

INTERACTIONS AND MEANINGS PRODUCED BY DIGITAL MEDIA AS DISCURSIVE GENRES FROM THE PERSPECTIVE OF PLATFORMS

INTERACCIONES Y SENTIDOS QUE PRODUCEN LOS MEDIOS DIGITALES COMO
GÉNEROS DISCURSIVOS DESDE LA PERSPECTIVA DE LAS PLATAFORMAS

INTERACTIONS ET SENS PRODUITS PAR LES MÉDIAS NUMÉRIQUES COMME GENRES
DISCURSIFS DU POINT DE VUE DES PLATEFORMES

INTERAÇÕES E SIGNIFICAÇÕES PRODUZIDAS PELAS MÍDIAS DIGITAIS ENQUANTO
GÊNEROS DISCURSIVOS SOB A ÓTICA DAS PLATAFORMAS

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Abstract

Digital culture permeates everyday life through devices and social networks, propelling communicative relationships, interactions, and diverse meanings. In education, digital culture can contribute to pedagogical practices by breaking away from the traditional model of information transmission. This article aims to explore Bakhtinian conceptions of speech genres to comprehend the role of digital media, particularly digital platforms (GIBBS et al., 2015; SODRÉ; PAIVA, 2018), encompassing institutional, political, representative, ethical, aesthetic, and technological aspects. These platforms play a crucial role in understanding everyday school life and the formation of learners, extending beyond narrow word-based codifications. To achieve this, we traverse epistemological studies of communication (FRANÇA, 2016; MARTINO, 2016) and the concept of mediation (MARTÍN-BARBERO, 2000), considering digital media as speech genres (BAKHTIN, 2015 [1979]). We emphasize that these genres create communicative environments allowing the production of signs, symbolic elaborations, and representations typical of our time. We conclude that digital media facilitate distinct symbolic relationships, promote varied sensory perceptions, and add differentiated value and meaning to the relationships mediated by them. Additionally, we assert that the school is a cultural space embedded in the everyday social media context, and it should keep pace with these processes of sign production.

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Keywords: Education; Languages; Speech genres; Platforms; Digital Media.

Resumen

La cultura digital está presente en la vida cotidiana a través de dispositivos y redes sociales, impulsando relaciones comunicativas, interacciones y significados diferenciados. En la educación, la cultura digital puede contribuir a prácticas pedagógicas, rompiendo con el modelo tradicional de transmisión de información. En este artículo, nuestro objetivo es explorar las concepciones bakhtinianas sobre los géneros del discurso para comprender el papel de los medios digitales, especialmente de las plataformas digitales (GIBBS et al., 2015; SODRÉ; PAIVA, 2018), que abarcan aspectos institucionales, políticos, representativos, éticos, estéticos y tecnológicos. Estos desempeñan un papel fundamental en la comprensión de la vida escolar cotidiana y en la formación de los estudiantes, yendo más allá de las codificaciones restringidas a la palabra. Para ello, atravesamos estudios epistemológicos de la comunicación (FRANÇA, 2016; MARTINO, 2016) y el concepto de mediación (MARTÍN-BARBERO, 2000), con el fin de considerar a los medios digitales como géneros del discurso (BAKHTIN, 2015 [1979]), enfatizando que crean entornos comunicativos que permiten la producción de signos, elaboraciones simbólicas y representaciones típicas de nuestro tiempo. Concluimos que los medios digitales proporcionan relaciones simbólicas diferenciadas, promueven diversas percepciones sensoriales y añaden valor y significado diferentes a las relaciones mediadas por ellos. También concluimos que la escuela es un espacio cultural inserto en el contexto mediático de la vida cotidiana social y que debe seguir el ritmo de estos procesos de producción de signos.

Palabras clave: Educación; Lenguajes; Géneros del discurso; Plataformas; Medios digitales.

