## Teleanthropos – education, viscosity, stress: the emergence of neognostic – copyrights and clones

*Bad artists copy. Good artists steal.*

*Pablo Picasso*

     Yet, the context of continuous consumption does not implicate continuous education – in contrary, it is enough to exist a low power of purchase, but continuous and generalized, beyond a minimum and superficial education enough to turn possible the impetus to consumption.

Thus, schools and universities lose quality and reduced the time for basic formation – as it was established by the *Bologna Declaration* in Europe for example – in way to permit a quick increase of the quantity of people integrated in the labor market, more and more precarious, and to quick amplify the new mega class of continuous consumers.

The Treaty of Bologna not only integrated the European universities – which was very positive – but also reduced education at undergraduate level, which was to be five years, to three!

Educators in virtually all sides agree that the time of three years is totally inadequate for a physician, a lawyer, an engineer or an architect to perform their jobs with a reasonable degree of competence.

Thus, thousands of professionals without training are thrown into the job market – because qualification is no longer a prerequisite, but yes the

enlargement of the continuous consumer class.

In this way, all high repertoire art and culture projects become restrict to elite underground groups – a marginal elite, many times falsely disguised as poor people, trying to imitate the new gigantic class of eternal poor consumers, but more and more inexistent in statistical terms.

Similar process happens with the design of the cities that, a little everywhere in the world, intensifies the presence of closed communities installed in the middle of huge shapeless human agglomerates, like the megacities – a phenomenon that starts to know an accelerated expansion already in the 1980s.

They are the edge cities – concept coined by Joel Garreau in 1991 in his book *Edge City: Life on the New Frontier*. A new urban typology that inaugurated a new kind of *periphery*, no more located in the limits of the city, and generally rich and distributed in discontinuity.

However the *edge cities* had born in the frontiers of urban space, where before only existed villages and agricultural properties, they became autonomous and closed urban entities gradually projected inside large urban concentrations.

Edge cities implicate a boundary, a centrifugal force.

In a curious phenomenon, small replications of the old edge cities – what we could call *bubble cities* – started to appear in the interior of the megacities, creating closed sets of streets with luxurious and super protected houses, forbidding free flux of non-residents – a very common phenomenon in Americas but still rare in Europe.

Even if low power societies are established in an environment of continuous consumption of services and products with apparent quality and low price, each consumer is a person, relatively isolated from the others.

Each one becomes a *personage*, with a personal story coined by the flux of consumed products and services, but – in some sense like the bubble cities – no longer following to a directional and hierarchical structure, to a *principle, middle and end* chain.

They are personages no longer inserted inside a context of direct social relation. That is, the *personal story* passes to interest only the person himself, each one with his own path. In such strongly narcissistic universe trademarks and Hollywood dreams constitute the personal story par excellence – what paradoxically is common to all.

It is the end of the literary individual, isolated in specialized departments; and the birth of the virtual individual, which is only relatively isolated, pertaining to a fabric of multiple potentialities.

It is about a non-linear process, made by

turbulences and ruptures, what leads us to the thought of the famous mathematician and thinker Lewis Fry Richardson with his poem that synthesizes the ideas present in 1920 in his text *The Supply of Energy from and to Atmospheric Eddies*:

> *Big whorls have little whorls*
> *That feed on their velocity,*
> *And little whorls have lesser whorls*
> *And so on to viscosity*

The poem illustrates the same logical design we find in real time interactive telecommunication networks of networks and that are the most fundamental base of the low cost products and services and of a low power society.

In such low power universe we have two axes crossing each other – the implication of a temporal revolution with real time, phenomenon that started in the 19th century with the telephone; and a geographical and spatial revolution, both indicating the emergence of the *teleanthropos*.

When *real time* appears, everything becomes *lack of time*. Everything is easily reachable, without space or time. We can attend to a real war, and we can do it driving a car, in the middle of an intense traffic, by chance.

The disintegration of time provoked by the emergence of real time generates what we call *stress*.

The word *stress* means *pressure* or *tension*. When we are in movement and suddenly something unexpected happens without time for any kind of mental preparation, there is the sensation of an immediate lock, sensation as if time had stopped, and everything seems to be *compressed*. It is what we feel when we are under *stress* – we are *compressed*, under pressure.

Real time makes that various unexpected events occur simultaneously.

The phenomenon emerged with such force in the last half of the 20$^{th}$ century, specially after the 1960s, that hundreds of research institutes were created all over the world to study it.

In his book *La Morte del Prossimo*, of 2009, psychoanalyst Luigi Zoja reflects on the impact of real time on human relations: «Globalization promotes solidarity with people far away. Such distant love seems to be encouraged by electronic communication and easier travels. But that we love in such way is always an abstraction, and who pays the price is the love for the next required after millennia by the Judeo Christian morality».

In 1993, David W. Cordes and Neville Doherty launched the expression *burnout*, which means *complete combustion*, to designate a psychological state of total exhaustion provoked by an intense stress.

In 2005, in the United Kingdom, tension inside industries was such that even workers'

corporal odors were pointed as responsible for a rise of stress in labor place.

According to the newspaper *Le Monde* in 2004, more than 11% of French people declared to be under intense stress and depression. The quantity of people under stress in France rose four times between 1970 and 1980, and more than seven times between 1970 and 1996!

Reports by the *American Psychological Association*, of 2004, revealed that 54% of the American population was very worried with the level of stress in their daily life, 62% considered that their job exerted a significant impact in the stress levels; and a crescent number of children and teenager said to live under stress. Those same reports indicated that 73% of people in the United States pointed money as the main factor for the rise of stress levels.

Money became, for the first time, an essential element of real time. Credit cards, ATM

machines and Internet turned complex financial operations of debit, credit, loan and investments an immediate event, not matter where one is located.

In Japan it is estimated that, every year, stress at work provokes the suicide of more than ten thousand people – to the point that a specific word was created to designate that terrible phenomenon: *karoshi*.

Out from large urban concentrations there is less stress, because there are few real time events. In the beginning of the 21$^{st}$ century, time in the countryside still seemed to be *longer* when experienced by a person from the city. But even the countryside was gradually transformed into *city*, *shortening* its sensation of time.

According to data from the *2008 International Stress Management Association*, around 70% of the economically active population in Brazil lived under stress.

In general, people believe that bad news provokes stress – it is an illusion generated by a typical literary approach, which deals with *contents*. In truth, the phenomenon of stress is directly related to *time*. When someone dies, the sudden disappearance *immediately* transforms the reality of everyone who is around and a situation of stress appears. It is not the *content* of something that produces stress, but the *structure of time*.

