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The Selfie: The Phenomenon of False Self vs. True Self Representation in Contemporary Media Communication

Summary

This paper explores the social phenomenon of selfie practice as a way of communication in social media networks. The phenomenon includes photographing and posting the selfie on social networks (SN) to make person available to the public eye, in this way feeding the self-esteem or narcissistic hunger, and as such being bought or sold in currency of likes.

As much as selfie is an interesting phenomenon of new technology era of self portrait and a tool for self-awareness and building up the self-esteem on SN, the problems of society are mirroring in this self-image: it serves as a platform for amplification of personality disorders and addiction on selfie and feedbacks from SN, it's a cause of accidental mortality and an increase of facial plastic surgeries in the USA.

Nevertheless, selfie has a higher purpose in use among the population of black women, LGBT society (Lang, 2013), and other minorities, by nationality or emotional condition, which use it as affirmation, identification, proof of existing and belonging. Feminists, similarly, use the selfie as a statement where the woman is the manifest and the subject.

Changing the urban landscape, is selfie showing our True Self or a pose for the public eye exhibiting a superimposed image based on our belief of good looks influenced by pop-culture?

Key words: selfie, false self, true self, self-image, social media communication

Selfi: Fenomen predstavljanja lažnog selfa nasuprot pravom selfu u suvremenoj medijskoj komunikaciji

Sažetak

Rad se bavi istraživanjem /selfa/ kroz društveni fenomen “selfija” kao načina komunikacije na socijalnim mrežama, pretpostavljajući reprezentaciju /lažnog selfa/ u ovom obliku samo-reprezentacije. Ovaj fenomen uključuje fotografiranje i objavljivanje “selfija” na društvenim mrežama, kako bi osoba postala vidljiva i dostupna javnosti, na taj način hraneći samopouzdanje i narcizam i takva bila na raspolaganju kritičnom oku javnosti, koja je zatim kupuje ili prodaje u valuti “lajkova”.

/Selfi/ je zanimljiv fenomen autoportreta u eri nove tehnologije koji služi i podizanju samosvijesti i samopouzdanja, međutim u njemu se ogledaju i društveni problemi. Praksa selfija postaje platforma za pojačavanje poremećaja ličnosti i ovisnosti o izradi /selfija/ i povratnim informacijama sa društvenih mreža (lajkovima i pozitivnim komentarima). Selfi je uzrok nesretnih slučajeva sa fatalnim posljedicama (širom svijeta, pa i u Hrvatskoj), a u SAD-u je zabilježen porast od 10% u učestalosti plastičnih operacija lica.

S druge strane upotreba /selfija/ je svrhovitija u manjinskim populacijama, kao što su to LGBT zajednica (Lang, 2013) i druge manjinske skupine, prema etnicitetu emocionalnom ili mentalnom stanju, kojima služi kao potvrda, način identifikacije, dokaz postojanja i pripadnosti. Slično tome, feministkinje koriste selfie kao poruku u kojoj je žena i manifest i subjekt.

Mijenjajući urbani krajolik izlaganjem selfija pod utjecajem pop-kulture, namještene slike, na kojoj nam se čini da izgledamo bolje, suvišno je pitanje prikazuje li selfi naše istinsko JA ili pozu za javnost!

Ključne riječi: lažni self, pravi self, selfi, pop kultura

Introduction

The research focuses on the phenomenon of “an image of oneself taken by oneself using a digital camera especially for posting on social networks”, as defined by Merriam Webster dictionary of English language. In Oxford English dictionary a webcam is added as a tool for making a selfie. Same source named a “selfie” a word of year 2013.

The phenomenon has taken on the massive part of social communication functions, especially of the millennials (55% 18-33 posting a selfie on social media daily; Pew research center, 2014).

This article focuses on the elements of self-awareness of the author of selfie, his choice of True or False Self representation, self-esteem, body image, need and lack of gratification, and social adaptability. The fact that persons are building a presentable False Self (Arnould & Price, 2000) by controlling the self image and representation to receive the attention and gratification from the social circle (Boursier & Manna, 2018), sets the question of stability of the family as an institution, the quality of the social communication and in comparison the media communication, the privacy issues, and growth of healthy self-image on the way to fulfillment into the healthy society that supports it.

