ReGeo
ISSN: 2177-3246

BODIES IN MOVEMENT: PLATFORM LEISURE AND ALGORITHMIC CULTURE IN BRAZIL

CORPOS EM MOVIMENTO: LAZER EM PLATAFORMA E CULTURA ALGORÍTMICA NO BRASIL

CUERPOS EN MOVIMIENTO: OCIO EN PLATAFORMA Y CULTURA ALGORÍTMICA EN BRASIL

https://doi.org/10.56238/revgeov17n7-081

Data de submissão: 01/06/2026 **Data de publicação:** 16/07/2026

Marco Bettine[1]

ABSTRACT

This article examines how digital platforms are reshaping contemporary experiences of leisure, corporeality, and sociability within platform capitalism. Drawing on Jürgen Habermas's theory of the lifeworld and contributions from critical theory, digital sociology, and platform studies, the article analyzes how leisure practices increasingly operate through systems of visibility, engagement, performance tracking, and data extraction. Platforms such as TikTok, Instagram Fitness, Strava, and wearable technologies reorganize bodily practices through recommendation systems, metrics, rankings, and algorithmic circulation, transforming playfulness and recreational experience into measurable and monetizable activities. The article proposes the concept of "algorithmic colonization of leisure" as an analytical category for understanding how digital infrastructures increasingly shape forms of recognition, self-presentation, and bodily experience within contemporary digital culture. The analysis argues that leisure practices are progressively integrated into systems of performative visibility and behavioral monitoring while still preserving communicative and sociability potentials within digital environments.

Keywords: Platform Leisure. Algorithmic Culture. Digital Corporeality. Brazil. Habermas.

RESUMO

Este artigo examina como as plataformas digitais estão remodelando as experiências contemporâneas de lazer, corporalidade e sociabilidade dentro do capitalismo de plataforma. Apoiando-se na teoria do mundo da vida de Jürgen Habermas e contribuições da teoria crítica, sociologia digital e estudos de plataforma, o artigo analisa como as práticas de lazer cada vez mais operam através de sistemas de visibilidade, engajamento, rastreamento de desempenho e extração de dados. Plataformas como TikTok, Instagram Fitness, Strava e tecnologias vestíveis reorganizam as práticas corporais através de sistemas de recomendação, métricas, rankings e circulação algorítmica, transformando a ludicidade e a experiência recreativa em atividades mensuráveis e monetizáveis. O artigo propõe o conceito de "colonização algorítmica do lazer" como uma categoria analítica para compreender como as infraestruturas digitais cada vez mais moldam formas de reconhecimento, auto-apresentação e experiência corporal dentro da cultura digital contemporânea. A análise argumenta que as práticas de lazer são progressivamente integradas em sistemas de visibilidade performativa e monitoramento comportamental,

[1] Livre-docente. Institution: Escola de Artes, Ciências e Humanidades da University of São Paulo (EACH-USP). Orcid: https://orcid.org/0000-0003-0632-2943

enquanto ainda preservam potenciais comunicativos e de sociabilidade dentro de ambientes digitais.

Palavras-chave: Lazer em Plataforma. Cultura Algorítmica. Corporalidade Digital. Brasil. Habermas.

RESUMEN
Este artículo examina cómo las plataformas digitales están remodelando las experiencias contemporáneas de ocio, corporalidad y sociabilidad dentro del capitalismo de plataforma. Basándose en la teoría del mundo de la vida de Jürgen Habermas y en las aportaciones de la teoría crítica, la sociología digital y los estudios de plataforma, el artículo analiza cómo las prácticas de ocio funcionan cada vez más a través de sistemas de visibilidad, participación, seguimiento del desempeño y extracción de datos. Plataformas como TikTok, Instagram Fitness, Strava y tecnologías portátiles reorganizan las prácticas corporales mediante sistemas de recomendación, métricas, rankings y circulación algorítmica, transformando la lúdica y la experiencia recreativa en actividades medibles y monetizables. El artículo propone el concepto de “colonización algorítmica del ocio” como una categoría analítica para entender cómo las infraestructuras digitales cada vez más moldean formas de reconocimiento, auto-presentación y experiencia corporal dentro de la cultura digital contemporánea. El análisis sostiene que las prácticas de ocio se integran progresivamente en sistemas de visibilidad performativa y monitoreo conductual, preservando al mismo tiempo potenciales comunicativos y de sociabilidad dentro de entornos digitales.

Palabras clave: Ocio en Plataforma. Cultura Algorítmica. Corporalidad Digital. Brasil. Habermas.

1 INTRODUCTION

Digital platforms have profoundly reshaped contemporary experiences of leisure, sociability, and corporeality (Fuchs, 2021; Srnicek, 2017). In Brazil, these transformations acquire particular sociological relevance due to the country's intense engagement with social media, platform-based leisure cultures, and digitally mediated forms of bodily visibility. Brazil currently represents one of the largest global markets for platforms such as TikTok and Instagram, while also ranking among the countries with the highest average daily use of social media (Kemp, 2025; We Are Social & Meltwater, 2025). Within this context, platforms such as TikTok, Instagram Fitness, Strava, and smartwatch-integrated applications increasingly organize everyday bodily practices through systems of recommendation, visibility, and performance tracking. Walking, running, fitness training, and recreational activities are no longer experienced solely as private or spontaneous forms of free time; rather, they circulate through digital environments structured by metrics, rankings, algorithmic recommendation systems, and continuous image production (Luo, 2026). Leisure thus becomes embedded in platform ecosystems where bodily performance, social recognition, and data circulation intersect simultaneously.

These transformations extend far beyond shifts in cultural consumption or communication habits. Digital platforms reorganize how subjects experience visibility, participation, self-presentation, and social interaction in everyday life. The central issue, therefore, is not merely the presence of digital technologies within leisure practices, but the integration of bodily experience into the economic and communicational logics of platform capitalism (Srnicek, 2017). From the perspective of Habermas's Theory of Communicative Action, leisure may be understood as part of the symbolic reproduction of the lifeworld insofar as it involves communicative interaction, shared meanings, and forms of social belonging (Habermas, 1987). Yet the expansion of algorithmically mediated environments introduces new forms of rationalization into these practices by transforming leisure, affect, and self-presentation into continuously monitored and economically valorized forms of interaction (Zuboff, 2019).

Within contemporary digital culture, the body increasingly operates as an interface connecting subjectivity and platform infrastructures. Leisure and fitness practices become integrated into systems of monitoring, circulation, and performative exposure (Le Breton, 2012; Santaella, 2010a). Running routes are transformed into shareable maps on Strava; fitness routines become visual performances on Instagram; and wearable technologies

continuously convert sleep, movement, calorie expenditure, and heart rate into measurable data. In the Brazilian context, these dynamics are intensified by the expansion of influencer culture, fitness entrepreneurship, and highly visual forms of platform participation centered on bodily performance and lifestyle circulation. The connected body therefore emerges simultaneously as lived experience, communicative expression, and informational resource subjected to permanent digital processing.