Résumé

La culture numérique est présente au quotidien à travers les dispositifs et les réseaux sociaux, stimulant des relations communicationnelles, des interactions et des significations différenciées. Dans le domaine de l'éducation, la culture numérique peut contribuer aux pratiques pédagogiques, rompant avec le modèle traditionnel de transmission de l'information. Dans cet article, notre objectif est d'explorer les conceptions bakhtiniennes des genres du discours pour comprendre le rôle des médias numériques, en particulier des plateformes numériques (GIBBS et al., 2015; SODRÉ; PAIVA, 2018), couvrant des aspects institutionnels, politiques, représentatifs, éthiques, esthétiques et technologiques. Ces éléments jouent un rôle fondamental dans la compréhension de la vie quotidienne à l'école et dans la formation des étudiants, allant au-delà des encodages restreints aux mots. Pour ce faire, nous parcourons les études épistémologiques de la communication (FRANÇA, 2016; MARTINO, 2016) et le concept de médiation (MARTÍN-BARBERO, 2000), afin de considérer les médias numériques comme des genres du discours (BAKHTIN, 2015 [1979]), en soulignant qu'ils créent des environnements communicationnels permettant la production de signes, d'élaborations symboliques et de représentations typiques de notre époque. Nous concluons que les médias numériques fournissent des relations symboliques différenciées, favorisent des perceptions sensorielles diverses et ajoutent une valeur et une signification différentes aux relations médiatisées par eux. Nous concluons également que l'école est un espace culturel inséré dans le contexte médiatique de la vie quotidienne sociale et qu'elle doit suivre le rythme de ces processus de production de signes.

Mots-clés: Éducation; Langues; Genres du discours; Plates-formes; Médias numériques.

Resumo

A cultura digital está presente no cotidiano através de dispositivos e redes sociais, impulsionando relações comunicacionais, interações e significações diferenciadas. Na educação, a cultura digital pode contribuir para práticas pedagógicas, rompendo com o modelo tradicional de transmissão de informações. Neste artigo, objetivamos explorar as concepções bakhtinianas sobre os gêneros do discurso para compreender o papel das mídias digitais, em especial das plataformas digitais (GIBBS *et al.*, 2015; SODRÉ; PAIVA, 2018), que abrangem aspectos institucionais, políticos, representativos, éticos, estéticos e tecnológicos. Estas desempenham um papel fundamental na compreensão do cotidiano escolar e na formação dos educandos, indo além das codificações restritas a palavra. Para tanto, perpassamos pelos estudos epistemológicos da comunicação (FRANÇA, 2016; MARTINO, 2016) e pelo conceito de mediação (MARTÍN-BARBERO, 2000), a fim de considerar as mídias digitais como gêneros do discurso (BAKHTIN, 2015 [1979]), ressaltando que estas produzem ambiências comunicacionais que permitem a produção de signos, de elaborações simbólicas e de representações típicas do nosso tempo. Concluímos que as mídias digitais propiciam relações simbólicas diferenciadas, promovem percepções sensoriais diversas e agregam um valor e uma significação diferenciados às relações mediadas por elas. Conclui-se, ainda, que a escola é um espaço cultural inserido no contexto midiático do cotidiano social e que esta deve acompanhar esses processos de produção sógnica.

Palavras-chave: Educação; Linguagens; Gêneros do discurso; Plataformas; Mídias digitais.

Introduction

Contemporary society is undergoing profound and rapid transformations driven by technological advancements and the increasing digitization of human interactions. In this context, communicative relationships play a central role in how individuals connect, share information, and construct meanings.

Communication is a complex, interactive, and participatory phenomenon in which individuals engage in constant dialogue. According to Freire (2020 [1996]), liberating education values the construction of knowledge by learners through investigation and research, breaking away from the traditional model of information transmission. Vera França (2016b), examining the Epistemology of Communication, emphasizes the importance of understanding not only what communication is but also how it is studied, highlighting the force of the relational and the sensitive in constructing a methodological approach. Both authors underscore dialogue as an essential tool for understanding, explaining, and transforming reality.

Building upon this epistemological perspective, the objective of this article is to explore the role of Bakhtin's studies (2015 [1979]) on speech genres, interpreted through the lens of current digital media. The Bakhtinian perspective regards speech genres as spheres of the use of verbal language and communication, extending beyond codifications restricted to written words. The social diversity of language types is acknowledged, especially in the contemporary context marked by mediatization and the presence of digital media.

In this sense, digital media are understood not only as mass communication tools but also as distinct speech genres capable of influencing culture and society. The logic of media and Platform Studies, which encompass institutional, political, representative, ethical, aesthetic, and technological aspects, now play a fundamental role in understanding everyday school life and the education of learners.

By exploring these themes, we seek to understand the structural transformations occurring in society due to mediatization and reflect on the importance of considering digital media as speech genres, represented by social platforms, in the educational context.