Selfie phenomenon

The selfie has become a phenomenon of the social media era. No age, gender or status rank is immune to this need to be documented in the best light, right angle, most flattering pose, clothing, grimace, company, and situation. The medium of photography gives a fair space and time for playing with these elements adding the spontaneity to it – faked or real. Only by witnessing the “making of” may we know how much attention and time is given to preparation and execution of the self portrait.

The phenomenon has taken serious dimensions, reflecting in cases of personal trauma caused by critique of peers, as well as addiction to selfie making and the mortality caused by this activity (Wakefield, 2015). The case of a teenager that tried to commit suicide after being unable to make the selfie he would be satisfied with, making over 200 a day, (Gemma & Kerry, 2014) speaks of the complex influence of the society opinion in adolescent’s life. The boy managed the addiction through therapy and the society was warned.

The mortality caused by the selfie making is connected to this need to make more exciting, even more radical picture, taking a challenge, to die for a selfie. Of 259 victims since 2011 (Bansal, Garg, Pakhare, and Gupta, 2018), highest number is recorded in India, followed by Russia and U.S.A. on the second place (Jain & Mavani, 2017). New traffic signs and instructions have been created and placed for this cause on certain dangerous places in Russia (Picture no.1) and India, new measures to novel dangers.

Picture 1: Traffic signs and instructions related to Selfies in Russia

DEATH BY SELFIE?

The Russian police released a brochure after a spate of fatal accidents, warning people of the grave dangers of selfie-taking. The following images are a translation of the original document.



Selfie on a railway is a bad idea if you value your life!

A teenager from the Ryazan region wanted to take a selfie on a railway and caught hold of a power line. An electric shock made him fall from the bridge. He died in hospital.

PHOTO BY ALEXANDR KREMER / THE RUSSEAN FEDERATION



SOURCE: Ministry of Internal Affairs of the Russian Federation

When the camera made its way on the scene, at the end of the 19 century, it made possible to make small things big, memorable. As the camera, so did the smart phone with its genuine possibility to do all this at once: photographing, editing, sharing and adding text.

Selfie has changed the communication in a social surrounding. It has changed a leisure time and the communication on social networks and, consequently, the face-to-face communication. Instead of living the moment, people are documenting it to relive it on the screen. Selfie has changed the way we look at ourselves too. The perfect representation, even obviously false, became more important than communicating deeper content and quality. There's a new goal of social excellence (Ecce homo).

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„In the mirror of the water (you) will see first of all own face . . . the face we never show to the world because we cover it with persona, the mask of the actor” (Jung, as cited in Blandin, 2011). This sentence encompasses the main characteristics of selfie practice: using a face in communication, the adaptation to an environment, and the self-representation in contemporary media communication and its trends.

Research on topic of selfie is abundant and it comprise motivation and expectancy of selfie, self-representation, social comparison theory and the influence of the social media on the self development, body image, phatic communication and celebrity, commodity form and self-branding, and addiction.

The findings of the research are unanimous about the target group being teenagers and young adults, with majority of users being women. The majority of research is invested in connecting the selfie practice to narcissistic urges, boosting of the self-esteem, getting verification from peers, being accepted, and fit in. Ambivalent results are found

connected to the self-esteem and the selfie behavior. According to most of the research the low self-esteem is responsible for posting more selfies (Mäkinen, Puukko-Viertomies, Lindberg, Siimes, & Aalberg, 2012; Alblooshi, 2015; Shah & Tewari, 2016; Pounders, Kowalczyk, & Stowers, 2016; Salomon, 2017; Boursier & Manna, 2018;) to feed the lack, and thus providing a controlled image where the subject represents his/her ideal self. Other research, however, found that high self-esteem is responsible for more self posting as they feel more comfortable with their self-image (Iqani & Schroeder, 2015; Singh & Tripathi, 2016; Gallagher, 2017; Murray, 2018). The conclusion is that persons with low self-esteem post more controlled images of self, while persons with higher self-esteem post truer representation of self.

A number of taken selfies has been structured in attempt to show the excessive snapping of selfies which could predict an addictive behavior. The Selfie Behavior Scale, tailored by Griffiths and Balakrishnan (2017) is giving information on growing issue of selfie abuse.

The body image issues and the social comparison theories were overviewed, with media communication on target, and reasons for the importance of narcissism for men and (low) self-esteem for women in the selfie practice.