The Habermasian concept of the colonization of the lifeworld provides an important framework for interpreting these transformations (Habermas, 1987, 1990; Sinnicks, 2024). If leisure historically constituted a sphere associated with playfulness, spontaneity, and relatively autonomous forms of sociability, contemporary digital culture increasingly incorporates these experiences into dynamics of surveillance, behavioral tracking, and attention capture. Van Dijck (2013) and Bucher (2018) demonstrate how digital platforms commodify not only information and communication, but also everyday time, affective relations, and leisure itself. Experiences historically linked to the communicative flows of the lifeworld are reorganized through digital architectures structured around permanent connectivity, algorithmic visibility, and the monetization of attention (Branham, 2017).

At the same time, analyses of digital culture must avoid deterministic or technophobic interpretations. Platforms also expand possibilities for sociability, visibility, and cultural participation among historically marginalized groups, enabling new forms of belonging and public recognition (Castells, 2003; Honneth, 1996). In Brazil, digital leisure environments have become especially important for peripheral youth cultures, amateur sport communities, urban dance practices, and digitally mediated forms of cultural participation. Digital leisure therefore constitutes an ambivalent field in which communication, participation, surveillance, and performativity coexist simultaneously (Santaella, 2010b). Algorithmic systems do not eliminate the communicative dimensions of leisure altogether; rather, they reorganize them within environments marked by tensions between spontaneity and performance, playfulness and monetization, interaction and data extraction.

This article argues that such transformations can be understood through the notion of the algorithmic colonization of leisure. The concept refers to the growing incorporation of leisure practices into digital systems organized around visibility, engagement, behavioral prediction, and data extraction. By articulating Habermasian critical theory with contemporary debates on platform capitalism and digital culture, the article examines how connected

technologies are reshaping bodily practices, leisure experiences, and forms of sociability in contemporary Brazilian digital culture.

2 THEORETICAL AND METHODOLOGICAL FRAMEWORK

Contemporary leisure increasingly unfolds through digitally mediated environments structured by platforms, algorithms, and systems of continuous connectivity. Practices historically associated with spontaneity, playfulness, corporeal interaction, and communicative sociability are progressively reorganized through infrastructures of visibility, engagement, and data circulation (Bucher, 2018; Couldry & Mejias, 2019). Social networks, fitness applications, wearable technologies, and recommendation systems increasingly shape how subjects experience bodily practices, recreational participation, and everyday sociability within digital culture (Castells, 2003; Srnicek, 2017). Leisure therefore can no longer be understood solely as residual free time separated from communication technologies or digital mediation, since contemporary recreational practices increasingly operate through environments organized around circulation, connectivity, and algorithmic interaction (Crary, 2016; Han, 2015).

This article is developed as a qualitative theoretical essay grounded in a critical-reconstructive approach inspired by Habermasian social theory. The analysis seeks to interpret how contemporary transformations in leisure, corporeality, and sociability are reshaped by platform environments and algorithmic culture. Rather than emphasizing empirical measurement, the study advances a critical-conceptual interpretation of how digitally mediated environments reorganize bodily practices, leisure experiences, and forms of everyday interaction within contemporary digital capitalism (Couldry & Mejias, 2019).

The Brazilian context occupies a particularly relevant position within this analysis due to the country's intense engagement with digital platforms, social media, and digitally mediated leisure cultures. Brazil represents one of the largest global markets for platforms such as TikTok and Instagram while simultaneously exhibiting high levels of social media use, influencer culture, and platform-based bodily visibility (Kemp, 2025; We Are Social & Meltwater, 2025). Rather than functioning merely as a geographical case, Brazil is approached here as a sociologically significant environment for observing how platform capitalism reorganizes corporeality, leisure practices, visibility, and forms of digital sociability within contemporary connected societies.

From an epistemological perspective, the article draws particularly on Jürgen Habermas's reconstructive method developed in *The Reconstruction of Historical Materialism*. This perspective makes it possible to reinterpret classical categories of critical social theory in light of contemporary processes of digitalization and platformization. The reconstructive approach is especially relevant because it enables an examination of how systemic forms of rationalization increasingly penetrate communicative dimensions of everyday life through digital technologies, recommendation systems, and infrastructures of continuous connectivity (Habermas, 1987, 1990). Concepts such as lifeworld, communicative rationality, systemic colonization, recognition, and the public sphere (Habermas, 1987, 1989, 2022) are therefore mobilized as analytical tools for interpreting contemporary forms of digital mediation in leisure and bodily culture.

Contemporary debates within leisure studies increasingly recognize that digitally mediated leisure cannot be fully understood through exclusively empirical or quantitatively oriented approaches. Platform environments simultaneously involve infrastructures of communication, systems of visibility, economic rationalities, affective dynamics, and symbolic forms of recognition that exceed purely descriptive analyses (Fuchs, 2021; Couldry & Mejias, 2019). In this context, theoretical essays and critical-conceptual approaches have become particularly relevant for interpreting how contemporary leisure practices are reorganized through algorithmic mediation, platform architectures, and data-driven forms of sociability.

From this perspective, the reconstructive orientation adopted in this article does not seek to establish causal generalizations or predictive models. Rather, it aims to critically reinterpret classical categories of social theory in light of emerging transformations associated with digital culture and platform capitalism. This approach is particularly important in the analysis of contemporary leisure because digital platforms do not simply function as neutral technological intermediaries. They actively shape temporalities, bodily practices, forms of participation, and modes of recognition through algorithmically organized environments structured around engagement, circulation, and behavioral modulation (Bucher, 2018; Han, 2015). Consequently, understanding contemporary digital leisure requires analytical frameworks capable of articulating technological mediation, political economy, communicative interaction, and subjective experience within a broader critical interpretation of contemporary social life.

The study adopts an interdisciplinary framework bringing together contributions from critical theory, digital sociology, communication studies, platform studies, and body studies.

Within this framework, Habermas provides the normative basis for understanding tensions between communicative interaction and the expansion of systemic rationality into everyday leisure practices (Habermas, 1987). In dialogue with this perspective, Shoshana Zuboff contributes to the analysis of data extraction and behavioral prediction in digital environments; Byung-Chul Han helps explain contemporary dynamics of self-optimization and performative subjectivity; and Guy Debord offers important insights into the spectacularization of social experience. Discussions concerning recognition, digital sociability, and the hybridization between body and technology are further supported by the contributions of Axel Honneth, Manuel Castells, and Lúcia Santaella.

Contemporary transformations in leisure, corporeality, and everyday sociability cannot be understood solely as consequences of technological innovation. The expansion of digital platforms, permanent connectivity, and algorithmic systems reflects a broader reorganization of social life under contemporary capitalism (Castells, 2003; Fuchs, 2021; Srnicek, 2017). Platforms increasingly mediate communication, consumption, entertainment, bodily practices, and forms of social interaction, integrating everyday experience into systems of data circulation and algorithmic coordination. Within this context, concepts such as digital capitalism, platform capitalism, algorithmic rationality, and surveillance capitalism become important analytical categories for interpreting the relationship between digital technologies and contemporary social life.

