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**“MENOS LUIZA QUE  
ESTÁ NO CANADÁ!”.  
THE CONVERGENCE  
OF MEDIATIZED  
DISCOURSE AFFECTING  
MEDIA FIELDS<sup>1</sup>**

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1. Updated article that was presented at WG 1 – Journalism and Convergence, of the International Research Seminar on Political Economy of Journalism, Teresina, May 30 and 31, 2012.

**Abstract:** This article analyzes how a fragment of mediatized discourse created proceduralities, interconnecting and generating circulation and production of new circuits through media fields – advertising, television journalism, online journalism, music – engendered, mainly by social networks from mediatization, and convergence. In this sense, this text has two axes of discussion: the first seeks to discuss the main concepts related to the mediatization process and its characteristics based on the discussions pointed out by Fausto Neto, Sodré, Véron, Gomes, Braga, Ferreira; the second seeks to analyze the convergence, from the point of view of content across media fields, pointing to the circulation and production of new circuits. Therefore, the study is of an exploratory descriptive analytical nature on portals and Web protocols such as G1, Correio de Uberlândia, youtube, analyzing social practices from media products and discursive interactions. Indeed, considering the processualities of mediatized discourse and its practices, there are mutual affects on individuals, created devices and media fields.

**Keywords:** Mediatization, Convergence, Circulation, Media Fields.

## INTRODUCTION

In recent days, nothing else has been talked about in the mediatized context of television, social networks, bars and restaurants, concerts and other circuits. Everyone who heard this phrase: “except ‘Luiza que está no Canadá’”, taken from a context of advertising speech said by a gossip columnist, about a real estate development, they were wondering: “who is Luiza?” Will it be an actress, a singer, a celebrity?

In reality, Luiza is the daughter of a gossip columnist who advertises a project launched in Paraíba, where she says: “... that’s why I made a point of getting the whole family together,

except ‘Luiza, que está no Canadá’, to recommend this venture”.

Was it a planned marketing ploy? Or just the father wanted to divulge information that his daughter was abroad? These are questions that this text does not intend to discuss. What we intend to address is: how a fragment of a mediatized discourse created proceduralities interconnecting and generating circulation and circuits, created by social networks from just one sentence. Thus, this text has two axes of discussion: the first seeks to discuss the main concepts related to the mediatization process and its characteristics based on the discussions pointed out by Fausto Neto (2006), Sodré (2002), Véron (1997), Gomes (2005), Braga (2011) and Ferreiras. The second axis seeks to analyze the convergence, from the point of view of content, through media fields, pointing to the circulation and production of new circuits.

## MEDIATIZATION AND MEDIA FIELDS

There is a new ambience, a new way of organizing society based on crossings between the media and the social fabric; this new way of being, of relating through mobilized social practices, tensioned by Information and Communication Technologies – ICT is called mediatization. In reality, the phenomenon of mediatization cannot be explained, from a functional, Cartesian point of view, by the employment and use of technology in a society in which the media are protagonist elements in communication in the social fabric. In addition, in the media society, the media has a leading role and a mediating and representational power (Fausto Neto, 2006) that establishes a movement - in a single way - of technology as an aggregator and transmitter of information made available to society.

Mediatization is more complex. It comprises a leap in the relationship between

media society and society in the process of mediatization. It is presented by the possibility of new forms of intelligibility, mutual interactions, participation, collaborations and sociotechnical relationships provided by the technological advance that made the means of digital production accessible to a large part of society.

The phenomenon of mediatization is the subject of studies by several authors in different social fields. In communication, the processes of mutual affectations<sup>2</sup> produced by new processes of production and reception of media discourses made possible by new technological devices and communication protocols that affect and are affected by social fields of different natures, generating a new ambience.

In this perspective, the affectations that occur from the mediatized interactions by communication protocols produce “pregnancy zones” (Fausto Neto, 2010) where discourses – go beyond their borders – are affected and transformed by device operations, creating new discursivities, new senses.