With *real time* everything changes *immediately* and, surely, it would be not difficult to trace a history of the stress beginning with the appearance of telegraph and telephone in the 19th century.

In 2004, Michael Marmot, Professor of Epidemiology and Public Health and head of the *International Center for Health and Society* at University College in London, published *Status Syndrome: How your social standing directly affects your health and life expectancy* where

he demonstrates that in any social group those individuals on the top of the hierarchy are up to four times less stressed and so, four times less subject to diseases. People on the top of hierarchical structures are less subject to *real time pressure*.

In a horizontal, *flat* structure, like the low power society, there are less and less people who can consider himself "on the top". Everybody passed to be more and more subject to pressures, in the job, from the State, from the consumption, from the debits – everything working in real time.

As Robert Sapolsky showed, each time we are submitted to a large volume of information in short space of time we unchain the production of glucocorticoids and enter in stress. The secretion of glucocorticoids is directly related to neuronal degeneration, heart and even bond problems.

Real time phenomenon is intimately linked to the appearance of *teleanthropos*.

Coined by René Berger in the 1990s, the term *teleanthropos* indicates the human being formed at distance, like a species of product by a collective and virtual *Frankenstein*.

In 1800 only 2% of the planetary population was urban. In 1950 the urban population all over the world was about 30%. In 2000 that population was around 50%. In 2005 the number of people living in cities was estimated in almost three billion and two hundred million people.

So, in 2008 there were more people living in the cities, all over the world, than in the countryside. Only in the second half of the 20th century, according to the United Nations, the world urban population was multiplied four times. It is estimated that in 2030, having stable the tendency of the beginning of the 21st century, the world urban population will surpass the 70%.

Still according to the United Nations reports, almost 90% of the urban growth between 2000

and 2030 will happen in poor countries.

More than 13% of the population in the United States in 2005 was born in a different country – in France and in Germany this number was approximately 11%. And around 22% of the planetary Gross National Product was dedicated to tourism travels all over the world!

In 2008, more than five hundred thousand Chinese lived permanently in Africa.

According to data of 2001, London's Heathrow Airport transported more than sixty three million passengers a year through one thousand and two hundred fifty flights per day.

In the beginning of the twentieth century, a typical American traveled, along his entire life, around 1.2 thousand miles. Only one hundred years later, he passed to travel more than twelve thousand miles every year and only with his car!

In markets of almost all cities it became common the commercialization of fruits native in different parts of the planet, trapping even the natural rhythm of climatic seasons.

Great part of the mineral water consumed in New York City in the beginning of the $21^{st}$ century was bottled in France or Italy. Half of the vegetable and 95% of the fruits consumed in the United Kingdom were produced in other countries – phenomenon that had the opposition of environmentalists and that passed to be known as *food miles*, term coined in the 1990s by Tim Lang, professor of food police at City University in London.

In the first years of the 2000s, around 30% of the products transported in English roads was food.

In England between the years of 2005 and 2006 *food miles* knew an increase of about 31%.

Similar reality could be found in the case of human organs transplants. In 2005 around sixty-six thousand kidney transplants, twenty-one thousand of leaver and six thousand heart transplants were officially registered. The increasing quantity of transplantations, every year, not only started a new kind of international commerce but also a new activity: the *transplant tourism*.

The commerce of human organs knew such an increase in the first years of the third millennium that, in 2004, the *World Health Organization* adopted a resolution urging the State members to «take measures to protect the poorest and vulnerable groups from *transplant tourism* and the sale of tissues and organs».

*Transplant tourism* appeared as a kind of illegal low cost commerce of organs, avoiding the high bureaucratic costs imposed by different States.

In the beginning of the third millennium,

each year, more than one million titles of new books were published all over the world – each title could have hundreds to many thousands copies. Every year, a great quantity of titles of new books was negotiated among distributors and publishers from diverse countries at Frankfurt and London Fairs.

The world of publishing industry passed to adopt a new strategy – a determined book title was negotiated to any language, leaving for each local publisher the only obligation to provide the translation. Changing only the color black, with which the texts were printed, the other colors could be printed together to all countries, if possible in a low cost country, enlarging the total quantity of copies and dramatically reducing the cover price.

The transit of hundreds of thousands books translated to different languages, commercialized in diverse countries, was also a new event in the history of Humanity, making that ideas and *behavior guides* passed to be present in practically

any place, independently from their origin.

In the cities, the great quantity of restaurants of all over the world, with typical cuisine from the most varied cultures, was a thing practically unknown until the end of the 20$^{th}$ century.

In the 1950s, if someone was not in one of the five or six most developed cities of the planet, it would be practically impossible to taste the cuisine from Japan, Malaysia, Thailand or China – and in the East, from Italy or France, for example.

In the first years of the 21$^{st}$ century, more than half of the thirty thousand restaurants in Paris were dedicated to the cuisine of other countries, many times from places literally located in the other side of Earth.

Practically every big city in the world passed to offer the service of restaurants with cuisines from various regions of the planet.

Even so, few were the establishments with a refined cuisine. Great part of the restaurants appeared in the last years of the 20$^{th}$ century followed to low cost principles: food with *apparent* good quality and low price, good appearance and accessible to practically everyone.

To have an idea about how fast such transformation happened, until the 1960s and 1970s *pizza* was practically unknown in Portugal, an European country distant only about one thousand and one hundred miles from Italy. Until the 1980s, the fruit *kiwi* was unknown in Brazil, and so on.

Responsible for a kind of explosive planetary distribution of a very specific kind of food – sometimes severely criticized by its low alimentary quality because of high weight in calories and saturated animal fat – the chain of restaurants *McDonald's* had, in the beginning of the 21$^{st}$ century, more than thirty thousand unities operating in more than one hundred countries.

It was estimated, in the first years of the 21st century, to exist almost two billion television sets working all over the world – with an average of one set for each three people. But, in the poorest countries, which represented around half of planetary population, that average still was of one set for each twelve people. Despite the great difference, it was a surprising high number if compared to the reality of a very few decades before, when the presence of television in those countries was practically inexistent.

Hundreds of television channels appeared in a continuous flux, transmitting images and information from all parts of the planet. It started to be possible to follow a war or an international disaster *live,* in real time – as it happened with the first Iraq war in 1991 and the second in 2003, or with the attacks to the *World Trade Center* in New York in 2001, for example.

With only five full time employees – in

2008 – *Wikipedia* quickly became the most used encyclopedia of the world, becoming ten times more important than the celebrated *Britannica Encyclopedia*, according to some analysts.

