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# The Selfies As A Step Forward To Become „More“ And „The Most“ By Giving Up „The Self“

## ABSTRACT

As the most obvious provision of social media in the individual world, „selfie“ is confronted at a point where self-confidence is increased or lost. Nowadays, the use of social media starts at a very early age, and self-efficacy beliefs are also developing at an early age. However, the madness of selfie is becoming more of an „infantilized“ action. Thus, it can be argued that it functions as a counterfeit of the self and serves as a mirror in the individual's world. It is also true that this „new or pseudo mirror“, which shows us both to ourselves and to others, also raises concerns about perceptual development, curiosity and visibility in the era of self-discovery throughout the developmental process. The concept of self-reflection and „selfie“ in its social media term emerges at a point where the individual's internal communication is broken. It brings a „dual-dyadic“ concept on one hand and a „triad theory“ on the other. The study aims to analyze „selfie“ madness in social media, providing examples and assumptions within the framework of these theoretical discussions. The study aims to add new dimensions to the concept of self portrayals of individuals within national and international examples in the light of current media scrutiny.

## KEY WORDS

Selfie. Hybrid Society. Building Identities. Social Media. Values.

# 1. Introduction

The word „selfie“ was welcomed by the Oxford dictionary for the first time in 2013, and quickly reached wide usage as a global phenomenon and provoked widespread technological possibilities. Concentrating more on the fact that people need to „be“ and they need to „become“ somebody, the concept of the selfie was first criticized as a kind of selfish behavior or a „narcissistic“ reflection not to be regarded as something important. Thus, apart from the needs of the individuals such as being famous, looking better or feeling happy and with the emerging mobile technologies as well as the possibilities of the new apps to create ways to play with raw photos, the concept of the selfie improved a lot. Instead of its initial reaction, positioned as „vain“ and, as a „one-sided“ product, it has become more and more appreciated by the whole world.<sup>1</sup>

Selfie covers many other concepts such as identity, youth, change, differentiation, reflection, self-expression, individualism, egoism, makeup, allure, exhibition, show-off, sharing, super identity, role playing, attention, emulation, moment, instantaneous, nostalgia, past and future.

Research on the selfie seems to be focusing on the negative aspects rather than the positive aspects of the phenomenon. As statistically proven in a wide range of different and focused studies, it seems that the selfie is much more associated with concepts such as loneliness, narcissism, and an anthropocentric approach.<sup>2</sup>

According to Lim, nowadays, rather than evaluating the selfie as a self-portrait or a product of photography, it is important to be able to make use of the boundaries of interdisciplinary concepts such as marketing to reach results for specific purposes.<sup>3</sup> This would yield more sociological, chronological and historical aspects of the phenomenon of the selfie, and social media environments. Thus, the seemingly innocent essences are, in fact, now regarded as an organized attitude and behaviour or as part of marketing strategy whose main value would be emerging later. Presi, Maehle, and Kleppe<sup>4</sup>, as well as Iqani and Schroeder<sup>5</sup>, are providing a similar thesis.

If you search the internet for pictures using the term „selfie“, you might be surprised to find that most of the top results are not made up of selfies but of pictures of people taking selfies (see Picture 1).

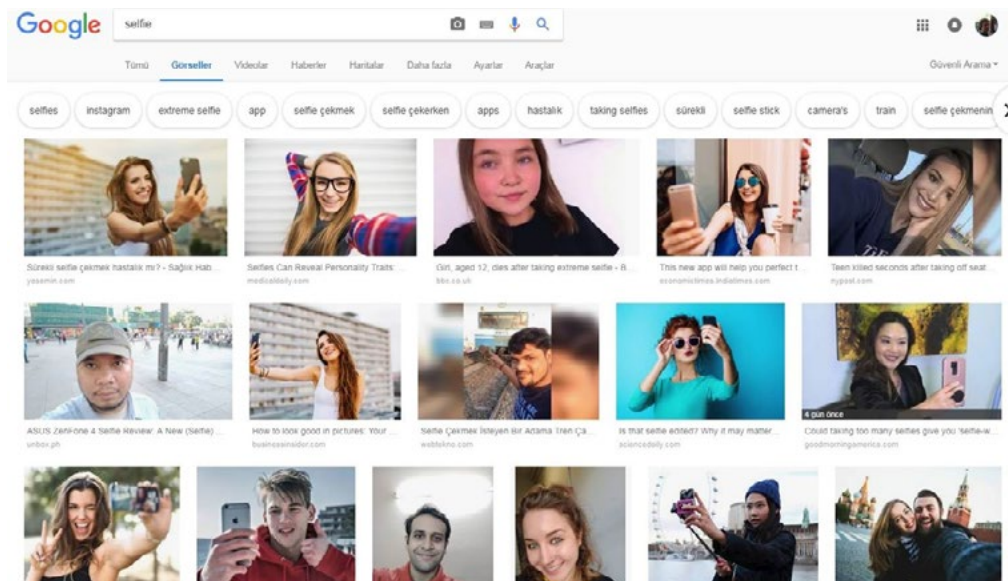
<sup>1</sup> SHAH, R., TEWARI, R.: Demystifying 'selfie': a rampant social media activity. In *Behaviour & Information Technology*, 2016, Vol. 35, No. 10, p. 865.

<sup>2</sup> CHAROENSUKMONGKOL, P.: Exploring personal characteristics associated with selfi-liking. In *Cyberpsychology*, 2016, Vol. 10, No. 2, p. 8.

<sup>3</sup> LIM, W. M.: Understanding the selfie phenomenon: current insights and future research directions. In *European Journal Of Marketing*, 2016, Vol. 50, No. 9/10, p. 1778.

<sup>4</sup> PRESI, C. et al.: Brand selfies: consumer experiences and marketplace conversations. In *European Journal Of Marketing*, 2016, Vol. 50, No. 9/10, p. 1824.

<sup>5</sup> IQANI, M., SCHROEDER, J. E.: #selfie: digital self-portraits as commodity form and consumption practice. In *Consumption, Markets & Culture*, 2016, Vol. 19, No. 5, p. 408.



PICTURE 1: Screenshot of a Google search with the search term „selfie“

Source: screenshot (December 26th 2018)

Kedzior and Allen, on the other hand, consider the selfie as an expression of authenticity and self-empowerment as a type of experience, as well as an expression of existing social control and power relations.<sup>6</sup> While these two perspectives seem rather incompatible, they relate to different levels of analysis of the individual and social. On one hand, the direction of strengthening authenticity, value and experience are well documented in existing circumstances, but on the other hand the mechanisms of control and weak points have not been adequately conceptualized.

