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“A IMAGE HE MUST TO GO OUT FROM THE FRAME”: O (DIS) LOCATION IN FOUCAULT FOR A IT WAS DIGITAL

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Abstract: The article presents a critical analysis of a bibliographic/qualitative design that aims to understand Foucault's vision in the digital era, based on his approach to language and communication expressed in the work "As Palavras e as coisas" (1966), more specifically in the chapter I, entitled "As meninas". In the aforementioned work, Foucault dedicates himself to interpreting the concrete elements of the oil painting by the artist Diego Velásquez, where, based on the objectivity of what is displayed on the canvas, he constructs disturbing subjective links that reveal much beyond what is concretely portrayed. Once the problem raised by Foucault is exposed, and using authors endorsed in the area of communication and its developments, such as John B. Thompson and V. Ongaro, it becomes possible in a real and effective way, the displacement of Foucault's analysis to the current context in addition to highlighting its importance for tackling issues related to language, communication and exposure of individuals in this relationship. In summary, Foucault's analysis remains objectively evident that communication, despite being essential, can be characterized as a trap for the individual and for the social construction that is intended.

Keywords: language; polysemy of signs; relief/suppression of the communicator

INTRODUCTION

In the work "As palavras e as coisas", published in 1966, Michael Foucault, specifically, in chapter I, he makes a detailed analysis of the oil painting "As Meninas", painted in 1656 by Diego Velásquez. Considering the social context of the time, inseparable from any analysis focused on thinking and interpreting, Foucault (1966) makes an in-depth study of the various enigmatic signs that form the communication and representation of the work in relation to

its author as well as the invisible recipients a priori, diffuse, but existing.

The cited author faces the various relationships intrinsic to any manifestation that transcends the individual himself: the creator's initial relationship with the surroundings and their subjective valuation, such as symbols, degrees of prominence, what or who serves as a model and even symbols that are not explicit elements present in the work; the creator's relationship with creation, very personal and intimate, in a way a self-portrait of some experience; and, finally, the relationship of creation itself, independent of the creator, ready and exposed for the spectators to reach in the possible world. These relationships just mentioned characterize the processes of legitimizing communication through the symbolic universes that compose it, ultimately defining communication as a fundamental tool in the social construction of knowledge, as defined by Berger and Luckmann (2003). In this last moment, that is, the relationship between creation itself, it is clear that the work, despite being signed and idealized by the creator, as a mirror that reflects more than just what is in front of it, goes beyond the person of the creator and even its ability to understand, subjectively reflecting each viewer at each moment. Based on these findings by Foucault (1966), the present study, essentially theoretical, attempts to transpose to the current reality, characterized by the ubiquity of social networks in the daily life of society, the logic of meaning of communication and the impact of lack of control of the creator/communicator on the interpretation that the message, expressed or not, intentional or not, comes to have when it goes beyond the individual's sphere of intimate control, submitting to the multidiverse range of spectators.

It is important to highlight that, due to the current reality in the digital era, globalization

is envisaged, driven by the exponential advancement of technologies, both in the form of publication and communication, and in its reach, as its limit is the self itself world. This is the context arising from any form of manifestation, even when the direct objective is not communication itself, in the digital age (THOMPSON, 1998).

METHODOLOGY

This qualitative study, with a critical/analytical and essentially bibliographical approach, will focus on the hermeneutic analysis of the work “*As palavras e as coisas*”, chapter I, by Michael Foucault (1966). Along these lines, Sampiére, Collado and Lucio Baptista (2013), lecture that the qualitative basis of research is based on reflection, thus making it possible to work with “paradoxes, uncertainties, ethical dilemmas and ambiguities” (page 35), as we are faced with “a reality to be discovered, construct and interpret” (page 36). Godoy (1995) describes qualitative research as a modality of investigation aimed at understanding phenomena in a subjective approach, because although the data collected are descriptive, the subjective aspects of these data are actually taken into consideration. From the analysis of the work mentioned above, we move on to a critical and subjective analysis of the author’s thoughts, shifting his logic and criticality to today’s digital context.

RESULTS AND DISCUSSIONS

The painting “*As meninas*” by Velásquez exposes the historical-social context of the time, raising important questions about reality and illusion, revealing the always uncertain relationship between the intimate intention of the author/communicator and the endless universe of possibilities of the message in receivers.

The work, dissected in detail by Foucault (1966), brings to light the concerns of communication: signs, meaning, lack of control over understanding what is communicated and everything that is implicit in coded messages sent to the possible and indefinitely measurable viewer. The understanding of the work referred to makes it imperative to conclude that the exchange between what looks and what is looked at occurs incessantly and indefinitely.

“The painter’s gaze, directed outside the painting, at the emptiness that faces him, accepts so many models **how many spectators him appear.**” (Foucault - 1966, p. 20) The excerpt in question, transposed to what Thompson (2008) talks about, which places mediated visibility as a strong mechanism capable of producing impactful and not necessarily controllable social and political implications, brings us back to question from Foucault and Velásquez, increasingly modern in the globally connected world: “**Are visas or see?**” (Foucault - 1966, p.21)

It is also worth considering the lesson from Ongaro (2018), when he states that communication, more than ever, is a mechanism of social organization, with noise and cultural differences in this context increasingly evident and also the various difficulties of communicate, going beyond simply conveying information. The same author highlights that, nowadays, the receiver increasingly has an active influence on the effect of the message, even influencing its meaning, the content of the message, when it passes onto the public street.