*Wiki* in Hawaiian language means *fast*.

In 2008, only the English version of *Wikipedia* had more than one million articles.

Quickly, television was incorporated to planetary telecommunication networks of networks. The same happened to radio and with all communication. Everything passed to be in network.

Just after its launching, *Google Earth* announced in its main page: «With *Google Earth* you will be able to fly to any place on Earth to see satellite images, maps, places, buildings in 3D and even to explore the sky. You will be able to explore a complex geographic content, to store visited places and share them with other users».

Cities, new spaces in any place of the planet that passed to be free and regularly visited by millions of people, not matter where they could be.

Other sensational tool was *Google Sky*, which permitted an experience similar to that of *Google Earth* but with images of the Universe. Thus, it became possible and accessible to practically anyone not only to virtually fly on planet Earth but also to dive inside the deepness of the sidereal space, an adventure before reserved to specialists on astronomy.

The success of *Google Earth* and *Google Sky* was such that in April 2008 it appeared the news that *Google Ocean* was being prepared – then still with provisory name. With it people could virtually dive in the seas and travel through three-dimensional images of oceanic topography, with details of the marine environment through the combination of satellite imagery, scientific reports

469

and photos.

In March 2008 there were already more than one billion and three hundred million users of Internet all over the world, representing around 20% of the planetary population. In that same moment, there were more than one hundred and three million domains, with one or more active sites.

In 1851, the American writer Nathaniel Hawthorne wrote in his book *The House of Seven Gables* something that at his time was considered insane scientific fiction, but that would be surprisingly prophetic one hundred years later: «It is a fact that by means of electricity the world of matter has become a great nerve, vibrating thousands of miles in a breathless point of time. Rather, the rough globe is a vast head, a brain, instinct with intelligence!».

Around one hundred years later it would be exactly this passage from Hawthorne's book – an

author practically forgotten – that inspired Marshall McLuhan, then a specialist on literature, to recall from another American writer, Wyndham Lewis, also forgotten, the expression *global village*.

In 1971, at a lecture on *Management Information Systems*, Marshall McLuhan – always brilliantly – said that «electronic man is no abstraction, but rather the existing individual in a simultaneous culture. Having had his private individuality erased anonymously, he is paranoiac and much inclined to violence, for violence is a quest for identity, seeking to discover, *Who am I?* and *What are my limits?*».

The elimination of identity implicates the maximum search of individuality, narcissus as maximum aspiration.

The result of real time interactive hyper communication systems points to an unprecedented rise of the pleasure stimuli, projecting a strongly hedonistic society.

*Hedonism*, *narcissism* and *nihilism* are signs of the present time, free from past and future.

In the 1960s, neurologists James Olds and Peter Milner discovered what they called the *pleasure center* – a neuronal system working in positive retro feeding that is activated when we live experiences that cause pleasure, like to eat, drink or to have sex.

In the beginning of the 21st century, great part of the cinematographic production passed to include erotic scenes. In advertisement, the appeal to body and to sexual acts became generalized.

The emergence of a culture of pleasures, a strongly hedonistic society, implicates the expansion of the great *averages* in sensorial terms and projects the effect of exclusively individual experience.

Virtually everyone passed to have access

to almost all kinds of music – but no longer to a *different* music. Everybody passed to have access to the most varied kind of information, always on statistical average.

Jacques Attali shows in his fascinating book *Bruits: Essai sur l'Economie Politique de la Musique*, of 1977, how what we call "music" is a kind of design of power in a logical order of sounds.

Thus, the establishment of a specialized order on the set of sounds established power and, with it, the principle of subversion. Because, by its very nature, music imposes itself on the order of everything.

We cannot avoid hearing. Music is a deeply invasive non-verbal language.

Avant-garde music is subversion, a deep questioning of power. And it has virtually ceased to exist. Being everything entertainment, music became repetition and reworking of old commercial

successes, filled with effects that do not implicate changing of the structure, they do not question the order of thought.

Everything became *continuous entertainment*, aspiring to global average – what would bring us to reflect, once again, on Veblen when he affirmed that a society satiated by consumption would become divorced from any serious economic function, its activities would become without social challenges and would pass to privilege personal enjoyment.

Classical films, before rarities and dreams reserved to movie lovers, started being commercialized in supermarkets with very low prices, in diverse formats, like what happened to classical music.

Both great movie classics and concerts of the called *erudite music* passed to be intensely present as *contents* of supermarkets, sometimes even bookshops, banks and pharmacies, because since

a long time they left to be a criticism of present time. They became simple expressions of culture, of conventions and, so, an essential element of entertainment in a positive spiral.

Games participated in this powerful system in retro feeding. Video and digital games industry, with products that started to be intensely commercialized practically only after the 1970s, already was larger than the entire world cinematographic industry just twenty years later.

Hundreds of new games were created in the most diverse points of the planet, from Japan to the United States, and were played by people spread out in the most different places of the planet.

The average of low power in low intensity and large distribution turned what before were elements of reflection in time into pure distraction in real time, immediately, reducing the capacity of concentration and self criticism.

This phenomenon made that practically all environments became audiovisual media. Houses, buildings, shops, restaurants, supermarkets, banks and pharmacies were transformed in true communication media.

For the first time in human history, virtually all built spaces started to support sound, and music.

This happened with electronics and, specially, after the invention of compact discs in the end of the 20th century.

Even the compact discs had a relatively short life. Created in the last years of the 20th century, they started to be replaced by accumulated information in microchips with an even more efficient distribution system in the first decade of the 21st century.

So, we started listening to music from practically everywhere in the planet inside our

LOW POWER SOCIETY

experimental
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de
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cars, anywhere we could be, waiting to be attended at phone, in a medical unity, inside a bookshop, in elevators or shopping in supermarkets – with music coming from the most distant places and in a hallucinating diversity!

Before, the quantity of artifacts produced was relatively small. Many times, only with the money received as salary – not being necessary to assume debits – a person was able to buy practically all artifacts at disposal in his period of life.

They were the medium class' feasible dreams.

The difference between a baker, an engineer or a physician was relatively small. However a physician could live with more comfort, he could not buy much more artifacts than a baker or even than a regular worker in an industry.

There was, then, a true *limit of consumption*. It was about a finite dominium.

With the emergence of the low power society, that limit simply disappeared.

People can no longer buy everything it is in the market. The old limits were disintegrated by a huge quantity and diversity of products, many times produced in the most diverse parts of the world.