Gomes (2006), from a philosophical-epistemological point of view, advances in the direction that mediatization is a new way of “being in the world”, while Sodr  (2002) directs his observations to a new form of social organization based on a technointeraction: the “media bios”. Mediatization is a new relational mode and organization, engendered by digital technologies that allow people (individual and collective), institutions and media to mutually affect each other, producing new social practices and meaning; new forms of relationships, through devices; new collaborative practices in a new form of social organization.

These social practices, engendered by digital technologies, have affected various media fields: Education, sports, journalism,

2. As demonstrated by the works pointed out by Fausto Neto on mediatization as a social practice and practice of meaning, based on studies by Veron, Sodr  and among other authors who discuss mediatization processes in society.

advertising, music, etc. This affectation process occurs as we face a phenomenon that includes devices and operations that are presented in a material and/or immaterial way, with different languages and technological devices in the mediatization process.

Considering that mediatization transcends the media field, due to its transversal and relational capacity, it is absolutely understandable that its very essence reveals the complexity of reality, that is, news, a discourse generates discourses that affect and are affected by other media fields. For a better understanding of the functioning of this mediatization capacity and the operations of affectations, Figure 1 Scheme for the analysis of mediatization, based on V ron (1997) follows.

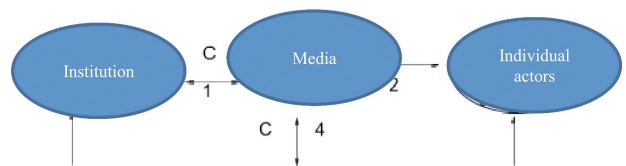


Figure 1 – Scheme for analysis of mediatization

Source: VERON, E. Scheme for the analysis of mediatization. communication dialogues.

Lima, n  48 ano 1997.

The media are defined as a “central place” where it is in tension with both institutions and individual actors. In this sense, the means affect and are affected by them (arrow 1 and 2). Institutions affect and are affected by individual actors (flex 3) and this relationship is affected by means (flex 4). This denotes that mediatization operations affect other media fields and are affected by them. Thus, new ambiances, discursive operations, new circuits and circulation of information emerge.

From the observation of Ver n’s scheme, one can visualize how mediatization creates new relational possibilities, around media fields of different essences. How does a

discourse spoken in a media field cross borders and affect other fields? Regarding the fragment of the speech “Menos Luiza que está no Canadá”, how is it explained and what media operations were carried out? What media fields did the discourse run through, what do these fields say? In this perspective, in order to try to answer these questions, it is important to understand the event and its flows.

### EVENT AND FLOWS – THE DISCOURSE FRAGMENT

What event would this be? The journalistic event is something revealing. His appearance illuminates the past and the future. It enables inferences about what happened and provides data for anticipating the future. For researchers like Pierre Nora, certain realities are only revealed when they are publicized by the media.

The real exists and for its understanding scientific theories are the most adequate tools, but the perception of the real, the direct experience of the events of the world is not always possible, either because of the physical or temporal distance, or because of the danger. A nuclear accident, for example, makes human approach impossible.

In societies undergoing mediatization, the perception of the world is processed through the means of communication. An event, even if real, needs a discourse that gives it visibility and legitimacy. The fact that something exists, is real or has taken place in reality is not enough to be defined as an event.

An event is what takes place, it is what erupts into reality. But in today's society, where the mass media offer a large amount of world events, it is not enough for something to happen, it needs to be known to exist as an event. The train whistle, for example, would be meaningless without the human ear that

inserts it into a meaningful chain. For Pierre Nora<sup>3</sup>, being reported is a condition for the event to exist. “The fact that they took place does not make them historic. For there to be an event, it must be known” (Pierre Nora, 1979 p. 246).

Since the advent of the mass media, history has been documented and stored on a daily basis. The event is produced by journalistic activity, having the facts of tangible reality as raw material. “[...] in contemporary societies it is through them, and only through them that the event touches us and cannot avoid us” (Pierre Nora, 1979 p 245).