Selfie is a very complex issue having so many different structures, forms, functions, indicators and symbols that cannot be counted one by one. In this sense, it has a „Heterotopic“ structure, in the words of Foucault. In other words, it can be assumed as something like a museum, a cemetery or library, which can accommodate many layers of different times and places within a single place, and as an open text with the capacity of being interpreted in very different ways through backward or forward readings.

As Rokka and Canniford have pointed out, escapism destabilizes the branded communities of social media by going beyond tourist attractions in the form of the selfie.<sup>7</sup> With the help of digital technologies, the research on selfies of a certain brand users and how consumer-focused and self-produced images are shared in the social media prove that the producers really care about their presence and representation in individual selfies. So, a selfie is not individual at all, it has even more collective and attributed meanings to it. Not only selfie producers but also all other producers taking part in the selfie care about it. Famous brands are aiming to move good selfies to the front row and pushing critical ones backward. The fact that self-regeneration can be argued that it can destabilize the spatial, temporal, symbolic and material aspects of brands makes us think about how mobile applications cause new challenges.

<sup>6</sup> KEDZIOR, R., ALLEN, D. E.: From liberation to control: understanding the selfie experience. In *European Journal Of Marketing*, 2016, Vol. 50, No. 9/10, p. 1895.

<sup>7</sup> ROKKA, J., CANNIFORD, R.: Heterotopian Selfies: How Social Media Destabilizes Brand Assemblages. In *European Journal Of Marketing*, 2016, Vol. 50, No. 9/10, p. 1793.

The search for the selfie in interpersonal communication also proves to have very intense content, and the results support some kind of a limited mediation model between the selfie and the perception of the relationship as poor or high quality. The argument proves that, in this way, both jealousy and online idealized personality might have a negative influence on the existing romantic relationship over time.<sup>8</sup>

Sorokowska and colleagues studied a sample of 1296 males and females on online social networking sites that played a number of roles, ranging from communication to entertainment.<sup>9</sup> In one of their surveys they tested the hypothesis if individuals sharing selfies have a positive and associated resonance with their social exhibitionism, outwardness and self-esteem or not. The researchers found out that the sample participants they questioned were sharing around 650 selfies monthly via various social networks. Only 2,9% of these selfies were emphasizing the self, and only 1,4% of them include a romantic inclusion. Even if the females shared more selfies than the males, these had more proportionate relation with their self-respect whereas this was less proportionate for males. However, individual personality differences seem to have more impact on the different modes of selfie mailing.

There is no need to question how much love today's individuals' lack. Research conducted by Mascheroni and colleagues examines how children aged 11-16 in three European countries (Italy, England and Spain) develop their online identities and interact with their peers.<sup>10</sup> Thus, the creation of an online identity in social media via digital images focuses on a mutual agreement between peers and investigates how their peer-mediated presentation contracts are harmonized, legitimized, or resisted in this pre-teen and youth discourse. In this respect, mobile communications and social networking sites have an important role in providing „full-time“ access to peers and peer culture in the process of self-presentation and presentation. Findings prove the existence of gender differences and double standards in peer normative discourses. Mascheroni and colleagues observed that girls are more exposed to peer mediation and oppression than boys. Targeting and attempting to increase their online popularity, teenagers are starting to publish more and more open, racy and even sexy photographs and they may probably agree or prefer to comply with stereotyped patterns as a socially acceptable medium. At this point they see social media as a tool that is socially accepted by peers even if it's full of increased sexual connotations and invite them to become one of the uniformed patterns.

They are also identifying themselves with a kind of „perfectness“, with the impression of always being „perfect“ in online pictures. Whereas there might be some international changes from one society to another, a double standard of gender roles can be observed in all three countries. These insights into existing behaviours provide an important reason for supporting young people at the learning stage of managing image-focused social media. Another research by Doring et al. also discovers that all of the selfies step by step are uniform.<sup>11</sup> The research also emphasizes that the frequency of use and sharing starting by the age of 11-12, shows a great decline after 23.

<sup>8</sup> HALPERN, D., KATZ, J. E., CARRIL, C.: The online ideal persona vs. the jealousy effect: Two explanations of why selfies are associated with lower-quality romantic relationships. In *Telematics And Informatics*, 2017, Vol. 34, No. 1, p. 118.

<sup>9</sup> SOROKOWSKA, A. et al.: Selfies and personality: Who posts self-portrait photographs? In *Personality And Individual Differences*, 2016, Vol. 90, p.119.

<sup>10</sup> MASCHERONI, G., VINCENT, J., JIMENEZ, E.: Girls are addicted to likes so they post semi-naked selfies: Peer mediation, normativity and the construction of identity online. In *Cyberpsychology*, 2015, Vol. 9, No. 1, p. 31.

<sup>11</sup> DORING, N., REIF, A., POESCHL, S.: How gender-stereotypical are selfies? A content analysis and comparison with magazine adverts. In *Computers In Human Behavior*, 2016, Vol. 55, p. 956-957.

## 2. Aim and methodology

As the most obvious provision of the social media in the individual world, „selfie“ is confronted at a point where self-confidence is increased or lost. Nowadays, the use of social media starts at very early ages, and self-efficacy beliefs are also developing at an early age. However, the madness of the selfie is becoming more of an „infantilized“ action. Thus, it can be argued that it functions as the counterfeit of the self and serves as a mirror of the individual's world. It is also true that this „new or pseudo mirror“, which shows us both to ourselves and to the others, also raises concerns about perceptual development, curiosity and visibility in the era of self-discovery throughout the developmental process.

The concept of self-reflection and the „selfie“ in its social media term emerges at a point where the individual's internal communication is broken. It brings a „dual-dyadic“ concept on one hand and a „triad theory“ on the other. The paper aims to analyze „selfie“ madness in social media, providing examples and assumptions within the framework of these theoretical discussions. The paper aims to add new dimensions to the concept of self portrayals of the individuals within national and international examples in the light of current media scrutiny.

## 3. Findings

It is very important what the selfie contains as well as what it is. From time to time, it emphasizes only the face, the eyes, occasionally hands or feet, shouting „I'm here“ messages containing the part of the body and self-focusing on the „self“ aiming to present data about the place, space, time, other persons and relations in the background. Since it contains so many different variables that cannot be quantified or quantified only, evaluation of the selfie is difficult and requires extensive semiotic analysis. On one hand, the image and the uniqueness of the image, the originality or the mundane is held as a questionable point, while on the other hand it is content that is united with context or separated from context. When the magical touches of art, aesthetics, shooting angles, camera focuses, light and shadow games as well as make-up and ornamentation applications are involved, it is indispensable to evaluate them from really different viewpoints and an interdisciplinary understanding.