Pressure for consumption passed to be so high that the first objective of people, in general, left to be to cultivate a profession and was transformed on the simple aspiration to make money, as quickly as possible.

This created a new aspiration for a hyper rotation in labor market, attending the hope for better incomes and, consequently, higher consumption.

On the other hand, strongly oriented to the present time, in a universe of continuous

consumption, the old sense of long term investment depending on a safe future return – typical of the medium class – practically disappeared in the low power society.

The hyper present made that not only contemporary products and services, but practically everything that was produced before in the entire planet became object of large scale commercialization – like what happened with the commerce of antiques, connecting ancient societies and realities geographically spread out on the planet and creating an informational network of space time in a logics of continuous dispersion.

Data became overwhelming. A process of integration between different cultures, connecting the most distant geographical spaces and temporal zones, practically started designing everything people produced – this is the very first design of the *teleanthropos*, a true civilization metamorphosis.

Thus, in various senses, the low cost

consumer was transformed into a nomadic being – from the easy change from commercial suppliers, located in different countries, always following the principle of lower price, to the easy transit between different times and cultures.

Don Tapscott and Anthony Williams, respectively professors at the Toronto University and the London Business Scholl, said in their book *Wikinomics*, of 2007: «The authentically global company don't have frontiers, neither regional structures. It builds transnational ecosystems to conceive, assemble and distribute products to all over the world».

Even in political terms, although some authors underline the fact that the borders of Europe, the United States of America or even of China have become even more stringent, the previous reality of national borders, separating hundreds of countries, led to emergence of a kind of continental walls.

Even if those walls are relatively impervious to the passage of people, they became non-existent for large international ecosystems, including drug trade.

This complex flow, as if it was about a fluid, designed a discontinuous reality, but non-linear and totally different from that produced by the literature.

In parallel to the phenomenon of a society of low, continuous, generalized and low power – for which superficiality is a very first sign – points of high concentration of knowledge appeared: true *singularities*.

Like a clear but apparently paradoxical chemical phenomenon, like attraction zones formed in turbulent fluids, also in this complex of viscosity *singularities* of the most diverse natures are formed.

Thus, in the same way Nature operates

by opposites, a hyper connected system is also designed by tendencies of fragmentation and projection of *singularities*: small relatively closed structures.

It is about a curious phenomenon that not only revealed fanatic nationalists and religious groups reacting – sometimes desperately – against the uncontrollable emergence of something higher and more overwhelming than a *global village*, but also small aggregated of multimillionaires for whom, since long time, money surpassed any relation to consumption.

*World Bank*'s data from 2003 showed that 20% of the planetary population controlled more than 80% of the wealth and around 60% of the commercial energy in the world. However, if that research went deeper, it surely would show an asymptotic curve, with a gigantic concentration of wealth in a much more reduced number of people.

It was exactly that what Olivia Ward, foreign business journalist of the *Toronto Star*, revealed in the end of 2006, indicating that only one hundred twenty million people, in a planet inhabited by around six billion, controlled 50% of the world wealth; and only sixty million people controlled 40%!

In the last years of the $20^{th}$ century, Bill Gates' net worth equaled the total net worth of the bottom half of the American families.

Small and closed low repertoire groups – like anomalous fragments of the continuous consumption mass – emerged with high power, in some sense like what happened with the new aristocracy of the political world and the new millionaires in permanent competition.

The projection of singularities, as discontinuities in the *hyperurban* fabric, generated yet another human type that appeared as a probable evidence of a new civilization wave:

virtual nomadic beings, true hybrid beings forging each other in the most different cultures.

Like what became characteristic of the low cost consumer mass, those *singularities* of high repertoire virtual nomads – quasi anomalies of the system – were also characterized by low power.

Among the singularities of high repertoire nomads true informational ghettos appeared, as cleared indicated Michio Kaku. They are hybrid nomads – a new planetary civilization in parallel to the low cost mass, constituting a different kind of *nomadism*.

In general they were intellectuals, artists, philosophers, who passed great part of their lives in airports and flights, speaking various languages, feeling themselves comfortable in the most different and contrasting cultures, studying the most different religions and defending a world without frontiers, the respect for the environment and the recall of a planetary memory.

Anti-authoritarian, plunged in that complex approach facing to the Humanity, they manifested – in general – against classifications and preconceptions.

This new human being, without precise nationality, without precise race or religion – who could be called *neognostics* – gradually became a little everywhere in the world. But, almost always, constituting exception, with no place in the super bureaucratic and massive low cost universe – like what happened, in certain sense, to Gnostics in the Middle Ages.

Singularities, instabilities, volatility, fluxes, turbulences that show us a planet working no longer as a strongly hierarchic structure, as it was typical in the image of the literary world, but while a *nano decisions* system distributed in discontinuity, as a kind of viscosity.

Cellular phones – each times smaller, with

higher autonomy and more flexibility. Millions of email and Internet users. *Neognostics*. Cable television, multiplying exponentially the phenomenon of mass communication that inaugurated the 1960s. Internet and digital interactive television definitively establishing the real time standard, never before experimented by the human being – at least until the appearance of telephone. More and more books, newspapers and magazines editions.

The planet never was so *connected*, so transformed by *hypercommunication*.

Bills of services like electricity or water passed to be paid in virtual terminals – and the same happened with aerial tickets, travel reservations, movie tickets, dinners reservations and so on.

Money was practically substituted by credit cards, and these by smart cards that, beyond making possible the existence of virtual money, passed to identify the location of each person in

SOCIETY POWER LOW

the physical territory, registering all his steps.

This notable metamorphosis made the planet be transformed, essentially, into a world of services.

Between 1960 and 2000, the parcel of the family budget dedicated to services passed from 25% to 50%.

In 2006, services represented around 70% of the entire economic activity of the countries represented at the *OECD Organization for the Economic Cooperation and Development*.

Good part of entrepreneurs, even those who were inside the industrial field, passed to publicly affirm that the only income source of their companies was *services*. The material products were distributed almost free, working as anchor for a chain of services, which were ephemeral and much more profitable.

In this way, even manufactured products, artifacts of all kinds, bundled in low cost universe, passed many times to be types of *services conductors*.

To buy a car, for example, passed to be equivalent to acquire a series of accessories to be permanently *updated*, even as kinds of *doors* for the most diverse services like travels, new software, movies and so on.

When a car is acquired, there are hundreds of small products and services attached – radios, CD players, DVD players, air conditioning, navigation systems, board computer, ABS, coolers, televisions and a countless number of electrical devices for example – and the car itself became only a good excuse for a myriad of consumption.