The event and the media developed an environment of affinities. One needs to be known to exist and the other needs to fill its existence with a chain of events. The event that is interesting to observe is precisely this one, already covered by the media, about which there are texts full of offers of meanings, about which we can make inferences. The event devoid of media coverage vanishes in the very event, like words in the wind. “the mass media transform into acts what could be just words in the air, they give the speech, the declaration, the press conference the solemn effectiveness of irreversible gesture” (Pierre Nora, p. 247).

In this perspective, an event is considered something that breaks the smooth surface of normality and, in doing so, affects someone, because what happens will happen to someone and, like a flash, illuminates, by its revealing power, the future, showing the future. multiple open possibilities and the past, evidencing the pre-existing conditions that made its occurrence possible. The event is something disturbing, like a stone thrown into a lake causing ripples in all directions. This referred normality is not exactly a lull. It is about what, in a certain time frame, is instituted. Peace, when it breaks out on the surface of conflicts and wars, is a great and celebrated event.

3. NORA, Pierre. **O regresso do acontecimento**. In História – Novos Problemas. NORA, Pierre e LE GOFF, Jacques – Bertrand Editora. 1979.

The event can be seen as something that brings new interpretations to information that was already available, but did not have meanings that were established by the event. The event would then have the power to modify meanings. Henn shows us that the event is the driving singularity of semiosis. For Henn “the event has an inaugural component and stores within itself its own possibility of meaning made possible.”<sup>4</sup>

The event, as in the metaphor<sup>5</sup> “a stone that falls into still water producing waves that propagate in all directions” to explain flows that the event produces can be used to explain the mediatization of Luiza’s discourse, in which we have a fragment of mediatized discourse that affected media fields very different.

As the event (discourse) spread through the media, it affected several other media fields. But how did it happen anyway? What operations were performed? Initially, the phenomenon can be explained from the very notion of convergence. Not from the point of view of instrumental operations, but, above all, from the content that circulates through communication strategies. In this sense, convergence in Jenkins’ view is understood to be:

[...] content flows across multiple media platforms, the cooperation between multiple media markets and the migratory behavior of media audiences, who go almost anywhere in search of the entertainment experiences they want. (JENKINS, 2009 p.29)

To understand the phenomenon in this scenario, we have a process of movement and flow that affects – through different strategies – the media fields. There is actually a media “shuffling”: discourses, cultural

markets, content circulation, diversification of media platforms, new cultural protocols, social trivialization, ephemerality in the construction of celebrities, etc., which added to the relational capacity and transversality of mediatization in media fields have caused affectations, interweavings. Perhaps, if there were not these entertainment experiences through multiple media platforms (Internet) the fragment of speech “... Less ‘Luiza que está no Canadá’!” it would not have taken on a peculiar dimension.

The media fields had their borders diminished due to the mediatization of discourses. The fields in which the fragment circulated were several: advertising, television journalism, music, other fields. And it also circulated through cultural, symbolic markets, all of this engendered by the power of social networks and media convergence. In this scenario, from the understanding of Veron’s (1997) affectation zones, the discourse fragment, through the media as a central axis and through mediatization processes, crossed the fields made possible by several social actors.

In this perspective, the father who – in the advertising field – mediated the information that his daughter was in Canada, the internet users who – as a joke – took to social networks and other web protocols, the artist – in the show – plays with the situation in front of the public, the band that – faced with the repercussions – makes a song, the journalist – television – makes the critique. It must be noted that the route does not take place in a linear way, but, above all, in a complex and timeless way. The discourse takes on different meanings. Discourses are created, making interactions work, in the

4. HENN, Ronaldo. **O Acontecimento em sua Dimensão Semiótica**. In SBPCJOR - Brazilian Association of Researchers in Journalism, VII National Meeting of Researchers in Journalism. USP (Universidade de São Paulo), November, 2009.