Communication from the Perspective of the Dialogical Principle

Communication [...] involves a reciprocity that cannot be broken. Therefore, it is not possible to comprehend thought outside of its dual function: cognitive and communicative. [...] In communication, there are no passive subjects. Subjects co-intending the object of their thinking communicate its content.

Paulo Freire

As Paulo Freire asserts (2020 [1996], p. 24; emphasis added by the author), "[...] teaching is not the transfer of knowledge but the creation of possibilities for its production or construction." Liberating education is one that aims for meaningful learning, where learners construct their knowledge through investigation, research, and, it must be emphasized, communication. The liberating education advocated by Freire breaks away from the vertical model characteristic of 'banking model of education' and implies an educator who recognizes learners not as an 'empty vessel' into which knowledge is deposited but values their socio-cultural reality, promoting meaningful learning. For the author, dialogue is the path through which individuals gain significance:

The purpose of dialogue, in any case, is to problematize knowledge itself in its indisputable interaction with the concrete reality in which it is generated and upon which it impinges, to better understand it, explain it, transform it (FREIRE, 2020 [1969], p. 65).

Thinking in line with the author, we cannot comprehend humanity except in its communicative nature. Hence, the importance of communicative processes in education.

França (2016b, p. 213) critically examines the field of Communication studies, indicating the challenge of understanding it not only by seeking ways to "[...] study what communication is but also to comprehend how it is studied, and identify the impacts that different theorizations have on the apprehension of this object of study." Guided in her doctoral process by Michel Maffesoli, França (2016b, p. 215) dared to break free from the "rigidity of critical theory," shifting her focus to reflect on "[...] the force of the relational and the sensitive as central elements in constructing the methodological approach" to Communication studies, with the sociologist's work serving as the key to this understanding:

[...] I came to perceive the communicative process as a spiral of affectations, with subjects and objects being part of a relational world, embedded in formative forms. His sociology of everyday life led me to think about communication as a dynamic of connections, encounters, conflicts; to rediscover it in the co-presence of subjects and things; to find it in the small situations of everyday life, in a continuous intersection between the subjects' everyday experience and the media's work (FRANÇA, 2016b, p. 215).

França distances herself from the informational paradigm of Communication and consequently establishes a juxtaposition between the transmissive model and the dialogical model⁴, indicating that the latter "[...] more than an analytical tool, expressed a political stance: the desire for a new communication" (FRANÇA, 2016b, p. 217). It is from this epistemological critique⁵, understanding the communicative dynamics inscribed in the phenomenon, that the author forges the concept of communicative interactions, or the relational model of communication, a perspective

⁴ The author is based on Paulo Freire's dialogical matrix and, consequently, on the Bakhtinian dialogical principle, which brings us even closer to his reflections, considering them fundamental for the study.

⁵ "[...] When we talk about the communication paradigm, we are not actually referring to the theories used, but to the cognitive scheme that guides us and instructs us to see one thing and not another" (FRANÇA, 2002, n.p.).

that guides her works. Faced with this paradigm, she revisits concerns regarding the understanding of the communicative phenomenon in its "[...] dimension of totality, and at the intersection of three vertices – subjects, language (or discourse), socio-historical context" (FRANÇA, 2016b, p. 218), comprehending the concept of communication beyond transmission and reception:

When communication is conceptualized as a process of transmitting information from a sender to a receiver, this apparently obvious and innocent 'framework' directs the analysis to capture a fixed division of roles, arranged in a linear dynamic, neglecting human agency, the symbolic nature of language, and the reflexivity and recursivity of the process. (FRANÇA, 2016a, p. 158)

Sociability and language began to govern France's work, with the relational model, which addresses communication as interaction, becoming the starting point for research in her study group. Just as the author indicates that, in a concise manner, relationships attract her more than products, we can say that more than technological materiality, it is the communicative relations that we are interested in reflecting upon.

Luiz C. Martino (2016) is another author who contributes significantly regarding the technology of media. The author highlights three points on distinct planes that formulate the basis of his studies: in the Epistemology Plane, in the Technology Plane, and in the Social Plane.

In the Epistemology Plane, Martino (2016, p. 165) analyzes the "[...] insufficiency of the main research traditions regarding the approach to media," as research focused on the audience or the investigation of media ideology⁶, proposing the media as a technical object and communication as the product of this medium and as the "social expression of experience" (MARTINO, 2016, p. 165). However, the author's main contribution in this plane is the understanding that "[...] technology intervenes in the processes of social communication in the 19th century, generating a sphere of collective experience that goes beyond the interpersonal level, constituting a unique social link" (MARTINO, 2016, p. 165), developing a concept of communication from a historical perspective never seen before.