Of Self

Each era has a specific concept of the Self (Cushman, 1996). Through the history of humankind the self was grounded in the community, its duties, and moral of religion. The postmodern version of self appeared after religion was replaced with the philosophical concepts, followed by the „death of god“ and the birth of self-contained individualism, capitalistically viewed as subject (i.e. the Self), „an empty self“ (Cushman, 1996.), waiting to be filled with consumed goods and external offerings as opposed to the inner kingdoms of the soul and spirit.

Sigmund Freud and **Carl Jung** were among the earliest theorists to posit the concept of self. Freud (as cited in Blandin, 2011) hypothesized the self as a mental representation of the totality of one's experiences. Jung (as cited in Blandin, 2011) theorized the self as a set of universal representations, yet to be developed, which are at work in the unconscious realm and influence the consciousness.

The development of the self occurs through neurobiological processes and interpersonal experience, shaped by the environment and culture and by the caregiver's rearing practices, also a product of culture (Rogers, as cited in Liggins, 2012; Siegel, as cited in Blandin, 2011). In Foucault's words, self is cultural and historical construct (as cited in Blandin, 2011).

The Self, as an autonomous, self-determined, unique, yet destructive individual, became a primary question in psychology, cultural and consciousness studies, and philosophy, and more than ever it is the responsibility of the individual to sustain himself.

Construct of self-concept viable to changes in times of development (finishing with adolescence, and being stable in adulthood) conforms to group influence for cooperation, competition, conformity, stereotyping, and polarization (Banji & Prentice; Rosenberg et al.; James; as cited in Liggins 2012). The need of the adolescence to keep their self-concept conformed to the one of their peers, means in these days to cooperate in making selfies and post them. They search for the right persona to fit in the society, and only after that, in the early adulthood, will their search for the real, True Self take place.

The Development of Self, True and False

D. W. Winnicott developed the theory of True and False Self (1965) explaining their development during infancy in reaction to and interaction with a caregiver. If the caregiver, usually mother, is competent in discovering and meeting the needs of the child repeatedly, proving herself to be a good-enough mother, the child's ego will be empowered and will have the environment to develop a **True Self** (1965). If a caregiver fails to respond to baby's spontaneous and genuine reactions to the world and instead impose expectations, the baby, after repeated failure to be approved of, feels that it's unsafe to express her true nature, her True Self. Fearing a negative response, it tries to be a "good baby" to win the attention of the unreachable caregiver developing a False Self features. The infant bases her feelings, thoughts, and experiences on the caregiver's behavior internalizing it as her own. Mother in turn loves the child as her self-object and not in the manner that it needs. This is no obstacle to the development of intellectual abilities, but to the unfolding of an authentic emotional life. (Miller, as cited in Seyer, 2011).

The False Self in healthy development presents a social role of a child, its adoptability in the social environment, composed of socially acceptable behaviors according to societal expectations, rules and demands. In this case, False Self carries out the True Self's best interests, making it possible for the True Self to express its authentic, spontaneous and creative nature (Winnicott, 1965). This is possible when both parts are aware of each other's existence.

When the social environment does not approve of the True Self nature, it exists secretly. If True Self doesn't find a way to express itself, the False Self will become her dominant personality, acting as a real self and threatening to develop clinical conditions.

False Self can build its existence on identification based on the sublimation of persona. In actors' profession, for example, False Self can feel alive only when on stage and getting

acknowledgment. We can easily draw a parallel with the stage being a social network and the selfie being a mask presenting the False Self, the persona, for the good and for the bad. However, only True Self brings a sense of being alive in mind and body, allows us to be close to others, is creative and spontaneous, and feels real. False Self, on the other hand, feels unreal and futile. Winnicott asserts that the goal of human development is the formation of the True Self representation.

Persona/Shadow & False Self intersection

The collective unconscious, a term coined by Jung, is a subjective experience of unconsciousness that is felt to be transpersonal in origin and yet intimately related to the subject, the „Otherness within“ (Jung, as cited in Blandin, 2011), where the archetypes reside. Their images take form within dreams, fantasies, and myths, and are the symbols that represent contents within the collective unconscious.

