowing an analytical crossover with Marcus Gabriel and the concept of *sense field*.

The two cases were the following:

Reference 1: Luka Rocco Magnotta

Eager for fame, he began by murdering cats and dogs, filming it, and then published it on Facebook. Months later, he filmed how he dismembered a 33-year-old man that he also published on these social media.

On several occasions, he presented himself as a model to different Canadian television contests but was never accepted, after that he created thousands of fake profiles making them pass through *Fanpages* to boast his own photomontages, from these he would upload the violent videos that he later denied to his followers, multiple personality confrontations to seek fame and recognition of himself by any means and in any form.²

Reference 2: Anonsen and Holland

On July 31st, 2019, The New York Time published a news story titled "*Scammers who pretend to be military on Facebook*", in which, among many cases, that of the Marine Infant Daniel Anonsen was narrated, a large part of his photos was found in a dozen fake profiles that were used to get women and even financial benefits. To Mrs. Renee Holland, who sent more than \$ 5,000 to an alleged man she met on Facebook and who carried Anonsen's photo on his profile, he told her that he would soon be returning from Afghanistan to meet at the Philadelphia airport. While she was waiting for him, the flight number did not even appear on the screen, at that moment Renee Holland realized that it was all a lie.³

Although both cases are constantly repeated in different social networks, what allows estimating these two references for theoretical analysis is that both flee from an obvious reality and above all go beyond the limits of socialization patterns to obtain something basic: Recognition through the impersonation and the simulacrum of being what one is not, two versions in the same space: The digital space. As Le Breton (2017) sustains:

One can disappear through drying out, putting oneself in suspense, but also fragmenting as in the cases of multiple personalities that have appeared in recent years, for example, in the United States: Men or women who unknowingly adopt various identities, which coexist even without getting to know each other and have differentiated biographies. The individual ignores being on the stage where he is acting; he is dissociated, he harbors two or more different personalities that take turns appropriating his person and dominating him (p. 67).

Dissociation has as its starting point the disconnection with the material reality of the individual. With this, one can especially understand the lack of continuity of the relationships commonly established between subjects and objects, that is, that event

² The reader is recommended to broaden the reference to the Magnotta case to better understand its incorporation into the analysis. This press reference is proposed: "A murderer on the Internet. Luka Magnotta: How is the Canadian ripper who published the videos of his crimes on the Internet today?" Link: https://www.clarin.com/viste/luka-magnotta-hoy-descuartizador-canadiense-publicaba-videos-crimenes-internet_0_BVYTL4wc.html [Retrieved on March 6th, 2020].

³ The reader is recommended to broaden the reference to the Anonsen case to better understand its incorporation into the analysis. This press reference is proposed: "Scammers posing as soldiers on Facebook." Link: <https://www.nytimes.com/es/2019/07/31/espanol/facebook-perfiles-falsos-militares.html> [Retrieved on March 6th, 2020]

is interrupted to imagine another and from that, a personality is added that will allow them to act through the screen. At this level, reflections like those of Markus Gabriel question whether "the question of whether reality is just a kind of giant illusion, a simple dream, [which] has left deep traces in the history of the spirit of humanity". He later reiterates: "why do we continue to trust reality as it appears to us and the world in which we seem to live?" (pp. 43-45).

What Gabriel does is not deepen a psychiatric or psychological crisis as Le Breton (2017) does, but rather questions reality itself as the basis of the individual's dissociation from their own experiences, but why reality as the basis of the problem? The world as the basis of reality is the totality of realities, not of the things that compose it, there may be things but not realities:

There is no world without realities. There is not even a nothing without there being the reality that nothing exists. If there is nothing to eat, this is a reality, in certain circumstances quite frustrating. There is no nothing. It is always the case of something, there is always something true about something. Nothing and no one can escape reality (Gabriel, 2019, p. 43).

Many supposed realms of real objects prove to be illusions, human projections, as in many spaces is proposed by constructivism, from which categories are emanating about what reality should be and, specifically, what the reality of each individual should be, which builds a kind of *group hallucination*, this could be understood as Guy Debord thought when he mentions that "the spectacle is shown at the same time as society itself, as a part of society, and as an instrument of unification" (Debord, 2015, p. 38). That is why many reject it or ignore it because it is not useful for their personal purposes and they look for other ways to build their own spectacular reality.

Given this, Gabriel (2019) argues that "The world is neither the totality of things, nor the totality of the events, but that area in which all the areas that exist occur". This has been a phenomenon that digital social networks and the entire Internet took full advantage of, that is why Gabriel's thought (2019) ends up being crucial to understanding the multiple actions of subjects in digital social media, through what he calls *sense fields*:

they are areas in which something, certain objects, appear in a certain way. Certainly, it is abstracted into realms of objects and, above all, in quantities. Two sense fields can refer to the same objects, which appear in both sense fields, but differently (p. 77).