Digital capitalism designates the broader historical transformation through which informational technologies, data circulation, and networked communication become central to economic accumulation and social organization (Fuchs, 2021). Within this context, platform capitalism refers more specifically to the consolidation of platforms as dominant infrastructures of social mediation organized around user participation, data extraction, and continuous engagement (Srnicek, 2017). Social networks, streaming services, fitness applications, mobility platforms, and wearable technologies increasingly shape how subjects communicate, consume, exercise, and experience leisure within connected societies.

Algorithmic rationality refers to the operational logic structuring these digital environments. Algorithms increasingly classify, prioritize, recommend, and modulate flows of information, visibility, and interaction across platforms (Bucher, 2018; Luo, 2026). In the context of digital leisure, such systems shape cultural preferences, bodily practices, and forms of participation by determining what becomes visible, desirable, or socially valued online. Recommendation systems on TikTok, performance rankings on Strava, and

engagement metrics on Instagram Fitness exemplify how algorithmic systems actively organize contemporary leisure experiences rather than merely monitoring them.

Algorithmic systems increasingly operate not only as mechanisms of content distribution, but also as infrastructures capable of organizing rhythms of attention, repetition, and everyday sensibility within digital culture. Recommendation architectures continuously anticipate preferences, stabilize patterns of consumption, and encourage forms of participation structured around immediacy, visibility, and permanent connectivity (Bucher, 2018; Crary, 2016). In this context, leisure practices become progressively integrated into environments in which movement, entertainment, and sociability are experienced through continuous flows of algorithmically curated interaction.

Within digitally mediated leisure cultures, algorithms do not simply “show” recreational content; they actively modulate how subjects experience desire, participation, and bodily engagement. Viral fitness routines, TikTok recreational trends, Instagram performance aesthetics, and Strava recommendation systems contribute to the normalization of repetitive behaviors and metric-oriented forms of self-monitoring. Platform environments increasingly encourage users to interpret leisure through indicators of engagement, circulation, progression, and visibility rather than through spontaneity alone (Han, 2015; Zuboff, 2019).

This process also transforms the temporal organization of leisure. Digital connectivity reduces distinctions between moments of recreation, communication, consumption, and self-presentation by integrating everyday experience into permanent systems of circulation and interaction (Crary, 2016). Notifications, performance updates, engagement metrics, and recommendation flows continuously reactivate participation within platform environments, producing forms of leisure increasingly characterized by uninterrupted connectivity and permanent algorithmic mediation.

The concept of surveillance capitalism, formulated by Shoshana Zuboff (2019), highlights the economic logic underlying these processes. Its central characteristic lies in the transformation of human experience into behavioral data capable of being monitored, predicted, and monetized. Leisure practices, bodily movement, emotional reactions, and everyday interactions increasingly become sources of extractable information within digital economies (Couldry & Mejias, 2019). Smartwatches, fitness trackers, and platform analytics continuously convert corporeal activity into measurable and commercially valuable data flows.

Taken together, these dynamics demonstrate that digitalization represents not merely a technological transformation, but a structural reorganization of contemporary forms of mediation, recognition, and sociability. Platforms increasingly shape how subjects experience leisure, bodily practices, and public participation within connected societies. More than neutral technological tools, digital platforms operate as sociotechnical environments structured around visibility, behavioral modulation, and the commodification of everyday experience (Couldry & Mejias, 2019; Han, 2017). In this sense, digital culture becomes deeply intertwined with broader dynamics of market rationality, data extraction, and the algorithmic organization of contemporary social life (Crary, 2016; Habermas, 1987).

3 DIGITALIZATION OF EVERYDAY LIFE AND THE REORGANIZATION OF LEISURE PRACTICES

The expansion of digital platforms has profoundly transformed contemporary experiences of leisure, sociability, and bodily culture (Castells, 2003; Fuchs, 2021). Social networks, fitness applications, wearable devices, and algorithmically mediated systems now integrate leisure practices into environments structured around permanent connectivity, continuous information circulation, and data-driven interaction (Santaella, 2010a; Srnicek, 2017). Leisure is no longer confined to specific moments of free time; instead, it unfolds through digital ecosystems organized around visibility, engagement, and continuous interaction (Crary, 2016; Han, 2015).

Recent studies on algorithmic culture suggest that digital platforms do more than distribute content or monitor users. They actively shape cultural preferences, sensibilities, and everyday practices through recommendation systems and attention-oriented architectures (Bucher, 2018; Couldry & Mejias, 2019). Contemporary algorithms increasingly function as mechanisms of “algorithmic taste-making,” influencing leisure choices, bodily practices, and patterns of social desirability (Luo, 2026). Recommendation systems, trending mechanisms, and engagement metrics continuously organize what becomes visible, desirable, and socially relevant within digital culture (Cassiani & Marchetto, 2024).

Within the Brazilian creator economy, bodily visibility increasingly operates as a form of economic capital structured through platform metrics, audience engagement, and algorithmic circulation. Fitness influencers frequently monetize corporeality through sponsorships involving supplements, activewear, digital coaching, wellness services, and lifestyle branding, transforming bodily performance into entrepreneurial visibility within digital capitalism.

These dynamics become especially evident in digitally mediated bodily practices. Platforms such as Strava, Garmin Connect, and Apple Fitness transform walking, running, cycling, and physical training into permanently monitored and shareable activities. Routes become public maps, performances become rankings, and exercise routines circulate through metrics, badges, and systems of peer comparison (Han, 2015; Santaella, 2010b). Bodily practices historically associated with leisure and recreation now operate within environments structured by performance visibility, self-monitoring, and continuous quantification (Debord, 1995; Zuboff, 2019).

One of the most significant sociological transformations associated with platforms such as Strava lies precisely in the conversion of non-competitive leisure into systems of permanent comparison, visibility, and performance monitoring. Activities historically linked to spontaneity and recreational autonomy become integrated into metrics of circulation and symbolic validation. Even casual walking practices are transformed into geolocated maps, pace indicators, rankings, performance statistics, and systems of peer comparison. Within these environments, the body in movement no longer functions solely as lived corporeal experience, but also as measurable information capable of circulation, comparison, and algorithmic visibility.

Recent studies on Strava and self-tracking cultures reinforce how digital sport platforms reorganize bodily practices through systems of monitoring, visibility, and performance circulation. Simen Røsten and Marius Tjørnhom (2025), analyzing elite cyclists' practices on Strava, demonstrate how self-tracking technologies transform bodily movement into permanently recorded, shareable, and comparable data. Although focused on competitive cycling, their analysis helps explain broader contemporary dynamics in which the body in movement becomes progressively integrated into systems of algorithmic visibility, self-monitoring, and social recognition. Corporeal experience increasingly operates through metrics, rankings, and digital circulation that blur distinctions between recreational practice, performance management, and data production.