5. Achylles Júnior who made use of this metaphor during the discussions in the subject Production of the Event, taught by prof. Dr. Ronaldo Henn, in the Interinstitutional Doctoral Program in Communication Science – Media Processes - UFPI/UNISINOS.

different communication protocols, through circulation and the creation of new circuits. The discourse fragment presents itself as a point of intersection between media fields, but with different meanings and operating strategies. That is the power of convergence across the discourse fragment. For a better visualization, we have Figure 2 – Media convergence through the discourse fragment.



Figure 2 – Media convergence through the discourse fragment

Like a stone that falls on the calm surface of a lake<sup>6</sup>, the fragment of the speech “Menos Luiza que está no Canadá!” normality erupts and penetrates the various communication protocols on the Internet: Portals, blogs, social networks, etc. everyone wanting to know who Luiza is. It is this wanting to know that allows for discursivities, allows for circulation. When analyzing the Portal G1<sup>7</sup>, we have several speeches, but these participations by Internet users point to the power of convergence crossing the fields:

Actor A

“The production of meanings in the article is all wrong, an example of bad journalism. Adriano Dério, below, interpreted the fact properly. The referred text of the article reports the fact as if it were positive, even implying that the singer Lenine made an innocent joke, when, in fact, it represented the reaction of the people of Paraíba, a mockery against the columnist’s snobbery. By the way, it is good to remember that outside the world of flattery gossip, of interest only to elites and politicians, the common citizen abhors this type of journalism”

Actor B

“Luíza está no Canadá” which became a hit on social networks, is nothing more than a joke and sarcasm. The phrase said in the middle of a commercial was totally irrelevant. It was as if she was so well known and loved by the population that her absence from the commercial would cause strangeness. It was an ironic joke that took on huge proportions on social media. I just didn’t understand why Gerardo Rabello (Luiza’s father) said that she needs to be supported by her family. Don’t exaggerate Doctor Gerardo! In a little while, these “Luíza está no Canadá” jokes lose their fun”.

Here we have two comments that allow us to understand processes of affectation of discourses in media fields. Actor “A” in his speech points to the misunderstanding of the production of meaning in the material published on Portal G1 and makes a critical mention of Lenine at the show in Paraíba and the journalism that publishes this type of columnism. Actor “B” points to the sense of sarcasm and banter on social media and that these jokes will soon lose their appeal. The two comments reinforce the dynamic character that convergence (content) has in crossing media fields, through various communication strategies and discursive operations. At “Correio de Uberlândia”, it was no different. The comments – jokes and sarcasm – from the speech fragment were triggering different discursive forms, being thematized through the discursiveness produced by Internet users. Actors “C” and “D” play with the fragment of the speech “Menos Luiza que está no Canadá”.

Actor “C”

“ATTENTION: Changes in Brazilian retail! MAGAZINE LUIZA is now called just MAGAZINE. #LuizaEstaNoCanada”

6. Sentence of Achylles Costa (2010).

7. In G1 – there were 330 messages on the matter “Luiza está no Canadá” becomes a hit on the web and the family anticipates her return to Brazil.

Actor “D”

“Aracaju is full of tourists!! Everyone came to enjoy Pre-cashew! Except for ‘‘Luiza que está no Canadá’’”

In other words, convergence under the content dimension enabled the engendering of various media fields, the fragment of discourse became discourse, it began to give meaning to various thematic objects that were triggered by various circuits by Internet users. The operation of continuous flow and forward, highlighted by Braga (2011) when dealing with a second moment of circulation, allows understanding the relational process between the fields, through the contents. In this respect, the Internet was of particular importance, as it brought the fields closer together. So much so that they publicized the moment when Lenine, upon stepping onto the stage of his show, greets his fans and, among other words, says “... everyone is here man, just not ‘‘Luiza que está no Canadá...’’. This shows that several actors from different media fields contributed to make this convergence possible and posted in the Internet video repository, as can be seen in the image above the video, Figure 3 – Image of Lenine everyone is here, except ‘‘Luiza que está no Canadá’’.