⁶ According to the author himself, Communication Research researched the audience and the Frankfurt School was concerned with investigating ideology.

Regarding the Technology Plane, Martino addresses a paradigm based on "human reactivity," which views media from the perspective of their significance in today's society, giving them a status not only technological but also relating them to the mental capacities of man:

The media extend mental capacities, endowing them with new properties, such as the possibility of the participation of a large number of individuals in the same process or communicating with previous generations. They directly impact the spatial and temporal conditions of the human mind. This paradigm provides a definition of media that allows for a deeper analysis of technology and the new sense of communication, providing a conceptual framework to address the significance of media in society and contemporary culture. Another point to highlight is that, in this perspective, the medium of communication is not a specific technological apparatus but a relationship with the mind. (MARTINO, 2016, p. 167)

Martino (2016, p. 166) refers to as the "technological simulation of consciousness (human mind)." The author considers humans as reactive beings, signaling that, when we communicate, our attention is being negotiated, guided by dialogue. In this communication process, mental objects are shared, creating a "something in common" among individuals, intersubjectivity. The perspective of the reactive human also departs from the paradigms of transmission and social construction, thus allowing us to understand the interventions of technology in modern communication processes.

On the Social Plane, Martino explores the relationship between media and the social aspects of their time, identifying three temporal moments as exemplification: the primitive community, where there were no proper means of communication; traditional society, with the emergence of writing technology; and complex society, where he identifies "[...] that the media reach their full meaning as symbolic technology and are intrinsically linked to social organization" (MARTINO, 2016, p. 168). In this interim, it is no longer sufficient for the researcher to understand the media by relating them to the mental capacity of man, but also to the affective aspect and his interest in technologies and media communication⁷. As Martino himself (2016, p. 168) states, "[...] a form of re-enchantment of the world in which technology has its place." Technological communication processes emerge as a social matrix and, from a

⁷ The author chooses the term "media" instead of "mediatic".

communicational perspective, unlike the sociological perspective, they are based on information and time management, arising "[...] as language, media expression, as an instance of technologically constructed visibility" (MARTINO, 2016, p. 169).

Technology is "[...] undoubtedly the most striking characteristic of modern communication" (MARTINO, 2016, p. 175). Therefore, the author thinks about the epistemology of Communication "[...] highlighting the historicity of the object of study, and in particular, technological communication processes as central" (MARTINO, 2016, p. 175), understanding the type of knowledge that media generate and how they represent society through symbolism, allowing the modern individual to integrate and act in contemporary culture, capable of reflecting critically on these means.

Understanding communication from the perspective of the dialogical principle based on the contributions of Freire (2020 [1996]), França (2016b), and Martino (2016), we approach the main discussion of this article, which is the Bakhtinian conceptions of speech genres.

Digital Media as Speech Genres

Bakhtin's studies on genres have prompted a shift in the conceptions of genre explored in Poetics, Rhetoric, and literary studies, as emphasized by Machado (2014). Building upon Bakhtinian studies, "[...] genres and discourses come to be focused on as spheres of the use of verbal language or communication founded on the word" (MACHADO, 2014, p. 152), distancing speech genres from classical theory and endowing them with a manifestation of plurality, giving rise to "discursive manifestations of heteroglossia" (MACHADO, 2014, p. 152). This extends beyond restricting codifications to written words, encompassing an understanding of the social diversity of language types. It is within this context of conceptual openness that Machado (2014, p. 152) suggests it is possible to:

[...] consider the discursive formations within the broad field of mediated communication, whether processed by mass media or modern digital media, a realm on which, evidently, Bakhtin made no explicit statements, but towards which his formulations converge.

Considering digital media in the educational context requires an understanding of students as subjects of a society undergoing mediatization⁸ and an awareness of the transformations that this process of mediatization induces in the logic of society, what Hjarvard (2015, p. 54) refers to as the "media logic."

By "media logic," we do not mean a single or unified logic common to all media formats; here, media logic represents a conceptual simplification of the institutional, aesthetic, and technological *modus operandi* of the media. This includes how the media distributes material and symbolic resources and operates with the help of formal and informal rules.