This transformation reveals how platform infrastructures reorganize the meaning of bodily leisure within contemporary digital culture (Elnur & Akgün, 2025). Running, cycling, and walking are not simply monitored; they are converted into data-generating practices embedded within systems of gamification, self-quantification, and public recognition. Segments, badges, leaderboards, and performance histories continuously encourage

subjects to interpret bodily experience through metrics of productivity, progression, and visibility.

Within these environments, bodily experience increasingly becomes interpreted through quantitative indicators capable of organizing self-perception and recreational meaning. Distance covered, pace, calories burned, elevation gain, training frequency, recovery indexes, and performance streaks progressively function as systems through which subjects evaluate not only athletic progression, but also discipline, productivity, and personal achievement. Leisure practices thus become embedded within cultures of self-quantification in which bodily experience is continuously translated into measurable performance data.

This process reflects broader transformations associated with the “quantified self” movement and contemporary cultures of digital self-monitoring. Wearable devices, fitness applications, and sport platforms encourage subjects to develop permanent relationships with metrics, dashboards, and performance analytics capable of transforming corporeality into a continuously interpretable flow of information (Lupton, 2016; Zuboff, 2019). The body in movement no longer operates exclusively as lived experience, but increasingly as a source of measurable productivity integrated into systems of monitoring, comparison, and optimization.

Gamification also plays a central role in this process. Badges, leaderboards, weekly challenges, achievement systems, and streak-based rewards transform leisure into environments structured through logics traditionally associated with competition and performance management. Recreational practices become progressively organized around progression systems, symbolic rewards, and metrics of visibility capable of stimulating permanent engagement within digital platforms (Han, 2015; Bucher, 2018). Walking, running, cycling, and fitness activities are therefore not simply practiced; they are increasingly experienced through interfaces designed to encourage continuity, repetition, and metric-oriented participation.

From a sociological perspective, these dynamics contribute to the emergence of what may be described as quantitative subjectivities within contemporary digital leisure cultures. Subjects progressively learn to interpret fatigue, achievement, motivation, and bodily value through numbers, rankings, and algorithmically generated indicators. Leisure itself becomes partially reorganized through data-driven forms of self-understanding in which corporeal experience is permanently exposed to comparison, optimization, and visibility within platform environments.

In this sense, Strava exemplifies how algorithmic systems transform corporeal experience into circulable data integrated into the economic and communicational rationalities of platform capitalism.

Recent data concerning TikTok and Instagram use in Brazil further illustrate the growing centrality of digital platforms in the organization of leisure and social interaction. Brazil currently represents one of the largest global markets for both platforms, with more than 98 million TikTok users and over 140 million Instagram users (Influency.me, 2025, Kemp, 2025; Statista, 2025a, 2025b). At the same time, the country consistently ranks among those with the highest average daily use of social media, frequently exceeding three and a half hours per day (We Are Social & Meltwater, 2025). These platforms increasingly function as infrastructures of the attention economy, shaping visibility, recognition, and forms of participation in everyday life (Bucher, 2018; Zuboff, 2019). The expansion of platform use among adults between 30 and 49 years old further demonstrates that digital culture is no longer limited to younger audiences, but now structures broader dynamics of leisure and sociability (Comscore Brasil, 2025).

The growth of digital influencers in Brazil also reflects the consolidation of the creator economy, an economic model based on the monetization of visibility, self-presentation, and audience engagement (Fuchs, 2021; Srnicek, 2017). Within this context, bodily performance, lifestyle, and everyday experience become forms of symbolic and economic capital circulating through digital platforms (Bourdieu, 1984; Goffman, 1959). Influencers increasingly shape leisure consumption by directing attention toward gyms, beaches, parks, restaurants, sporting practices, festivals, and touristic spaces through algorithmically amplified visibility.

This process contributes to what may be described as the algorithmic production of leisure spaces. Recommendation systems, geolocation tools, viral trends, and popularity rankings increasingly shape how subjects experience urban mobility and leisure environments (Bucher, 2018; Luo, 2026). The spatial dimension of these dynamics becomes particularly visible through the Strava Global Heatmap, a tool that identifies the bodily routes most frequently traversed and shared by users of the platform. In Brazil, certain urban areas have become important hubs of algorithmic visibility for bodily leisure, including Ibirapuera Park and the Marginal Pinheiros cycling lane in São Paulo, the Rodrigo de Freitas Lagoon in Rio de Janeiro, as well as parks, waterfronts, and running circuits in cities such as Curitiba and Florianópolis. These spaces no longer function merely as environments for sports

practice; they increasingly operate as digitally mediated circuits of recognition, comparison, and collective monitoring of bodily performance. Leisure spaces are therefore no longer chosen exclusively through spontaneous experience or interpersonal interaction, but through systems capable of organizing circulation, visibility, symbolic desirability, and algorithmic prominence. Certain places become temporary digital centralities precisely because they generate engagement, image circulation, and data-driven visibility within platform culture (Couldry & Mejias, 2019; Zuboff, 2019).

Within this context, digital culture intensifies experiences associated with FoMO (Fear of Missing Out), a condition linked to the anxiety of feeling excluded from socially valued experiences (Moura, et. al , 2021). More than an individual emotion, FoMO reflects a structural consequence of permanent connectivity and the attention economy (Crary, 2016; Han, 2015). Subjects increasingly experience leisure through simultaneous dynamics of presence and circulation: moments are lived, recorded, monitored, and compared in real time through continuous digital flows (Bucher, 2018; Illouz, 2011). The pressure to remain visible and connected transforms leisure into an experience permanently exposed to comparison and social validation.

These transformations contribute to the gradual dissolution of boundaries between online and offline experience. Within platformized leisure cultures, bodily practices, sociability, entertainment, and self-presentation occur through hybrid experiences shaped simultaneously by physical presence and digital mediation (Castells, 2003; Santaella, 2010a). Leisure can no longer be understood merely as an activity occurring outside work obligations or institutional routines because digital connectivity continuously integrates bodily experience into flows of communication, circulation, and visibility (Couldry & Mejias, 2019; Srnicek, 2017). Subjects live, record, share, and interpret their experiences through platform environments, producing new hybrid forms of corporeality and sociability (Goffman, 1959; Santaella, 2010b).

From a Habermasian perspective, these processes intensify forms of colonization of the lifeworld by introducing surveillance, performative pressure, and behavioral modulation into everyday leisure practices (Habermas, 1987). Algorithmic systems reorganize experiences historically associated with playfulness, spontaneity, and communicative interaction. Leisure practices become integrated into metrics of engagement, visibility, and circulation (Fuchs, 2021; Han, 2015). In this sense, the colonization of playfulness emerges as one of the central dynamics of digital culture.

Within digital ecosystems, pleasure becomes measurable, shareable, and algorithmically distributed. Leisure experiences are transformed into visible performances organized through likes, views, rankings, retention metrics, and recommendation systems (Bucher, 2018; Luo, 2026). Playfulness is not eliminated, but reorganized within systems oriented toward attention capture, performative exposure, and data monetization (Couldry & Mejias, 2019; Debord, 1995).