The contemporary actuality and importance of the selfie as well as the number of participants all together, gains more importance with the design and presentation when considered together with identity. We can see that each essence has enough of information to write a book about, when body language and added infrastructure such as facial expressions, connections with current social agenda items, sub-texts enriched with textual, non-textual and inter-textual elements, etc. We can also have formal, structural, functional analysis; perform content analysis, semantic analysis, discourse analysis or representation analysis of the same selfie.

Perhaps the most difficult could be impact analysis. It may be very difficult for anyone to be able to stop and think about how they are influenced by others or to present it in a concrete way in an outfield where everyone struggles to exist in a different way. When we add measurement tools, such as questionnaires, face-to-face interviews and focus group exercises and data gathering techniques, we can find ourselves in a really difficult chess game.



### 3.1 Selfie as a Problem of Identity

When a child comes into the world, a child adds a nerdy perspective to today's values, with a transparent point of view, unfounded reality and truth-telling nature. Only because they can show courage to say „*But the King is naked!*“ However, over time, within the given cultures they were born they learn to look through the same „structured window“ as other adults around them, saying that it's the geography or the formed patterns, judgments and values through the influence of the socio-cultural background. The eyes which shone brilliantly knowing what to look for are now worried, fearful and insecure.

The value system we are in, is threatening us with the intervention of forces. For example, we cannot see the electronic and electromagnetic forces in the place we are in, but if we can collect and manage these forces, we can turn them into concrete wisdom, image, voice and communication. These powers, whether scientific, political or environmental, social, moral or legal, also have the ability to bring certain items to the foreground in certain cultures. As a result, even if global citizenship is targeted, to comply with the different forces created by certain cultures and fight their rivalries would only be possible with the choices made by individuals.

Steven Warburton states „digital identity“ can be understood as a continuum. At one end we find the „simpler“ or „narrow view“ where digital identity is a „collection of credentials online“ used in electronic transactions. In contrast, the other end of the spectrum is characterized as the „fundamental side“ or the „broader view“. Here digital identity is understood to be „the online representation of one's self“ or „one's representation in a digital space“. <sup>12</sup>

In 2013 there emerged a word that managed to portray the essence of Millennials, evoking their world and their world view in just two syllables: the selfie. Along with its lesser known antithesis, the unselfie, and other derivatives like shelfie (a Picture of one's books) and theftie (a picture of the thief of one's cellphone, taken automatically when the thief first tries to use it), selfie reflects the Millennials immersion in technology and social media; lives sometimes lived more comfortably online than in person; concern for their image; and generosity in offering their best selves to friends and the world. For Millennials, the selfie is the conjunction of technology with desire. <sup>13</sup>

The recent situation in Europe affects our social and economic, psychological evaluations as well as East and West Europe, North and South Europe evaluations, collapse of systems, change of borders, opening and closing of doors for refugees. It also affects our behaviors, attitudes, habits, view of life, standards and expectations of life as well as our identity and positioning ourselves in life.

When the selfie is concerned, the relative importance of time, space and values is gaining importance. For example, take the sentence „*Even if it's been more than a month I had my application, up to just two days ago I wouldn't think of saying these things to you, thus, I cannot figure out how you will be affected by all these things, but I can guess where you will be going tomorrow.*“ In such a sentence we are faced with so many expressions of time ranging from the past, up to today and future. The time span is scheduled very fast and can be summed up in a single sentence. Just like this example, it is difficult to sum up past, present and future expectations in a selfie since it's just a glimpse of time and all a sum of expressions.

If time can change so quickly in a single sentence, it will never be possible to control its release and balance its relativity. A similar swing and mobility situation is also the case for space. It may be the case that some places give peace to an individual and for others cause disquiet. In particular, values are finding a place in life with a very rapid and fluid oscillation.

<sup>12</sup> WARBURTON, S.: *Digital Identity Matters*. London : King's College London, 2010, p. 10.

<sup>13</sup> METCALF, A.: *From Skeddaddle to Selfie: Words of the Generations*. USA : Oxford University Press, 2016, p. 181-182.

The changes that exist in political, social, economic and other value systems make up a platform where people can „navigate“ to find meanings of messages, images and all other texts, since people can easily change their perception, understanding, acceptance or opposition.

The impact of globalization can be gathered under three headings. These can be evaluated as global mobility, migration, the „hyper-reality“ that the media created and the virtual reality that comes through the digital revolution. With the migration economy, the cultural diaspora, which is on the agenda, also affects our mobility that began with discovery wheels. Today, this mobility is driven by the global circulation of mobile phones and cultures. This leads to a multi-lingual, multicultural society of antagonism and the global circulation of concepts.

As a result, we can now see better how the digital sharing platform that lies in the deep roots of the phenomenon we call „selfie“ turns into a habit in such a short time and why it becomes a necessary and indispensable sharing space. This means that we do not see what we look at in its real sense; we only see what we are conditioned to see, what we expect to see and what we want to see. Leaving aside the real reality of the existing frame, we transfer our values to appearances; we load our own hopes and worries.

It must be mentioned here that there is also a kind of superficial reality that is often confronted with the influence of the mass media and can even change real reality. This upper reality or hyper-reality which is supposed to be finally accepted because it is offered by many different sources and is constantly presented and emphasized so that it is finally accepted throughout all surrounding people (around us). This hyper reality puts us between realities and dreams and causes individuals not to live in reality but in a world of „as if“.

Describing this kind of an individual, Bauman sums it up as living in a liquid society, changing constantly but not understanding what is changing. Thus, people are full of dreams; dreaming of being like this, like that or like anything but never realizing how they really are or never differentiate between reality and dreams. In such a world they are never those they feel or they try to be because they are becoming both through hybridization, they become none of them. By the end of this hybridization, they can never get back to their own selves even if they want because they never realize what it was. In this case, in terms of Marcel Proust, today, in the 21st century, instead of societies facing the future, there appear societies missing the past.

### 3.2 Selfie as the Problem of Accessibility

The impact of technology and the digital revolution on our life is the encountering with a concept of „virtual reality“. The 2011 Horizon Report has informed us of the future of electronic books and mobile accessories in less than one year and that game-based learning would become important in less than 2-3 years and that virtual reality would be accompanying people as a part of their lives and that this will soon become an important part of learning, analytical thinking and movement-based learning. So the impact of the digital revolution has begun to create an abyss between people very quickly and to put invisible obstacles between those having access and those without. Thus, accessibility has become the key term.

Most of the people who would like to have a selfie, would in fact like it to be accessible to others. They are aware of the fact that accessibility is becoming a power and if not accessible, they cannot resonate with others. Yet, no one wants to be the odd one out or fail in going with the stream since the cost of it is just being redundant or being excluded from the circle you belong to. Having the latest fashionable mobile phone does not only carry the message of being able to buy it but being able to be accessible as well.