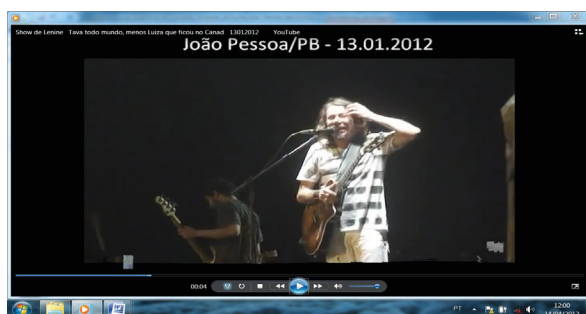


Figure 3 – Image of Lenine - everyone is here, except ‘‘Luiza que está no Canadá’’

Other media fields were triggered, television journalism itself was affected by the phenomenon ‘‘Jornal Hoje’’ from ‘‘Rede Globo de Televisão’’, ‘‘Jornal do SBT’’

and other news programs reported the fact, pointing out how a person unknown to many becomes a celebrity on account of social networks. When starting the newspaper, journalist Carlos Nascimento criticizes:

“Good evening, look...either the Brazilian problems are all solved or we have become perfect idiots, because it is not possible that [...] such trivial matters can call the attention of an entire country [...] a person who no one knows, becomes a media celebrity just because the name has appeared millions of times on the Internet; Luiza is back from Canada, and we were smarter...”

It is important to emphasize that affectations of Luiza’s speech not only immersed in television journalism, but caused its effects. Many Internet users who did not like the criticism of journalist Carlos Nascimento immersed themselves in the networks to support and or criticize. The video that shows his narrative had more than one hundred thousand views and many comments, including circulating to other circuits such as Facebook and Twitter.

The convergence of discourse in different media has affected the musical field. The band ‘Forró safado’ made the song and recorded the clip “Volta Luiza que está no Canadá” which became a hit on the web alongside other versions of the song sung and parodied by artists and Internet users in general.

In effect, the speech “Miss ‘‘Luiza que está no Canadá’’!” crossed the media fields due to the strength that social networks have, mainly in the construction of ephemeral celebrities. For this, the participatory and collaborative dimension of the Internet must be considered; without the production of circuits and discursive circulation based on mediatization processes, there would certainly not be so much repercussion, movement and audience.

## SPECIFIC CONSIDERATIONS

The mediatized discourse finds in the media fields a “place of speech” that proposes the viability of new meanings for social practices. In the specific case presented in the text, we saw how the importance of discourses, produced and circulated by internet users in new circuits, makes the mediatization process work in the media fields. It is in this aspect that convergence, as a “mainspring” driven by interactions, has a remarkable role, as it allows the crossing of media fields. Incidentally, the relational and transversal media dimensions are equally important to understand the phenomenon of affectations in the advertising field, television journalism and online journalism, the musical field, entertainment on networks, etc.

The discourse in question leaves an open point that requires clarification. Deviant observations were added with the interventions of numerous “opinion makers”, making inferences and questioning. The good humor of Internet users fills in the gaps in that advertising discourse, showing that floating, adrift meanings cannot exist in the media. Any implicit meaning can be drowned in its

implicitness. The public has long since left that posture of passive recipient for one with strong interaction with the media. These, in turn, become more and more central characters in the events that occur in society.

By reverberating, even if as a joke, as a joke, the media shows the ludic and fun side of the phenomenon, demonstrating the various interpretative paths that the media discourse can take in a strongly mediatized society. It also alerts us that the construction and production of meaning sometimes escape the intention of its actors, adding new possibilities of approach.

The small text is revealing. Reveals the hidden image. Shows an absence. But the lack of time, typical of advertising spots, does not allow clarifying this point and this activates the public’s curiosity and imagination. That absence becomes, discursively, much more important than the other messages in the ad and is what made it famous. Without that, it would be just another advertisement, among many. It is in this scenario that convergence takes place, transcending the technological devices, which made possible the different interactions of actors in the network.



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