This dynamic also reconfigures contemporary forms of surveillance. The panoptic logic analyzed by Jeremy Bentham and Michel Foucault acquires diffuse and decentralized forms within digital environments (Foucault, 1977; Zuboff, 2019). Social media platforms, fitness applications, streaming services, online games, and wearable devices continuously track behaviors, preferences, movements, and consumption patterns. Surveillance no longer depends exclusively on centralized disciplinary institutions; it now operates through permanent connectivity and the voluntary incorporation of subjects into digital systems of monitoring and data extraction (Bucher, 2018; Han, 2015).

4 LEISURE, LIFEWORLD, AND COMMUNICATIVE RATIONALITY

The relationship between leisure, sociability, and communication acquires new meanings within contemporary digital culture, particularly through the growing integration of bodily practices, platform environments, and algorithmic systems (Castells, 2003; Fuchs, 2021). Digital technologies not only transform entertainment and cultural consumption, but also reorganize how subjects interact, construct visibility, and experience everyday sociability (Santaella, 2010a; Srnicek, 2017). In this context, Jürgen Habermas's theory of communicative action offers important analytical tools for understanding leisure beyond market-oriented or purely functionalist perspectives. Leisure may therefore be interpreted as a dimension connected to the lifeworld, communicative interaction, and forms of sociability organized through shared meanings and everyday experience (Habermas, 1987).

From a Habermasian perspective, the lifeworld constitutes the symbolic horizon through which subjects reproduce culture, construct social bonds, and develop processes of socialization (Habermas, 1987, 1990). Leisure practices historically played an important role within this sphere because they enabled interaction, coexistence, collective experiences, and relatively spontaneous forms of sociability.

From this perspective, leisure may be understood not merely as residual time outside labor or institutional obligations, but as a sphere connected to playfulness, spontaneity, and

communicative coexistence within the lifeworld. Leisure practices historically enabled forms of interaction less subordinated to strategic imperatives associated with productivity, bureaucratic coordination, and market rationality. Recreational experiences therefore constituted important spaces in which subjects could engage in bodily expression, symbolic sharing, collective participation, and relatively open-ended forms of sociability grounded in communicative interaction rather than instrumental performance.

The ludic dimension of leisure becomes especially relevant in this context. Playfulness involves forms of experience that cannot be entirely reduced to productivity, optimization, or economic utility because they emerge through spontaneity, experimentation, affective exchange, and shared participation. From a Habermasian perspective, leisure practices contribute to the symbolic reproduction of the lifeworld precisely because they sustain communicative environments in which subjects interact through cultural meanings, bodily presence, and everyday sociability rather than exclusively through strategic calculation (Habermas, 1987; Marcellino, 2002).

Contemporary digital culture, however, increasingly reorganizes these experiences through systems of visibility, engagement metrics, and algorithmic circulation. The expansion of platform environments progressively subjects playfulness itself to forms of monitoring, recommendation, performative exposure, and data extraction. Leisure is not eliminated within digital capitalism, but increasingly restructured through architectures capable of transforming spontaneity into measurable interaction, recreational participation into behavioral data, and bodily enjoyment into monetizable visibility. In this sense, the algorithmic colonization of leisure affects not only recreational practices themselves, but also the communicative and ludic dimensions historically associated with the symbolic organization of everyday life.

Recreational sports, games, dance, outdoor activities, and cultural practices traditionally functioned as spaces of encounter and communicative sharing that remained comparatively less subordinated to the instrumental logics of the market and bureaucratic administration (Dumazedier, 1974; Marcellino, 2002).

Within these practices, the body cannot be reduced to a mere instrument of performance or productivity. Corporeality operates as a social language through which subjects communicate affects, identities, and forms of belonging (Goffman, 1959; Le Breton, 2007). The work of David Le Breton is especially relevant in this context because it interprets the body as a symbolic and cultural construction rather than simply a biological entity. Bodily

experience constitutes a central dimension of social life through which leisure practices produce interaction, expression, and shared meanings (Le Breton, 2007; Santaella, 2010b).

This perspective also dialogues with the critique of the culture industry developed by Theodor Adorno and Max Horkheimer. Although leisure in modern societies has long been shaped by commodification and mass culture, leisure practices still preserve communicative and experiential dimensions that cannot be entirely reduced to market rationality (Adorno & Horkheimer, 2002). The central issue, therefore, is not to romanticize leisure as a fully emancipated sphere, but to understand the enduring tensions between communicative sociability and systemic rationalization within contemporary culture (Habermas, 1987; Reeves & Sinnicks, 2024).

Contemporary digital culture intensifies these tensions through the integration of leisure practices into systems of monitoring, circulation, and algorithmic visibility. Yet it would be inaccurate to interpret these transformations as a complete historical rupture. Earlier analyses developed by Michel Foucault, Guy Debord, and the Frankfurt School had already identified processes of bodily discipline, spectacularization, and symbolic administration within modern societies (Adorno & Horkheimer, 2002; Debord, 1995; Foucault, 1977). What distinguishes contemporary digital culture is the continuous integration of connectivity, data extraction, algorithmic recommendation, and bodily self-monitoring (Couldry & Mejias, 2019; Zuboff, 2019).

Social networks, fitness applications, wearable devices, and platform environments reorganize leisure through systems of visibility and performance. Running routes become shareable content on Strava; fitness routines circulate through Instagram reels and TikTok challenges; and bodily practices are increasingly mediated by rankings, metrics, and engagement systems. Leisure experiences are therefore reorganized through digital architectures that encourage self-monitoring, circulation, and performative exposure.

At the same time, the communicative dimensions of leisure do not disappear entirely within digital culture. Online communities, recreational networks, amateur sports groups, and digital cultural practices continue to generate forms of sociability, belonging, and interaction (Castells, 2003; Honneth, 1996). The analytical strength of the Habermasian perspective lies precisely in its ability to interpret this contradictory coexistence between communicative interaction and expanding forms of algorithmic rationalization within everyday life (Fuchs, 2021; Habermas, 1987).

Recent debates on digital sovereignty and alternative platform cultures further demonstrate that contemporary digital leisure cannot be reduced exclusively to dynamics of surveillance and algorithmic capture. Renan Petersen-Wagner and Jan Andre Lee Ludvigsen (2026), analyzing the migration of Brazilian users to Bluesky following the suspension of X in Brazil, show how digital communities actively seek alternative environments for communication, sociability, and interaction. Their analysis highlights that platform users do not simply occupy digital infrastructures passively, but also negotiate spaces of participation, belonging, and communicative autonomy within contemporary platform societies. From this perspective, digital leisure environments remain traversed by tensions between algorithmic rationalization and the ongoing search for less centralized and more socially meaningful forms of interaction.

Within this context, the notion of “algorithmic colonization of leisure” may be proposed as an analytical category for understanding the transformation of leisure experiences within platform societies. Unlike classical forms of systemic colonization associated primarily with the state or the market, algorithmic colonization operates through digital infrastructures capable of organizing visibility, modulating behavior, orienting attention, and shaping everyday interaction in real time (Bucher, 2018; Luo, 2026). Bodily practices, urban mobility, entertainment, and recreational experiences become integrated into systems structured around engagement metrics, recommendation systems, and attention capture (Couldry & Mejias, 2019; Han, 2015).