The universe of services exponentially amplifies and transforms the ancient concept knew as *Diderot Effect*.

Denis Diderot, who lived between 1713 and 1784, and who became famous as chief editor and creator of the celebrated *Encyclopaedia*, was responsible for a small and very interesting essay called *Regrets sur ma vieille robe de chambre ou avis à ceux qui ont plus de goût que de fortune,* or *Lamentations on my old rope or advise to who has more taste than money*, which was published in 1772.

In that small book, Diderot poetically describes the transformation provoked by the presence of a rope, which had gradually brought him to buy new furniture, totally changing his entire studio.

The simple presence of the robe leaded him to consider that it was not in harmony with another piece in the environment, provoking its change. Each new acquired object unchained a new impulse to change something more and, consequently, to acquire a new object. «There was an empty angle aside my window. That angle

asked for a table, which I acquired. Another empty space between the small table of the secretary and beautiful head of Rubens was substituted by two La Grenée», when he arrives at the end, Diderot was in a totally transformed environment.

This impulse for consumption unchained by a determined object, which passed to be known as *Diderot Effect*, clearly illustrates how the urgency of needs does not diminish with the increase of supply. In other words, consumption always tends to increase in a feedback spiral – phenomenon that was strongly intensified in *low cost* systems.

In a low cost flight, for example, practically everything is permanent offering of services.

The word *service* has an old Indo European prehistoric root in the expression \**swer*, which meant the idea to "pay attention". Curiously, the particle \**w* indicated the ideas of *separation*, *detachment* and *propagation*, in opposition to the element \**s* that revealed the ideas of *proximity*,

*connection* and *similarity*. The fusion of those two Indo European elements illuminates the very first nature of what we call *service* and gives us an impressive clue to understand the virtual universe in which services became a fundamental functional trace.

By this way, *service* etymologically means *to propagate connections*.

The new world of low power society, which is strongly characterized by *services* and *low cost continuous consumption*, left to be a reality built by objects and passed to be designed by relations.

Design of the immense continuous consumption mass, a large esthetic movement with very first references on poverty appeared. But never about extreme poverty or misery, but yes *mediocrity*.

Once again, it is not about judgments of value.

Great part of musical video clips is a notable example of how that phenomenon happens. When we pay attention to them – not as consumers – turning off the sound, we can observe it with clearness.

In general, they are images with amazing quality, excellent definition, of bodies in sensual positions, blondes with big breasts, Afro women with sculptural legs, muscled boys, all with sensual looks, people jumping, running, many times almost naked, images of cities – almost never the countryside – many people, in general focusing all kinds of minorities.

When we watch them with no sound, in general everything happens as if they were telling a story, which is present in the lyrics, as if they were recalling the previous medium, literature, as its *content*. Everything oriented to teenagers, the target market.

When we associate sound and image, rhythm is the principal element, many times with a pulsation a little beyond the average regular heartbeat. Complex syncopated movements and a kind of counterpoint between image and sound realize a recipe for a profound individual involvement, truly hypnotic.

Great part of popular music happens under this sign, many times copied from old successes, like what happens with good part of architecture with the called *catalogues' architects* – who are proud to copy with ability the successes in construction, putting themselves as experts on that repertoire, placing themselves inside the fashion – phenomenon that publicity knows since long time.

In this universe, copyright seems to return, in some sense, even by fragmented way, to what was common to the Middle Age, when plagiarism was considered as a signal of *updated knowledge*, of the *well-informed* person.

The copyright question is one of the most complex in low power society's universe.

The etymological root of the word *author* is the Indo European *\*aweg*, which meant *to grow* and was related to the development of plants, like the moment before harvest.

The ancient Indo European passed to Latin *augere* that was transformed in the French *accroît* indicating, exactly, the idea of plant's growth.

From that we have the words *august* – it generated the name of the month of August after Julius Caesar's title, but we must not forget that the vintage, in Europe, happens in September and October, after plants' growth in August. That Latin word also generated *augmentation*, *augur*, *founder* and *author*.

Etymologically, *author* is who makes things

to grow. Such notion implicates the idea that the author never *ipsis literis* creates something from nothing, but transforms already existent things.

In fact, everything we know is not ours, as Marcel Proust showed in his celebrated and unforgettable *A la Recherche du Temps Perdu*, or as sagely affirmed Eugène Delacroix when he said the who learns with himself learns with someone very ignorant.

Along thousands of years, the idea of *property* vacillated between what already existed without natural indication of possession, therefore naturally pertaining to all; and the elaboration of something new from the transformation of things, produced by someone.

The word *property* appears from the Latin expression *proprius* that indicated *something of the person*, something different, different from the ensemble of other things – and from that, yet, the sense of *property* as quality of the thing.

The root of the idea of *property right* is subject to the concept of its object. If it is something material and non-universal, it can be property of someone. But, if it is a transformation, the indication of property will depend on the consideration of if its object is part of the whole or is not, what has a strong relation to the status gave to the individual, to the agent of the transformation – if he really is an individual or if he is part of a collectivity.

Abraham Moles' ideas, relating the object to its consumer, indicating that sometimes the destruction of the object implicated a feeling of death in its owner, finished to alert for an inverted phenomenon: the status of the individual gives to the object its very first quality, the notion of *particularity* in opposition to the *universal*.

Because of this, only if we consider the individual as a concrete unity, isolated from everything, we will be able to easily recognize the right to property. But, if we will have the person as

part of the whole, of a community, how could that right be recognized?

The concept of *individual* is directly related to a visual phenomenon: *systasis*. When we look at something we do not see one thing at time, but everything is a single shot – this is *systasis*.

More intensely visual societies easily isolate people more effectively identifying *individuals*. When that happens, *guilty* becomes responsibility of the person while autonomous entity – and the idea of *responsibility*, that etymologically means *response to something*, passes to emerge as a *personal* thing.

A *confessionary*, would be impossible for a predominantly oral culture. The invention of the confessionary, typical in the Catholic church, would only become popular after the 13<sup>th</sup> century, when the individual already was much more *visual* – and would lose impulse in the end of the 20<sup>th</sup> century, with the emergence of the real time interactive

hyper telecommunication systems.

*Confession* deals with *individual* and however it is *acoustic* in its *content*, the confessionary is an *individualized closed package of personal sins*.

In acoustic societies, the idea of *guilty* transits between different people and everything is approached in relative terms.

*Guilty* and *propriety* are ideas intimately interrelated in logical terms. Because of this, so frequently, religions and ideologies associate them.