The archetype of persona is essentially a mask that conceals and protects person's identity, stands between the ego and the unconscious (Blandin, 2011). It's the mask we wear in society to be accepted by our culture (Jackson, 2017). Persona, as an aspect of the ego and a function of the self, corresponds to False Self, one's adaptation to the requirements of age, personal environment, and of the community. Jung describes persona as who we and others think that we are (Jung, as cited in Blandin, 2011).

Research on behaviors people exhibit while maintaining a persona influence show that “people high in public self-consciousness use more distinct personae” (Leary & Allen, 2011) and the fear of vulnerability and rejection keeps them in their persona roles (2011). Persona identification, identical to False Self identification, occurs when an individual's ego relates exclusively with their persona and not to the (True) Self (Hopcke, as cited in Jackson, 2017). Persona issues are common in personality disorders such a narcissistic personality disorder or histrionic personality disorder exhibiting dramatic, erratic, and emotional behavior (Barlow & Durand, as cited in Blendin, 2011).

The shadow is significant in persona development (Johnson, as cited in Jackson, 2017). Defined as „the despised quarter of our being“ (Johnson, as cited in Jackson, 2017), the alter ego, “dark, but not inherently evil” (Jung, 1979), it holds repressed all the personality traits considered unacceptable. The more complex a person's shadow is, the more layers there are to their persona. The more repressed the shadow is, the more autonomy it has and darker it becomes. The persona, then, is the justified side of False Self, while Shadow archetype is the condemned side of False Self, in means of the unsuccessful individuation.

Of Selfie

Since September 2002, when Steven Wrighter posted on an Australian social forum a term and a picture: “a selfie“, describing a bad focused close-up of his injured lip (Pearlman, 2013), selfie is a communication constant that changed “content to connection“, and “the photography as a medium of memory to a medium of exchange“ (Couldry, as cited in Jerslev & Mortensen, 2015).

The first camera phone with a camera was introduced in Japan in 2000, but it was with the introduction of the iPhone 4 front camera in 2010 that made mobile photography turn to self(ie), with features of constant presence, mobility and immediacy of connection to social networks (Quito, 2017).

Essential features of the selfie are photographic self-capturing, reproduction, and goal of communication (Walsh & Baker, 2015). It concerns identity, privacy, security, surveillance, commodity form and consumer behavior, and it's connected to concepts of authenticity, consumption, as well as art (Cruz & Thornham, 2015).

Noone is left bereft of the selfie curiosity, from presidents, comedians, actors, Pope ... hashtag #selfie brings up more than 300,000,000 posts on Instagram, Selfies Research Network has over 2750 members on Facebook, special journal issues are being issued (2015 special section of the International Journal of Communication). Different kinds of Selfie are in circulation: Funeral selfies (Meese, as cited by Iquani & Schroeder, 2015), Food Selfies, WE-fies (group Selfies, Urban Dictionary 2013), Bathroom Selfie, Classroom Selfies, Exam Selfies, Sexual Selfies, “Narcissistick“ - selfies with selfie stick (Carr, 2015), Feministic Selfies and Political Selfies both in purpose of the social change. Different poses in selfie show the tendency to representation, and gestural image definition (Frosch, 2015), showing enormous will for social unison, proving the social comparison at work.

Interestingly, traditional photographic portraiture is perceived by viewers as staged, whereas the selfie is presented as impulsive. On the contrary, selfie's spontaneity may worth 20 or more snaps, before the satisfying image is conceived (Tifentale, as cited by Iquani & Schroeder, 2015).

The selfie exists on awareness of the predatory looks, knowing that one is being gazed upon. The fantasy is not about an individual getting everything they want, but become “desired by others“, as Žižek put it (2009).

The most preferred media for sharing selfies are WhatsApp, Snapchat and Instagram. Facebook's nature is more public and asks for more caution. Participants of the study characterized 100 likes for an uploaded selfie a good evaluation which makes them feel good (Albury, 2015). Clicking selfies was found to give full control to individuals to take as many pictures as they wish till they are fully satisfied.

Positive aspect of taking selfie is self-exploration, allowing self to be more genuine, helps awareness of self-identity and can lift up one's self-esteem (Rutledge, as cited in Wortham, 2013; Kasch, as cited in Shah & Tewari, 2016). Selfies may represent a moment of complete agency and self-expression, which is pleasurable and meaningful and represents a "new terrain of democratization" (Chouliaraki, as cited in Iqani & Schroeder, 2015). Instead of being consumed with images of ideal bodies in mainstream media, individuals can present themselves in all their individual glory, and enjoy looking at other "normal" people presented.