The concept of algorithmic colonization of leisure therefore seeks to explain how platform rationality penetrates the symbolic organization of everyday life. Viral trends, engagement metrics, automated recommendations, and permanent systems of digital monitoring progressively shape how subjects experience leisure, bodily practices, and sociability. Pleasure, movement, rest, and recreational interaction increasingly circulate as data within platform ecosystems organized around visibility and monetization (Habermas, 1987; Zuboff, 2019). In this sense, the concept expands the interpretative possibilities of Habermasian critical theory by enabling an analysis of how contemporary digital culture reorganizes not only cultural consumption, but also the very conditions through which leisure and corporeality are experienced within connected societies.

5 RECOGNITION, PERFORMATIVITY, AND THE ALGORITHMIC COLONIZATION OF LEISURE

Contemporary digital culture has profoundly transformed forms of recognition, self-presentation, and subjectivity by integrating everyday life into the circulation dynamics of digital platforms (Castells, 2003; Fuchs, 2021). Social networks, fitness applications, wearable technologies, and engagement-based systems increasingly organize visibility, belonging, and symbolic validation through algorithmic infrastructures (Bucher, 2018; Zuboff, 2019). Within these environments, subjects no longer act merely as users of technology, but as continuous producers of images, performances, and behavioral data circulating across platforms (Debord, 1995; Goffman, 1959). Understanding these transformations therefore requires examining how recognition, performativity, surveillance, and digital visibility shape contemporary experiences of leisure and corporeality within platform capitalism (Honneth, 1996; Srnicek, 2017).

Recent studies on digital culture indicate that contemporary capitalism increasingly incorporates not only labor, but also leisure, affect, bodily experience, and self-presentation into economic circuits of monetization and visibility (Couldry & Mejias, 2019). Within platform environments, recognition itself becomes mediated by metrics, recommendation systems, and engagement mechanisms that shape how subjects present themselves publicly and interact socially (Bucher, 2018; Zuboff, 2019). The central issue, therefore, lies not simply in technological mediation, but in the algorithmic reorganization of visibility, attention, and symbolic validation.

In this context, the reflections of Byung-Chul Han and Mark Fisher offer important insights into the subjective dynamics of digital culture. Han (2015) argues that contemporary societies increasingly operate through regimes of performance, self-optimization, and voluntary self-exploitation. Subjects internalize demands for visibility, productivity, and permanent connectivity, transforming themselves into continuous entrepreneurs of the self. Fisher (2020), in turn, suggests that contemporary capitalism progressively dissolves distinctions between work, leisure, and personal life, converting everyday existence into spaces of permanent performative management. Within digital leisure cultures, running, fitness training, healthy lifestyles, and recreational practices increasingly function as visible performances organized around exposure, circulation, and social validation.

These dynamics become particularly evident within contemporary platform environments such as TikTok, Instagram Fitness, Strava, and wearable ecosystems. Such

platforms should not be understood merely as technological tools, but as sociotechnical environments that reorganize bodily practices, leisure temporalities, and forms of social participation (Couldry & Mejias, 2019; Srnicek, 2017). Through recommendation systems, rankings, filters, badges, and engagement metrics, these platforms continuously structure how subjects experience visibility and recognition.

The Brazilian TikTok ecosystem offers an important example of how digital platforms reorganize corporeality through algorithmic visibility and accelerated circulation (CGI.br, 2024). Within TikTok, the body in movement operates as a central communicative language structured through dance trends, fitness performances, football-related content, humor, and short-form recreational videos. Visibility is strongly conditioned by recommendation systems that privilege repetition, immediacy, rhythmic intensity, and rapid audience retention. In this context, bodily movement becomes progressively adapted to algorithmic architectures organized around virality and engagement.

Unlike Instagram Fitness, which frequently stabilizes aspirational aesthetics associated with bodily discipline and lifestyle entrepreneurship, TikTok operates through accelerated circulation, repetition, rhythmic immediacy, and rapid cycles of viral visibility. Recreational corporeality therefore becomes increasingly adapted to short-duration performances optimized for algorithmic retention and continuous audience responsiveness.

The platform's logic intensifies the circulation of repetitive gestures, choreographed performances, and mimetic recreational practices through trends and viral challenges. The body in movement no longer functions merely as spontaneous corporeal expression, but as an algorithmically mediated performance shaped by metrics of visibility, circulation, and audience responsiveness. Within Brazilian digital culture, TikTok therefore contributes to the transformation of bodily leisure into a continuous flow of performative exposure, symbolic validation, and data-generating activity embedded within platform capitalism.

On TikTok, bodily performance is shaped through viral trends, repetition, dance challenges, and accelerated attention capture. Visibility depends upon algorithmic circulation and the capacity to generate engagement through short-form performative content. On Instagram Fitness, corporeality becomes aestheticized through images of discipline, productivity, bodily optimization, and self-control, transforming fitness lifestyles into forms of symbolic capital and aspirational visibility (Han, 2015; Illouz, 2011). Strava, in turn, reorganizes running, cycling, and walking through public rankings, geolocated routes, performance comparisons, and systems of peer validation. Simultaneously, wearable devices

such as smartwatches continuously quantify bodily experience by converting movement, sleep, calories, heart rate, and physical activity into measurable and shareable data.

Recent empirical studies on Strava further demonstrate how systems of digital recognition actively shape bodily practices and recreational behavior. Ruben Franken *et al.* (2023), analyzing runners' interactions on Strava, argue that mechanisms such as “kudos,” peer visibility, and social feedback significantly influence motivation, participation, and running performance within digital fitness cultures. Their findings reinforce the idea that contemporary bodily leisure increasingly operates through systems of symbolic validation structured around visibility, circulation, and algorithmic interaction. In this context, the body in movement becomes embedded within economies of recognition in which recreational practices are shaped not only by personal experience, but also by continuous forms of social comparison and digital acknowledgment.

The Brazilian Instagram Fitness ecosystem offers another important example of how platformized corporeality operates within contemporary digital culture. Major Brazilian fitness influencers are predominantly organized around highly visible performances of discipline, bodily optimization, nutritional control, and lifestyle entrepreneurship. Profiles associated with fitness celebrities such as Gracyanne Barbosa, Carol Vaz, and Vivi Winkler frequently combine workout routines, supplementation, aesthetic self-management, and motivational narratives into continuous flows of algorithmically optimized visibility.

Within these environments, engagement is strongly driven by short-form visual performances involving bodily transformation, “before-and-after” narratives, training routines, and motivational self-exposure. Products most frequently promoted include nutritional supplements, activewear, digital coaching platforms, fitness applications, and wellness-related services. Corporeality therefore operates simultaneously as lifestyle performance, symbolic capital, and monetizable visibility within platform capitalism.