If in strongly visual societies the idea of *property* is something very natural, to acoustic cultures the concept of *participation in community* is the most important.

When Thomas More wrote the *Utopia* in 1516, he reacted against post Gutenberg visual intensification, which leaded to the physical

delimitation, with high precision, of agricultural properties by the English court – action he considered scandalous.

Even if it would be strongly associated to the idea of *property*, the notion of *author* was relatively inexistent along thousands of years.

We do not know who was or who were the authors of the magnificent epic Mesopotamian poem *Gilgamesh*, or the authors of many other sacred texts, all them pertaining to frankly acoustic societies. Even the existence of a single and historical Homer resides under an enigmatic and enchanting mystery.

In the religious universe, there were sacred texts produced by Jewish Christian tradition, which integrated in its origins the Phoenician universe, that silently and gradually started to alert us for the *authorship* question. Revelation that exuberantly emerges with the most evident *predication*, like a kind of explosion in time, in what constituted the

*Greek miracle* – from its origins until the climax in the Hellenistic period.

Even if we can identify – with higher or lower precision – figures like Thales, Anaxagoras, Anaximandrus, Anaximenes, Heraclitus, Parmenides, Zeno, Socrates, Plato, Xenophon, Aristotle or Thucydides among so many others, it would be only in full Roman Empire with Cicero that we would have the first determinations related to the called *rights of the author*.

That is, thousands of years of gradual visual intensification – passing from the Sumerian world, through the Acadian culture, through the Egyptian universe till the *Greek miracle* – were necessary for the visual wave produced during the Roman Empire be able to generate the principle of the idea about *author's rights*.

But, there is an important detail: the difference between the concepts of *property* and *possession*. A person can be *proprietary* of

something that is not in its *possession*, and the opposite is also true.

The word *possession* launches its remote etymological root in the Indo European *\*sed*, which indicated the idea of *headquarters*, *appropriated place* and also *seat*. It passed, almost directly, to the English *seat*, to the Italian *sedere*, to the Portuguese and Spanish *sede* and *sentar* and to the French *seoir* – all, of course, with identical meaning.

Like what happens with the word *service*, but here not in opposition to *\*w*, the Indo European particle *\*s* indicated a relation of neighborhood, meaning "link", "contact" and "union" – from that, yet, the Latin verb *sum* and the verb *ser* in Portuguese or Spanish, and *essere* in Italian, all them meaning *to be*.

By its turn, the Latin word *potis*, which produced our term *power*, appears almost without transformation from the Indo European *\*poti* that

designated the chief of a social group, not matter his importance.

The fusion of the Latin expressions *potis* and *sedere* generated the word *possession*.

Thus, the term *possession* means, in its etymological webs, the idea of *domination on a connection*, on a relation, on an *act of union*, revealing the deep relations between *power* and *consumption*.

When we deal with *rights of the author* we are, normally, dealing with *rights of possession* and not obligatorily of *property*.

Who has the *possession* on something also had, obligatorily, its usufruct.

So, departing from Cicero, who makes a transformation on something has the right to the possession of its product as recognition for the appearance of something new. It is the idea of

*possession* and not of *property* of knowledge what Cicero defended – who specifically used the Latin word *possessio*.

If such idea already existed in relation to material goods, it would be Cicero the responsible for the start of that concept applied to immaterial terms, as the defense of authorship of an idea.

Around one hundred years later, the great Iberian poet Martial passed to apply the term *plagiarius* – until then only used to designate someone who had stolen a slave – to *literary theft*, the steal of the *form of an idea*, refining the concept of Law, now applied to the immaterial world of ideas, making in this way to emerge the concept of *plagiarism*.

It was necessary a strong intensification of the specialized use of vision through phonetic alphabet and papyrus to make possible the *visualization* of immaterial elements.

It was a phenomenon that permitted the emergence of the right of possession on something that does not exist, in material terms.

In logical terms, Cicero's strong *visuality* is patent in his texts. In *De Inventione*, Cicero argued that «every subject which contains in itself a controversy to be resolved by speech and debate involves a question about the fact, or about a definition, or about the nature of an act, or about legal processes. This question, then, from which the whole case arises, is called *constitutio* or the *issue*. (…) There is a controversy about the nature or character of an act when there is both agreement about what has been done and certainty about how the act should be defined, nevertheless a question remains about how important or of what kind it is, or in general about its quality, e.g. was it is just, unjust, profitable or unprofitable?».

Those questions related to possession or to property, to what is or is not profitable, to the just or unjust face to a stable legal corpus, would

be strongly eclipsed when Rome lose control on Alexandria and consequently also on the production of papyrus, plunging in the period *low defined* as Middle Age – *low definition* because what we call *definition* also is a strongly visual question.

Etymologically, the world *definition* means *to determine an end*, a *profile*, *to designate the limits of a form*.

And *definitions*, in general terms, would be recalled with more rigor only in the end of the medieval period, specially after the moment when Europe started producing paper, substituting parchment and making a gradual transition to Renaissance.

In the 13$^{th}$ century, after more than one hundred years of intensification of the use of vision through the increasing articulation of paper and phonetic alphabet, the medieval principle according to which all knowledge had a Platonic nature – a divine gift *without transformation*,

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without true *authorship* – forbidding, therefore, the commercialization of ideas, started to be strongly questioned and various teachers in the universities – of Paris, for example – started to protest for the payment of their intellectual work.

The attitude of the teachers generated many and alive discussions. Later, the genial Francesco Petrarca strongly reacted against the change that emerged uncontrollable and, like Thomas More but in different circumstances, he denounced his profound revolt in the book *De Remediis Utriusque Fortunae*, wrote between 1360 and 1366, against the fact that books had became vulgar commercial merchandise.

In 1421, the first known *patent* was given to the Florentine architect Filippo Brunelleschi – considered the father of the *flat perspective* – for a project of a ship.