What Gabriel wants in synthesis is that existence, objects, or realities cannot be outside the *sense fields*, everything that exists flourishes there. Infinite things appear without anyone ever noticing, because the generality of that imposed reality is submerged and evaded, for this reason, the individual can find in the virtual-digital an escape to elaborate his sense fields as a simulation to be what in the offline world is not allowed.

The concept of Simulacrum

If reality, due to its social order, denies certain ways of relating, the digital space allows the establishment of simulacrum to assume what in the offline world is not allowed either culturally, politically, economically. For Baudrillard, the debate with the real is altered and ends up being hyper-real because it belongs to what has no continuity, for example, using a false profile photo does not allow the individual to continue with that reality off-screen, it tries to match the reality, which would be the photo of their ideal simulacrum model, with its factual reality, that is, one reality does not exclude the other, they only live in different *sense fields*. As Baudrillard maintains (1977):

It is no longer an issue of imitation or repetition, or even parody, but rather a supplantation of the real by the signs of the real, that is, an operation to deter any real process due to its double operation, a reproductive, programmatic, impeccable machine offering all the signs of reality and, in short, all its adventures. The real will never again have the opportunity to be produced — such is the vital function of the model in a system of death, or, better, of anticipated resurrection that does not grant any possibility to the phenomenon of death itself (p.12).

The simulacrum is born from the need for imitation, but it fails to cover the totality of what it is, pretend, or conceal, it leaves the reality principle intact, or at least that is what it pretends. It only masks it to generate other *sense fields* on the same object, such as a photograph, which demonstrates the lethal power of images, killers of the real, killers of their own model (Baudrillard, 1977). Whenever the sense-field is changed, for example, in the use of Daniel Anonsen's photograph in the different images of false profiles that want to preserve the physical figure that is represented in the image, but the author who uses it to pretend to be him is not interested in assuming his personality, but rather putting his own personality in a simulated image of his taste and projection: he assumes a double.

That double that from the perspective of Baudrillard (1977) is called *simulation*, masks and denatures a deep reality of the object, that is, the expropriation of its original sense field to grant it another and link new virtual friends in that projection, it nothing to do with any kind of reality, it is already its own pure simulacrum (Baudrillard, 1977).

In the case of Luka Magnotta, he distorted his own image to create false profiles of supposed followers who admired his career as a model, he used himself as a simulation to expand his sense field and assumed the multiple roles that each of the created profiles required, he never tried to be confused with his social reality (which on several occasions denied him being a model), but to produce a simulacrum in each one, fully aware of the artifice and all this chain of inventions that denied him the possibility of constructing a past with something that is not.

One of the main problems in profiles such as those of Luka Magnotta or the case of Anonsen is that both are devoid of an origin, an end, a past, and a future, a chain of causes and effects, a continuity, and rationality, they can only generate *sense*

fields and realities in digital space. The world and its double cannot occupy the same space, because the double is a perfect artificial and virtual substitute of the world, the conflict between them is inevitable (Baudrillard, 2010).

Image positivization

In the ideological struggles of the Cold War, both the Soviets and the nascent American neoliberals were clear about something: A Better World. That *better world* was consolidated by North American capitalism with an essential ingredient: aesthetics, decorations, the prototypes of fashion and beauty. As Lipovetsky and Serroy (2015) land it:

The hypermodern era emerges a new aesthetic era, a super aesthetic society, an empire in which the suns of art never set. The imperatives of style, beauty, spectacle have acquired such importance in consumer markets, they have transformed the elaboration of objects and services, forms of communication, distribution, and consumption to such an extent that it is difficult not to recognize the advent of an authentic "mode of aesthetic production that has now reached maturity" (p. 32).

The artificiality of virtuality entails building completely positive spaces, spaces of beauty that tear subjects from their physical and material reality to follow established prototypes, related to ideals that are intended to be positive and that are considered morally good in consequence. Beauty and good are closely related to the market.

But in this aspect of positivization, Byung-Chul Han (2018^a) opens a fundamental perspective to understand the simulator and evader of reality with which millions of profiles operate on social networks. Han, from the realm of what he calls the performance society, consistently expresses the need for positivization for today's world:

The society of the 21st century is no longer disciplinary, but a society of performance [...] To increase productivity, the disciplinary paradigm is replaced by that of performance, by the positive scheme of being able to do since starting from a certain level of production, the negativity of the ban has a blocking effect and prevents further growth. The positivity of power is much more efficient than the negativity of duty. (Han, 2018a, pp. 25-27).

What Han expresses is that this new positivity forces the individual to be efficient, it does not propose to himself an enmity, but the possibility of self-pressure in a peaceful and permissive society to be competent. The individual must violate himself in a neural way to avoid greater external violence, which not only equates to physical coercion but also the elimination of social circles for not equating himself to being better. From there, Han consistently concludes that the constant positivization of the self leads one to overdo work, aesthetics, production, sharpening one's own life and becoming self-exploited, "the exploiter is at the same time the exploited" (Han, 2018^a, p. 31), two figures in the same body.