As the platform of electronic media increases its coverage in our lives, the effects also increase rapidly. Just as individuals who spend five to eight hours a day in front of the television are affected by the media, the information between individuals who are ‘in touch’ with their

computers and mobile phones constantly and those who are far from them will endure at a tremendous pace. The information gap will get bigger and deeper.

As Lindström and Seybold stated in 2013, we used to see the world through a television screen in the past, and later we got used to seeing it through a computer screen with a mouse in the hand.<sup>14</sup> Now we seem to be observing the world through the screen of a mobile phone by just touching it with our finger tips. For most people, reality is just another window.

When multiple identities are added to all of these, the situation becomes much more complicated. In Europe, about 52% of the population aged 15 to 25 has multiple identities in 15 countries. This rate is 40% in the UK, 68% in France and 59% in the Netherlands. This means that a population of 226 million people in 2030 will have multiple identities. (This level was 177 million in 2007)

All these things are of course related with our choices and selfies. In fact, everything depends on our choices. But what is the importance of choosing this one or the other one? Or the reason behind your choice? Because now we smile even as we remember the days when we were 'zapping' among several television channels with a remote control in our hands. Now there are as many as 500 TV channels that we cannot zap between.

In the past, people were trying to identify themselves with the characters of television serials, yet now, they do not even watch television. In the past role models were television anchormen, now games and their virtual heroes and heroines have replaced them. Even television has actually lost its popularity. People now hate sitting and waiting for something to happen. They hate staring at the television screen for hours and consider it as a waste of time. For people today, computers have become everything. Do we have alternatives to the tradition of zapping on television? What do we do on cell phones or social media? According to Granovetter, loyalty and fidelity also became a problem of social networks. What can we say about people who appear to be online and offline in a minute, or continuously displaced ones, those who constantly shift from one network to the other!

This trend of rapid change through your youth also brings about a hybridization of society. In fact, this applies to all individuals who are connected to social networks from their own individual worlds due to peer pressure and the power of cyber dialogue which can make individuals move faster. However, this brings about a kind of separation of participants rather than a unification of them all. We now learn things not from our acquaintances, friends or the natural environment - in short not through human relationships, but with the help of tools in the form of different media.

Applications on mobile phones can tell us if we have friends around, in our neighbourhood. When we want to be visible, we are visible to them and we know about our freedom to disappear as well. On one hand, it's opening all the doors of sharing with others, but on the other hand it limits us, testing individuals with insecurities and indecisiveness. In conclusion on one hand we are fighting to emulate through the likeness of others, trying to be similar to them, to be just like them, and on the other hand, we try to be able to be ourselves, as unique.

When the selfie is considered to be a problem of identity, the freedom of having no identity or having multiple identities and changing them as you like brings a kind of eclectic approach to run away from the fear of being isolated or excluded. These kind of wearable identities and undressing them when needed is a comfort we cannot give up at this age, whatever culture you have.<sup>15</sup> The doors of the win or lose world are very wide and open to everyone. According to Gergen, the original self has become invisible in the ball of relationships, and ultimately has to be given up to be the self and is forced to change to look like others.<sup>16</sup>

<sup>14</sup> LINDSTRÖM, M., SEYBOLD, P.: *Brandchild: remarkable insights into the minds of today's global kids and their relationships with brands*. London : Kogan Page, 2003, p. 12-13.

<sup>15</sup> RIFKIN, J.: *The European Dream*. USA : Penguin Group, 2004, p. 273.

<sup>16</sup> GERGEN, K. J.: *The saturated self: Dilemmas of identity in contemporary life*. New York : Basic Books, 1991, p. 38.



To summarize, an idealized, perfect self-presentation and the design of multiple identities are on the agenda. Of course, individuals may be subject to changing circumstances, but the confusion and disappearance of mobile individuals, released in the context of freedom, real reality, supreme reality and virtual reality, through multiple identities choices, is important. We are also able to transform all of these into positive and negative attitudes and behaviours.

Beyond prejudices, if we can truly see and evaluate things critically carrying it beyond the stereotypes, there will be no problems. However, there is a very effective method we can apply in order to facilitate many things as a result of rapid life: 'labelling' is important enough to be both a part of a group and to stay in a group. It is both a social acceptance and/or exclusion issue! Labelling is a phenomenon that provides both physical, economic, intellectual, social, cultural and virtual mobility, as well as the ability to prevent it. When we consider the functions of mobility as information transfer, information control, support and reward, on one hand each enactment makes it possible to perform the functions of labelling ourselves and makes us mobile on the other hand.

The period we live in is an age of information explosion. The tremendous developments of digital information and communication technologies have raised the problems of information overload or excessive production, consumption and complexity of information.<sup>17</sup> The new and utopian world created by the selfie is actually a reflection of the upper reality and the virtual reality we are influenced by. In this new world, we are here because we think that being a part of this utopian world will carry us to better places in life or perception of life. When we look at the new language creating characters in the surrounding environment, class relations, as well as culture and values, we want to be there and stay there, because it is our utopia. Because only in this utopian atmosphere the mobility of individuals and other participants is possible. And only through this way, the important could change to be unimportant, the major could turn to be the minor, the passive could be the active and the ordinary can be somewhat peculiar. This shift of paradigm and the change of values could only be possible with the change of the audience or their perspective.

In today's mostly visualized world, not only the meaning of the messages but also the image of the sender is important. Yes, it could be a „selfie“ but who is sending it! Also, modern individuals are more concerned with how „the self“ looks, and therefore the priorities of the way we transfer the self into another form are very important. There are different ways and these ways are also changing. For example, the observation of this transferred in the form of immediate feedback gains more importance than anything else. In a sense, we can talk about wearable identities such as clothes, shoes, glasses, that mean images can also be changed from the situation to limits „the self is in“. The images of portable identity are related to the concepts we care for since what we care about now is no longer a word. It's not what we say or how we say it, not even how we look when we say it. How this is perceived by other different individuals, how these different multiplied selves are interpreted, how many likes they get in the initial reaction of a few minutes are all contributors. In the 21st century, when virtual reality jumps almost into real reality, or gains even more place in our real agenda, it is getting more and more important that individuals see what they have on social networks than what they do in the real world or what they actually mean to the world or others.

Take it as the evaluation of the communicative position of the individual as an infinitely inflexible wave that allows participating individuals to look at themselves, their surroundings, and their correspondences again and again, to get new meanings and messages, just like a currency fluctuation, differentiating from day to day or multiplying it with virtual networks thousands of times. None of these can be considered as the projection of real communication, which does not hold the real self and identity of the individual.

<sup>17</sup> UNAL, S.: Are the New Information Environments of the 21st Century Threat or Opportunity? Information Overload and Anxiety in Digital Natives. In *Journal of Current Researches on Social Sciences*, 2018, Vol. 8, No. 4, p. 309.