Ridgeway and Clayton (2016) found that increased selfie posting was associated with increased body satisfaction in their group of 16-62 year old Instagram users. Tiidenberg and Cruz (2015) whose participants use Tumblr felt empowered, body-positive and weren't affected negatively by mediated images of celebrities, had their confidence about their appearance boosted, so long as others posted positive and supportive comments. Also, their images are edited to the level of their imagined ideals, and show dependence on other's opinion. Such self-confidence is just a momentary, unreal boost (Rutledge, as cited by Wortham, 2013).

Tidenberg and Cruz (2015) argue sexual selfies are a "practice of freedom." People post "selfies" to gain social desirability & "to enhance their self esteem, which occurs through the number of "likes" the selfie receives" (Pounders, Kowalczyk, & Stowers, 2016.)

In Dove's Real Beauty Campaign in 2014, participants felt that selfies were a form of self-expression and making them was fun. The redefined beauty they promoted though isn't everything women want, for the thin model image is still overflowing media.

Matties, photographer of women intimate moments, incredibly frank about her own struggles with anorexia, with her blog as visual diary serves as a support for young women fighting similar battles (Murray, 2018).

The highest number of selfies is posted by the people with high self-esteem (Alblooshi, 2015; Singh & Tripathi, 2016) and it might also enhance one's self-esteem because such photos typically emphasize one's ideal, but controlled image (Seiter, as cited in Alblooshi, 2015).

Body Image, Self-Esteem & Self-Worth

The body is a medium of culture with the elements of culture on its surface (clothes, hairstyle, etc.) (Askegaard, Gertsen, & Langer; Bordo; Grogan; as cited in Grogan, Rothery, Cole, & Hall, 2018).

During early adolescence the perception of one's own **physical appearance** becomes increasingly important to self-worth (Harter, as cited in Salomon, 2017). **Self-image**,

and in turn **self-worth** is directly influenced and shaped by peers. The more the self-worth depends on following the social rules and its expectations, the higher self-esteem (Patrick, Neighbors, & Knee, as cited in Gallagher, 2017). **Social comparison is hence a key element of self-esteem and, as a result, selfie posting** (Briggs, as cited in Murray, 2018) where the number of “likes” gained on social media sites is seen as a reflection of perceived physical attractiveness (Salomon, 2017). Body image is especially influential when the object of comparison is similar and relevant, as are pictures of peers (Festinger; Lockwood & Kunda, as cited in Salomon, 2017; Murray, 2018) which are a guide to social behavior (Harter, as cited in Salomon, 2017).

The mass media sets cultural standards for ideal body types, often unrealistically thin female and over-muscular male (Swami et al., as cited in Salomon, 2017). Inevitable (upward) social comparison, especially of women, creates a conflicted relationship with own identities and bodies (McKinley & Hyde, as cited in Salomon, 2017) and leads to negative **self-evaluation and lower self-esteem** (Bassenoff; Cattarin, Thompson, Thomas, & Williams; Kim & Lennon; Clay, Vignoles, & Dittmar Gibbs; Grogan; Halliwell; Spurr, Berry, & Walker; as cited by Grogan, Rothery, Cole, & Hall, 2018). Women are more inclined to post selfies (Qiu et al.; Sorokowski et al., as cited in Boursier & Manna, 2018) and they express most satisfaction with their bodies when they are underweight (Mäkinen, Puukko-Viertomies, Lindberg, Siimes, & Aalberg, 2012). Boys had a similar response (Granatino & Haytko; Murphy-Gill; as cited in Alblooshi, 2015).

The more adolescents use **social media**, more are they at **risk for negative body image** (Briggs, as cited in Murray, 2018) the more they feel that others are happier than them and feel overall dissatisfaction with their life (Chou & Edge, as cited in Salomon, 2017) **causing low self-esteem and anxiety** (Indvik, 2012; Soltero, n.d., as cited in Singh & Tripathi, 2016), **dependence on peer verification, self objectification, body surveillance, body shame, self-monitoring** (Greenfield; Manago, Ward, Lemm, Reed, & Seabrook; Tiggerman & Slater, as cited by Salomon, 2017), and **eating disorders** (Lindner, Tantleff-Dunn & Jentsch; as cited in Grogan, Rothery, Cole, & Hall, 2018; Bray; as cited by Shah & Tewari, 2016).