Hjarvard (2015, p. 52) indicates that "[...] early studies in mediatization were interested in the role of mass media and their control over communicative resources." However, with the widespread access facilitated by the Internet, studies began to consider the social functions of the media beyond their technical capacity, shifting the focus from particular types of media and aiming to "[...] understand how new media can influence culture and society" (HJARVARD, 2015, p. 52). In this context, Hjarvard provides insights to comprehend contemporary school students and the "logic of the media" that shapes them.

According to the author, mediatization focuses on the structural transformations occurring in society.

More specifically, the term "mediatization" is used to denote the intense and transformative importance of media in culture and society. When referring to the mediatization of culture and society, we are addressing the processes through which culture and society become increasingly dependent on media and their *modus operandi* or media logic. (HJARVARD, 2015, p. 53)

Thinking about the everyday life of schools requires understanding it as part of a society undergoing mediatization and recognizing how the *modus operandi* of media plays a significant role in its functioning. In "The Mediatization of Culture and Society," Hjarvard (2014) analyzes the process of mediatization in relation to social institutions such as politics, religion, play, and habitus. In the same vein, it is possible to consider

⁸ Stig Hjarvard (2015) deals with the transformations that the media brings about in culture and society, a process that he calls "mediatization" and which refers not only to the media, but to the social and cultural changes that occur under the logic of the media.

an analysis of the mediatization process with reference to schools, given that Hjarvard asserts that institutions in society need to organize themselves in alignment with the media logic that permeates everyday life.

The young students in contemporary schools navigate through new spaces mediated by digital media, enabling new ways of thinking and acting in the world. The everyday practices of these contemporary individuals, empowered by cyberculture, evoke a multiplicity of languages and the "[...] oceanic universe of information that the internet houses, as well as the human beings who navigate and contribute to this universe with their stories, traces, and journeys" (SANTOS; SANTOS, 2013, p. 52). According to Santos, Maddalena, and Rossini (2016, p. 93),

The language that emerges in cyberculture—hypermedia—arising from the convergence of auditory, visual, and verbal matrices, is characterized by plasticity and hypertextuality. The multidimensionality facilitated by the interconnection of networked computers enables the construction of pathways according to needs, utilizing dynamically associated fragments of text (hypertext).

This new form of multiform communicative mediation fosters new discursive spaces and new types of utterances, thus constituting digital media as speech genres for individuals navigating these virtual spaces. In these realms, individuals produce meanings and construct their subjectivities through a process of social interaction, marked by a language specially adapted to the electronic medium. Consequently, these spaces become both social and semiotic environments simultaneously.

In each field, there exist and are employed genres that correspond to the specific conditions of that field; and to these genres, certain styles are associated. Specific functions (scientific, technical, journalistic, official, everyday) and particular conditions of discursive communication, unique to each field, give rise to specific genres—namely, certain types of stylistic, thematic, and compositional utterances that are relatively stable (Bakhtin, 2015 [1979], p. 266).

According to Bakhtin (2015 [1979], p. 268), speech genres are a form of action, developed historically, socially, and culturally, and "[...] reflect in a more immediate, precise, and flexible way all the changes that occur in social life." Therefore, how can we not discuss digital media as speech genres and how can we not address these genres in schools?

Platforms and Everyday Speech Genres

Thinking about social networks in the current media landscape requires locating the refined interplay between the political, technical, economic, and social spheres that constitute and interweave in Platform Studies (VAN DIJCK; POELL; WALL, 2018). The authors propose that contemporary platforms act on society, reorganizing interpersonal relationships, processes related to the consumption of goods and services, urban occupation practices, and even the forms of political and civic participation in contemporary society.

Carlos d'Andréa (2020, p. 14) points out that Platform Studies represent a critical turn in cyberculture studies. The author defines, based on the concepts of Van Dijck, Poell, and Wall (2018), that social media are types of online platforms, constituted by the adoption of a computational architecture based on connectivity and data exchange and starting from centralized algorithmic models.

In this context, we highlight the important role of platforms in shaping individuals and forms of socialization, considering the interferences generated by their mechanisms in our everyday lives. To understand this phenomenon, it is necessary to discuss the processes of mediatization of everyday life, platformization, interaction, and meaning production. Thus, we contextualize the role of platforms, considering the changes provoked in their continuous development and their influence on users' everyday lives. This implies a reinterpretation of the use of tools, shaping how users perceive themselves and construct meanings.