### 3.3 Theoretical Perspective and Selfie

The selfie is highly related with the „self concept“ of the individual which could be summarized as a somewhat stable understanding of who we are in relation to others-self-awareness. The selfie aims to express a kind of self-esteem to others as well that could be perceived as a kind of fluctuating evaluation of who we perceive ourselves to be. If it's high, the selfie would be energetic, smiling, expressing that high self-esteem. However, it is also possible to associate selfie with the „Communication Theory of Identity“ referring to different layers such as the Personal, Enactment, Relational, and Communal stages.<sup>18</sup> Selfie could also be considered as padding for „Identity Gaps“.<sup>19</sup>

Like the USA, in some cultures in which self presentation is important and adds more to a CV, the selfie could even be accepted as a kind or way of „Identity Management“ to perform multiple identities associated with our multiple relational roles. (ex: student-teacher, friend, sibling, parent-child, etc.) In that case, a person having different selfies for each different role could be assumed to be performing better on a social scale.

„Face Movements“ of the selfie person are a way of dealing with life. Understanding that a particular image is a selfie (rather than just a photograph of, say, a face) requires viewers to make inferences about the nondepictive technocultural conditions in which the image was made.<sup>20</sup> The selfie, then, is the culmination and also the incarnation of a gesture of mediation. It is an observable „sensory-inscription“ of the body in and through technological means.<sup>21</sup> The most important embodied constellation consists of (1) moving one's outstretched arm holding the smartphone or tablet at a calculated angle before the face or body, (2) the sensorimotor coadjustment of those body parts that are to be photographed (frequently the face and neck), and (3) the visual and spatial coordination of these two in composing the image to be taken via the device's screen. The very term „composition“ is reconfigured through this constellation. To „com-pose“ acquires a hyphen. No longer does it refer to the arrangement of elements in a representation whose origin it hides; now it refers to the act of posing together, mutually emplacing the photographing body and the depicted figure. The dominant figuration of the body shifts from the still, invisibly directed pose of others in traditional everyday photography to the dynamic, visible, self-animated gestural action of limbs and faces in selfies.<sup>22</sup>

However this does not mean that all selfies should bring the best photos of the individuals. Especially youngsters make use of their eyes, hair, tongue, making different faces, including a „Perceptual Distortion“ such as looking ugly, funny, naughty, shy, confused or sexy. Referring to different „Emotion Categories“, joyful/affectionate, hostile, sad/anxious people might get different reflections from their community and each different emotion requires a different type of care or attention.

These „Dimensions of Emotion“ require kinds of valence: neutral (surprise) or intensity: differing labels (anxiety, worry, terror) and triggers similar forms of emotions on the receiver's part. This infectious, transmission factor makes both the senders and receivers more attentive concentrating more on the details and the „Multidimensionality“ of the product, requiring perhaps different interpretations. This kind of involvement brings more and multilayered

<sup>18</sup> BERGQUIST, G. et al.: Investigating Layers of Identity and Identity Gaps in Refugee Resettlement Experiences in the Midwestern United States. In *Western Journal of Communication*, 2018, Vol. 83, No. 3, p. 3.

<sup>19</sup> JUNG, E., HECHT, M. L.: Elaborating the communication theory of identity: Identity gaps and communication outcomes. In *Communication quarterly*, 2004, Vol. 52, No. 3, p. 268.

<sup>20</sup> FROSH, P.: The public eye and the citizen voyeur: Photography as a performance of power. In *Social Semiotics*, 2001, Vol. 11, No. 1, p. 44.

<sup>21</sup> FARMAN, J.: *Mobile interface theory: Embodied space and locative media*. New York : Routledge, 2012, p. 30-31.

<sup>22</sup> FROSH, P.: Selfies The gestural image: The selfie, photography theory, and kinesthetic sociability. In *International Journal of Communication*, 2015, Vol. 9, p. 1612-1613.

communication skills both involving primary (joy, sadness, anger, fear, surprise, disgust) and secondary (more complex, mixtures of primary emotions) emotions as well as codes of „Nonverbal Communication“.

Some others put on masks in order to hide themselves from the possible face recognition programs for the sake of their security. As they say „My Face Is Not for Public Consumption“<sup>23</sup> they react to being recognized via their faces. So the selfie might be regarded as a kind of process of managing the way the individual presents the „self“ to other individuals (mutual face protection, self-face protection, other face protection, mutual face obliteration).

In such cases, the „Perceptions“ created influence the how, when, where, why, and what we communicate to others as well as how we interpret messages sent by others. The process of perception is a matter of stimulation provided by the selfie itself provoking „Selective exposure, attention, perception and retention“. The way the selfie is perceived might differ depending upon the physiological differences, past experiences, the culture and/or the co-culture as well as the present feelings and circumstances.

All the messages embodied in the text of the selfie would be depending upon its organization, requiring not only a careful design of figure and ground, closure and proximity but also similarity and interpretation. Whatever the message hidden in the selfie it includes kinds of emotional communication as well as emotional contagion. This would make the likes reach higher degrees.

The selfie as a part of „Implicit Personality Theory“ might be regarded as a pattern of associated qualities we attribute to people that permits us to understand them. (halo effect, horn effect). In other words there should be a kind of consistency between the known personality and the newly made up „selfie personality“ to attach the images to each other. Or the selfie could be regarded as a part that we form impressions of through perceptions of physical qualities and behaviours, disclosures and information from third parties just as in „Impression Formation Theory“ (primacy effect, recency effect). The „(Causal) Attribution Theory“ also works for the selfie through which we seek to explain the behaviour and motives of other people in order to explain them. (circumstance, stimulus, person self, „Here I am“). Sometimes the same selfie gets several different reactions from different groups, everyone sees the world somewhat differently because each person views it from a different position- we are all unique. We call it the „Standpoint Theory“ and the selfie is a good example of it. In anyway, any selfie brings about „Politeness Theory“ as well since people from all cultures have a universal need to be treated with politeness. That's why in most cases, selfies get many likes and the people keep on taking selfies. In a way it is a dynamic, transactional process of receiving, attending to, and assigning meaning to self designed stimuli.

Dean Barnlund, a communication theorist, suggests that the individual in the case of communication has six different appearances. Barnlund says that according to these six appearances, individuals appreciate and/or manipulate communication differently. Thus, our relationships and our beliefs about these relationships and our communication based on all these influence our social and individual existence as well as our mutual social and individual existence. In a way we put ourselves into a circle to differentiate ourselves with the help of the others affecting our relations and our way of communication.<sup>24</sup> When taken from the perspective of the „selfie“ the following aspects of communication can be countered:

1. Your view of yourself: It may also be the case that the act of having a selfie is the reflection of high or low self-esteem, the need for appreciation and acceptance, be it individual or social. Even if it is thought that the self-reflection is a kind of affirmation made more by those who see themselves in a good or better condition, have some admiration for themselves, or having high self-confidence, it's in fact seeking for it.