But, it would be necessary some centuries more for the appearance in April 10, 1710, of the

celebrated *Copyright Act* – first regulatory act of the authorial rights, also known as the *Statute of Anne* – which said: «Whereas printers, booksellers, and other persons, have of late frequently taken the liberty of printing, reprinting, and publishing, or causing to be printed, reprinted, and published books, and other writings, without the consent of the authors or proprietors of such books and writings, to their very great detriment, and too often to the ruin of them and their families: for preventing therefore such practices for the future, and for the encouragement of learned men to compose and write useful books; may it please your Majesty, that it may be enacted, and be it enacted by the Queens most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons in this present Parliament Assembled, and by the Authority of the same, that from and after the tenth day of *April,* one thousand seven hundred and ten, the author of any book or books already printed, who hath not transferred to any other the copy or copies of such book or books, share or shares thereof, or the bookseller or

booksellers, printer or printers, or other person or persons, who hath or have purchased or acquired the copy or copies of any book or books, in order to print or reprint the same, shall have the sole right and liberty of printing such book and books for the term of one and twenty years, to commence from the said tenth day of *April,* and no longer; and that the author of any book or books already composed and not printed and published, or that shall hereafter be composed, and his assignee, or assigns, shall have the sole liberty of printing and reprinting such book and books for the term of fourteen years, to commence from the day of the first publishing the same, and no longer (…)».

  Again, it was necessary a great visual intensification, this time generated by the use of paper and phonetic alphabet dramatically amplified by mobile types press, for the appearance of the *Copyright Act*, recognizing the right of *possession* to the person who had transformed something that before was common to all, elaborating a new element, of unique nature – almost three hundred

years after Gutenberg's invention!

Curiously, copyright emerged as recognition of the protection of the form and never of the idea in itself.

In principle, the free use of an idea does not affect copyrights, which are especially sensitive to form, to the structure and articulation of ideas. This is, also, an essential characteristic of vision – the *perception of form* – and, more specifically, it is a fundamental characteristic of central vision.

The *element unique*, while *form*, disposed in a hierarchical chain, where the author is the *vanishing point* inside a logical structure – typical in *flat perspective* – essentially is a characteristically visual idea found in the Renaissance, which would also be the stage for the appearance of the concept of *genius*. An epoch that launched itself in a tiger's leap – to remind Walter Benjamin – to ancient Rome when other kinds of perspective were known and that, comparatively, knew a less

intense use of vision, through phonetic alphabet and papyrus.

*Copyright Act* is based on the idea of *reproduction*, of *copy*. It would be the fundament of disturbing questions on author rights appeared in the passage to the third millennium, in the center of a true *explosion* of electronic media and of low cost reality for intellectual goods.

The word *copy* appeared from the Indo European \**op*, particle that, connected to the ancient origins of the word *power*, indicated the idea of *work*, of *productive activity*, and that generated the words *opus*, *office*, *official*, *optimum*, *opera* and many Romantic words – like *ouvre* in French, or *obra* in Portuguese and Spanish – indicating the *piece produced by work*.

It passed to the Latin *copis* that meant "abundance", "rich"; and *copia* that initially also had the sense of "abundance", "duplicity". The Italian word *coppia* means *couple*, *pair*.

Just after the beginning of the paper production in Europe, in the 12$^{th}$ century, the term *copy* emerged with a new meaning, indicating the idea of "resources". Only around one hundred years later the meaning of "copy of a manuscript" would appear; and in the 16$^{th}$ century it would be fully used as to mean any kind of copy, as we do nowadays.

The idea of *abundance* related to that of *duplication* of something indicates *amplification* – in material or immaterial terms. This was the ancient meaning of the Roman *copyists* who amplified the Greek heritage, so many times through replications in stone of originals in metal.

When we transit to a real time virtual universe, *copy* gives place to *clone*.

In 1903, the American Botanist Herbert John Webber coined the word *clone*, indicating the principle of asexual reproduction, as *reproduction*

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*without participation*.

The term *clone* launches itself to the Greek *klon* that means *sprout*, indicating the idea of a vegetable growth – a curious and mysterious approximation to the etymological root of the word *author*.

We return to the initial question about *rights of the author* – those rights, being of *possession* or *property*, will depend on a question that is fundamentally esthetical: if the logical organization does not implicate the *detachment* of each person as a strongly autonomous entity, how that right could be recognized?

In the virtual universe, with low power society designed by the aspiration to a low cost continuous consumption, some essential elements for reflection appear.

One of them, the planetary integration – which would finish to be popularly known as

*globalization* – would evidence the aspiration to a *global ethics*.

The word *ethics* appeared from the Indo European root \**swe* – practically identical to the word *service*.

Again, we find the Indo European particle \**s*, indicating the idea of *link* – like what happens with the words *service* and *possession* – meaning here the *link of a person to a specific social group*.

Revealing the original sense of *link*, the Indo European \**swe* was amplified to the Greek *ethos*, which means "habits" and also *ethnos* which means "race".

So, the idea of *ethics* would appear as the set of principles that designate human relations in a determined context.

On the other side, from that old particle \**s* another Indo European word appeared: \**segh* that

indicated the idea of a *quality inherent to the thing* – something that characterizes the object, which belongs to it as an essential element and that, therefore, *designates* it. It passed to the Greek word *hektos* meaning "what one can have", and to *epokhê* that means "stopping", as a *discontinuity of quality* – and that made our word *epoch* appear.

When we deal with a determined *epoch*, we make, therefore, a kind of *cut* in time.

What we defined as *ethics* passed to be a comprehension of uses and costumes of a determined people, in a determined *epoch*. A typically visual approach, delimitating and classifying time and space.

In the 1960s, the legendary art critic and philosopher Herbert Read, and the no less genial physician and scientist Lewis Thomas, his contemporary, used to say that the history of words enlightens, in some way, the history of the ideas.

It is very interesting to notice the ancient link between the words *service*, *possession* and *ethics*. No less interesting is to observe that the word *ethics* appears only in the 13th century, after the beginning of the process of intense visualization in Western world, just about one century before Gutenberg.

When we penetrate the 21st century, through real time planetary telecommunication systems of networks – like Internet – we pass to deal with all epochs and all places as a single continuum of knowledge.

It is a complex fabric of knowledge in permanent turbulence, in an individual process of continuous discovery, where *clones* substitute *copies*.

Any *copy* implicates a certain degree of degeneration in relation to the original. A *copy* is never perfect and never better than the original.

In a universe of *copies* the original has an absolute value, the maximum level of rarity, total aspiration, unique object.

In 1995, the architect Nicholas Negroponte, Director of the *MIT Media Lab*, defended in his book *Being Digital* that «copyright law is totally out of date. It is a Gutenberg artifact. Since it is a reactive process, it will probably have to break down completely before it is corrected. Most people worry about copyright in terms of the ease of making copies. In the digital world, not only the ease is at issue, but also the fact that the digital copy is a perfect as the original and, with some fancy computing, even better». *Copy* became *clone*.

In 2002, the pop singer and composer David Bowie affirmed in an interview to *The New York Times*: «I'm practically sure that copyrights as we have now will disappear in ten years».