When reflecting on the use of platforms, one requirement is to recognize them as transformative tools of everyday life. Therefore, a social network should be problematized beyond being considered just an app or a dating site, as it plays an extremely important role in meaning production, identity construction, and even in our understanding of society and how we present ourselves to the world. Leaver, Highfield, and Abidin (2020) point to Instagram as a communication channel, for example, as an icon for studying visual culture in society. Moreover, the impact of

Instagram reshapes structures. According to the authors, the platform even influences how the material world adapts its cultures, practices, and physical spaces to align with Instagram⁹, emphasizing its importance in constructing shared meanings among users.

These possibilities of interaction offered by the media have played a significant role in the structure of communication. Martín-Barbero (2000) discusses this aspect by bringing mediation as a construct of social relations manifested in each interaction and the meanings shared by users of a particular communicative technology. For him, the relationship with new technologies represented the first manifestation and materialization of a specific communicative system. Martín-Barbero (2000, p. 59) states that this relationship with technologies brings "[...] new sensitivities, much more clearly visible among the younger generation. They have greater cognitive and expressive empathy with technologies and with new ways of perceiving space and time, speed and slowness, the near and the distant." Thus, young people carry and materialize these meaning productions into the school environment, as active subjects affected by the primacy of new communicative possibilities introduced by platforms. We point to the reading of Freire, as interpreted by Sodr e and Paiva (2018, p. 20-21), stating that

[...] the educator Paulo Freire, who, despite not being specifically a media analyst, emphasized the centrality of communicative processes in knowledge production. Communication, for him, was the "co-participation of subjects in the act of thinking," implying a dialogue or reciprocity that cannot be broken. Contact and affection were, in his view, central categories for understanding communicative action [...].

According to Farias, Maia, and Oliveira (2019), "Affection and cognition are inseparable aspects present in any activities. [...] we can thus understand it as a necessary energy for the cognitive structure to operate to its fullest." Therefore, the authors argue that affectivity is fundamental both for learning and as a driving force for social transformations.

⁹ Popularly known as Instagramization, where the aesthetic construction of the physical image is intended to be framed and captured in the form of a post on the social network.

We observe that the mentioned affection is constructed through the interaction among the agents who co-participate in the construction of aesthetic language present in digital media. On platforms, the way information is transmitted acquires meaning, as stated by Sodré and Paiva (2018), who argue that content is equivalent to technological form and does not link or convey meaning from an external matrix since the form itself is already that matrix. Therefore, the content of these media represents a form of hegemonic encoding that culturally intervenes in social life, within a new sensitive world created by the immaterial reproduction of things, by the separation between form and matter (SODRÉ; PAIVA, 2018, p. 19). Culture, in this sense, is defined substantially through signs of sensory involvement, in contrast to the traditional form that privileged the written word.

Gibbs et al. (2015) point out that many practices resulting from the use of a platform are delimited by its affordances, which are the particularities of modes of expression and action in a specific network, resulting in different forms of social participation. These affordances are categorized as a unique kind of combination of styles, grammars, and logics that constitute what the authors call the vernacular of the platform.

The vernacular of a platform, according to Leaver, Highfield, and Abidin (2020), is a genre of communication shaped by mediated practices and habits of users within a specific network. Therefore, we consider that these aesthetic units can also be understood as genres of discourse, expressing multiple voices and polyphonic constructions of individuals and social values within the media they are interacting with. Thus, each platform constitutes a discursive genre constructed dialectically in the interaction of users. While the tools are conceived by a platform's development team, their specific use does not limit the creation of practices or genres of discourse that alter the technical and communicative capacity for which they were created. Barros (2016) contributes by pointing out, in the concept of mediation, that beyond the communicative intentionality that, in a way, democratizes communication, it also opens up possibilities of interpretation that the receiver must deal with when appropriating media discourses in their social action.

Van Dijck (2013) works with this idea through the Actor-Network Theory, where the social is not given but constructed through the interaction between actors, whether human or algorithms. In this way, the author argues that studying the mediations and intermedialities that occur on a platform is important to explain social relations. The particular points of each platform integrate dialectically and polyphonically. Combined platforms constitute a large "ecosystem of connective media" that nurtures and is nourished by social and cultural norms, evolving simultaneously in the everyday world. Additionally, the author emphasizes the need to consider power relations present in the dynamics between acting and interacting authors.