Objectification (Fredrickson & Roberts, as cited in Salomon, 2017) is defined as “the experience of being treated as a body“ and valuing a third-person perspective of their body over their own (Fredrickson & Roberts, as cited in Salomon, 2017) which can result in excessive monitoring of the body’s outward appearance (Fredrickson & Roberts, as cited in Salomon, 2017) referred to as **body surveillance**. Engaging in more objectification behaviors (i.e., posting selfies) results in higher levels of body surveillance (Perloff, as cited in Salomon, 2017). Levels of self-monitoring are a significant predictor of higher levels of **body shame** (negative feelings toward the body, or certain parts of the body) and negative feelings toward the self for failing to achieve that ideal body type (McKinley & Hyde, as cited in Salomon, 2017). Body shame and surveillance are

often conceptualized as part of a construct known as **objectified body consciousness** (McKinley & Hyde; Manago et al.; Moradi & Huang; as cited in Salomon, 2017).

Social and peer-group pressures had a direct influence on decisions and the number of posted selfies (Gabriel, as cited by Grogan, Rothery, Cole, & Hall, 2018). Under pressure to match their physical appearance with those showcased on social networks, individuals resort to plastic surgery. American Academy of Facial Plastic Reconstruction Surgery registered a 5–10% rise in plastic surgery on account of an amplified focus on physical image which was traced to higher social media usage (FlorCruz, as cited in Shah & Tewari, 2016).

Positive effect of social media, however, is boost to self-esteem (Soltero, n.d., as cited in Alblooshi, 2015; Vogel, Rose, Roberts, & Eckles, 2014). People with low self-esteem have high social comparison orientation (2014) and use social networks to enhance their self-image by strengthening their social identity, while people with high self-esteem tend to make fewer, but more honest self-disclosures (Varnali, 2015, as cited in Singh & Tripathi, 2016). Sorokowski and his colleagues (2015) associate selfie-posting behaviors with narcissism, concluding that women posted more selfies of all types than men; but relationship between narcissism and selfie-posting was more connected to men, independent of age (Weiser, as cited in Boursier & Manna, 2018).

To summarize: selfies are an indicator of low self-esteem, social dependence, or attention seeking behavior (Peek; Blades; as cited in Alblooshi, 2015), with goal to receive self-verification, confidence boost, positive comments and likes which makes them feel better (Swann; Grabmeier; as cited in Alblooshi, 2015), gives them acceptance and value, increasing their self-worth (Bradford & Lohr; Burke & Jan; Ellison; as cited in Alblooshi, 2015).

Social Media Communication

Every culture dignifies heroes. Contemporary and global media culture dignifies a regular celebrity: “the influencer”, a person working for social network where she creates the profile for fame.

Social comparison theory stresses the importance of human agency and observational learning in understanding human behavior where the media, shaping individuals’ cognitions and behaviors even unintentional (Bandura, as cited in Salomon, 2017), serves as one of our most salient cultural symbols.

In the digital age, the communication is much more interactive: consumers produce digital versions of their self-identities, generating and sharing their own images showing how individual has been shaped by the power of consumerist mediation (Borgerson, as cited in Iquani & Schroeder, 2015).

Communicating through self-destructing messages, visible for limited time, gives the users a sense of real conversations and the control over the time and the content of digital communication (Kotfila, as cited in Aljouhi, 2017). Every day college students (Wagner, as cited in Aljouhi 2017, counts 77%) exchange self-destructing images that are proved to set the same expectations as those of conversation in-person (Spiegel, as cited in Aljouhi, 2017). Baym's (as cited in Bournier & Manna, 2018) describes those expectations are following concepts of communication of interactivity, temporal structure, social cues, storage, replicability, reach, and mobility (Aljouhi, 2017). In "Hyper-personal Theory" media communication surpasses interpersonal face-to-face communication by an ability to improve and exceed the levels of emotions and intimacy of FtF interaction (Walther, as cited in Aljouhi, 2017). Both sender and receiver have the ability to edit, enhance, and develop the presentation of self more than in FtF interactions. Non-verbal cues in media communication allow users to hide their identity and receive only the positive impressions from other users. Selective Self-Disclosure and Self-Presentation that surpasses FtF interaction does so by manipulating pictures of self with an intention to represent a desired image rather than what is real (Buffardi & Campbell; Tewari & Pathak; as cited in Shah and Tewari, 2016;) and so, create and present their False Self.