In this context of communication, and communication beyond what is just expressly said, it is necessary to consider some points of Velásquez’s painting analyzed by Foucault which, as already mentioned, in today’s globalized proportions, clearly explain issues that go beyond historical periods and remain,

in their juice, of vital importance especially nowadays. This occurs, for example, with the central space occupied on the canvas and with its own light, which the figure of the mirror represents in the work. The mirror does not reflect what is immediately within reach, but rather what is outside the depicted scene. "It is not the visible that he looks at" (Foucault - 1966, p. 23). It reflects not what is assembled, but what is real in front of what is built, going beyond what the painting, itself represents. The mirror seeks to reflect what is looked at, or what is looking at, but is not visible. "The face that the mirror reflects is equally the one that contemplates it. (...) The picture as a whole looks at the scene for which it is, in turn, a scene." (Foucault - 1966, p. 29)

Interesting analysis for the digital age, following the critical thinking placed in the work of art and interpreted in detail by Foucault (1966), from fundamental implicit issues such as the very critique of the decline of the empire of a reign with the intention of demonstrating, as the one that portrays this reign in fact, in a first impression, portrays the appearance that is intended to be communicated: the bucarus; the infanta levitating; King Philip IV in a faint, sketchy reflection in the mirror that reflects beyond the natural image to be reflected; the mirror as a central figure highlighted with more intense and specific light; painting hidden by the canvas with the back only visible; Finally, in addition to these messages, which in themselves would already trigger critical attention from the interpreter, the obvious fact remains that communication, even when capable of being framed by the communicator, even with a specific and pre-determined intention (noble or not), is not a tool that is controllable in its reach and not in the dimension of subjectivity possible in its content.

Perhaps the ever-increasing need for communication can also be a web where

freedom is put to the test. Foucault (1966, p.31) puts it well when he argues "but perhaps this generosity of the mirror is simulated; perhaps it hides as much or more than it reveals. (...) Because the function of this reflection is to attract into the painting what is intimately foreign to it: the gaze that organized it and the one towards which it unfolds."

CONCLUSION

Contextualizing the approach suggested by Foucault (1966) in Velasquez's painting, we are forced to ask ourselves some necessary questions: Would the painter have intentionally made a demonstration of the decline of Philip IV's reign, subtly arranged on the canvas by analyzing its signs, despite the visible luxury portrayed? Or did the criticism come after the work was delivered to viewers, without any participation from the creator? Was Velásquez an astute critic of the model of society and power of his time as he is recognized today, or was he simply a brilliant Baroque naturalist painter who masterfully portrayed what he saw, as was recognized at the time in which he lived?

Depending on the conclusions to these questions, it can be concluded that the work, the communicator's message made available to the spectators can overlap with it, mischaracterize it or characterize it far beyond its own nature, entangling it and imprisoning him eternally, killing his essence and redefining your personality.

When the image literally leaves the frame, even in the denotative sense, and enters the universe of language and communication, placing each and every spectator as a participant in creation, the creator's control over its meaning ends.

Diego Velásquez was a student at Francisco Pacheco's painting studio in Seville. On this occasion he routinely heard from his master the now famous instruction: "the image

must leave the frame”. What remains in this analysis is the question of how the master, imagining himself today, in the digital age, would formulate such advice, knowing that the work, in addition to having to appear alive and real beyond the frame, will also take on a life of its own, eliding the creator himself?

A disturbing doubt in this sense hovers, for example, over the figure of the bucharo (red ceramic vase) portrayed on the canvas, apparently in an aesthetic and insignificant way. It is not easy to define whether the bucharo is part of the painting because royalty used to drink tea from this jug daily, or whether it reflects criticism of the colonialist power of the Spanish kingdom at the time, showing that the source of power can also represent the decline and illness of this power. These pieces came from the Spanish colony of Guadalajara (Mexico) and were made from a mixture of clay and herbs that left the skin very white. It was a symbol of royalty to appear white and for this reason these jugs were used repeatedly. It turns out that the effect on the skin was caused by a reaction in the blood caused by the herbs which, with excessive use, causes serious illnesses.

The painting, at first glance, depicts a studio where the painter, Velásquez himself, has as his model the Infanta Margarida, daughter of King Philip IV and Queen Maria Ana, reflected in the mirror in the background.

Explicitly, this is what you see.

However, one cannot fail to observe that the center of attention, the infanta, who represents succession, the continuity of power and wealth, in the incessant quest to demonstrate this condition, is nourished with what can lead to illness. and to premature death, using a bucharo coming from a slave colony.

In this sense, with the technological advances that we have daily our reach, with conditions infinitely incomparable with those

of the time in which the work of art was created and even with the time in which it was read by Foucault, understanding that it is not the philosopher’s clairvoyance, but a sensitive interpretation and ascertained from evidence of society and human issues, it becomes possible to understand how issues of progress and evolution, how tools considered necessary and even revolutionary, can both contribute to advances, and to the imprisonment and construction of distortions of meaning and communication, gaining as many possibilities of understanding as there are receivers of the message, even going so far as to elide from communication even the most basic signs that originally composed it, such as the author (portrait), models, signs and meanings initials.

The possible mirror reflections of each message that leaves the communicator’s intimate field and gains a public profile are endless in time and space, remaining intense eternally, even overlapping the historical existence of the context that inspired it and the creator himself. “But there, in this dispersion that it brings together and exhibits together, everywhere an essential void is imperiously indicated: the necessary disappearance of that which founds it.” (Foucault - 1966, p.32) Only here, at this point, according to Foucault, the liberating point would be present for those who create and who expose themselves to the public with their creation.

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