So, like *author's right* also the idea of the

existence of an *author* is typically literary. Both concepts appear with the modern *book*.

And it no longer is about *clones* of texts, music or movie – but simply of anything. A report by the *Federal Trade Commission* of the United States indicated that the volume of fraud denounces in auctions made in Internet duplicated between 2002 and 2004.

The volume of counterfeit inside and outside Internet simply exploded.

The phenomenon started in the 1980s, initially through letters – and generally from Nigeria – promising millions of dollars to whom replied them, quickly passed to Internet and spread out by the world. There are letters or messages by criminal groups, international gangs, who try to convince naïf and greed people that they have a great sum of money in a bank account and that they need someone as correspondent, who will receive a generous commission, payment free from any

work. In fact, as soon as the victim replies a bridge with the criminals is established, and a process of extortion and serious threats begins, even arriving to kidnapping.

To Moisés Naím, editor of the *Foreign Policy* magazine, «in defiance of regulations and taxes, treaties and laws, virtually anything of value is offered for sale in today's global marketplace – including illegal drugs, endangered species, human chattel for sex slavery and sweatshops, human cadavers and live organs for transplant, machine guns and rocket launchers, and centrifuges and precursor chemicals used in nuclear weapons development».

In an apparently uncontrollable wave, various groups using the most advanced cloning technology passed to produce great quantities of fake money in Europe and all over the world. More than copies, cloning of money was, many times, practically identical to the original.

The expansion of the monetary base, which before was exclusive privilege of central banks, passed to count with a strange and strongly turbulent element: cloning.

Even at largest European cities, street markets became constant targets of police search looking for – almost always with great success – the most different falsified products, not only fake money. They were products, sometimes, so good as the original ones, but with a price which was a small fraction of the official product.

According to Interpol, trade in counterfeits in the United States grow about eight times between early 1990s and 2005, in only fifteen years. In the European Union, counterfeits grow about 900% only between 1998 and 2001 – doubling in the following year!

More than 40% of *Procter & Gamble* products, and about 60% of *Honda* products are fake – and around 95% of the business software

sold all over the world are counterfeits.

The universe of illicit commerce was amplified in such way to lead Moisés Naím to affirm that people comfortably living in wealthy countries «are far more connected to trafficking – and to its global effects – than most of us care to imagine».

Even the concept of *industry* – like the modern concept of *democracy* – is a literary production.

With literature, the sense of *identity* is established with the reader in silence, transformed in sovereign *vanishing point* in the whole process and, therefore, isolated from all other worlds not belonging to him. But, with virtual systems everything passed to happen in a different way.

With new digital media all worlds passed to belong to the person and he – while entity separated from everything, while *individual*, like

**520**

what happened to the society of literature – started to be disintegrated.

That disintegration, profound change of mentalities, is not something of *pathological* character, as we generally consider *necrosis*, but a metamorphosis that sometimes seems us very subtle, as if everything would happen by *apoptosis* – and we watch the world as if it would have been always like that.

*Apoptosis* is a term used by biologists to indicate the fall of the leaves of a plant as a kind of programmed death that is renewal of life.

Low power society's universe, with a continuous low cost consumption, is similar to a process of *apoptosis*. Products alternate in high velocity, keeping references with the previous ones, in a metamorphosis of continuous spectrum. Strictly talking, *copies* left to exist and are substituted by *clones* in multiple variations, without degeneration.

Started in 2005, in a turbulent debate that will be extended to the various next years, the American Congress decided to change part of the copyright legislation passing to establish, through the polemic reform known as *The Orphan Works Act of 2008*, the free use of any image when the identification of its author is impossible.

Associations like the *ASMP American Society of Media Photographers*, the *PPA Professional Photographers of America*, the *APA Advertising Photographers of America* or the *NPPA National Press Photographers Association* quickly mobilized against the *orphan works reform*.

Defenders of that reform argued that with it old images, with historical character, could be saved and preserved by museums and cultural centers. On the other hand, critics alerted to the risk that non-identified photos, by accident or even by theft, freely circulating in Internet could officially be considered *orphans*, automatically

eliminating their authors' rights.

With the objective to use an image for commercial purposes, any person could put it to circulate without identification in Internet and this would automatically legalize the theft.

All copyright legislations permit the use of works – visual or not – for didactic use. The main purpose of the *Orphans Act 2008* seems to be the enlargement of the right of free commerce to everyone, practically eliminating the old author's right concept.

If approved, the *orphan works* reform would approximate, in practice, the United States to countries like China, where the value of author's right is extremely relative, if not practically inexistent.

All discussion about *orphan works* turns around a fact: the transformation of *copy* into *clone*. Images in Internet, or even in magazines,

passed to be subject to fast and inexpensive cloning without need of investments or technical knowledge.

What we before made as *copy* became *clone* – and, in logical terms, in *clone*'s universe there is no *free will*.

Because of this, many times, the crime committed by a person passed to be explained by his social origins and by the environment in what he lived; sometimes the success of a person also passed to be justified by the opportunities that life gifted him – approaches that would be profoundly strange for the literary mentality of the 19th century.

It is interesting to make a brief reflection on the question of delinquency in this context.

Michel Foucault argued that the emergency of a surveillance society in the 18th century, typical in hospitals and prisons, unchained the concept

of delinquency – «It was the instituting of this new local, capillary form of power which impelled society to eliminate certain elements such as the courts and the king».

It was an epoch that generated the figure of the delinquent as essential part of the production systems of that new society. Until then, the figure of the criminal was tolerated by society, like what happened with the *bravi* in Italy and, among them, the genial Caravaggio.

The word delinquent has its ancient etymological root in the Indo European \**leik* that meant "to leave" and that passed to the Greek *leipein* also indication the idea of "to leave" and projecting, still in Greek, the word *ekleipein*, which means "to leave behind", to abandon.

Curiously, by its turn, the root of that ancient Indo European term \**l* would be the generator of our words *link* and *liberty*, making us to reflect on their deepest relations.

In this way, while the word *reliquary* etymologically means the recall of something that was *left*, that *passed*; the word *delinquent* indicates the reinforcement of something left, or the insistence on a condition that is left out from the social rules.

But, even so, the word *delinquent* reveals – as if we could here recall Lacan and his genial reflections – a nature while link, or the recidivism on the break of a link. And that is only possible when the ideas of *copy* and *repetition* are present.

The word delinquent would appear only in the 14th century, coinciding with Gutenberg's press.

Copy brings in itself, obligatorily, the *error*. *Clone* is the automatic extension of an *environment*.