<sup>23</sup> RAJI, S.: 'My Face Is Not for Public Consumption': Selfies, Surveillance and the Politics of Being Unseen. In KUNTSMAN, A. (ed.): *Selfie Citizenship*. Palgrave Macmillan : Springer International Publishing, 2017, p. 149.

<sup>24</sup> BARNLUND, D. C.: *Interpersonal Communication: Survey and Studies*. Boston : Houghton Mifflin Co., 1968, p. 394-398.

2. Your view of the other person: In the case of the selfie, there are two basic „images“ of the other. The first is the „others“ that we physically have with us; those are seen in the same picture with us. The individual, in a way, is able to position a kind of status depending upon the strength or weakness of the position regarding these others. It becomes more important when s/he sees himself at least equal or even better than those in the same atmosphere. When s/he sees the one in the „best“ position among them, questioning gradual importance is inevitable. The second type of others could be considered as followers. In this case, the status of the self can be important enough to affect the likelihood of updates and appreciation of followers' liking and being in TT. If we can really follow our followers and develop some predictions about what they like and dislike about themselves, these tips can help the individual and others.
3. How you believe the other person views you: This point of view as to be called „the other face of the other“ is predicated on the desire of seeing „the self“ and true self in the eyes of followers who fall into the classification of „others“. This brings forth the expectation of the number of the likes for example, having a certain number of consensuses that followers would appreciate this „selfie“ with great intensity. It's perhaps not only the face of the self but his/her being happy, admirable and the collaborative data such as the time, occasion, place and all the other accompanying things and people. Thus the selfie aims to provide all this data, approving or disapproving, changing or reinforcing everything in it.
4. The other person's view of him or herself: The selfie is at a point where followers are also like the target audience, a kind of determined followers who are volunteering to get the „product“ as if it's a subscribed newsletter or pre-ordered material. Of course, no one can foresee which of the followers would be adopting which of the millions of different perspectives towards that certain product. However, in the context of certain groups or categories, we can predict those possible reactions. The product at this point can be approached positively or negatively due to the millions of details embodied into the product. Nowadays, many people consider this situation serious enough to keep track of the number of the likes or comments and almost all reactions as if these are news/essays published online. We use the information gained from these public data to try to get clues about other individuals or groups and through their reflections we keep the track of ourselves.
5. The other person's view of you: The selfie brings a kind of inner reaction with it. To some it might be regarded as a tool of revenge, while for others it's just a need to express.
6. How the other person believes you view him or her: Some of the individuals can have sincere, friendly approaches, and others can be so ruthless, jealous, arrogant, or disinterested in the reactions they show. Some seem to be silent or indifferent and some might be so involved.

The things we perceive, we remember, we learn seem to be our own choices but to what extent! Which of the hundred billions of things we perceive and why we should remember one or any of them. The systems of the brain codes and encodes and classifies the important information in a different and special way. However, these storage codes should also be kept in mind. If the storage code is forgotten, the stored information may also be missing. One dimension of the perception is the „Triad theory“. It is known that women are generally stand closer to the triad theory, and that they remember the situation, the perception, are perfectly remember their decisions, feelings based on a hierarchical basis in their own world at a given time. In males, perception is usually resolved in two dimensions (competitive environment). To exemplify this, a man might say, „*I am richer than A, I am better than B,*“ but the woman may add the third dimension according to the triad theory and say, „*She is the luckiest one among all of us she is both richer than me and taller than B.*“

According to Şeker,<sup>25</sup> the dual process theory examines the formation of an event in two different ways or as a consequence of two different processes. Generally, one of these processes is hidden and the other is not. For example, let's consider a person's buying process for a product, let's say a car. There may be reasons such as the colour, design, the image of the car that the driver clearly shows when they are in the car, besides reasons such as cost, performance and fuel consumption of the car, that they do not say clearly and maybe do not even realize it. Here dual process theory is used to analyze the decision making process and analyze behavioural economics, psychology, sociolinguistics, clinical psychology, cognitive science, personality analysis, marketing, etc., which are used to understand and analyze a multitude of phenomena such as events, experiences, decision making processes, business models and other processes. It gives us a twofold way of thinking and William James is responsible for the term referring to it as a two different inference methods, namely the attached and the real inference.

The related inference is based on experiences in the past, symbols seen, memories remembered, images and sensations felt by the senses. Related inference is based on previous events and builds upon them and reproduces things, usually in the same way whenever it's necessary. Contrary to this, the real deduction is accepted to be one that is originating from unprecedented events that did not have a real inference, and that the person can objectively approach the problems and substitute a new solution or design for it.<sup>26</sup> Yet, people today, however, do not only live their own lives, they can become part of the lives of hundreds of others they interact with, and they can easily join them, mix with them, put them into the centre of their lives or tear apart all of a sudden. Thus, individual identity gradually becomes a kind of a mosaic identity that if we assume everyone having a different, a unique colour, and the colour from each different person mixes with the individual and the other expands in such a way that the texture also resides within it. The toile gets so wide that, ultimately, the real „me“ remains as a tiny point in that whole structure.

In order to be able to explain moral changes in social psychology, the Elaboration Likelihood Model should also be considered for the intuitive systematic model. In these approaches, simply the effects on one's thinking and the background factors that affect one's thinking are considered.<sup>27</sup>

For example, according to another model introduced in 2003 by Daniel Kahneman, feelings and logic are being examined as two different systems. To him, it is much harder to play or change minds having being fixed at a certain level yet, the faster and more automatic working structure of feelings on the emotional floor makes it harder. Kahneman refers to the second system, and in this level a system analysis is made through which decisions are made over a much longer time and to a higher and denser degree and judgments are made through long questioning periods. In this second system, the reasoning logic gains weight, and the feelings stay in the background.<sup>28</sup>

<sup>25</sup> ŞEKER, Ş. E.: "Dual Process Theory". [online]. [2019-10-09]. Available at: <<http://mis.sadievrenseker.com/2014/09/cift-surec-teorisi-dual-process-theory/>>.

<sup>26</sup> BAARS B. J: *The cognitive revolution in psychology*. New York : Guilford Press, 1986, p. 18.

<sup>27</sup> BARRETT, L. F., TUGADE, M. M., ENGLE, R. W.: Individual differences in working memory capacity and dual-process theories of the mind. In *Psychological Bulletin*, 2004, Vol. 130, No. 4, p. 568.