Media communication creates new forms of surveillance reshaping publicity and intimacy. Young adults seem to have little concern about the risks and consequences of selfie-taking/posting (Katz & Crocker, as cited in Boursier & Manna, 2018), making privacy a form of self-generated, voluntary, non-stop performance (Bauman & Lyon, as cited in Gireoux, 2015) increasing expectation that we are being watched and willingness to offer private information, and a hovering sense that maybe the unwatched life is insufficient (Gamson, 2011. as cited in Khamis, Ang & Welling, 2016).

Self-Disclosure of private content is widespread on the Internet, from personal blogs, profiles and social networks to online and dating websites (Joinson & Paine, as cited in Aljouhi, 2011) making an example for others to follow.

Commodity and consumption practice

Identity affirmation on social media is a norm of "self-branding" (Olszanowski, as cited in Gomez Cruz & Thornham, 2015), making a branding person available to be consumed subject, packed as a commodity in the best looks available (Gye, as cited in Iquani & Schroeder, 2015). Selfie culture, thus, produces an ideal citizen-consumer, who responds to social conditions of the neoliberal individualism's weakening of public values (Giroux, 2015).

Context of self-branding, in past rare and appointed to those who had achieved the remarkable or were born into the privileged society milieu, here is attributed to individual as commodity. The term ‘micro-celebrity’ (Senft, as cited in Khamis, Ang & Welling, 2016) for people amplifying their popularity over the web (Senft, as cited in Khamis, Ang & Welling, 2016) and building the audience as a way to empower the brand – themselves - through uninterrupted communication (Marwick, as cited in Tiidenberg & Gomez Cruz, 2015; Boyd, as cited by Bauman & Lyon, 2013) of self-promotion is giving them power in media and marketing (Instafamous). Social media, as such, is at least partly responsible for an increasingly narcissistic society (MacDonald, as cited by Khamis, Ang & Welling, 2016).

Selfie expectancy & motivation

Expectancies are conscious or unconscious (Goldman, 1994, as cited in Boursier & Manna, 2018) personal beliefs about the effect or consequences of a certain behavior (Jung, as cited by Boursier & Manna, 2018). Addiction research often sees expectancies as explanations of decision-making processes that often characterize many addictive behaviors (Reich et al., as cited in Boursier & Manna, 2018).

Kim and Chock’s (2015) study states that need for popularity significantly predicts selfie behavior among men, as well as ideas on entitlement and exploitation (Wang, Yang, & Haigh, 2017). They are influenced by photo-tagging gratifications that satisfy their need for self-construction, identity development, and peer approval (Dhir & Torsheim, as cited in Boursier & Manna, 2018).

Selfie expectancies address sexual self-attractiveness, especially among boys. Positive expectancies include popularity, self-confidence, desirability, while negative expectancies are damaging reputation/cause you problems in the future. They reflect both esteem and improve their status increasing their confidence, suggesting that selfie sharing is perceived as a need to be accepted and “liked” (Boursier & Manna, 2018).

Girls report more web-related anxieties while males have a fear that selfies might ruin a personal relationship, managing their self-image with a special emphasis on self-attractiveness and sexuality. Selfies contribute to boy’s sexual fantasies and often lead to expectations that their partners should create similarly explicit content (Nguyen; Katz & Crocker; Sorokowski et al.; Diefenbach and Christoforakos; Etgar & Amichai-Hamburger; Taylor et al.; Reich et al., as cited in Boursier and Manna, 2018).

Young men and women identified both positive aspects (e.g. independence, memory/documentation, relatedness, and control/self-staging) and negative aspects (e.g., illusion/fake, threat to self-esteem, and negative impression on others, and bad picture quality).