These platforms reveal how contemporary leisure increasingly functions through systems of visibility, monitoring, and algorithmic recommendation. More than isolated digital tools, they operate as environments in which playfulness, bodily experience, and sociability are reorganized through metrics of engagement, performance, and circulation. In this sense, platformized leisure transforms spontaneity into quantifiable visibility and recreational experience into data-generating activity (Reeves & Sinnicks, 2024).

This process directly relates to Erving Goffman's analyses of self-presentation and impression management. In *The Presentation of Self in Everyday Life*, Goffman (1959)

demonstrates how social interaction frequently operates through performative strategies oriented toward controlling public impressions. Within digital culture, this logic intensifies through filters, visual curation, metrics, and algorithmic circulation systems that continuously expose subjects to visibility and public evaluation (Bucher, 2018; Debord, 1995). Likewise, Goffman's reflections on stigma remain highly relevant within digital environments marked by exposure, cancellation, aesthetic judgment, and moral surveillance (Goffman, 1963).

Taina Bucher's work further contributes to this discussion by demonstrating that algorithms are not experienced as distant technical abstractions, but as everyday systems actively shaping user behavior and self-presentation (Bucher, 2018). Subjects progressively learn which images, performances, and bodily representations generate greater circulation and engagement across platforms. Self-presentation therefore becomes increasingly adapted to algorithmic expectations of visibility and relevance.

Within this context, corporeality itself functions as a form of symbolic capital in Pierre Bourdieu's sense. Likes, shares, comments, followers, and engagement metrics operate as contemporary mechanisms of symbolic validation that intensify processes of bodily self-monitoring and aesthetic comparison (Bourdieu, 1984; Goffman, 1959). The value of bodily practices increasingly depends upon their visibility, circulation, and performative capacity within digital platforms.

Guy Debord's critique of the society of the spectacle becomes especially relevant here. Within digital culture, corporeality increasingly operates through permanent exposure and image circulation (Debord, 1995). Unlike classical forms of mass culture, however, contemporary algorithmic systems depend upon the active participation of subjects themselves. Visibility, recognition, and self-exposure become integrated into the same economic logic of data extraction and attention capture characteristic of platform capitalism (Couldry & Mejias, 2019; Fuchs, 2021).

This articulation between participation and systemic capture constitutes one of the central dimensions of algorithmic colonization. Subjects frequently experience visibility, monitoring, and self-exposure not as external impositions, but as legitimate forms of recognition and belonging within digital public culture (Goffman, 1959; Honneth, 1996). Algorithmic systems operate precisely through this integration between the subjective desire for recognition and the economic monetization of experience (Srnicek, 2017; Zuboff, 2019).

Within this scenario, the notion of algorithmic colonization of leisure becomes particularly relevant as a critical analytical category. Digital platforms no longer reorganize

only cultural consumption; they increasingly restructure the communicative architecture of everyday life itself. Attention, sociability, bodily practices, and free time become central economic resources within digital capitalism (Couldry & Mejias, 2019; Fuchs, 2021). Leisure practices are progressively shaped through visibility metrics, engagement systems, and recommendation architectures that reorganize playfulness according to platform rationalities.

Nevertheless, digital culture cannot be reduced exclusively to alienation and surveillance. Platform environments also expand possibilities for sociability, cultural circulation, and public visibility among historically marginalized groups (Castells, 2003; Honneth, 1996). Cultural practices such as funk, passinho, skateboarding, amateur football, fitness communities, and urban dance cultures increasingly gain circulation through digital networks, enabling peripheral subjects to dispute recognition and public visibility within contemporary digital culture (Fraser, 2022; Santaella, 2010a).

At the same time, these processes remain traversed by structural asymmetries of recognition. Digital visibility continues to be organized through hierarchies of gender, race, aesthetics, class, and bodily performance reproduced within algorithmic systems themselves (Bucher, 2018; Zuboff, 2019). The expansion of participation within digital public culture therefore does not eliminate broader social inequalities conditioning recognition and symbolic legitimacy (Fraser, 2022; Honneth, 1996).

Habermas's recent reflections on the new structural transformation of the public sphere become especially relevant in this context. In *Ein neuer Strukturwandel der Öffentlichkeit und die deliberative Politik* (2022), Habermas argues that digital platforms increasingly fragment processes of public communication by privileging virality, emotional stimulation, and engagement dynamics over rational-critical deliberation. Platform environments reorganize communicative circulation through algorithmic logics oriented toward attention capture and visibility competition rather than communicative understanding (Habermas, 2022; Fuchs, 2021).

Ambivalence therefore remains one of the defining characteristics of contemporary digital culture. Platforms simultaneously expand possibilities for participation and intensify systems of surveillance; strengthen visibility while deepening commodification; and create new forms of sociability even as they integrate subjectivity into data-driven economic systems (Couldry & Mejias, 2019; Zuboff, 2019). The algorithmic colonization of leisure operates precisely through this contradictory integration between communicative participation, bodily performativity, and systemic rationalization within contemporary platform societies.

6 CONCLUSION

The expansion of digital platforms has profoundly transformed contemporary experiences of leisure, corporeality, and sociability by integrating everyday practices into systems of algorithmic mediation, visibility, and data circulation. Social networks, fitness applications, wearable technologies, and recommendation architectures increasingly reorganize how subjects experience bodily movement, recreational participation, and forms of social interaction within contemporary digital culture. Leisure practices historically associated with spontaneity, playfulness, and communicative coexistence are progressively incorporated into environments structured around engagement metrics, performative visibility, and continuous behavioral monitoring.

This article has argued that these transformations may be understood through the notion of the algorithmic colonization of leisure. Drawing on Habermasian critical theory, the concept seeks to explain how digital platforms increasingly penetrate communicative and ludic dimensions of everyday life through systems capable of organizing attention, modulating participation, shaping visibility, and transforming bodily experience into monetizable data flows. Unlike classical forms of systemic colonization associated primarily with bureaucratic administration or market rationality, algorithmic colonization operates through infrastructures of permanent connectivity, recommendation systems, and platform-based architectures that reorganize leisure practices in real time.

The analysis also demonstrated that digitally mediated leisure cannot be reduced exclusively to dynamics of surveillance and commodification. Platform environments simultaneously intensify systems of monitoring and expand possibilities for sociability, visibility, participation, and symbolic recognition. Recreational practices such as running, fitness training, dance cultures, amateur sport, and online leisure communities increasingly unfold through contradictory dynamics in which communicative interaction and algorithmic rationalization coexist simultaneously. Contemporary digital leisure therefore constitutes an ambivalent field shaped by tensions between playfulness and performativity, spontaneity and visibility, communication and data extraction.

From the perspective of leisure studies, the article contributes to ongoing debates concerning the platformization of everyday life, digital corporeality, and the transformation of recreational experience within connected societies. By articulating Habermasian social theory with contemporary discussions on platform capitalism, algorithmic culture, and digital sociability, the article proposes a critical framework for understanding how leisure increasingly

operates through systems of quantification, circulation, and behavioral modulation. The notion of algorithmic colonization of leisure seeks to contribute precisely to this debate by emphasizing how digital infrastructures reorganize not only cultural consumption, but also the communicative and symbolic conditions through which leisure itself is experienced.