<sup>28</sup> KAHNEMAN D.: A perspective on judgement and choice. In *American Psychologist*, 2003, Vol. 58, No. 9, p. 698.



## 4. Conclusion

Today, communication takes places not in environments where the individual is, but in environments lacking the individual. Therefore, what we used to call individual communication and interpersonal communication have now faded away. Even if we call this situation a kind of communication atmosphere in which the individual really does not take place, we position the individual as someone who is actually experiencing a great communication problem even with the closest people around since it's not a dyadic conversation but a kind of one sided, delayed, rhetoric depending upon symbols and references in general rather than real meanings, words and phrases, actions and mimes.

Individuals in real life can take more out of real communication environments rather than spatial communication mediums in which we communicate using different forms of communication through inner dialogues only because they behave unaware of the forms and environments of communication in our minds. Thus, preconceptions regarding the other, the prototypes, prejudices, stereotypes are all common in this part of inner communication. The things referred to or taken as a reference, symbolic field codes and cultural codes are the main tools to be used instead of the rich compliant of real communication situations.

Likewise, communication will take place as long as we assume the roles of communication that we envisage in our minds, and whether communication expectations are fulfilled, whether we are in the roles we establish in ourselves or in the form of interpersonal communication. Communication will also change when there are changes in the communication roles previously played in our memory, or when expectations are not fulfilled and other situations arise. Individuals will either change their roles and positions in their minds according to the changing form of communication or try to adapt to the communication environment according to the changes in these positions.

As the most obvious provision of social media in the individual world, the selfie is confronted at a point where self-confidence is super high or low. Nowadays, when we see that the age of social media usage is much lower than it should be, we can also see that the selfie is more of an „infantilized“ action. Thus, it can be argued that the counterfeit of the selfie serves as a mirror to the individual's world. It is also true that this „new mirror“, which shows us both to ourselves and to others, also raises children's concerns about their perceptual development, curiosity and visibility in the era of self-discovery.

There are great similarities between new teens, who do not want to leave the mirror at a certain part of their life, who try to perceive, see, and identify themselves during growth, assess their height, how they look great in their clothes, and try to compare and contrast themselves with their peers. The individual who sees themselves through the new media is not able to discover themselves in its real sense, nor can they really see their own image, in a real sense, socializing. It only captures a glimpse about how it might look, it can immortalize this picture, sealing it with the condition of being „there“ and the space and other participants witnessing it, and turning it out of individuality and turning it into social. In this context, an individual who wants to prove their existence in a sense might be able to look strong and able to do rather than looking „introverted“, meek and insecure. Experts, in their research conducted through social media and most of the selfie covers deeper stories behind the big act, such as exaggerated happiness and illusion and probably lying, portraying a world full of happiness.

The concept of selfie and reflection emerges at a point where individual internal communication is broken, bringing the concept of „dual-dyadic“ on one hand and the „triad theory“ on the other - both contradicts with the silence of self-bringing conflicts or reconciliations. The individual desires to be „more“ in dual settings or wishes to become „the best“ in a hierarchical order. Both mean giving up the „self“ or promoting the „self“ in case of any encounter. The study, providing examples and hypotheses in the light of these theoretical discussions, aims to add new dimensions to the concept of selfie with national and international examples.

We are in an era in which media culture has spread everywhere and celebrates almost all popular culture, mainly followed by celebrities. Social media membership, even though it is illegal, starting at early ages with children attending elementary school, brings up certain participation and follow-up habits. One of them is the selfie, the sharing of snapshots taken with a mobile phone or a digital camera via an online social network in general. This global habit emerging suddenly from one person to another and spreading rapidly throughout the world continues to reflect extremely interesting appearances with participants from 7 to 70. There are even some fringe points such as having a selfie with people almost dying in hospital or dead people who had an accident or so on. Those who think that the concept of the selfie will vanish like all popular events of the past. Yet, this idea seems to be quite misleading because it has become a form of life, a form of self-expression, rather than a just a picture of the self. Social media, which created a space and a great chance to create a heroic self via media, also offered the opportunity for individuals to re-live and collect reflections of themselves at different times and places. There is also another thing - we find that popular culture or mass-mediated culture found in capitalist nations has a mythologizing function.<sup>29</sup>

The media are owned and controlled by the ruling class and are used to generate false consciousness in the masses, or in Marxist terms, the proletariat. Adorno (1957) offers a typical example of the Frankfurt School's perspectives on mass media and mass culture: Rigid institutionalization transforms modern mass culture into a medium of undreamed of psychological control.<sup>30</sup> The repetitiveness, the selfsameness, and the ubiquity of modern mass culture tend to make for automatized reactions and to weaken the forces of individual resistance.

Almost all technical materials are designed regarding selfie possibilities. We have selfie sticks to make it possible in crowded public spaces. All smartphones now have a front camera for self-service. In fact, these cameras are becoming more self-centered thanks to their wide-angle, voice-sensitive and motion-sensitive features. In fact, even before smartphones with front cameras, the first self-portraits were also possible thanks to a convex mirror right next to the rear camera. The history of the selfies goes back a lot further looking back through history. We do not know who took the first selfie, but it's possible to come across many in Hoolywood films. Even the cover pictures of some movies are made up of selfies. *Thelma & Louise*, for example, made in 1991, is such a film cover. Reminiscent of other examples is *Whoopi Goldberg*, who starred in *Mr Bean's Rowan Atkinson's self-portraits* and *Rat Race*. The critics are still evaluating the *Mona Lisa* (1797) regarding the painting as a self portrait of Leonardo da Vinci. The first selfie in history is Robert Cornelius's own portrait in 1839. However, he does not hold the cam with one hand, and the absence of any object on the backplane makes it somewhat problematic and blurry.<sup>31</sup> Perhaps the most famous of all was Ellen DeGeneres' group Oscar selfie, 2014.<sup>32</sup>

The world's first selfie exhibition „From Selfie to Self-Expression“ opened on March 31, 2017 in London's famous Saatchi Gallery and Huuawei partnership. The exhibition discussed the development of the selfie craze, a highly creative self-expression method, from past times on a daily basis.<sup>33</sup>

The exhibition also emphasizes the growing role of smartphones as an artistic tool in expressing the individual's self, for example, *Sacred Atman*, Tracey Emin, Van Gogh, Velazquez, Christopher Baker and Gavin Turk and Kardashians. In addition, everybody interested in the

<sup>29</sup> BERGER, A. A.: *Media Analysis Techniques*. USA : Sage Publications, 2014, p. 46.

<sup>30</sup> ADORNO, T. W.: Television and the patterns of mass culture. In ROSENBERG, B., WHITE, D. (eds.): *Mass culture: The popular arts in America*. New York : Free Press, 1957, p. 475.