The main motivations for making selfies are found to be **attention-seeking, communication, archiving and entertainment** (Yongjun, Jung-Ah, Eunice, & Sejung; Sung et al.; as cited by Boursier & Manna, 2018), **enhancing self-image, gaining social desirability and popularity** (Alblooshi, 2015; Buffardi & Campbell, as cited by Shah and Tewari, 2016; Berger, as cited in Khamis, Ang & Welling, 2016; Wang, Yang, & Haigh, 2018); **self-approval, belonging, and documentation** (Halpern et al.; Etgar & Amichai-Hamburger; as cited in Boursier & Manna, 2018).

College students (average 23,5 years old) in India are motivated by fun and freedom to 'self-depict', click daily up to 60 to 70 selfies. Reasons not to post are a not-satisfying physical appearance and hectic schedules. Feedback to selfies often serves as motivators to improve and align themselves according to the norms of the group or community at large, which causes better bonding of a group (Shah & Tewari, 2016).

Narcissism significantly predicted selfie-posting intention and was the only significant predictor of selfie-posting frequency (Jain & Mavani, 2017).

Kapidzic and Seidman's study results showed that both narcissism and self-objectification were associated with spending more time on social networking sites and with more photo editing (as cited in Singh & Tripathi, 2016). Posting numerous selfies was related to narcissism and psychopathy (Bergman et al., as cited in Singh & Tripathi, 2016) and high level of hyperactivity and impulsivity (DeWall, Buffardi, Bonser, & Campbell, as cited in Singh & Tripathi, 2016).

Perceiving one's own selfie behavior as self-ironic and only half-committed, allows fulfilling self-presentational needs without feeling narcissistic (Diefenbach & Christoforakos, 2017).

Conclusion

Selfie creation, in conclusion, is neither positive nor negative, but strongly related to the customs and habits of millennials. It is a tool for self-presentation and self-promotion, which in turn is related to self-disclosure and self-management strategies. Selfies are a plie for approval (and feelings of gratification) from one's peers and improve one's self esteem, self-confidence, and popularity (Etgar & Amichai-Hamburger, as cited in Bousier and Manna, 2018).

The mass media sets cultural standards for ideal body types, excessively thin ladies and over muscular gentlemen, growing in women and men negative **self-evaluation, decreased body satisfaction, objectification, surveillance, body-shaming, eating disorders, and lower self-esteem.**

The bear nature of social media sets the stage for social comparison processes, contributes to negative body image, and serves as a form of self-objectification (Manago et al., as cited by Salomon, 2017).

The interest in communication and the comparison is so strong that the gesta or a style of selfie will spread in hours time. The need to present yourself as others do is in the age of adolescence acceptable and normal, as is the wish to fit in, to validate themselves, get affirmation and gratification, experiment with their image, performatively or with agenda, playing with privacy and public.

Selfie is not an artistic self-portrait. It is a phenomenon of compulsive self-representation on social media (Murray, 2015) and a platform for the expression of one's existence made noticeable in social media communication.

The impersonality of the social communication has given to the most a possibility to open more than in FtF communication, but concerning selfie practice this has been the practice of showing the good side of self, controlling the self-representation in making own self appealing, in the same time hiding the True Self in the not-so-happy times. The social environment truly is cruel and if shown fragile, a person could face shaming, negative critique and isolation (white raven, black sheep). In response to the possibility to be isolated, we all agree to act the happy nation, imitate the peers, the celebrity and others vowed to become more alike and liked. Even though the self is singular and authentic in each person's mind and that we want to be perceived as authentic individuals while albeit trying to look and behave like someone else and because of the feeling of unexpectedness and loneliness, we become copycats, building and verifying the society as it is. Selfie, it looks, is just another tool of social communication, in which we are turned too close to oneself, looking to be publicized, if not famous, and, basically, loved. The fact that most of the selfie creators are young adults, gives a scope of the self-development through being accepted in the wider social circle. The excessiveness of the practice though speaks more of the specific times we are living in, the capitalism and compulsive show-off and self-obsession, in turn, being completely shy to show off the real, True Self. If we put attention to the older individuals, we will see that the interest in others is lowered, that the signs of the appeal have gone and even the gender qualities are much less visible. The hope is that even though our society gives a lot of attention to the technology, the self stays basically the same and uses the tools that are superficial and temporary, leaving a mark on the history of Self in the 2000-nds.

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