The disappearance of a visible power is the fundamental characteristic of our time according to Han, it is no longer the great sovereign that men turn to, but multiple bureaucratic apparatuses that disperse power and do not give any response, consequently the individual ends up self-blaming and demanding himself from what was previously social, to do so, positivize oneself and become more efficient, will avoid self-blame.

In all areas, the individual seeks the optimization of himself, and his image is no exception. In a world with little reality and abundant permissiveness, the individual must assume the simulation of being what he should be in each productive sector, for example, in his curriculum he will put the most attractive and simulated photo of being happy, he should not express his precariousness or failure, on the contrary, he must seem competent and active: optimized.

Han's criticism is decisive to achieve the conceptual analysis of *sense fields*, *Simulacrum*, and *positivization*. In the first instance, referring to digital social networks, he recognizes that thanks to them we are no longer simple passive-consumers of information, but rather that we are active producers to make ourselves positive in them, clarifying that "current models lack interior values. [And] They are distinguished, above all, by external qualities" (Han, 2018b, p. 18). This allows us to understand both case 1 of Luka Roco Magnotta and case 2 with the photos of Daniel Anonsen for fake profiles, neither exposes comparable social values in their social media actions, but the simple advertising image of aesthetics, profiles with name and images but without interiority. As Han again maintains:

Homo digitalis is anything but nobody. [...] He usually has a profile and works relentlessly to optimize it. Rather than being a *nobody*, he is a *penetrating someone*, exposing himself and asking for attention. [...] Certainly, *homo digitalis* frequently presents himself anonymously, but he is not a *nobody*, he is a *someone*, namely, an *anonymous someone*. (Han, 2018b, p. 28).

That is, it exists when it becomes visible and is incorporated into a sense field, given by itself and by the sense that others give it in their own fields. In the case of Renee Holland and the false image of Anonsen in the profile, it reiterates a simultaneity of sense for both; Holland incorporates it as the possibility of someone, who is physically attractive and with whom she can establish possible relationships through that liking. On the other hand, in the case of the fake profile with the photograph of Anonsen, the author of the profile is added to evasion of reality.

Consequently, "the digital undergoes a radical reconstruction [...] It disassembles the real and totalizes the imaginary. The smartphone acts as a digital mirror for the new post-child edition of the mirror stadium, [where] *liking* without gaps engenders a space of positivity" (Han, 2018b, pp. 42-43).

In the digital space of social networks, whoever is not spectacular and positive is prone to being an irrelevant profile or even to disappear, it is a constant struggle of positivities through spectacularized images that dismantle little accepted social realities, "we flee towards the images [...]" The digital medium consumes that iconic

investment that makes images appear more vivid, more beautiful, better than reality, perceived as defective” (Han, 2018b, p 49).

For Han, the interactive digital medium offers the possibility for individuals to escape from reality to the images, these represent a *sense field* optimized through filters and photoshop that destroy the iconic value of the image, therefore, they cannot be assumed as a copy of the real, but as new spaces for simulation, with a central idea: to be a spectacular subject outside the offline social world.

6. RECOMMENDATIONS

Research groups dedicated to the themes of interactive media and digital social networks must rethink a new anthropological view of the subjects facing their actions on the screen, and especially the analysis of new conceptual models to confront the various research problems that this new field proposes. The several disciplines that have been dedicated to this type of problem are using concepts and disciplinary models completely out of alignment with the academic reality imposed by this phenomenon.

As could be illustrated in the theoretical discussion, it is complex to obtain results typical of this phenomenon if psychiatric characterizations or from another discipline such as political science are used to understand the actions of individuals on the Internet. The phenomenon corresponds to a new way of acting that not only combines with the competitiveness models of ICT, but it is also more about observing and questioning through qualitative models who is the individual when in front of the screen? What do individuals want when posting a photograph with certain aesthetic expressions? Undoubtedly, these questions are beyond any traditional disciplinary interpretation.

This theoretical inquiry proposes to carry out new perspectives from philosophical and anthropological thought, with a historical but essential question in these moments of change in human relations thanks to the technological field: What is man? But that question involves a new *technical* man, in an intimate relationship with the screen and not only from his productive operation but the way he would like to see and project himself in his social space, while he struggles in the offline world for not being what he assumes in its entirety on the screen, optimized and controlled by himself.

The use of these concepts and their applicability in social research with young people in Colombia from their interaction with digital networks will allow us to understand if this first approach of theoretical analysis gives an opening to study the phenomenon of behavior and performance in the networks as an independent space for reflection.

Finally, it is desired to clarify that the sense-field allows us to return to the existential question of appearing itself, but what is new is that it is now projected on its social networks, its emotions, and the iconic visions of its own questioning. But in

this analysis, we have tried to imply that responding to their so-called existential questioning is a constant *simulacrum* that becomes *positive* all the time to be more attractive to other *sense fields* that validate its digital existence.

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