Future research may further explore how different social groups negotiate, resist, or reinterpret platform rationalities within digitally mediated leisure cultures. Comparative investigations involving gender, race, class, age, disability, and geographically situated digital practices may contribute to a more comprehensive understanding of how algorithmic systems shape contemporary forms of leisure, recognition, and bodily experience across distinct social contexts.

REFERENCES

Adorno, T. W., & Horkheimer, M. (2002). *Dialectic of enlightenment: Philosophical fragments* (E. Jephcott, Trans.). Stanford University Press.

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste* (R. Nice, Trans.). Harvard University Press.

Branham, C. (2017). Book Review: The Culture of Connectivity: A Critical History of Social Media. *Journal of Business and Technical Communication*, *31*(2), 265-268.

Bucher, T. (2018). *If... then: Algorithmic power and politics*. Oxford University Press.

Cassiani, A. G., & Marchetto, P. B. (2024). Os algoritmos e as redes sociais: Análise crítica acerca do processo de reificação do usuário. *Revista De Estudos Jurídicos Da UNESP, 28*(47), 137–153. https://doi.org/10.22171/rejunesp.v28i47.432

Castells, M. (2003). *The internet galaxy: Reflections on the internet, business, and society*. Oxford University Press.

CGI.br. (2024). *Pesquisa TIC Domicílios 2024*. Comitê Gestor da Internet no Brasil. https://cetic.br

Comscore Brasil. (2025). *Relatórios de consumo digital e redes sociais no Brasil*. https://www.comscore.com

Couldry, N., & Mejias, U. A. (2019). *The costs of connection: How data is colonizing human life and appropriating it for capitalism*. Stanford University Press.

Crary, J. (2013). *24/7: Late capitalism and the ends of sleep*. Verso.

Debord, G. (1995). *The society of the spectacle* (D. Nicholson-Smith, Trans.). Zone Books.

Dumazedier, J. (1974). *Sociology of leisure* (S. E. McClure, Trans.). Elsevier.

Elnur, A., & Akgün, H. (2025). Social media experiences of solo leisure travelers during the travel process: A phenomenological study. *Heliyon, 11*, e41313. https://doi.org/10.1016/j.heliyon.2025.e41313

Fisher, M. (2020). *Capitalist realism: Is there no alternative?* Zero Books.

Foucault, M. (1977). *Discipline and punish: The birth of the prison* (A. Sheridan, Trans.). Pantheon Books.

Franken, R., Bekhuis, H., & Tolsma, J. (2023). Kudos make you run! How runners influence each other on the online social network Strava. *Social Networks*, *72*, 151-164. https://doi.org/10.1016/j.socnet.2022.10.001

Fraser, N. (2022). *Cannibal capitalism: How our system is devouring democracy, care, and the planet—and what we can do about it*. Verso.

Fuchs, C. (2021). *Digital capitalism: Media, communication and society*. Routledge.

Goffman, E. (1959). *The presentation of self in everyday life*. Anchor Books.

Goffman, E. (1963). *Stigma: Notes on the management of spoiled identity*. Prentice-Hall.

Habermas, J. (1987). *The theory of communicative action* (Vols. 1–2, T. McCarthy, Trans.). Beacon Press.

Habermas, J. (1989). *The structural transformation of the public sphere: An inquiry into a category of bourgeois society* (T. Burger & F. Lawrence, Trans.). MIT Press.

Habermas, J. (1990). *The philosophical discourse of modernity: Twelve lectures* (F. Lawrence, Trans.). MIT Press.

Habermas, J. (2022). *Ein neuer Strukturwandel der Öffentlichkeit und die deliberative Politik*. Suhrkamp.

Han, B.-C. (2015). *The burnout society* (E. Butler, Trans.). Stanford University Press.

Honneth, A. (1996). *The struggle for recognition: The moral grammar of social conflicts* (J. Anderson, Trans.). MIT Press.

Illouz, E. (2007). *Cold intimacies: The making of emotional capitalism*. Polity Press.

Influency.me. (2025). *Marketing de influência no Brasil: Panorama e crescimento do setor*. https://www.influency.me

Kemp, S. (2025). *Digital 2025: Brazil*. DataReportal. https://datareportal.com

Le Breton D (2002) *Anthropologie du corps et modernite*. Paris: Editions Métailié.

Luo, X. (2026). Escaping the Spectacle: Anti-Check-in as an Algorithmic Culture Jamming Strategy on Social Media. *Social Media + Society*. https://doi.org/10.1177/20563051261431221

Marcellino, N. C. (2002). *Estudos do lazer: Uma introdução* (3rd ed.). Autores Associados.

Moura, Débora Ferreira, Moura, Higor De Sousa, Filgueiras, Graziela De Moraes Rubin, Freire, Sandra Elisa De Assis, Negreiros, Fauston, & Medeiros, Emerson Diógenes De. (2021). Fear of missing out (FoMO), mídias sociais e ansiedade: Uma revisão sistemática. *Psicología, Conocimiento y Sociedad*, *11*(3), 99-114. Epub 01 de diciembre de 2021.https://doi.org/10.26864/pcs.v11.n3.7

Petersen-Wagner, R., & Ludvigsen, J. A. L. (2026). Digital sovereignty and leisure: Bluesky as an alternative to X's suspension in Brazil. *Leisure Studies*. Advance online publication.

Reeves, C., & Sinnicks, M. (2024). Totally administered heteronomy: Adorno on work, leisure, and politics in the age of digital capitalism. *Journal of Business Ethics, 193*, 285–301. https://doi.org/10.1007/s10551-023-05570-2

Røsten, S., & Rogstad, E.T. (2025). Ride, record, and share? A study of elite cyclists' sharing practices on Strava. *European Journal for Sport and Society, 23*, 57-76. https://doi.org/10.1080/16138171.2025.2532278

Santaella, L. (2010a). *A Ecologia Pluralista da Comunicação: Conectividade, Mobilidade, Ubiquidade*. Paulus.

Santaella, L. (2010b). *Culturas e Artes do Pós-humano: da Cultura das Mídias à Cibercultura* (4th ed.). Paulus.

Srnicek, N. (2017). *Platform capitalism*. Cambridge: Polity Press.

Statista. (2025a). *Instagram users in Brazil*. https://www.statista.com/statistics/578364/countries-with-most-instagram-users/

Statista. (2025b). *Number of TikTok users in Brazil*. https://www.statista.com/statistics/1299807/tiktok-users-brazil/

Van Dijck, J. (2013). *The culture of connectivity: A critical history of social media*. Oxford University Press.

We Are Social, & Meltwater. (2025). *Digital report 2025: Global overview report*. https://wearesocial.com/digital-reports/

Zuboff, S. (2019). *The age of surveillance capitalism: The fight for a human future at the new frontier of power*. New York: PublicAffairs.