By incorporating Michel de Certeau's ideas (2014), these actions are considered specific practices of everyday life that often manifest as "tactics," understood as arts of acting by social actors, dialectically engaged in a social world. Tactics are practical actions performed by people in everyday life but have a transformative power in society, manifesting through decision-making, acts, and ways of seizing an opportunity. For Certeau, the everyday emerges from relationships in the everyday world, so it is not enough to know what individuals do; it is also necessary to understand why they do it and what the consequences of these actions are for the individual. In the specific case of using digital media, these actions take shape as a form of appropriation of social space, a practice that is not inert but active and dialectical.

We point out in Ribeiro (2021, p. 143) that "[...] working with everyday social practices implies looking at the relationship of individuals with the environments where they are/are engendered [...]". Thus, we have in vernacular language and mediations unique forms of social participation. Therefore, it is necessary to think about the student's agency participating in pedagogical contact armed with their own experiences and knowledge and should not be perceived as a passive subject, as stated by Alves (2021, p. 148): "In their personal dynamics, individuals bring to the educational space ways of relating to the media that create representations and have repercussions on teaching-learning processes, in interactions that occur in the school context." It is essential not to limit oneself to the mere observation of the use of platforms as speech genres but to establish an articulation between this participation

and everyday events within a broader historical-social context. And, with this, understand the transformation of meanings caused by this specific way of acting, which has a direct impact on the structure of everyday school life.

Considerations in Dialogue

By defining humans as 'conscious bodies,' Freire (2020 [1969]) indicates a constantly moving individual who engages with the world, acknowledging their individuality while aiming for collective construction. Therefore, we emphasize the need to perceive humans as complete subjects, producers of meaning who are not distanced into the nature of objects. This role as subjects relates to a world mediated by common objects and techniques, from which they derive meaning. A dichotomized view between subjectivism and objectivism denies the human capacity to transform the world and experience the effects of these actions. Thus, considering the school as a space-time of everyday experiences where educators and learners are in a constant process of interaction, dialogue, and intercommunication, we understand that objectivity and subjectivity coexist within it.

Methodologically reflecting on communication through the dialogical principle, we highlight communication processes as elements intertwined with culture, which directly influence the constitution of social subjects. The school, as a cultural space embedded in the media context of everyday social life, should align with these processes of symbolic production. Therefore, we comprehend that a classroom focused on everyday interactions with digital media can provide more effective contributions to learners than one that disregards the presence of digital media in the world.

In the conceptions of mediation outlined in this study, digital media is not understood through an anthropocentric view of technology but as a mediating tool in human relations. This understanding goes beyond the instrumental dimension of media, influencing the perception of the world and modes of communication in a differentiated way, giving rise to new ways of perception, language, and sensitivities. Each form of handling various technologies promotes a different sensory perception, leading us to understand that each digital medium adds unique value and significance to the relationships mediated by it.

We argue that social media are speech genres, distinct interactive forms of enunciative production with their own logic and polyphonic production of meanings, based on language. Thus, when actively participating in educational processes mediated by media as their own speech genres, we contribute as participants in a discursive relationship that dialogically produces meanings. It is not about transmitting information but empowering learners to take an active and emancipatory stance in the educational process.

Exploring the intersection of language, communication, and digital media through Bakhtinian thought shapes our dialogical understanding of contemporary social interactions in a society permeated by platforms. The fundamental idea that objects acquire meaning as signs within the social sphere highlights the intrinsic connection between social value and ideology. The understanding that signs emerge from the interaction between individual consciousness underscores the centrality of communication as an ideological phenomenon. Consciousness, from this perspective, becomes aware by being imbued with ideological content in the context of social interactions, emphasizing the importance of the interindividual terrain in the constitution of subjects.

Digital media, in the context of this study, viewed through the lens of digital platforms, already integrated into the life dynamics of contemporary individuals, create communicational environments that allow the production of signs, symbolic elaborations, and representations typical of our time.

In this context, it is possible to identify signs typical of digital culture that emerge in interactions mediated by digital media in classrooms and contribute to the production of meaning in the social experiences of educators and learners within and outside the school. It is in the realm of ideological signs that we can understand that utterances go beyond the limits of words and constitute the entirety of interaction, correlating the circumstances of enunciation, the historical-social context, and the social subjects participating in the discourse.

Thus, we can comprehend that digital media foster differentiated symbolic relationships and the emergence of new sociocultural environments, promote diverse sensory perceptions, and add unique value and significance to the relationships mediated by them.

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