<sup>31</sup> YILDIZ, M.: "Selfie Photos, What Does It Mean, Really?". [online]. [2019-10-09]. Available at: <<https://www.dunya.com/teknoloji/selfie-fotograf-gercekte-ne-anlama-geliyor-haberi-348648>>.

<sup>32</sup> SMITH, P., RUNCIE C.: "Oscars 2014: the best celebrity selfies on Instagram". [online]. [2019-10-09]. Available at: <<http://www.telegraph.co.uk/culture/film/oscars/10672112/Oscars-2014-the-best-celebrity-selfies-on-Instagram.html>>.

<sup>33</sup> CEVHERIBUCAK, G.: "From Selfie to Selfie Exhibition in Gaatchi Gallery". [online]. [2019-10-09]. Available at: <<http://www.brandlifemag.com/dunyanin-ilk-selfie-sergisi-saatchi-muzesinde>>.

self-racing competition announced as part of the exhibition was encouraged to send out the most creative selfie. The exhibition, which was open from March 31 to May 30, attracted great interest.

Recently the selfie has turned out to be more than a photograph, the madness of taking one's own photos with smart phone cameras doesn't seem to be just a fashion, and these photos can trigger an important digital conversion in many industries. The report, which is based on a survey of 6,500 European consumers in the UK, Germany, France and Spain, reveals that consumers are 'open to numerous potential applications' via mobile camera photography.<sup>34</sup> According to the results, young masses who love to take a selfie want to make it easier for many businesses to use these photographs. According to the report, in areas such as medicine, sports, entertainment, finance, security, selfie photography can be used more intensely. Even newer selfie tools that are specific to these areas have begun to be produced. For example, drone drives that attract selfies for use in sports and recreation areas have begun to be produced. In this respect, while you are running, you are taking both your photographs and measuring your speed and activity by following you on the one hand.

According to a survey, European people use selfies for different purposes at the moment. 40% of respondents in Europe are personally interested in sending pictures only for social media, while almost the other half (44%) to send them to their spouse or girlfriend. 40% of the participants stated that (10 out of every 4) they see the selfie as part of their daily life, as a kind of routine. More than half of them (52%), believe that will benefit from the selfie for more functional use soon. Future Scientist Ian Pearson explains the ways the selfie will change us. The report prepared by Sony Mobile, identifies the 10 most important aspects of consumer selfies developing over the next five years.<sup>35</sup>

1. Socialization: To attract people to accompany you to find out what other people actually think.
2. Medical: More than a quarter of people prefer to see a selfie or video call first with a general practitioner. Selfies as testimonials are very convincing.
3. Banking for the selfie belt: Selfies as a key to security is an important factor. Most banks now accept a selfie as a kind of security major. More than half of the age group of 25-34 with a „selfie“ feel more secure in banking. In a way this group of people do not resist the idea of becoming „Biometric citizens“ as Rettberg calls them.<sup>36</sup>
4. Free time: Most people are yearning to try new trends with selfies such as „selfie coaster“, a rollercoaster that gives you control of driving your experience while driving, close to half of your enthusiasm.
5. Fitness in the gym / fitness: Using selfies with AI (Artificial Intelligence) to capture body data, for example, to test your heart rate, or even to see how you can improve your technique and how well a movement is being performed.
6. Custom-made clothes: A 3D body image for individual clothes and how you look in your new clothes as well as your new hair style.
7. Retail: The use of a smartphone camera to test different body suits with one button press.
8. Social capital: Paying selfie when entering a cinema ticket or a tourist destination is becoming fashionable. Portraying yourself as a participant or visitor, the hotels design selfie points to be used for apps such as foursquare.
9. Robots: Control your drone or robots with your smartphone to attract selfies from other or extreme locations.
10. Home: With the help of a selfie, to secure and access our homes and vehicles.

<sup>34</sup> CEVHERIBUCAK, G.: "From Selfie to Selfie Exhibition in Gaatchi Gallery". [online]. [2019-10-09]. Available at: <<http://www.brandlifemag.com/dunyanin-ilk-selfie-sergisi-saatchi-muzesinde>>.

<sup>35</sup> YILDIZ, M.: "Selfie Photos, What Does It Mean, Really?". [online]. [2019-10-09]. Available at: <<https://www.dunya.com/tekn-trend/selfie-fotograflar-gercekte-ne-anlama-geliyor-haberi-348648>>.

<sup>36</sup> RETTBERG, J. W.: Biometric citizens: Adapting our selfies to machine vision. In KUNTSMAN, A. (ed.): *Selfie Citizenship*. Palgrave Macmillan : Springer International Publishing, 2017, p. 95.

As for our last words, we should agree what Dr Ian Pearson, creator of the Future Scientist and Selfie's Future Report, says: „It's a great experiment to take out the evolution map of selfie and smartphone photography. However, even more encouraging was the reaction of consumers, who showed that they were open to different future uses of selfies and video calls. The results show that selfies are becoming a technological phenomenon and become a matter of concern for many sectors. There is tremendous potential in it and it will be exciting to see the emergence of selfies through the upcoming years.“<sup>37</sup>

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<sup>37</sup> YILDIZ, M.: "Selfie Photos, What Does It Mean, Really?". [online]. [2019-10-09]. Available at: <<https://www.dunya.com/tekn-trend/selfie-fotograflar-gercekte-ne-anlama-geliyor-haberi-348648>>.

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Uğur Gündüz graduated from Marmara University (the Department of Business Administration, the Faculty of Political and Economic Sciences) in 1999. He earned his Master's degree in 2004 and received his PhD. degree after submitting his doctoral thesis *Westernization Concept in the Press: A Comparison of Young Turk Journalism and Present Journalism* at the Istanbul University in 2009. His research interests are the sociology of communication, history of communication, westernisation, the press and modernisation in Turkey. He works as an Associate Professor at Istanbul University (the Faculty of Communication, the Department of Journalism).

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Dr. Nilüfer Pembecioğlu has been an EFL teacher trainer/educator at Istanbul University, Turkey since 1986. Being an associate professor of the Faculty of Communication, her research interests include language teaching, teacher education/training, linguistics, media studies and media analysis, advertising, peace education and EU Studies. She is the organizer and academic coordinator of *International Children and Communication Congress & International Children Films Festival* since 2003. Publications include many articles, research papers and 3 books: „*Child Image In Turkish and World Cinema*“, „*Children in Communication: The Child-Advertisement Interaction in Communication Environments*“ and „*Papers on Documentary Film*“. Two books were translated, „*Parenting Well in the Media Age-Keeping Our Kids Human*“ by Gloria De Gaetano and „*Sociology of Childhood*“ by Prof. Dr. William Corsaro.